

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 1997

942 messages · Mon 30 Jun 1997 – Thu 31 Jul 1997

An electronic mailing-list archive

University at Buffalo, State University of New York

A reading edition. For each post the author's name, the subject, and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments, and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers, and similar personal contact details have been redacted.

Editor's Introduction

Kristen M. Fabians

Hong Kong changed hands at midnight on the first of July; a machine the size of a microwave oven drove off a ramp onto Mars on the fourth and sent back photographs of a floodplain; Gianni Versace was shot on his own steps on the fifteenth. The list gives Mars nine mentions, none of them the lander's name, and the other two nothing at all. Nine hundred and forty-one letters, and the name that occurs most often in them is Ashbery's, a hundred and seventy-five times. What I want to put in front of you happened on a single Tuesday afternoon, the twenty-second, and took about twenty minutes.

Gwyn McVay had lost a word. She wrote to the list to say so, and to ask for help in the most engaging formulation anybody produced that year: she was missing a word she used to know, and would be grateful for at least its telephone number. She could describe it but not say it. A theoretical term; the nearest things she could reach were disjunctive, dissociative, disruptive, and none of them was it; the word named the act itself. That is the whole post. It is the position this entire archive has been in since March of last year, stated in five lines by somebody who simply wanted her word back.

The next message in the volume is henry gould's, and it is one line long: "*are you thinking of parataxis?*" McVay's reply came straight back and I have reproduced the punctuation exactly as she sent it, because it is the only unguarded happiness in eighteen months of this archive — "*YES! O wonderful Henry! parataxis! parataxis!*" like what is always hanging around a metro stop. Found. One reply. No definition required, no fortnight of quarrel, no anthology. A woman said what the word did and a man in Providence knew which word it was.

The room, having solved it, then spent the rest of the day on it anyway, which is the room all over and I would not have it otherwise. Fred Muratori proposed "*deathyntaxis*". Don Cheney offered hypotaxis instead — "*like all the hypotaxis in the zoo*" — and noted that his own coinage was a great word for Scrabble. Bob Grotjohn posted the Oxford entry, dated 1883. Eliza McGrand emptied her thesaurus: separated, unconnected, detached, disarticulated. Stacie Slotnick supplied the address of a site that searches many dictionaries at once. And Charles Alexander, inevitably, arrived to say that he was "*Just nitpicking, but if people who include URLs*" in their mail would format them properly it would be easier for everyone.

Parataxis is the setting of things side by side without conjunctions: this, then this, then this, and no word between them to say how they are joined. It is Sappho and it is the Cantos, and it is also, exactly and unimprovably, a mailing list — six hundred people posting one after another into a thread that has no grammar connecting any of it, each message flush against the last. I have set McVay's question and Gould's answer on the same page, twenty minutes apart, because a room that has never once managed to define a word it argues about was asked to find a word somebody loved, and found it before lunch, and the word it found was the name of the thing they were all standing in.

— *K. M. F.*

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- 438. Bob Grumman — The Real Story
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- 440. Gwyn McVay — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
- 441. Pritchett,Pat — Re: The language of influence
- 442. Mark Weiss — Neologism
- 443. Rachel Loden — Profumo Mon Amour
- 444. David R. Israel — Re: Neologism / (gravy trail)
- 445. Jordan Davis — Re: influential writers/fiction/comedians
- 446. Bennett M. Sm [Dimpson — Re: influential writers/fiction
- 447. Daniel Bouchard — Re: influential writers/fiction/comedians
- 448. Mark Weiss — Re: Neologism / (gravy trail)
- 449. David Bromige — brecht/poetry/sf/'74
- 450. David Bromige — I misaddressed the initial posting of this, and it hasnt turned up in my "i...
- 451. David Israel — & from the dudes
- 452. George Bowering — Re: infloo
- 453. Mary Burger — San Francisco Reading
- 454. Steven Marks — Re: influential writers/fiction/comedians
- 455. Alan J Sondheim — Re: influential writers/fiction/comedians
- 456. David Israel — what about Reno?
- 457. George Bowering — Re: The language of influence
- 458. George Bowering — Re: influential writers/fiction/comedians
- 459. Maria Damon — Re: influential writers/fiction/comedians
- 460. Maria Damon — Re: influential writers/fiction/comedians
- 461. Maria Damon — Re: what about Reno?
- 462. Dean Taciuch — Re: influential writers/fiction/comedians
- 463. Mark Weiss — Re: influential writers/fiction/comedians
- 464. Mark Weiss — Inspiring comedians
- 465. Pritchett,Pat — Re: what about Rickles?
- 466. David Israel — Re: Inspiring comedians
- 467. George Thompson — Re: influential writers/fiction/comedians
- 468. Mark Weiss — (no subject)
- 469. George Thompson — Re: religious poetry
- 470. Shaunanne Tangney — Re: Inspiring comedians

- 471. Jordan Davis — Re: influential ... comedians / more urban boosterism
- 472. Layne Russell — Re: Inspiring comedians
- 473. Layne Russell — Re: Notable Omission/comedians
- 474. Layne Russell — Re: influential writers
- 475. Maria Damon — Re: what about Rickles?
- 476. Maria Damon — Re: what about Rickles?
- 477. Maria Damon — Re: influential ... comedians / more urban boosterism
- 478. Alan J Sondheim — HANGMAN: STOP HER!!! (fwd)

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- 479. Wendy Battin — Re: influential writers/fiction/comedians
- 480. Dan Raphael Dlugonski — influential writers
- 481. Bennett M. Sm [Dimpson — Re: influential writers/fiction/comedians
- 482. Bennett M. Sm [Dimpson — Re: influential writers
- 483. David Bromige — Notable Omission/comedians
- 484. Bennett M. Sm [Dimpson — Re: Notable Omission/comedians
- 485. George Bowering — Re: Inspiration
- 486. Hugh Steinberg — Re: influential writers
- 487. Schuchat Simon — Re: Inspiration
- 488. rsillima — organizing academics
- 489. rsillima — Influences
- 490. David Israel — Re: influential writers
- 491. Layne Russell — Re: Inspiration
- 492. Susan Wheeler — Re: POETICS Digest - 14 Jul 1997 to 15 Jul 1997
- 493. Michael Magee — Re: influential writers/fiction/comedians
- 494. Rachel Loden — Re: Influences
- 495. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
- 496. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
- 497. Maria Damon — Re: Inspiration
- 498. Rachel Loden — tumblers
- 499. Douglas — New S&M books
- 500. dbkk — Re: tumblers
- 501. James Finnegan — Re: Bronk v. Ashbery
- 502. GrahamD — Re: influential writers
- 503. Douglas Barbour — Re: influences in prose & comedy?
- 504. George Thompson — Re: influences: a revision
- 505. LYNES- KATHERINE — Re: influential writers/comedians
- 506. Jordan Davis — Re: influential writers
- 507. David R. Israel — Re: influential writers / the Strand strand
- 508. Matthias Regan — Re: influential writers/fiction/comedians
- 509. Matthias Regan — Re: tumblers
- 510. Michael Magee — Stein & Gold
- 511. H Gould — Re: influential writers/fiction/comedians
- 512. dbkk — Re: influential writers
- 513. Jordan Davis — jokey and funny
- 514. Jordan Davis — Re: jokey and funny
- 515. Carl Lynden Peters — Re: Inspiration
- 516. Mark Weiss — Re: influential writers
- 517. Mark Weiss — Re: Bronk v. Ashbery
- 518. william marsh — Re: influential writers/fiction/comedians/poet-comedians
- 519. Robert Hale — WATTEN
- 520. David Israel — Re: influential writers/fiction/comedians/poet-comedians
- 521. groberts — novelists and comics
- 522. Maria Damon — Re: jokey and funny
- 523. Gwyn McVay — Grolier Bookstore Emergency (fwd)
- 524. Mark Weiss — Re: jokey and funny

- 525. Susan Schultz — Re: Bronk v. Ashbery
- 526. Robert Hale — Re: influential writers/fiction/comedians/poet-comedians
- 527. David Bromige — humorists
- 528. Steven Marks — Re: jokey and funny
- 529. Matthias Regan — Re: jokey and funny
- 530. Thomas Bell — (no subject)
- 531. Michael Magee — Re: influential writers/fiction/comedians/poet-comedians
- 532. Pritchett,Pat — Re: influential ... comedians / more urb
- 533. Pritchett,Pat — Re: Influences
- 534. Pritchett,Pat — Re: influential writers/fiction/comedian
- 535. Dave Zauhar — Re: tumblers
- 536. Robert Drake — Virtual Anthology: announce & invite
- 537. DS — Re: influences in prose & comedy?
- 538. marott — Where are we in all this?
- 539. Burt Kimmelman — Re: Bronk v. Ashbery
- 540. Burt Kimmelman — Re: Bronk v. Ashbery

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- 541. Alan J Sondheim — Fragments of Colonization (fwd)
- 542. George Bowering — Re: influential writers / the Strand strand
- 543. George Bowering — Re: influential writers/fiction/comedians/poet-comedians
- 544. Schuchat Simon — Re: New S&M books
- 545. joel lewis — comedians
- 546. Jill A McCartney — Re: stein and gold
- 547. Maria Damon — Re: jokey and funny
- 548. Bennett M. Sm [Dimpson — Dennis Cooper
- 549. Steve Shoemaker — Re: influential ... comedians / more urban boosterism
- 550. Daniel Bouchard — Re: Influences
- 551. Mark Wallace — What comes next?
- 552. Mark Wallace — Situation #15
- 553. Joel Felix — New LVNG Supplemental
- 554. Christopher Alexander — senate poll re grad taxation
- 555. p. durgin — Re: influential writers/fiction/comedians/poet-comedians
- 556. George Bowering — Re: influences in prose & comedy?
- 557. Rachel Loden — pre-guillotine lament
- 558. David Israel — Tate's laughter / Twain's humor
- 559. Steve Shoemaker — Re: influences in prose & comedy?
- 560. Steve Shoemaker — Re: pre-guillotine lament
- 561. Alan J Sondheim — ThEjPrIncEjofjthieves (fwd)

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- 562. Ward Tietz — Re: What comes next?
- 563. henry gould — Re: What comes next?
- 564. Maria Damon — Re: tumblers
- 565. Daniel Bouchard — Re: humorists
- 566. Maria Damon — Re: pre-guillotine lament
- 567. Maria Damon — Re: stein and gold
- 568. Michael Magee — Re: Tate's laughter / Twain's humor
- 569. henry g — Re: humorists
- 570. Pritchett,Pat — Re: poem sighting
- 571. GrahamD — Re: Frost
- 572. Eliza McGrand- CVA Guest — twain -- first deconstructionist?
- 573. STACIE ELYSE SLOTNICK — poetry/comedy/tv
- 574. dbkk — Re: New LVNG Supplemental
- 575. Shaunanne Tangney — Re: Tate's laughter / Twain's humor
- 576. Maria Damon — Re: Tate's laughter / Twain's humor
- 577. David R. Israel — Re: humorists / categorists

- 578. GrahamD — Re: humorists / categorists
- 579. Christopher Alexander — (Fwd) anxiety of influence/news from old eire (from new york)
- 580. Christopher Alexander — Re: Tate's laughter / Twain's humor
- 581. groberts — morbid thoughts
- 582. dbkk — Re: twain -- first deconstructionist?
- 583. Bennett M. Sm [Dimpson — Re: Tate's laughter / Twain's humor
- 584. Christopher Alexander — Re: twain -- first deconstructionist?
- 585. Michael Magee — Re: Tate's laughter / Twain's humor
- 586. GRAHAM W. FOUST — Roth bother
- 587. Christopher Alexander — Re: Roth bother
- 588. Miekal And — Re: Virtual Anthology: announce & invite
- 589. Mark Weiss — Humorist/poets
- 590. Pritchett,Pat — Re: What comes next?
- 591. George Bowering — Re: pre-guillotine lament
- 592. Robert Hale — Re: What comes next?
- 593. Joe Safdie — Prizes
- 594. Christopher Reiner — Re: What comes next?
- 595. David Israel — Bukowski & the Tribe (a tale of ancestors)
- 596. Pritchett,Pat — Re: Prizes
- 597. David Israel — Re: Prizes
- 598. Christopher Reiner — Re: what comes next
- 599. George Bowering — Re: humorists / categorists
- 600. George Bowering — Re: sequels, etc.

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- 601. Steve Shoemaker — Re: pre-guillotine lament
- 602. David R. Israel — Re: humorists / categorists
- 603. L.MacMahon and T.R.Healy — similes
- 604. David R. Israel — Re: similes
- 605. dbkk — Re: Prizes
- 606. Bob Grumman — The Juxtaphor
- 607. aerialeedge — Aerial
- 608. Alan J Sondheim — (no subject)
- 609. GrahamD — Rbt Duncan
- 610. Matthew Howard — Yasusada, again
- 611. Stephen C. Ellwood — Words which make People Garbage.
- 612. Lawrence Upton — Re: What comes next?
- 613. Mark Weiss — Re: Words which make People Garbage.
- 614. Herb Levy — Upcoming Subtext Readings & recent Seattle publications
- 615. Maria Damon — Re: Words which make People Garbage.
- 616. Eliza McGrand- CVA Guest — Re: Words which make People Garbage.
- 617. dbkk — Re: Words which make People Garbage.
- 618. David R. Israel — performance poetries
- 619. robert drake — Re: Upcoming Subtext Readings & recent Seattle publications
- 620. Carl Lynden Peters — Re: Words which make People Garbage.
- 621. Hugh Steinberg — Re: What comes next?
- 622. charles alexander — Re: What comes next?
- 623. Lawrence Upton — Re: What comes next?
- 624. Lawrence Upton — performance poetries
- 625. Schuchat Simon — Re: Words which make People Garbage.
- 626. dbkk — Poets House

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- 627. David R. Israel — Re: Poets House
- 628. Dan Raphael Dlugonski — performance poetries
- 629. Ken Edwards — performance poetries
- 630. Maria Damon — Re: What comes next?

- 631. Kim Dawn — (no subject)
- 632. David Bromige — Poets House
- 633. Michael Heller — Poets House
- 634. charles alexander — Re: Poets House
- 635. Carl Lynden Peters — Re: What comes next?
- 636. p. durgin — Re: poetry/comedy/tv
- 637. p. durgin — Re: Words which make People Garbage.
- 638. Julie Marie Schmid — Re: What comes next?
- 639. Steven Marks — Re: Poets House
- 640. Joe Amato/Kass Fleisher — Re: What comes next?
- 641. David Bromige — the tale of a toilet paper roll
- 642. Joseph Zitt — Re: What comes next?
- 643. Alan J Sondheim — (no subject)
- 644. Stephen C. Ellwood — Re: Words which make People Garbage.
- 645. Layne Russell — Sonoma County events
- 646. Mark Weiss — Re: Words which make People Garbage.
- 647. Eliza McGrand- CVA Guest — Re: Words which make People Garbage.
- 648. dbkk — Re: Words which make People Garbage.

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- 649. DS — Re: Words which make Herr Garbage.
- 650. Stephen C. Ellwood — Re: Words which make People Garbage.
- 651. Stephen C. Ellwood — Re: Words which make People Garbage.
- 652. dbkk — Re: Words which make People Garbage.
- 653. dbkk — Re: Words which make Herr Garbage.
- 654. Herb Levy — Re: Upcoming Subtext Readings & recent Seattle publications
- 655. Lawrence Upton — Re: What comes next?
- 656. Mark Prejsnar — Re: Where are we in all this?
- 657. Mark Prejsnar — Re: Prizes
- 658. Maria Damon — Re: Words which make People Garbage.
- 659. Maria Damon — Re: Words which make Herr Garbage.
- 660. James Finnegan — Re: Poets House w/Address
- 661. John Kinsella — Salt
- 662. Joe Amato/Kass Fleisher — Re: What comes next?
- 663. John Kinsella — What's in a poem? Cross-posting 2
- 664. Douglas Barbour — Re: performance poetry?
- 665. James Finnegan — Re: acronymically-challenged
- 666. Rachel Loden — Silliman on Stein & Gold
- 667. henry g — Re: Where are we in all this?
- 668. Michael Heller — Poets House
- 669. Bennett M. Sm [Dimpson — Chafe or Lube?
- 670. Jordan Davis — Words which push my buttons, golly
- 671. Mark Weiss — Re: Words which make People Garbage.
- 672. p. durgin — Re: Words which make People Garbage.
- 673. Maria Damon — Re: Words which push my buttons, golly
- 674. dbkk — fuel for the fire
- 675. Maria Damon — Re: Words which push my buttons, golly
- 676. Mark Wallace — a new book by Allen Ginsberg
- 677. Lawrence Upton — Re: performance poetry?
- 678. Daniel Bouchard — Output of your job// request for Digests
- 679. Stephen C. Ellwood — Re: Words which make People Garbage.
- 680. George Bowering — Re: Words which make Herr Garbage.
- 681. George Bowering — Re: Words which make People Garbage.
- 682. Jacques Debrot — Re: a new book by Allen Ginsberg
- 683. Eliza McGrand- CVA Guest — Re: Words which make People Garbage.
- 684. Dave Zauhar — Re: Chafe or Lube?

- 685. Eliza McGrand- CVA Guest — call for work -- the theme is IDENTITY
- 686. Jay Schwartz — Naropa Dopa & Kim Yawn
- 687. dbkk — Re: Naropa Dopa & Kim Yawn
- 688. DS — Re: Words which make Herr Garbage.
- 689. DS — Re: Words which make Herr Garbage.
- 690. Joel Kuszai — Dredging the Harbor for a Sinking Ship
- 691. Joel Kuszai — Poetics Flashback: Deep Image c.1962
- 692. rsillima — Seattle, August 22 & 23
- 693. David Israel — Re: Words which push my buttons, golly
- 694. robert drake — Re: Dredging the Harbor for a Sinking Ship
- 695. George Bowering — Re: Words which make People Garbage.

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- 696. L.MacMahon and T.R.Healy — bric-a-brac
- 697. Miekal And — Re: Missing word: can you help?
- 698. Kim Dawn — Re: POETICS Digest - 20 Jul 1997 to 21 Jul 1997
- 699. R I Caddel — postmodern poetry coinference (fwd)
- 700. Eliza McGrand- CVA Guest — Re: Words which make People Garbage.
- 701. Jordan Davis — L-Dopa
- 702. hg — Re: L-Dopa
- 703. Michael Magee — Re: L-Dopa
- 704. Gwyn McVay — Missing word: can you help?
- 705. George Thompson — Re: What comes next? Martian poetics
- 706. henry g — Re: Missing word: can you help?
- 707. Christina Fairbank Chirot — Re: What comes next? Martian poetics
- 708. Gwyn McVay — Re: Missing word: can you help?
- 709. Fred Muratori — Re: Missing word: can you help?
- 710. Don Cheney — Re: Missing word: can you help?
- 711. Don Cheney — Re: Missing word: can you help?
- 712. David R. Israel — Re: Missing word: can you help?
- 713. nico vassilakis — NEW FROM SUB ROSA PRESS
- 714. David Bromige — russian river writers guild reading in sonoma town
- 715. Layne Russell — Re: entire urls
- 716. hg — Re: What comes next? Martian poetics
- 717. dbkk — Re: Missing word: can you help?
- 718. dbkk — Re: Missing word: can you help?
- 719. Don Cheney — Re: Missing word: can you help?
- 720. David Israel — WWWebster! (wwwwhere are you?)
- 721. Don Cheney — Webtionaries
- 722. Bob Grotjohn — Re: Missing word: can you help?
- 723. Jay Schwartz — Re: Naropa Dopa & Kim Yawn
- 724. STACIE ELYSE SLOTNICK — Re: Missing word: can you help?
- 725. George Thompson — Re: What comes next? Martian poetics
- 726. dbkk — Re: WWWebster! (wwwwhere are you?)
- 727. Eliza McGrand- CVA Guest — Re: Missing word: can you help?
- 728. George Thompson — Re: Missing word: can you help?
- 729. STACIE ELYSE SLOTNICK — Re: Missing word: can you help?
- 730. henry — Re: What comes next? Martian poetics
- 731. Gwyn McVay — Re: Missing word: can you help?
- 732. Brian Carpenter — Re: bric-a-brac
- 733. hg — Re: Missing word: can you help?
- 734. Aldon L. Nielsen — Re: Paromologia
- 735. charles alexander — Re: Missing word: can you help?
- 736. charles alexander — repetitions
- 737. Pritchett,Pat — Re: Paromologia
- 738. Alan J Sondheim — JULU-VIRTUAL-WORLD (fwd)

- 739. charles alexander — dog days
- 740. Schuchat Simon — Re: Missing word: can you help?
- 741. Christina Fairbank Chirot — Re: What came before?a Martian poetics 1916
- 742. Maria Damon — Re: What came before?a Martian poetics 1916
- 743. Maria Damon — Re: dog days
- 744. dbkk — Re: dog days
- 745. Tom Mandel — neethur george nor elisa kant spell
- 746. Aldon L. Nielsen — Re: hot dog nominalism
- 747. James Finnegan — Re: Peter Ganick

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- 748. George Bowering — Re: Hanford
- 749. George Bowering — Re: hot dog nominalism
- 750. Hugh Steinberg — Re: What came before?a Martian poetics 1916
- 751. Hugh Steinberg — Re: dog days
- 752. Mark Weiss — Re: hot dog nominalism
- 753. Jordan Davis — Re: What came before?a Martian poetics 1986
- 754. Christina Fairbank Chirot — Re: paranomasia a bibliographic note
- 755. Michael Heller — (no subject)
- 756. Herb Levy — Re: L-Dopa
- 757. Herb Levy — Re: dog days
- 758. Judy Roitman — Re: repetitions
- 759. Judy Roitman — Re: dog days
- 760. George Thompson — Re: What came before?a Martian poetics 1916
- 761. Daniel Bouchard — this is
- 762. Mark Weiss — hot dog
- 763. Mark Wallace — elaborating multiples
- 764. Mark Wallace — Mike Gold
- 765. Aldon L. Nielsen — Re: Parrhesia
- 766. George Bowering — Re: L-Dopa
- 767. George Bowering — Re: dog days
- 768. henry g — Re: L-Dopa
- 769. David Israel — Re: hot dog nominalism
- 770. henry — Re: What came before?a Martian poetics 1916
- 771. David Israel — Re: hot dog
- 772. Christina Fairbank Chirot — Re: What came before?a Martian poetics 1916
- 773. Gwyn McVay — Re: What came before?a Martian poetics 1916
- 774. charles alexander — Re: hot dog
- 775. David Israel — Re: L-Dopa / rightwing langpo?
- 776. DS — Re: dog days
- 777. Pam Brown — Re: dog days
- 778. Steven Marks — Re: dog days
- 779. dbkk — Re: dog days
- 780. Alan J Sondheim — Words Worth (fwd)
- 781. Pam Brown — toads
- 782. Hugh Steinberg — Re: What came before?a Martian poetics 1986
- 783. Maria Damon — Re: dog days
- 784. Maria Damon — Re: Words Worth (fwd)
- 785. Steven Marks — Re: Words Worth (fwd)
- 786. robert drake — Re: dog days

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- 787. George Bowering — Mail failure
- 788. George Bowering — Re: Mail failure
- 789. George Bowering — Re: dog days
- 790. George Bowering — Re: dog days
- 791. Alan J Sondheim — Capacitor (fwd)

- 792. Susan Wheeler — Re: POETICS Digest - 22 Jul 1997 to 23 Jul 1997
- 793. charles alexander — Re: dog days
- 794. Mark Weiss — Re: dog days
- 795. Rachel Loden — Re: Mike Gold
- 796. Henry Gould — Re: paranomasia a bibliographic note
- 797. Henry Gould — Re: elaborating multiples
- 798. Maria Damon — Re: dog days
- 799. Maria Damon — Re: dog days
- 800. A. Sarah Hreha — Re: Parrhesia
- 801. Lawrence Upton — Re: What came before?a Martian poetics 1916
- 802. Susan Wheeler — Digest
- 803. Christina Fairbank Chirot — Re: What came before?a Martian poetics 1916
- 804. Herb Levy — Re: L-Dopa
- 805. Franklin Bruno — (no subject)
- 806. David R. Israel — Re: repetitions
- 807. Jordan Davis — Lip Service / Hughes Mouth Marble
- 808. dbkk — Re: dog days
- 809. Henry Gould — Re: dog days
- 810. dbkk — Re: dog days
- 811. Rebecca Reynolds — Re: dog days
- 812. Judy Roitman — Re: dog days
- 813. Charles Alexander — Re: dog days
- 814. henry — Re: L-Dopa
- 815. Lawrence Upton — Mail failure
- 816. Layne Russell — Re: russian river writers guild reading in sonoma town
- 817. Judy Roitman — Re: Mail failure
- 818. henry — Re: another production idea
- 819. henry — sorry
- 820. Mark Weiss — Re: Mail failure
- 821. Steven Marks — Re: sorry
- 822. David Israel — Re: Mail failure
- 823. David Bromige — mail failure
- 824. Pritchett,Pat — Re: Mail failure
- 825. jarnot — c.s. giscombe
- 826. Charles Bernstein — The 50 Limit
- 827. LYNES- KATHERINE — Re: Mike Gold/katherine anne porter
- 828. Lawrence Upton — poetry reading
- 829. Christina Fairbank Chirot — Re: toads
- 830. Mark Weiss — hot dogs I have known
- 831. Shaunanne Tangney — Re: hot dogs I have known
- 832. cris cheek — Re: performance poetry?
- 833. Maria Damon — Re: toads
- 834. Lawrence Upton — Re: Mail failure
- 835. Lawrence Upton — Re: performance poetry?
- 836. George Bowering — Re: hot dogs I have known
- 837. Karen and Trevor — Re: dog days
- 838. robert drake — Re: What came before?a Martian poetics 1916/Performance Poetry
- 839. Steve Shoemaker — Re: hot dogs I have known

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- 840. Alan J Sondheim — First User's Guide to the Net, Ever:
- 841. Joseph Zitt — Re: toads
- 842. Hugh Steinberg — (no subject)
- 843. Hugh Steinberg — Re: Mike Gold/katherine anne porter
- 844. Christina Fairbank Chirot — Re: performance poetry?
- 845. Christopher Alexander — Relics Serve As Youse Mouth Are Able

- 846. Jordan Davis — deipno / diotima
- 847. Christopher Alexander — Re: Words Worth (fwd)
- 848. Franklin Bruno — merguez and messages
- 849. cris cheek — Re: performance poetry / what comes next?
- 850. Christopher Alexander — Relics Serve... (apologistic mix)
- 851. David Bromige — mark wallace/mark weiss/held list?
- 852. simon — Re: dog days
- 853. Judy Roitman — Re: hot dogs I have known
- 854. simon — Re: hot dog
- 855. simon — Re: dog days
- 856. Mark Weiss — Re: Mike Gold/katherine anne porter
- 857. Aldon L. Nielsen — Re: is "doo wop" an ethnic slur?
- 858. Mark Weiss — American food
- 859. john_lavagnino — Real food
- 860. Pritchett,Pat — Re: deipno / diotima
- 861. Lawrence Upton — Re: performance poetry?
- 862. cris cheek — Re: performance poetry?
- 863. Mark Weiss — Re: dog days
- 864. cris cheek — Re: appropriateness and strategy
- 865. Lawrence Upton — Re: What came before?a Martian poetics 1916/Performance Poetry
- 866. Maria Damon — Re: is "doo wop" an ethnic slur?
- 867. Maria Damon — Re: American food
- 868. Maria Damon — Re: dog days
- 869. Rachel Loden — Re: Mike Gold/katherine anne porter
- 870. George Bowering — Re: Mike Gold/katherine anne porter
- 871. Alan J Sondheim — Advertisement, Virtual Love (fwd)
- 872. David R. Israel — Re: russian river writers / Yvonne Rainer . . .

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- 873. David R. Israel — wapperjar and bumfuzzled
- 874. shemurph — Sad News - Gerald Burns
- 875. Mark Weiss — Re: wapperjar and bumfuzzled
- 876. Rebecca Weldon — Re: Thai influences
- 877. Joe Amato/Kass Fleisher — address query...
- 878. rsillima — Doggie Diner, Curtis Faville
- 879. Aldon L. Nielsen — Re: dog days
- 880. Aldon L. Nielsen — Re: Sad News - Gerald Burns
- 881. shemurph — Re: Sad News - Gerald Burns
- 882. shemurph — Re: Gerald Burns - Drawings
- 883. Joe Amato/Kass Fleisher — address query...
- 884. charles alexander — Re: address query...
- 885. charles alexander — Re: Doggie Diner, Curtis Faville
- 886. Judy Roitman — Re: Mike Gold/katherine anne porter
- 887. Steve Carll — Antonym 13 / Readings in Golden Gate Park

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- 888. Layne Russell — Re: russian river writers / Yvonne Rainer . . .

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- 889. cris cheek — Re: Yvonne Rainer . . .
- 890. Daniel Bouchard — execution/myth and poetry
- 891. Jordan Davis — Re: deipno / diotima
- 892. Bennett M. Sm [Dimpson — Re: Yvonne Rainer . . .
- 893. Christina Fairbank Chirot — Re: Moment for Khlebnikov
- 894. dbkk — Re: execution/myth and poetry
- 895. Mark Weiss — Sacco & Vanzetti
- 896. David Israel — Re: Sacco & Vanzetti

- 897. simon — Re: Doggie Diner, Curtis Faville
- 898. Don Cheney — bumpersticker
- 899. william marsh — bumpersticker / m/eat
- 900. Mark Weiss — Re: Sacco & Vanzetti
- 901. David Israel — (no subject)
- 902. Don Cheney — Re: THE THING
- 903. David Israel — Re: THE THING

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- 904. L.MacMahon and T.R.Healy — aliens landing
- 905. Layne Russell — Re: Yvonne Rainer . . .
- 906. L.MacMahon and T.R.Healy — body dance
- 907. Maria Damon — Re: THE THING
- 908. Robert Hale — Re: elaborating multiples
- 909. David Kellogg — back after breather: still looking for Erica Hunt
- 910. henry g — Re: elaborating multiples
- 911. Gwyn McVay — Re: back after breather: still looking for Erica Hunt
- 912. David Israel — Re: elaborating multiples

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- 913. Alan J Sondheim — Stentar Caeruleus (fwd)
- 914. Lawrence Upton — UK reading
- 915. Lawrence Upton — Quantity & Quality
- 916. Henry — Re: elaborating multiples
- 917. henry gould — Re: email address
- 918. John Kinsella — Quantity & Quality
- 919. Christopher Alexander — Tax Bill Details
- 920. Burt Kimmelman — Re: email address
- 921. dbkk — Anne-Marie Albiach tribute at SPT
- 922. John Kinsella — email address
- 923. p. durgin — Campus by night
- 924. Stephen C. Ellwood — You have no hearts,
- 925. John Kinsella — Re: email address

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- 926. lee ann brown — Re: NYC Sublet/Share
- 927. Hugh Steinberg — Re: Quantity & Quality
- 928. Charles Alexander — Re: Quantity & Quality
- 929. Joel Felix — John Taggart Reading Chicago
- 930. dbkk — Re: Quantity & Quality
- 931. Gwyn McVay — Overglossing a reading--was Re: Quantity & Quality
- 932. Don Cheney — Crankiness: Quantity & Quality
- 933. Maria Damon — Re: Overglossing a reading--was Re: Quantity & Quality
- 934. simon — help with G. Spivak
- 935. Judy Roitman — Re: Quality & Quantity
- 936. Rachel Kubie — Quality & Quantity
- 937. henry — Re: Quality & Quantity
- 938. Christopher Alexander — Re: Quality & Quantity
- 939. James Finnegan — Re: Crankiness: Quantity & Quality
- 940. Lawrence Upton — Re: Quantity & Quality
- 941. Susan Landers — contact requests
- 942. Don Cheney — san diego only

1. **KENT JOHNSON**

la confusion de Bouchard

Mon 30 Jun 1997

Folks:

Told everyone I was leaving for a while, but still here. I sent in my "unsub" command, received the confirmation that I was "now removed," and came up today to find about ninety messages! Now I'm told by Poetics that I'm subscribed under a "different address" through my server. It is sure difficult to free oneself from the pull of this list.

But among those many messages I wasn't expecting to find is one by Dan Bouchard, wherein the claim is made that I was playing a "self-promotional card" by forwarding a "private letter" from Eliot Weinberger to two lists where there was much discussion about the Beneath a Single Moon anthology. I and "others" only prove the point, Daniel adds with intended irony and in paraphrase of EW, that "the Left historically bickers ad nauseum while the Right triumphs."

Well, how could I not re-sub, if only for today, to offer one last bickering reply?

So now geez, Dan, and c'mon. Why in such a political pucker? Weinberger, in generous spirit, sent the letter with a note inviting me to send it on, if I wished, to both Poetics and CAP-l. He sent the post and offered permission to forward it without my even asking, and I did so because his points were typically interesting and very relevant to the ongoing discussion. Others later wrote in that they appreciated his remarks, and I received a few back-channel notes thanking me for the forward. Therefore, hey, tranquilo, camarada.

Still, that's just to clarify this particular instance, not to say that I'm beyond being self-promoting and self-serving! And when I come back, you can all bet that I'll be sending in as many self-serving posts as I can muster. That is, if my "address-switching" server is serving my self as it should be.

Patria libre o morir,
Kent

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2. **KENT JOHNSON**

yet more orientalism

Mon 30 Jun 1997

"I will purify my ears"

--Han Shan, circa 8th century

"I will purify my ears"

--Evander Hollyfield, June 30, 1997

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3. **Steve Shoemaker**

Re: american language

Mon 30 Jun 1997

Eliza--I think we shld plot our own Chartreuse Party revolution and just TAKE THE WORDD AWAY from those yellow-green folks! Monks, shmonks! It just *sounds* red dammit...

And i can't believe nobody else has weighed in w/ some choice vernacular about being toasty, fried, hammered, looped, blotto, blitzed, burnt, blind, slammed, whacked, sloshed, gone, spaced, or bombed.

testy in charleston, steve

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4. **Pritchett, Pat**

Re: Killian at the Big Top

Mon 30 Jun 1997

(NB - for any of you who are bored or annoyed with my reading reports from Naropa, I can only say - I'm beginning to feel the same way too! This will probably be the last...)

Last Saturday under the Naropa Big Top poet/playwright/impresario extraordinaire Kevin Killian presented his workshop class production of "Daily Life: The Crime of the Century." This was my first experience of contemporary innovative poetic drama and I found it thoroughly delightful. I fear the spirit of the play and its general air of festive hilarity, vocal innovation and poetic ingenuity won't translate into a thumbnail post. All I can say is: you should been here!

Though largely episodic in nature, the play's main storyline revolved around an alleged poetry attack - by a man or a woman ("there's no gender parity among the poetry deprived") - who broke into a Boulder home to interrupt a man watching the "blue light of TV" by reciting poetry. "Boulder - such a quiet town. I never thought anything like p o e t r y could happen to me!" But, as one character observed: "we're all characters in a strange police drama." The clever and _very funny_ blend of Ramsey case parody and poetic riffing/hijinks made for an hour and a half of enthralled bemusement and hearty laughter.

A few random lines from no scenes in particular:

"Alas, in Hell we're outside the juridical belt of TV or even Kodak."

"What is that specious quality that makes us locate yesterday just around the corner?"

"Meaning is one slippery motherfucker - either way someone gets hurt."

Kevin appeared for the finale with chorus, produced a silk scarf from his pocket, and launched into a bang-on version of Anne Waldman complete with gesticulating flourishes. Kudos to the maestro and his wonderful cast and crew.

(exuent.

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5. **john chris jones**

Poems, identities and anthologies

Mon 30 Jun 1997

to Karlein van den Beukel and everyone,

Thank you for your posting re flowers. To me your letter felt poetic (rather than hectic?) and more like what I hope to find in this correspondence. More of 'human mind' rather than 'human nature' (in Gertrude Stein's use of these terms).

I'm surprised that those who are arguing about identity seem to ignore her saying that only while she let go of her identity 'as my little dog knows me' could she write what she wrote (for that is how masterpieces are written).

But I prefer not to make that distinction between the writer and the writing and like to see biographical and factual information becoming parts of the work (types jones, remembering that this and all postings are parts of the cyberepic?)

I've not read Zukovsky's poems but am inspired to do so now.

greetings and thanks

jcj

In case you or others do not know them Gertrude Stein's remarks about identity and 'human mind' and 'human nature' are in 'What are masterpieces and why are there so few of them?' (in 'Look at me now and here I am'), in 'The geographical history of America', and also elsewhere in her writings.

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6. **David Bromige**

misattributions in the poet/identity debate

Mon 30 Jun 1997

Fellow-listlings, yesterday, bowering then tal following bowering, discussed one of "my" sentences that in fact, as he posted to point out, had been from mark

weiss; today, henry attributes to me the origin of the masturbatory metaphor, whereas in fact I was picking it up from tal's response to my original conjecture re construction of poet i.d. For those of you who still find, under the conditions of its being waged, this conversation interesting, would you be careful enough to read back thru the posts? Thanks, David B

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7. **David Bromige**

poetic/identities/by their works shall ye know them/kali's e-ddress

Mon 30 Jun 1997

Kali, I suppose the confusion in Mr.Bowering's mind is due to yr e-ddress having "Yale" in it. DB

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8. **henry g**

Re: identity/poetics

Mon 30 Jun 1997

Both Kim Dawn & David Bromige responded with playful "ad hominem" sexual innuendo. That's the common denominator. Most on the list probably don't remember the exact occasion anyway & it's a useless spent debate but I thought I'd try to have the last word anyway hah hah...

Pre-Hitler & Hitler Germany, what do I know, I don't have a background in it, but my take on it is that one was expression and one was repression but that for both it was a "topic". Sexuality as topic produces a lot of books now, that's the similarity I see; as if words & theories will provide a relief from actuality, or a countering. I understand it's a fruitful area for speculation. Dante thought about it too, didn't he? Words are offered up to Venus Genetrix & Beatrice. But I guess Dante recognized his poetry was an image of reality, not a prescription. That's why he ended in baby talk.

I'm trying to shock without offending, but that's impossible either way.

There is no common audience because speaking for the U.S. the nation has experienced cultural divide (a learning process) since the end of WW 2. I'm not saying the divisions weren't there before in actuality - I mean specifically CULTURAL divide. Discontinuity comes home, the chickens, Reagan's thespian chickens, come home to roost. & poets talk to each other about their differences instead of composing correlations for an audience. This is the list speaking, nor of one man. Sigismundo Fascismo fecit, sleep tight verbo-hobos...continuity...blah blah... - henry el Gouldo

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"...think I'll just go and point Percy at the porcelain."

» » » » » » » » » » [REDACTED] » » » » » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia

Phone Sydney ([REDACTED]) FAX ([REDACTED])

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12. **Ryan Whyte**

5 Poems About 4 Films

Tue 1 Jul 1997

Dear list members,

Please check out these poems of mine at

<http://www.freenet.edmonton.ab.ca/~rwhyte/5poems.html>

Comments are, of course, welcome.

Thanks!

Ryan Whyte

=====

[REDACTED]

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13. **George Bowering**

Re: Poems/Identities

Tue 1 Jul 1997

Dr. Tal--

Now, this is interesting. I guess we live in really different countries, or worlds or something.

You said:

I experienced your decision to label me "Ms." in your previous post as both distancing and patronizing.

Now, why would that be? As far as I recall, I was not doing any labelling. I was not labelling, but addressing, in a fashion that, in my country, shows respect for an often-stated desire by women (I hope that word is okay; it is a good word up here) not to be a "Mr" with an "s" added, and not to be "Miss." It is definitely not patronizing, but quite the opposite here. On the other hand, as I said earlier, to use "Dr." is usually meant to be distancing, and often sarcastic. But as you don't use it that way there, I feel that it is all right (though it still makes me uncomfortable) to address you that way.

| ("Ms." is used snidely as often as it is used respectfully)

Again, I am not familiar with that usage. Perhaps it is a regional thing.

| Two rules of civility I try always to observe: don't
call people outta their names; don't insult their parents.

This sounds interesting. I don't understand the expression. Well, I live on the west coast of Canada, and you live somewhere in the US. I feel as if I _sort of_ get it, but would really like to get it right.

| The "Ivy League" presumption is, in fact, hilarious.

I didn't mean to be presuming. I thought I was just asking. I can't figure out what I did to get called names so much.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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14. **Tom Orange** *identity and list capital (long)*

Tue 1 Jul 1997

i want to try to consider the discussions of identity here under what pierre bourdieu has called symbolic capital, within the specific field of cultural production that is this list. nothing in what i write shd be misconstrued as a personal attack, hence i try to refer not to persons on the list but their words/posts and the symbolic capital (for convenience think "presumed worth" to the list, hence "list capital") they carry.

dodie bellamy wrote: <<And I am not here going to defend myself against charges of misogyny and staunchly maintaining the status quo of female suppression. My whole project has been working against this. I feel KTan's doing a similar thing to what I found particularly problematic in Kim Dawn's original posts--she's pressure one to stand up and defend one's LIBERALNESS. Liberalness is a bourgeois invention. Perhaps one cannot be radical and bourgeois at the same time. I think even Kim Dawn, at this point, is tired of the discussion of her eruption into this list. As a performance it would have been more palatable if she didn't begin it by attacking a list member who is a friend of mine.>>

the words i wish to focus in on here are "palatable" and "attacking." the first essentially -- metaphorically and literally -- has to do with taste. dodie b found kim's original posts, simply put, distasteful -- a reaction, an interpretation, indeed heightened by the fact that db perceived those posts as personally attacking her friend jay. as a performance, kim's posts were certainly open, on the immediate surface, to such an interpretation -- tho i'm sure this was not their intent.

but from there, it didn't take long for db's posts to do exactly the same thing to kd (a list member who is a friend of mine) that db perceived kd doing to jay, only at a much deeper level of what i will call rhetorical violence. kim's posts played, perhaps too roughly, with jay's sense of list decorum/tedium; db's posts didn't simply play with or question but dismissed outright the legitimacy of kim's position as a writing subject, and not just on the list but tout court: in essence, attempted to strip her writing of any and all list capital.

we have thus moved from mere palatability -- i don't like it -- to validity and judgment -- it is not valid writing, the position of this writing-subject is unacceptable, it/he/she has no value/worth. witness the judgment contained in daniel bouchard's post:

Kim Dawn's posts, on the other hand, were 1) pretty obnoxious, 2) pretty stupid, and 3) pretty obnoxious and pretty stupid. Am I undermining her "authority" or "femininity" by saying so?

undermining authority, delegitimizing writing and a position-taking within a specific field of production, yes.

kali tal writes, helping my point: <<The above statements are matters of opinion, and quite loaded opinion at that. You say them as if they are self-evident, and create a situation in which you frame everyone who does not agree with you as also "stupid" (for not recognizing stupidity) and possibly "obnoxious.">>

or, attempting to effect a shift in list capital: kd's writing is stupid and you'd be stupid to put your stock or recognition into it. kt continues:

<<The "undermining" I refer to is a result of tactics which seek to dismiss arguments or artworks based on the idea that certain people are not *worth* listening to for [insert_your_reason_here].>>

kt is describing what i'm calling list capital. dodie b's posts carry a lot of authority or symbolic capital on this list: she is known and respected personally and through her writings by many listmembers. kd does not and is not, we don't know her authorial intentions, all we have is her writing, which, if we buy into the field as it's being staked, has no worth. kt describes the dynamics of list capital when she writes:

<<Whatever an author's *intentions*, it is the words on the screen that readers see. Those who know Bellamy can add their deeper understanding to the interpretation of her words, but those who don't are forced to work with the texts at hand. This is, perhaps, another illustration that identity *matters*.>>

though, i wd argue, substitute kt's "identity" for list capital. and the relative shares of it possessed by db's and kd's posts.

bourdieu would argue further that the rules of the game in a field of production are such that those who possess symbolic capital set the rules of the game, namely maintaining their domination of the field and their accumulation of symbolic capital; likewise those who don't have the capital are always trying to take a position in the field that will earn them recognition and capital and the overthrow of the dominants. i do not think this extent of bourdieu's model applies here: makes the people behind the posts too ruthlessly darwinistic, which i don't think is the case.

but the movement of list capital and position-takings in this electronic field of production always involves risks, as kt points out:

<<"Being read" is the risk that writers take and--one assumes--the goal for which they strive. *How* a reader reads is out of the author's control, though understanding how (different) readers read might provide one a certain amount of useful information. At least that's how I see/read it.>>

perhaps kd's initial posts constituted a high-risk position-taking in this list field. still, understanding how readers read and writers write here amounts, moreso, i believe, than any capital, to the most important rule of the game and the reason why we are all subscribed.

tom orange

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15. **Layne Russell**

Re: Killian at the Big Top

Tue 1 Jul 1997

Pritchett,Pat @Silverplume wrote:

>

> (NB - for any of you who are bored or annoyed with my reading reports from
> Naropa, I can only say - I'm beginning to feel the same way too! This will
> probably be the last...)

I am enjoying them! I, for one, hope you don't stop. Thanks....

Layne Russell

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16. **Robert Archambeau**

Re: identity and list capital (long)

Tue 1 Jul 1997

Tom Orange wrote:

we have thus moved from mere palatability -- i don't like it -- to validity and judgment -- it is not valid writing, the position of this writing-subject is unacceptable, it/he/she has no value/worth. witness the judgment contained in daniel bouchard's post:

Kim Dawn's posts, on the other hand, were 1) pretty obnoxious, 2) pretty stupid, and 3) pretty obnoxious and pretty stupid. Am I undermining her "authority" or "femininity" by saying so?

undermining authority, delegitimizing writing and a position-taking within a specific field of production, yes.

Granted. (And thanks for sending me back to Bourdieu -- I haven't read him in years).

But are there not situations in which it is legitimate to undermine authority (or, to use Bourdieu's term, to deprive another of capital)? To move the frame of reference from Bourdieu to Habermas, one could say that a true public sphere depends on the ability of participants to attempt to legitimize and delegitimize.

Leaving aside the argument about Kim Dawn's first posts, I'm sure there are some positions and speech acts that Tom feels ought to lack discursive capital, and situations in which he would (in the language of classical liberalism) present counter-arguments and negative judgements against such positions or (in the Marxian sociological terms of Bourdieu) seek to delegitimize the capital of such positions.

So I'm left wondering, Tom: do you object to the whole system, or to a particular judgement made within the system? Maybe I lack imagination, but I find it hard to believe that you would argue against people on the list offering their judgements of the value of the capital of various posts, and in so doing modifying the value of that capital. Do you have an alternative vision in mind?

Hoarding my gold and deferring gratification in the primitive stages of capital accumulation,

Robert Archambeau

Discursive Capitalist

(top hat and monocle in place)

a web site for anyone who wants to practice their capitalism:

<http://www.monopoly.com/>

17. David R. Israel

Blakebahn

Tue 1 Jul 1997

Poetas, f.y.i. --

(someone lately brought this to my attn)

The William Blake Page is at:

<http://www.aa.net/~urizen/blake2.html>

(last updated November 3, 1996)

created by a chap named Richard Record

it includes:

* The Songs of Experience (Text and Color Plates complete!) (NEW) * The Songs of Innocence (Text and Color Plates complete!) * The Marriage of Heaven and Hell (Text and Color Plates) * Other paintings by Blake. * Other Web Pages concerning William Blake:

Still in development

The Book of Urizen.

An analysis of three of his principal works:

The Marriage of Heaven and Hell

Milton

Jerusalem

Illustrations of The Book of Job

// // // //

kvestchun:

~if WBlake were alive & kickin', would he be a website designer?

d.i.

•

• • • • •

.....

////////////////////V//^\\

> david raphael israel <

>> washington d.c. <<

| [REDACTED] (home)

| [REDACTED] (office)

=====

thy centuries follow each other

| perfecting a small wild flower

| (Tagore)
//

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18. **Rebecca Reynolds**

Re: question

Tue 1 Jul 1997

> If it's easier to alienate a possible audience
> than win over a real one,
> who are the exploratory writers,
> & who the conventional?

>

> I submit all my own work
> to a certain standard:
> would I be able to read this
> at a Thansksgiving dinner?

>

> & the measure of value remains:

>

> ARS EST CELARE ARTEM
> (art is to hide art).

>

> - Henry Gould

>

That (or those) are great questions--though I don't know how seriously to take you here. Art is to hide art? But it never does, does it?

Maybe in my post about an epithalamium--trying to make it "reader-friendly"--I implied that I didn't think poems ought necessarily to be

"reader friendly," though I don't myself buy into that. It is simply that there are different kinds of friendliness(es) and different kinds of readers.

I confess that in my post I revealed my own distrust of readers--and I think that comes from having been in a writing workshop. The only word I can think of here is "oy" (my mother's word) but there are others. And back to the question about audiences: I used to worry that the poems I wrote were too layered and subjective, and I remember on the first day of a workshop with Alice Fulton, she asked us what we thought our weaknesses were as poets, or what we wanted to work on, and I said I wanted my poems to be simpler, and she said, "why would you want that?" (I was even more naive then than I am now, of course.) So I

stopped trying to write poems that everyone could swallow really easily (the kind sometimes favored by workshop participants), a kind which I could never write in the first place. Also, I'd been reading a lot of theory and poems started reflecting that in ways that not all workshop participants could see --also, I got interested in writing from a position (subjectivity) that was not "universal" (or pre-determined/defined), in part a reaction to the inherent pressures of a writing workshop, and the writing workshop, as I saw it, reflected a mainstream CW push towards conventionality, which was not always a reflection of the poets teaching the workshops, but of the students concurring en masse within them and commenting on each other's work. I found the most interesting poems were poems that made the group the most fractious. But I hate talking so generally, and I don't want to raise the spectre of workshops again. I guess I am trying to say (to be more discreet and refined about this) that Thanksgiving isn't my favorite holiday. First of all, it's all relative(s).

DW Winnicott said something to the effect that for an artist, the only urge stronger than the wish to communicate is the wish not to be found. Now this is very relevant to me and my life, as a poet etc., and something I've been thinking about in terms of the "identity" posts, which point to some wish to "find" the author, on the part of the reader, and an extension of that, to "fix" the author in terms of his or her "identity." (Q: Does the author need to be fixed?) Is identity a supplement? in that double sense of adding meaning and/or/also, being simply additional (an excess).

rr

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19. **Rebecca Reynolds**

Re: american language

Tue 1 Jul 1997

YEAH!!! i am not the only one with chartreuse paranoia!!! i remember it having some connection to soem french liquor which is a bright bright green, but i hear it in connection with fuschia-ish raspberryish pink as well... so what is the deal here? are we talking color blind emperor without clothes?
e

Two responses today--I'm really quite shocked at myself. Anyway, I too thought chartreuse was pinkish until a friend of mine in grad school bought a vile green VW camper van, and another friend referred to it as "chartreuse." I knew she was correct because she was on a full fellowship.

But here I'm thinking, there must be a link--is it the word "fuschia" which shares sounds with "chartreuse?" Or is it a spectral pinkishness? Nabokov

talks about associating letters of the alphabet with colors & sensations when he was a child; there must be a cerebral path between sounds and color, sound-waves and frequencies of light? (No, it's more likely to be socially constructed.)

And the irony is, I left graduate school because I didn't think I thought right for it. But it wasn't merely the chartreuse . . .

rr

rr

rr

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20. **Aldon L. Nielsen**

Re: misattributions in the poet/identity debate

Tue 1 Jul 1997

This forwarded to me from Danny Santiago, who gives me permission to post it here (as he has been the subject of several recent posts), but who says he's much too busy with important literary matters to subscribe and post himself -- What a generous and truly selfless guy he is!

Aldon:

I can't believe what poor readers your poetry friends are. If they will simply take the time to examine their own archival conscience, they will recognize that all the quotes attributed to me in the recent list dustup over Ornamentalism were in fact posted by David Bromige.

*Invariably yours,
himself*

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21. **shemurph**

Re: STEVE CARLL

Tue 1 Jul 1997

I, also, need Steve Carll's address. Please backchannel.

Thanks.

Sheila Murphy



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22. **dbkk**

Re: identity and list capital (long)

Tue 1 Jul 1997

At 3:29 AM -0400 7/1/97, Tom Orange wrote:

>but from there, it didn't take long for db's posts to do exactly the same
>thing to kd (a list member who is a friend of mine) that db perceived kd
>doing to jay, only at a much deeper level of what i will call rhetorical
>violence. kim's posts played, perhaps too roughly, with jay's sense of
>list decorum/tedium; db's posts didn't simply play with or question but
>dismissed outright the legitimacy of kim's position as a writing subject,
>and not just on the list but tout court: in essence, attempted to strip
>her writing of any and all list capital.

>

>we have thus moved from mere palatability -- i don't like it -- to
>validity and judgment -- it is not valid writing, the position of this
>writing-subject is unacceptable, it/he/she has no value/worth. witness
>the judgment contained in daniel bouchard's post:

First of all Tom, I never said anything like Kim D was worthless, my launching into her writing was a response to comparing her performance on this public forum to the novels of Kathy Acker--I was stating that this space (the p-list) with a captured audience has a totally different dynamic/literary expectations than the space of a novel, which is a come-as-you-wish space, a rarified space where various agreements are made. I still stand by my opinion that writing sexually explicit material to be TABOO is not necessarily literature--in fact, that intent, is what I think undermines most attempts at creating quality writing dealing with sexuality. Look at *_Fear of Flying_*, for example, Jong's character's incessant concerns with others watching her to the point one wonders if she's experiencing **anything** within the experiences herself.

I appreciate your concern and support of your friend, and I also appreciate your restrained tone. I think much of my frustration with KDawn's initial emergence on the list stems from my larger frustrations with heterosexuality, its claustrophobic conservativeness regarding sexuality. I don't know if you are familiar with my work, but my entire project has been dealing with female sexuality in a squirm-in-your seats manner. When I started doing this I was a bit older than Kim, but I received no support whatsoever from women, scorn from some--and this was the early 80s before Feminism was totally dead. All the support I got to develop my interest in female sexuality (and I have a primary interest in psychoanalytic stuff, i.e., the primal) came from gay men, and I'm probably lucky in that for in the gay community there is a vocabulary for dealing with sexuality and an acceptance of it--or shall I use a theory buzz word and say a "privileging" of it.

And even though you folks fancify all this authority and power, to this day when I read, such as at Naropa recently, while there are people (most of them in their 20s) who **really** get into it, there are many others (especially from my own generation) who walk away stiffly and refuse to look me in the eye. I don't think this thing is ever going to get easy for me.

I also would imagine that had Kim Dawn done her performance on the Queer Studies list (a space where sexuality/theory/literature is regularly discussed) that it would not have gone down without question. Some of the members, I'm sure, would have jumped on her like pirannahs (I guess I should have picked an image I could spell) for her VIOLENCE. But here on the p-list, I'm the one who is accused of violence. Fortunately, I always enjoy it when academics use that word, "violence," it's like this sniper tactic that puts the opponent to shame. One always imagines hands thrown to forehead to ward off the offensive psychological blow (I'm stealing this gesture from Terry Castle's *The Apparitional Lesbian*). Avital Ronell is the queen of using the word violence--I get thrilled everytime she says it. Too bad she moved to the East Coast.

I think that rehashing Kim Dawn's performances are like beating a dead horse (no offense Kim, no one here, I'm sure, thinks you're anything like a dead horse). Her position on the list, I feel, has been accepted, and the shock value of her posts has dissipated, I doubt if she ruffles any tail feathers (I'm into this animal motif) today. I won't go over your thoughtful post point by point because there's NO POINT to my doing that--I just want to add, though, that some of the stuff your calling me on is K-Tal's interpretation of my posts, not my posts themselves.

For me, **the** question here is why K-Tal continues to attack **the** person/WOMAN (me) on the list whose whole writing project supports and illustrates everything she's talking about. A quick look up my name on AltaVista will offer many hits, so anybody could find out tons about my project without moving their butt. I hope research she does for her academic books is more careful than what has been exhibited here.

Dodie

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23. **Mark Weiss**
Re: Poems/Identities
Tue 1 Jul 1997

You don't get it, Bowering. Ms, as opposed to Miss, implies that the lady may not be a virgin.

At 12:12 AM 7/1/97 -0700, you wrote:

>Dr. Tal--

>

>Now, this is interesting. I guess we live in really different countries, or
>worlds or something.

>You said:

>

>>I experienced your decision to label me "Ms." in your previous post as both
>>distancing and patronizing.

>

>Now, why would that be? As far as I recall, I was not doing any labelling.
>I was not labelling, but addressing, in a fashion that, in my country,
>shows respect for an often-stated desire by women (I hope that word is
>okay; it is a good word up here) not to be a "Mr' with an "s" added, and
>not to be "Miss." It is definitely not patronizing, but quite the opposite
>here. On the other hand, as I said earlier, to use "Dr." is usually meant
>to be distancing, and often sarcastic. But as you don't use it that way
>there, I feel that it is all right (though it still makes me uncomfortable)
>to address you that way.

>

>

>>("Ms." is used snidely as often as it is used respectfully)

>

>Again, I am not familiar with that usage. Perhaps it is a regional thing.

>

>> Two rules of civility I try always to observe: don't
>>call people outta their names; don't insult their parents.

>

>This sounds interesting. I dont understand the expression. Well, I live on
>the west coast of Canada, and you live somewhere in the US. I feel as if I
>_sort of_ get it, but would really like to get it right.

>

>

>>

>>The "Ivy League" presumption is, in fact, hilarious.

>

>I didnt mean to be presuming. I thought I was just asking. I cant figure
>out what I did to get called names so much.

>

>

>

>

>
>
>
>
>George Bowering.
>
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [REDACTED]
>e-mail: [REDACTED]
>
>

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24. **George Thompson** ***Re: identity and list capital (long)***

Tue 1 Jul 1997

Tom Orange's attempt to apply Pierre Bourdieu's notion of symbolic capital to this thread [and to the list in general] is an interesting new development. But I don't think that his effort to sort out the issues quite succeeds, because in spite of his efforts to be detached and objective, he has still simply sided with his friend.

For me, knowing absolutely no one personally on this list, it is hard to justify the claim that Dodie Bellamy is operating "at a much deeper level of what i will call rhetorical violence" than, say, Kim Dawn. What kind of "list capital" was left for Jay Schwartz after Kim Dawn's "performance"?

As far as I can see, rhetorical violence was used by both sides, in this battle for symbolic capital. The question that interests me is to what extent Bourdieu's terms can help us to clarify the issues that Tom Orange has raised.

It is interesting to look at this list [or any list] as a "field of cultural production", with its own "rules of the game", and to observe in this light the struggle of its members for recognition and domination and authority [symbolic capital]. It is also puzzling that Tom backs away from such a model of the list's activities, because it is "too ruthlessly darwinistic." Why bring it in and then throw it away?

How is authority established, accd to Bourdieu? Well, one thing that he stresses is the role of relevant institutions in the assertion and maintenance of power. Now if Dodie Bellamy had said [or implied] something like "as a professor of English at some Ivy league school, I now declare you [Kim Dawn] unpalatable

and aggressive..." [etc.], that performance would have gotten its symbolic capital from her institutional authority. But clearly she did not say or imply any such thing, nor does she have, as she has said, any such institutional authority.

In my view, that is one of the important and valuable things about this medium: the imposition of institutional power is very difficult, if not impossible [let's hope that we can preserve this sort of freedom for this and any other list]. As far as I can see, the only person who has real power in this sense is the list owner, who, like some *deus otiosus*, has not shown any signs of using it.

Another important idea from Bourdieu is the notion that the performative utterance is magical. This seems to me to come close to what Tom was getting at in analyzing Dodie Bellamy's language. Acts of self-assertion, of naming or labelling [e.g., "you're obnoxious"], of investiture, etc. etc., are **directly** effective: the mere saying so makes it so. In Bourdieu's sense [and in mine] that is magic [a very social magic, as Bourdieu stresses].

I think that Tom is right to suggest that Dodie Bellamy has used this sort of magic on this list [if that is what he is suggesting]. But surely that is what **everyone** involved has done [and mostly quite well, I might add]. And though this sort of magic is in no way confined to poetry, certainly you find it there all the time [though not always, to be sure]....

Sorry for the length of this. Hope it's of use.
George Thompson

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25. **hg**

Re: Poems/Identities

Tue 1 Jul 1997

This snapping back & forth is getting really low. David Bromige, I'm sorry if I misrepresented your posts. I haven't gone back the archives to check. My point was that "ad hominem" attacks & insinuations are out of line. When we write to this discussion, we open ourselves up to criticism, that's part of the game. But we all know when an attack gets "personal". Suddenly we're no longer talking semi-peacefully. We're having a feud. I guess that's fun for some people to watch, unfortunately. Get lost, flame-voyeurs & bitchy gossip-heads. - Henry Gould

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26. **David Bromige**
american language/clerihew (deformed?)

Tue 1 Jul 1997

johnson's
still on!
we thought kent
had went.

db

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27. **David Bromige**
*poetic/identity/"I personally do not remember torturing prisoners"/
hengry g's inability to fess up*

Tue 1 Jul 1997

Henry, what is this fascination with things nazi? I must say it parallels yr ability to re write history, perfectly. Yes, I see, you are counting on listlings not being able to remember a sequence of events, which inability gives you carte blanche to re arrange the facts to serve some purpose of yr own. It makes all the difference in the world whether the masturbatory imagery began with me or began with Kali Tal. Once the cat is out of the bag & directed towards oneself, it is not uncivil to yell "Get yr fucken cat outa my face!" For those of you on a POETICS list, I assume careful reading is the first order of attention. Henry, why cant you come right out & admit it : you attrributed the _origin_ of the masturbatory metaphor to me, whereas in truth it issued from Kali Tal.

And why dont you apologize to the members of this List for stating that their memories are no better than yours? db

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28. **Kali Tal**
Re: Poems/Identities

Tue 1 Jul 1997

("Ms." is used snidely as often as it is used respectfully)

Again, I am not familiar with that usage. Perhaps it is a regional thing.

Guys are automatically "Mr." (when they aren't Dr. or Rev. or Col. or whatever). *Women* are "Mrs.", "Miss," or "Ms." I've seen very few forms on which "Mr." or "Ms." is the only alternative. Often it's a choice, for women, between "Ms." and "Mrs." (which defeats the purpose of "Ms.", which was to create an honorific that--like "Mr."--is not dependent upon the matrimonial state of the female

in question). And frequently, as a female, you have a choice between all three feminine honorifics. What this usually means is you're either married, not married, or (in the minds of many men *and* women) pissed off. Whether you intend it or not, calling a woman "Ms." has the effect of declaring her a certain *kind* of woman--the *kind* of woman who wants to be called "Ms." Now, definition of that "kind" varies, but, as I said, it's as often snide as it is respectful. In this era of vicious antifeminist backlash (and what era hasn't been that era?) the term is quite loaded. Perhaps it is not on the West Coast of Canada, but, overall, I think it's safer to address women as they sign themselves (which, in my case, is always "Kali"), or with gender nonspecific honorifics ("Dr."), or, if one is uncomfortable with that, by last name only ("Tal"), or by full name.

Two rules of civility I try always to observe: don't call people outta their names; don't insult their parents.

This sounds interesting. I don't understand the expression. Well, I live on the west coast of Canada, and you live somewhere in the US. I feel as if I _sort of_ get it, but would really like to get it right.

"Don't call me out of my name" is an African-American expression, but it has a meaning that crosses quite a few cultures. Many people regard names as powerful, and *naming* as a great power. (I'm not talking about being superstitious or mystical about this, I'm talking about a person's sense of identity within a particular cultural context.) The sensitivity about names is particularly apparent in groups whose names have been imposed upon them from outside. African-Americans were named by their masters in the antebellum period, and after the Civil War the first two things almost all of them did when they were freed were to 1) go in search of their families; and 2) change their names. Women in Western cultures traditionally are given the patronym at birth, and then *that* is taken away and replaced with the husband's name at marriage. Since well before Lucy Stone, American women have been sensitive to the implications of such horse-trading gestures. "Calling someone out of their name" is, quite literally, claiming the power to make someone be what they are not. Those are fighting words in many communities, just like insults that begin with, "Yo mama" are fighting words. One engages in such behavior only if one *expects* to find oneself in a signifyin' contest or a rough game of the dozens.

I didn't mean to be presuming. I thought I was just asking. I can't figure out what I did to get called names so much.

I don't *think* I've called you *any* names. I've commented on texts and rhetorical strategies, but I don't know you well enough (at all) to call *you* anything.

Kali

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29. **Charles Alexander**

Re: identity/poetics

Tue 1 Jul 1997

At 05:29 PM 7/1/97 -0700, you wrote:

>It has recently been determined that all posts to the POETICS list from
>San Jose State university are in reality being sent from a location in
>Boulder, Colorado, a town often visited by David Bromige. It has also
>been confirmed that David Bromige and Kali Tal have never been seen in the
>saem place at the same time. Draw your own conclusions and post
>yourselves accordingly.

perhaps, but in May 1997 David & Kali were both in Tucson, Arizona, and David offered a discussion session and a reading for a poetry/poetics organization of which Kali is a member. Like Tenney Nathanson, I too testify that both of these are people I am glad to know. Their comments, on this list and in person, have been valuable to me.

Whether San Jose has relocated to Boulder I can not say, but people die every day from lack of what can be found there.

and I am charles, not
all done
nil sun

chax press :: alexander writing/design/publishing books by artists' hands ::
web sites built with care and vision handmade and trade editions of contempo-
rary innovative writing [REDACTED] :: <http://personal.riverusers.com/~chax/>

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30. **Henry Gould**

Re: poetic/identity/"I personally do not remember torturing prisoners"/hengry g's inability to fess up

Tue 1 Jul 1997

assume careful reading is the first order of attention. Henry, why cant you come right out & admit it : you attrributed the _origin_ of the masturbatory metaphor to me, whereas in truth it issued from Kali Tal.

And why dont you apologize to the members of this List for stating that their memories are no better than yours? db

You may be right. I think our last messages crossed. Maybe some diligent person can go dig out the exact quotes. Here's how I remembered it: Kali Tal compared - in the abstract - a sort of reader-oriented criticism with male

masturbation fantasies. I remember being surprised at your reply, which seemed to "personalize" it - i.e., you said maybe Kali should look into her OWN responses, etc. The context in which I stated this was in questioning Kali - I thought she was defending Kim Dawn's public pornography attack on Jay and slamming your public "innuendo" attack in which case she was defending/slamming the same thing by different people.

Anybody still awake out there? As I say, David, if I've got it wrong, my apologies. If Kali started with the "personal", then you've got a point. I am sure we will get down to the fine print & bore evryone to tears. Meanwhile, you are all great guys & gals out there, peace & love. - Henry Gould

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31. **Tom Mandel** *his penthouse is for rent*

Tue 1 Jul 1997

David Israel, I think, adds:

"on the other side of the ledger, there's the Chinese-painting reference (don't recall exact wording) -- being "like legs on a snake" (i.e., where you've painted a snake but then feel you've gotta embellish it & add more . . .)"

There's a great saying in French, "ca me fera un bel jambe" ("that's gonna make me a great leg"), for something useless received (or heard).

On the same subject, I now realize that it was my friend David Bromige I nas-tied in my most recent attack on reading poetry to figure yourself out. That'll make him a great leg. I wish I'd restrained myself, especially since I didn't explain myself very clearly.

There is no life without identity, that's obvious (see my post to this list on 5/17/97). But, being introduced is only the beginning of the relationship.

How, for example, would it be possible for David and Kali Tal to back out of a brouhaha that **must** be based on mutual misunderstandings which develop out of writing in different times/places and having this keyhole-sized medium through which to perceive each other? Esp. since you have to back out the same keyhole?

Anyway, I stick absolutely and without compromise -- unless someone should disagree, that is (in which case I'm going to be forced to repeat my position with additive decorations) -- to my statement that a poem is a social contract between writer and reader. Whoever you are.

Tom

Tom Mandel

Screen Porch * <http://screenporch.com>

4031 University Dr. Suite 200 * vox: [REDACTED]

Fairfax, VA 22030-3409 * fax: [REDACTED]

Join the Caucus Conversation

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32. **Jay Schwartz**

Re: Killian at the Big Top

Tue 1 Jul 1997

Yes, please continue Naropa posts. I love the vicarious readings...

Jay Schwartz

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33. **Michael Magee**

Re: identity/poetics

Tue 1 Jul 1997

Thinking about Henry's recent post which ended with the stipulations that "& there are very few poets with an idiom that energizes and unites" in our present moment, and not getting into the off-shoot argument re: sexuality/masturbation/whatever which I wasn't following, and partially getting into the idea that an interest in "bio-sexuality" could be the result of a kind of nostalgic desire for unity (have I got that right?). So, anyway, my thought: I'm not sure the desire for unity is a very healthy desire; which is to say, I don't think I want a poet "with an idiom that unites," at least in any traditional sense, though energizing might be nice. Harryette Mullen says in a couple interviews I recently read that, in **Muse & Drudge** she was trying to allow the poem to function on enough levels that everybody/anybody might find something of significance in it, or might find many things of momentary significance predicated on when, where and with whom they read it. But anyone who's read *M & D* (Mullen's not Pynchon's, and, as an aside, I prefer the former) would, it seems to me, be reluctant to throw a word like unity around in describing it. So, if anything, perhaps its non-unifying means towards semi-unifying ends, a kind of tactic you might likewise find variously in Nate Mackey's novels or, to some degree, Paul Beatty's poems. But all of them, I'm guessing, would say that the dream of speaking to/for/with/about everyone is a bunch of malarky (there's no was that's spelled right) - what's more, it seems the more one indulges that dream the less chance one has of speaking to anyone beyond one's own tiny group-thinking

enclave. Essentializing selves - selves which speak alot about unity - get pretty boring, pretty fast, in my(s) experience(s)..I'm reading Henry's comments as in a similar vein, though perhaps with a more cyclical view of history, a sense that the youngsters are more inclined than usual to live w/ disunity b/c we're part of the latest Fin de Whatever - which is to say folks like us come around every hundred years or so. But, far as I can tell Unity w/ a capital U is not a term poised for a comeback, and none of my fellow youner poets - correct me if I'm wrong here guys - are hustling to shore fragaments against their ruins.

Shantih, Santa, Spumante,
-Mike.

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34. **Pritchett, Pat**
Re: Killian at the Big Top
Tue 1 Jul 1997

Thanks Jay - and others who have backchanneled re: my off the cuff Naropa reading reports. I plan to attend at least two more readings before the Summer Program is over - Lorenzo Thomas's this week and Lisa Jarnot & Kristen Prevallet's next week. Also hope to see T. Begley, whose work with Olga Broumas I very much admire (unfortunately, Olga could not make it to Boulder I've been told). These readings have been great and I feel very lucky to be here - but they do raise the troubling question: Is it possible to have too much poetry?

Too much is not enough,
Patrick Pritchett

From: Jay Schwartz
To: POETICS
Subject: Re: Killian at the Big Top
Date: Tuesday, July 01, 1997 1:40PM

Yes, please continue Naropa posts. I love the vicarious readings...

Jay Schwartz

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35. **Mark Weiss**
Re: Poems/Identities
Tue 1 Jul 1997

I'm from New York, I've lived all over the country, and I've never used Ms. except when I don't know what else to use. More often than not it's what I use in

letters when I'm depending on the good will of the recipient, as in asking for a job, a blurb, etc, and the recipient has not made public her marital status. Anything, including mister ("who do you think you are, mister?"), can be used to call out.

At 11:45 AM 7/1/97 MDT, you wrote:

>>>("Ms." is used snidely as often as it is used respectfully)

>>

>>Again, I am not familiar with that usage. Perhaps it is a regional thing.

>

>Guys are automatically "Mr." (when they aren't Dr. or Rev. or Col. or whatever).

>*Women* are "Mrs.", "Miss," or "Ms." I've seen very few forms on which

>"Mr." or "Ms." is the only alternative. Often it's a choice, for women,

>between "Ms." and "Mrs." (which defeats the purpose of "Ms.", which was to

>create an honorific that--like "Mr."--is not dependent upon the matrimonial

>state of the female in question). And frequently, as a female, you have a

>choice between all three feminine honorifics. What this usually means is

>you're either married, not married, or (in the minds of many men *and*

>women) pissed off. Whether you intend it or not, calling a woman "Ms." has

>the effect of declaring her a certain *kind* of woman--the *kind* of woman

>who wants to be called "Ms." Now, definition of that "kind" varies, but, as

>I said, it's as often snide as it is respectful. In this era of vicious

>antifeminist backlash (and what era hasn't been that era?) the term is quite

>loaded. Perhaps it is not on the West Coast of Canada, but, overall, I think

>it's safer to address women as they sign themselves (which, in my case, is

>always "Kali"), or with gender nonspecific honorifics ("Dr."), or, if one is

>uncomfortable with that, by last name only ("Tal"), or by full name.

.>

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36. **Eliza McGrand- CVA Guest**

Re: Poems/Identities

Tue 1 Jul 1997

BRAVO HENRY!

only thing is, when you get flamed, you are faced with the big choice: 1) do i refuse to add capital to the flames piling up and let stinker with the flame thrower think they burned me; 2) do i burn their flamethrower to melted glop and sear everyone unfortunate enough to be standing around.

ideally, of course, one would be way cool, and dump water on whole thing, real real COLD water, no? e i'm feeling, like, way into the COOL thing because it is

very hot and i am wearing grown-up-lady nicey-nice clothes this afternoon, but discovered, too late, a stain on the sleeve.

this is an example of the identity of the writer undergoing modification by the identity of the writer as she constructs an identity that reconstructs itself, endlessly acquiring imaginary capital

or not, as the case may be...

e

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37. **Eliza McGrand- CVA Guest**

Re: Poems/Identities

Tue 1 Jul 1997

ditto me -- ms. is used to be respectful. one says ms. to NOT colonize woman based on marital status. one says ms. to imply you are interested in, and speaking to, the woman, not her patriarchal positioning.

i say ms. to other women older than me to include them in the girl's club, to be most honorific and formal thus showing them i respect them, while doing it in a way that is modern and feminist.

how would anyone know kali was a dr. -- it isn't in her posts, though her yale address figures prominently? and given the harangues engaged in against academia, wouldn't one try and take her at her word and eschew academic posts, though one could take her at her word and bow to the frequent mention of "classes she teaches" except, what if one took her at her word and went with the constant harangues about oppressed working class and her unity with them, only then again, one really probably ought to take her at her word and go on the I-The-Authority -Figure-Say-To-You (crummylittlewhitestudentthatyouare)-that-YOU-can-not-know ANYTHING-about-My-Area (academic, my academic, academic, i am an academic expert)-area-of-expertise-i.e.-african-americans-working-class-women... only, really, perhaps one ought to take her at her word and go by the i wear funky clothes and am a regular gal tone... except, no, no, i am going to go back and take her at the word of "you have misread me" only, well, given how she misreads me and other people maybe it is meant in that sort of peer- to-peer congratulatory tone... no, well, um

ummm

what word DOES one take kali tal at? whenever one tries, one gets haranged for not taking her at a different one?! could it be

no one wins but kali

games?
blech
e

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38. **David Israel**
"Ms"

Tue 1 Jul 1997

[was: Subject: Re: Poems/Identities]

Just to add a note of comparative data to the Ms thread:

I worked for many years as a secretary in law firms in San Francisco, New York, Washington, DC. In such environments -- (and I think, likely, more broadly in much business correspondence in the U.S.) -- Ms. has long been is a standard (indeed, the requisite) form of salutation for all women. In these environments, "Mrs." or "Miss" are, generally speaking, no longer in use -- they are considered outdated.

Not suggesting this is found (or should be found) everywhere -- just noting that, interestingly, it's what I've observed in the noted context.

In any case, I accept David B.'s suggestion that he had no hostile intent in using that form of salutation; -- & I'm sure he (and anyone else here) will be happy enough to address Kali Tal as she might best prefer.

d.i. (the black kids in my high school called me "professor" but I never became one . . .)

Mark Weiss wrote:

<< I'm from New York, I've lived all over the country, and I've never used Ms. except when I don't know what else to use. More often than not it's what I use in letters when I'm depending on the good will of the recipient, as in asking for a job, a blurb, etc, and the recipient has not made public her marital status. Anything, including mister ("who do you think you are, mister?"), can be used to call out. >>

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39. **henry g**
Re: identity/poetics

Tue 1 Jul 1997

I didn't mean to sound so completely nostalgic about "unity"... I said for our country the divisions, the dis-unity, have been a learning process. There's no way to plan intellectually what motivates your writing, it just runs too deep, I

think. When you think you are writing just to write the best you can in the form, you discover you are hungry for an audience. It runs deep, I say. What's the motive, what's the message informing or underlying the art for art's sake (or is there a message)... depends on the pen, depends on the "time". On the underlying impulse. I write because I have loved to read from an early age & wanted to do that too, I'm sure that's the common motive. Or one of them.

If you believe there is something to be said for common understanding on the basis of common humanity, then "unity" can't be all bad, though the DANGERS are obvious for writers & others. & I can't think of a better work of art than one which would address unity & dis-unity together & bring them under the same tent... - Henry Gould

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40. **David Erben (Art)** *the colophone strikes (was theory/identity)*

Tue 1 Jul 1997

Heh heh heh...uh...heh heh...he wrote "poesis."

Yeah...yeah yeah...and "hegemony."

Heh heh heh..uh..heh and "écriture."

And...uh...uh..heh they are talk'n about "identity."

Shut up Beavis, they're talk'n about "anus writing" AND identity.

Darlings. . . kiddies, I don't just sit in my comfy chair in my comfy office *writing* about the perverse dominant culture (in between various "club" meetings)...I live it every day and it's no picnic that's for sure (well, ok, sometimes it is a picnic, but always with real china and stemware).

Electronic writing is, I suppose, writing from the place of the colophone, the place where words may be digested and expelled and cut and pasted and (re)mapped. Of course we all know, everything begins *a tergo* "(par) derriere," behind other texts, i.e. in the shit.

Perhaps to produce excrement is to cheer up?

This I like.

Colon humor (an organ Joyce seems a bit obsessed with - part of his identification with canine cognition, I think, esp with the anus, with all its odors is a point of equal interest), that's what we're on about, yes?

Heh heh he, he used the word "cognition."

And, heh, heh, "Joyce."

'In virtual space there is no smell...'

Pity.

Now Derek Walcott - there's a poet whose texts, it seems to me, are very interested in poetics, history, AND identity (and I doan think saying a text is interested in identity is cynical at all. In fact, I formally nominate [REDACTED] for "Most Outrageous Remark on the Poetics List, 1997. What's valuable about the Diary of Anne Frank to her readers is not her "Jewishness"????? Yeah, ummm, sure.).

Anyway, I think Walcott works thru much of the interesting stuff contained in the recent discussion of identity and poetics - he ain't the only one mind you, and he ain't necessarily the best, but he's all I got at the moment:

Here's some bits from Walcott's "The Fortunate Traveller" and "Midsummer"

Now at the rising of Venus-- the steady star
that survives translation, if one can call this lamp
the planet that pierces us over indigo islands--
despite the critical sand flies, I accept my function
as a colonial upstart at the end of an empire,
a single, circling, homeless satellite.

The fortunate traveller is "homeless" not because there is no home-- the other site "fills its exiles with horror" -- but he cannot relate to it, cannot inscribe himself into it. But he or she is ambivalent about the privileges and pleasures of "travelling" in the spaces that have previously excluded her.

Heh heh heh, he wrote "inscribe."

It's good that everything is gone, except their language,
which is everything. And it may be a childish revenge
at the presumption of empires to hear the worm
gnawing their solemn columns into coral.

...

and to buy porous fragments of the Parthenon
from a fisherman in Tobago, but the fear exists,
Delenda est Carthago on the rose horizon...

The traveler's ambivalence is reinforced by his realization that though everything is gone, THE LANGUAGE REMAINS, which is "everything." THE LANGUAGE still embodies the complex intertwining of knowledge, history and power that resulted from empire. One of the many ironies of being a "fortunate" traveler is that he or she is now bound to that very language. The structures of violence have been "enabling." But language, at another level, also means the power of representation, the power to map or remap the world, AND THE WEST STILL HAS THAT POWER.

Heh, heh, hee, he said "empire."

So, however far you have travelled, your
steps make more holes and the mesh is multiplied--
or why should you suddenly think of Tomas Venclova,
and why should I care about whatever they did to Heberto
when exiles must make their own maps, when this asphalt
takes you far from the action, past hedges of unaligned flowers?

If the "traveler" must engage in making maps of his own, that is, construct new affiliations in the metropolis, how can that construct take into account the "dis-order," the dis-location, that had made him "a homeless satellite" in the first place? What can be excluded, and what must remain excluded or suppressed in this new map? The identity of the "fortunate traveler" is necessarily undetermined and uncertain, since it is inevitably mediated by the narrative of detour.

Heh, heh, he wrote "metropolis."
And, yeah, yeah, ... "detour."

Defecation/writing is not normally painful, is it? Freud suggested (and God knows Joyce did) that it's actually quite pleasurable, perhaps the most deeply repressed pleasure of our culture--of Christian culture, with its fear of the unclean. But pleasure is never "supposed" to be solitary, let alone anal. And why should the strokes of pen or keyboard or fart or bowel movement be painful: ugh! Painful to the ego, perhaps; but that's a secondary effect and another story.

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41. **Tom Orange** *identity and list capital (long)* Tue 1 Jul 1997

thank you to lbd, robert, dodie b, and george for yr considered posts. i want to respond w/o adding too much to the bandwidth that this thread is already taking up.

Robert Archambeau asks:

- > But are there not situations in which it is legitimate to undermine
- > authority (or, to use Bourdieu's term, to deprive another of capital)?

yes i suppose, since the alternate undermining and reinforcement of capital defines the very dynamic of the field, the position-takings and position-maintainings within it. i have a hard time w/habermas tho, cuz i dont think rationality-based consensus is possible (unless we reconceptualize rationality, a serious option): witness the uproar here.

and sure, from one's position in the field and the dispositions (habitus) which drive one to take such positions, one wd recognize certain speech acts as

deserving more symbolic capital than others. our dispositions clash, struggles ensue; but the object of our study -- in this case writing as a product contained w/in a specific cultural field -- is just that, an object with no intrinsic worth of its own: we project worth upon writing. or rather: worth is a residuum, an effect of the interactions of habitus and field. i hope this makes sense. to be nietzschean abt it: there is no valuable writing (or alternately, all writing has value), only attributions of value to writing.

robert also asks:

- > So I'm left wondering, Tom: do you object to the whole system, or to a
- > particular judgement made within the system? Maybe I lack imagination,
- > but I find it hard to believe that you would argue against people on the
- > list offering their judgements of the value of the capital of various
- > posts, and in so doing modifying the value of that capital. Do you have
- > an alternative vision in mind?

i find the system, the model, compelling. as a participant in the field, i am disposed to agree with some judgments and disagree with others. i have my own stakes, my own capital to invest and accumulate, all of which are operating without my full conscious awareness. the alternative -- to play the game with the rules always fully upfront -- is untenable at best. could you imagine: "i found so-and-so's post interesting but i would like to respond by attempting to take away some of their list capital..."

George Thompson, wanting to push me further, writes:

- > But I don't think that his [my] effort to sort out the issues quite
- > succeeds, because in spite of his efforts to be detached and objective, he
- > has still simply sided with his friend.

quite true. such is my disposition, which always thwarts any attempt to be detached and objective. questioning my claims abt rhetorical violence, gt asks:

- > What kind of "list capital" was left for Jay Schwartz after Kim Dawn's
- > "performance"?
- > As far as I can see, rhetorical violence was used by both sides, in this
- > battle for symbolic capital.

as kali suggested, jay had a number of different avenues for recovering any symbolic capital presumably lost -- perhaps even more -- as a result of kim's performance. dodie b's defense of jay and her devaluation of kim's writing -- again subject to dodie's own dispositions (and abt which i am learning more -- thanks db) just like any of us, and which, as dodie correctly points out to me, stopped short of dodie's calling kim's writing worthless (this was left to robert's posting) -- were an attempt to recover and redistribute the capital. a powerful one, imo, given dodie's more dominant position in our field relative to kim.

i'll shy away from talking further abt violence, at dodie's suggestion, since she's right, it is becoming a rather banal academicism. plus it's an area i havent really thought through yet. gt continues:

It is also puzzling that Tom backs away from such a model of the list's activities, because it is "too ruthlessly darwinistic." Why bring it in and then throw it away?

i do so not only as an exercise of restraint and decorum, but b/c i don't feel comfortable saying that any member of this list is a machiavellian capital-baron out to dominate the list at the expense of everyone else. i don't believe it, tho one could push bourdieu's model that way i suppose.

i wd speak more abt belief than what gt calls "magic," altho there is something ritualistic abt the way authors are consecrated in bourdieu's sense.

*I think that Tom is right to suggest that Dodie Bellamy has used this sort of magic on this list [if that is what he is suggesting]. But surely that is what *everyone* involved has done [and mostly quite well, I might add].*

absolutely. we all do it, rarely announcing it as such. what's important, and what bourdieu helps me do, is maintain an awareness of the game.

tom orange

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42. **Tom Orange** **identity and list capital (long)**

Tue 1 Jul 1997

p.s. i'd be happy to continue discussing this off-list with anyone; i'm at home w/ a 2400 baud modem and a shitty text editor (pico), spending way too much time online, and have other writing i need to be working on too. but really, what is the summer for?

thanks,

t.

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43. **Kali Tal** **Re: Poems/Identities**

Tue 1 Jul 1997

i say ms. to other women older than me to include them in the girl's club, to be most honorific and formal thus showing them i respect them, while doing it in a way that is modern and feminist.

it was my observation that "ms." was used as often disrespectfully as respectfully. how you use "ms." doesn't account for how others use it. i use it, too. but i am aware of the context in which i use it, and that i **do** use it in a fashion which affirms that it is a term of respect. the use of "ms." as a term of disrespect is so common that it's become a hollywood convention (george clooney's character uses "ms" in that disrespectful sense in the latest *_batman_* adventure, and there are myriad other examples). the implication in disrespectful usage is that a "real lady" doesn't **need** to use "ms."

how would anyone know kali was a dr. -- it isn't in her posts, though her yale address figures prominently?

what do these two statements have to do with each other? my point was **not** that i **wished** to be called "dr.," but that I preferred "dr.-which-I-do- not-wish-to-be-called" to "ms.-which-I-do-not-wish-to-be-called." as to how anyone would know, well, there are several answers: one might presume (not an insult if one were incorrect); one might have read any of a number of earlier posts which made some passing reference to finishing a dissertation or turning a diss into a book; one might do (as dodie bellamy suggested, and i had already done) a search on the web. but what does the yale address have to do with anything? my email address is a yale address because it was while i was at yale that i developed an internet "habit"--changing the address at this point would be an incredible task. in point of fact, however, i **am** in the process of changing my address because i **don't** like the "yale" identification.

>and given the harangues engaged in against
>academia, wouldn't one try and take her at her word and eschew academic posts,
>though one could take her at her word and bow to the frequent mention of "classes
>she teaches" except, what if one took her at her word and went with the constant
>harangues about oppressed working class and her unity with them, only then again,
>one really probably ought to take her at her word and go on the I-The-Authority
>-Figure-Say-To-You (crummylittlewhitestudentthatyouare)-that-YOU-can-not-know
>ANYTHING-about-My-Area (academic, my academic, academic, i am an academic
>expert)-area-of-expertise-i.e.-african-americans-working-class-women...
>only, really, perhaps one ought to take her at her word and go by the i wear
>funky clothes and am a regular gal tone... except, no, no, i am going to go
>back and take her at the word of "you have misread me" only, well, given

>how she misreads me and other people maybe it is meant in that sort of peer->to-peer congratulatory tone... no, well,

interesting, your choice of the word "harangue" to describe my posts. it's a term that means--in it's kindest sense--"a speech addressed to an assembly," which is what we are all generating. but its most common usages are for speeches that are loud and vehement, tirades, or formal and pompous--a word used to dismiss not the content of a speech, but its manner and presentation, its, um, decorum. i think it's a lot easier to set aside the question of content and replace it with a critique of manner. if one were to ask for an exemplary definition of "harangue," i might, in fact, give the quoted paragraph above. there is no room for *me* in there at all--what you offer is a quite-literally-breathless blanket condemnation of all of the roles you think i play. it is chiefly compelling for its clear delineation of the (presumably more virtuous) oppositions and concomittant insecurities it might describe.

i yam what i yam. i don't like a lot of things about the academy; that doesn't mean i didn't excel in it or that i do not value anything it has to offer. i am passionate about teaching and my teaching experience adds to my understanding of the world. i am concerned with class issues, and i do quite self-consciously publish primarily poets of working-class origins and/or identifications. on the other hand, poems i return to again and again, which are the keystones of my sense of self, range from eliot's four quartets, almost everything by wallace stevens, atwood's circe/mud poems to shange's nappy edges. i do not, myself, *identify* as working-class and i am always conscious of the privileges of birth which separate me from working-class status no matter what my economic level might be at a given time. i *have* spent a great deal of time immersed in the study of certain african american cultures, in which i claim some competence. like any other competence, it was achieved through a great deal of effort and attention, and, no, i don't think that people who *haven't* paid as much attention or expended as much effort usually have access to the same level of understanding of a subject. (and this would be glaringly obvious and "natural" if my area of competence/"expertise" were, say, southern European cultures of the Middle Ages). annoyingly, i insist on acknowledging my subjectivity as a sexual abuse survivor *in* my scholarly essays on the topic of sexual abuse literature. people ask me if i am an historian or a literary critic and i, being irritating but accurate, say, "yes." sometimes i dress funky and mohawk my hair or shave my head. i wear a lot of earrings, and get tattooed and have some piercings, which certainly does not uphold any claim to the status of a "regular girl." on the other hand, i like to play dress-up and you can sometimes find me in white chifon and gold lame heels. riotous complexity has, for me, real charm. i am a lot of things. i sincerely hope that you are too.

what word DOES one take kali tal at? whenever one tries, one gets haranged for not taking her at a different one?! could it be

no one wins but kali

*games?
blech*

i have no interest in winning or losing. i have an interest in *being*, in manifesting, in being SEEN/READ. an UNSEEN/UNREAD person can't take part in any sort of exchange, and i am by nature an exchanging sort of animal. "play" for me is not competitive--i watch the wolves who inhabit my living space play and what they are doing is testing, and learning, and reformulating or reaffirming their notions of the world around them and their place within it. *that* is what i am after. whether you feel like you "win" or "lose" in our exchange is up to you, and determined primarily by how you decide to engage with my texts.

kali

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44. **Pritchett, Pat**

Re: No ID, No Service

Tue 1 Jul 1997

Oh geez David (blush) - really, you shouldn't have! But the year is not half done yet...

For the record (there seems to be a lot of this lately!) I did not say that a text's "being interested" in identity is cynical. I said that it seemed cynical to say that Anne Frank's belief in the basic goodness of human beings did her "no good," as Maria Damon stated, the obvious implication being that if people were good, she could have lived out "a normal life." I understand Maria's revulsion over the invocation of Frank as a cynosure of icky sweet virtue. References to Mother Teresa (who never met a Haitian dictator she didn't like) make me feel the same way. And if Maria is too blissed out at the Cape to respond to what was basically a rather idle devil's advocate comment, that's fine. In my view, though, Frank's belief in "goodness" underwrites her entire book and without it the book would lose its value - indeed, its meaning - it would be guilty of bad faith. I did not mean to imply, either, that "hope" constituted the longing for something beyond mortality. Hope as a spiritual quality provides its own justification, especially for those in extremis and without appeal - it is not to be confused with mere optimism. To paraphrase Augustine, "The reward of hope is hope." Call it a frivolous tautology, if you like...

I enjoyed your earlier posting on this debate, David, though as David Bromige pointed out, it raised as many questions as it sought to answer. So I'm puzzled by your outburst. It doesn't seem to me that anyone is attacking you... (And I'd like to thank as well Tom Orange, George Thompson and Robert Archambeau for their most useful sidebars on Bourdieu's theory of symbolic capital vis-a-vis List interactions).

What strikes me most about the lines from the Walcott poem you post is their applicability to a broader range of human experience - namely, that ol' existential condition of exile, shipwreck etc we all find ourselves in (except those of us, of course, who really know what our identity is and are free of such concerns). Maybe this debate about identity hinges more on differences between a broader reading of a text and a more narrow form of reading. I don't know. I for one would like it if someone could take a stab (perhaps Kali Tal?) at defining exactly what is meant by identity since we seem to be arguing over different variants of this concept. For me, identity is a form of narrative created in order to obtain some sense of belonging in a world which rarely provides it - and when it does, it's all too often on a suspect, if not specious, basis. Since identity partakes both of innate and more or less inflexible, characteristics (race, gender) as well as highly mutable ones (religion, politics, etc.), doesn't our discussion need somehow to take this into account?

Flagging but undaunted,
Patrick Pritchett

From: David Erben (Art)

To: POETICS

Subject: the colophone strikes (was theory/identity)

Date: Tuesday, July 01, 1997 3:10PM

(and I doan think saying a text is interested in identity is cynical at all. In fact, I formally nominate [REDACTED] for "Most Outrageous Remark on the Poetics List, 1997. What's valuable about the Diary of Anne Frank to her readers is not her "Jewishness"????? Yeah, ummm, sure.).

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45. **David Israel**

Re: No ID, No Service

Tue 1 Jul 1997

footnote to Pat Pritchett . . .

<< Hope as a spiritual quality provides its own justification, especially for those in extremis and without appeal - it is not to be confused with mere optimism. To

paraphrase Augustine, "The reward of hope is hope." Call it a frivolous tautology, if you like... >>

not frivolous; but to expand: optimism itself (for that matter) needn't be sneered at. As remarked Aurobindo Ghose (if I recall aright):

"Even unjustified optimism is justifiable."

d.i.

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46. **David Israel**

Re: No ID, No Service, p.s.

Tue 1 Jul 1997

To look at this again here --

///

<< From: David Erben (Art)

In fact, I formally nominate [REDACTED] for "Most Outrageous Remark on the Poetics List, 1997. What's valuable about the Diary of Anne Frank to her readers is not her "Jewishness"????? Yeah, ummm, sure.). >>

////

hey, speakin' (for the moment) as a Jew, I'd say what's valuable about the Diary is, indeed, not the (mere fact of) AF's Jewishness. There might be lots of boring diaries written by Jews (and certainly there are lots of books by Jews that are much less interesting).

What's interesting in the Diary is (for instance) the emergant psychology & the narrative freshness, &c.

The fact of Jewishness is integral to all that, of course -- is part of the given context. But the Diary of Sei Shonagon is also interesting (for its emergent psychology, sense of freshness, etc.) -- despite the fact it's not written by a Jew.

Jewishness is hardly what makes AF's diary interesting per se, -- but it is a factor of interest in our consideration of the work.

(but all that's pretty rudimentary, no?)

d.i.

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47. **David Bromige**

misattribution by our most frequent poster

Tue 1 Jul 1997

Hardly is the ink dry on henry g's apology for attributing kAli tal's metaphor to me, & only yesterday was it dry on mark weiss's posting pointing out that somebody else had mistattributed a remark about masturb. & the male, to me, (a mistake which kali tal took at face value & picked up & ran with; and the ink is still wet on aldon nielsen's posting today where the entire buddhist drama is (humorously) laid at my feet : and then what does david israel do? misattributes george bowering's addressing of kali tal as "ms", to me!

Lets get it all out in the open, so nobody has to attribute anything to me any more, okay? I wrote it all__The Iliad, The Odyssey, Beowulf, the fucken Bible! __its ALL BY ME, okay? so you dont even have to bother to say so. Peace, my children, David B

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48. **David Bromige**

poet/identity/re :David Erben's post: _I am re-posting this, because david erben's more recent posting, though abrim with sarcasm, does nothing to answer these 2 questions.

Tue 1 Jul 1997

To: [REDACTED]
From: [REDACTED] (David Bromige)
Subject:poet/identity/re :David Erben's post

An informative posting, for which, my thanks...It does give rise to two questions (so far) in my reading of it, David : when you write "the poststructuralist attention to ecriture has certainly displaced the metaphysical and humanistic approach to reading," for whom has it displaced these approaches? For yourself? For the Academy? For Greimas & DeMan? For those who pay "poststructualist attention to ecriture"? These are not disingenuous questions, although I realize they may have that ring. But the passive construction of your sentence makes this displacement sound like a done deal--exceptions to the rule being "throwbacks", then--& yet a number of voices on this List have found agreement in the idea of an imagined (from whatever indications) poet on the other side of the poem from the reader. Which makes it look like the approach you speak of is not a done deal, not on this List.

A cognate question : Are you--or not to personalize this; do these persons towards whose thinking you gesture--findn it possible to read in multiple ways, using multiple methods? Would such an approach be intellectual

dishonorable or indefensible? Wouldnt it be possible to read as text of interacting linguistic bits, a poem whose meanings one had, and I use the figure deliberately, by heart? (As it would be possible to 'step back" & see a loved one as a unit in one of many systems, and the loved body as consisting in all its dissectible elements?) Curiously, David

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49. **Hank Lazer**

Re: identity/poetics

Tue 1 Jul 1997

Michael Magee--which, where, interviews with Harryette Mullen? I'd be interested in reading them....

Hank Lazer

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50. **David Israel**

apologia

Tue 1 Jul 1997

<< . . . and the ink is still wet on aldon nielsen's posting today where the entire buddhist drama is (humorously) laid at my feet : and then what does david israel do? misattributes george bowering's addressing of kali tal as "ms", to me!
>>

oops, apologies Mr. B. --

confusing thus my Bromiges & Bowerings?
(hey all them Bs just kinda ran together!)

confounding of efflorience with flowerings?
(confusion -- it's a rainy kinda weather!)

mistakings of the heathrow for the heather?
for tense as terse? for act as art? -- if powerlings

as starlings are construed -- that ain't so clever:
confusing thus my Bromiges & Bowerings

or, in a word: I be sorry,

d.i.

(p.s.: relation between "apology" and Apolo, -- anyone?)

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51. **Michael Magee**

Re: identity/poetics

Tue 1 Jul 1997

I don't have them with me right now, but I'll track em down. In the meantime, could others help? One was with Louis Cabri et al, during a trip to visit our friends to the North. The other one I'm drawing a blank on, but I promise to go find it. Aside from the interview issue, I think she's just wonderful, super-good, etc. Anyone want to talk about her work? -Mike.

According to Hank Lazer:

> > Michael Magee--which, where, interviews with Harryette Mullen? I'd
> be interested in reading them....
>
> Hank Lazer
>

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52. **Michael Magee**

Re: misattribution by our most frequent poster

Tue 1 Jul 1997

"Lets get it all out in the open, so nobody has to attribute anything to me any more, okay? I wrote it all__The Iliad, The Odyssey, Beowulf, the fucken Bible! __its ALL BY ME, okay? so you dont even have to bother to say so. Peace, my children, David B"

If you don't mind, I've been waiting to ask you this question for years: Why, in Deuteronomy 23:1 did you write, "No one whose testicles have been crushed or whose penis is cut off shall be admitted to the assembly of the Lord." I mean, that hardly seems fair. Talk about insult to injury!

-m.

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53. **Aldon L. Nielsen**

Re: misattribution by our most frequent poster

Tue 1 Jul 1997

I am informed by one "Pearl Poet" that Mr. Bromige did in fact write everything, but that he has not yet read it all. I was on the point of asking how this could have been accomplished when communications were disrupted by something the news media insist on terming a "handover." Once the "handover" is complete, the "Pearl Poet" promises further revelations.

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54. **Aldon L. Nielsen**

Re: identity/poetics

Tue 1 Jul 1997

It has recently been determined that all posts to the POETICS list from San Jose State university are in reality being sent from a location in Boulder, Colorado, a town often visited by David Bromige. It has also been confirmed that David Bromige and Kali Tal have never been seen in the saem place at the same time. Draw your own conclusions and post yourselves accordingly.

Yours panoptically,

Rainy Day Women # 12 & 35

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55. **Steven Marks**

Muse & Drudge

Tue 1 Jul 1997

There's a review of Muse & Drudge in May-June issue of Am. Book Review. Review by Mark Scroggins.

you've had my thrills
a reefer a tub of gin
don't mess with me I'm evil
I'm in your sin

-- Harryette Mullen

cheers,

Steven

On Tue, 1 Jul 1997, Hank Lazer wrote:

Michael Magee--which, where, interviews with Harryette Mullen? I'd be interested in reading them....

Hank Lazer

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

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56. **Aldon L. Nielsen**

Self-Addressed Last Will and Testament

Tue 1 Jul 1997

Posting of your message to the POETICS LIST has been postponed. POETICS LIST has exceeded its daily irony limit and further distribution of the LIST will be delayed until such time as further irony is released by the LIST OWNER. You neither should nor can resubmit your message at this time.

MESSAGE FOLLOWS LIST HANDOVER --

Dear "Aldon" (or whoever the hell you really are):

We were fooled for a time when you requested that we run an ID check on one "Eliot Weinberger" in light of his recent claim that, as he seemed to have put it at the time, "We Are All Yasusada." In the process of running that check, we made a few additional startling discoveries. It appears from documents in our possession that you were born on October 22. At the time one "David Bromige" applied for admission to the POETICS LIST, records indicated a date of birth for him of October 22. When we attended a "poetry" reading by one "Cole Swenson" in "Boulder" last week, we were told that she was born on October 22. You may well imagine our shock at what we found when we got on-line to check our own birth documents.

We are not at all sure what can be done about this, but we don't like it one bit. It appears that for the foreseeable future all of us who write must reconcile ourselves to the fact that

WE ARE ALL DAVID BROMIGE

yours,

the ghost of electricity

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57. **David Israel**

Re: question

Tue 1 Jul 1997

First, from Henry Gould --

*If it's easier to alienate a possible audience
than win over a real one,
who are the exploratory writers,
& who the conventional?*

*I submit all my own work
to a certain standard:
would I be able to read this
at a Thansksgiving dinner?*

& the measure of value remains:

ARS EST CELARE ARTEM
(art is to hide art).

- Henry Gould

and then, from Rebecca Reynolds --

<< That (or those) are great questions--though I don't know how seriously to take you here. Art is to hide art? But it never does, does it? Maybe in my post about an epithalamium--trying to make it "reader-friendly"--I implied that I didn't think poems ought necessarily to be "reader friendly," though I don't myself buy into that. It is simply that there are different kinds of friendliness(es) and different kinds of readers. >>

certainly there are. Incidentally -- in keeping with the recent Bromige theme of misattribution (or, as a variant on it: that of misconceived direction), it was my impression (if I can remember all this aright -- which maybe I don't) that Henry's poem wasn't (specifically) responsive to your post; but rather, I thought it had been (more or less specifically) responsive to other threads-of-the-day -- but Anyway, to look at

ARS EST CELARE ARTEM
(art is to hide art).

I somewhat think Henry is purposely taking the saying slightly askew of its original sense (though only slightly) -- for his purpose (which seems an interesting purpose) --

I'm no classicist (& know no Latin) & was unfamiliar w/ the aphorism before here encountering it (and BTW, does anyone know who said it? -- I asked Henry, but he doesn't remember) --

still, my hunch is it means something like this:

"that is most artful which manages [artfully] to conceal its artfulness" --

[bit like Lao-Tse's "the sage conceals his wisdom, keeps his jade buried in burlap" (or something along those lines, I forget the exact phrase)] --

relationship between artful (ars, eh?) in sense of: artistically accomplished, done w/ finesse, beautifully wrought, -- and artful (artem, eh?) in sense of "characterized by deception / deceit" -- is interesting.

That there is art (deception / trickery) in art, is, yes, interesting.

(That there is R.Reagan in the nested "yes" is, yes, weird.)

This connects with the famous seduction thread.

(Was there a fam. seduction thread? -- or am I being artful?)

I suppose what's most charming can also be what seems to hide (almost) its own charm. Such paradoxes seem central to many poetics(es).

/////

BTW, -- dovetailing here to the unity thread -- I'm reminded of a poem of Wallace Stevens' called something like "On the Road Home" (?) -- relating what wd. appear to be a conversation abt. metaphysics with (I felt) his wife -- wherein Stevens writes something roughly like this:

It is only when she said
"no, all words are not forms of a single word"
that the moon shone through the cloud [?]
the fox ran out of its hole [?]
the grapes became fuller [?], ____er, ____er . .

it's in some 3 or 4 stanzas, and repeats the pattern; -- to paraphrase: it is only when one says "no, it's not a question unity, it's the maniness itself" that the charm & meaning & presenxse before the senses of the detailed perfection of the maniness seeps up and arrests one.

(Like this: "Only when we said 'it's all absence' did presence insinuate itself. Only when we remarked, "no, there's no particular meaning here" that the ocean wave curled into its own dark sweep, the sand-dune crinkled, the cricket-chir resumed . . .) Perhaps it IS unity that develops or emerges -- but this seems most possible -- it seems to become palpable -- precisely when the name of unity is contradicted & the notion of oneness is denied. In this lies much mysticism (which ain't, from my pen, perjorative, nor from my keypad, a fallacy).

I don't have Mr. Stevens on hand, and can't recall the poem fully enough; -- a marvelous poem -- addressing crucial ideas charmingly & winningly -- ideas of unity & duality, as related (specifically) to poetics & aesthetics & experience & what one comes to know abt. such things & how.

I (mildly) blush to allow I first acquainted this poem through the good offices of Robert Bly (whose capital in some circles -- to borrow the pop-monetary metaphr -- might be a bit in the low double digits at best, but I like the guy anyway) -- from his **A Little Book on the Human Shadow.** Bly cites this poem in propounding a theory abt. Stevens & his development that seems a bit dubious (though interesting); in any case, he cites it to illustrate the depth, sensuality, & soul-quality evident in early Stevens (which he felt was thinned & compromised in later work from W.C.); -- anyway, the poem's worth the price of admission (either to **A Little Book** or to the Stevens oeuvre; -- but properly speaking it's more a door (or was for me) toward some of the riches of the latter).

cheers, d.i.

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58. **Rebecca Weldon**
ears and origins

Tue 1 Jul 1997

In the case of ears and origins, one might consider Waley's observation:

The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless.

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59. **George Bowering**
Re: Poems/Identities

Tue 1 Jul 1997

Okay, Dr. Tal--

I surrender. You win. You are right about everything. You get it all. And you are the most deserving recipient of victory.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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60. **Dean A. Brink**
Re: yet more orientalism

Tue 1 Jul 1997

excerpts from "THE BLUE SKY," Gary Snyder.

"Eastward from here,

beyond Buddha-worlds ten times as
numerous as the sands of the Ganges
there is a world called

PURE AS LAPIS LAZULI

its Buddha is called Master of Healing.

AZURE RADIANCE TATHAGATA"

It would take you twelve thousand summer vacations
driving a car due east all day every day
to reach the _edge_ of the lapis lazuli realm of
Medicine Old Man Buddha:
East. Old Man Realm,
East across the sea, yellow sand land
Coyote Old Man land
Silver, and stone blue.

...

Pony that feeds on the pollen of flowers
may he
make thee whole.

Heal , hale....whole.

The Spell of the Master of Healing.

Namo bhagavate bhaishajyaguru-vaidurya-
prabharajay tathagata arhate samyak....

....

Hello, but did someone say "light the sandalwood"?

db

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61. **DS**

Re: apologia

Wed 2 Jul 1997

*confusing thus my Bromiges & Bowerings?
(hey all them Bs just kinda ran together!)*

You be careful with them Bs - here in the antipodes a B is a rubust and rough
around the edges yet kindly flannel shirted woman who has spent time in a pe-
nal institution and runs an eternal half way house for other female ex-prison-
ers...

ain't that right folks

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62. **dbkk**

play vs. violence

Wed 2 Jul 1997

A couple of people have written to me trying to reconcile my own sexual explicitness with my negative reaction to Kim Dawn's original entry into this list, which certain individuals see as prudishness or hypocrisy on my part.

It's been said that when KD attacked Jay Schwartz's virtual nipples with virtual pinkening shears, this was a form of sexual play, that Jay was then free to play back.

In SM attempts are made to clarify the line between sexual play and sexual violence. There are contracts, there are code words to emit if one has had too much. But, the essential difference between play and violence, as I understand it, is the mutual consent of the partners. This isn't news, I'm sure, to any of you--it's much a part of legal definitions (at least in the U.S.).

Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use.

I know, on the other hand, that it is a time-honored strategy of the avant-garde to shock the bourgeoisie, and this is probably what KD was trying to do. I'm reminded of when I used to work in the file room of a large university library before it was computerized, and I had to sit among row upon row of library cards, filing them by library of congress numbers, feeling miserably oppressed, I had this recurring fantasy of standing on the table with the cards and pissing all over them. And this poetics list must often seem like a stack of cards.

As far as reading such material in public, to me, that is a shady area. At Naropa, I was invited to read, and the people who invited me were familiar with my work, but some of the audience members weren't, so is violence being perpetrated upon them?

Dodie

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63. **Kathleen Crown**

Harryette Mullen

Wed 2 Jul 1997

Yes, please post the information about where to find the interviews with Harryette Mullen, who (by the way) has generously agreed to give a poetry reading

at MLA this December in Toronto. I proposed the poetry reading as a "companion" to a special session on "The Contemporary Long Poem: Feminist Intersections and Experiments." The poets who will be reading are Kathleen Fraser, Sharon Doubiago, Harryette Mullen, and Karen Brennan.

There were two good papers at the Rutgers conference on Mullen's work (by Kate Percy and Michael Davidson), and they should soon be posted to our website: <http://english.rutgers.edu/poetry.html>. I'll let you know when the papers are on line.

--

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64. **Kathleen Crown**
Harryette Mullen, part II

Wed 2 Jul 1997

Here's one interview: Calvin Bedient, "The Solo Mysterioso Blues: An Interview with Harryette Mullen," CALLALLOO Summer 1996

Mullen's work might bring us back to the thread about "voice" that preoccupied the list a while back. She talks, somewhere, about the importance of speech patterns and her mother's "southern black voice" to her writing. What strikes me is the taste of speech & tongue in her work, and the words shattered open, exposed as archives and histories.

KC

--

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██████

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65. **henry g**
apologeeoney

Wed 2 Jul 1997

David B, I didn't apologize. Careful about your own quoting. Please note the big word IF in my apologia. It remains to be proved WHO started "getting personal". It wasn't the comparison of reader-oriented poetics to male masturbation I attributed to you. That insightful bit of reductive tendentiousness belongs squarely to Kali. It was your response - which I thought was similar to K Dawn's message to Jay - that brought me into this nest of ennui. SORRY LIST I WILL NOW CLAM UP ON THIS SUBJECT & HOPE OTHERS WILL FOLLOW SUIT THOUGH I AM SURE DAVID B. WILL UNDERSTANDABLY WANT TO DEFEND HIMSELF ONWARD & DOWNWARD WE GO. - HG P.S. NOT THAT YOU NEED TO DEFEND YOURSELF DAVID B. YOUR COMMENTS ARE ALWAYS INTERESTING THIS LIST IS NOT POLITICALLY CORRECT EVERYBODY IS A STAR TOMORROW IS JULY 3RD HAPPY HAPPY HAPPY BUTTERFLIES AND SQUID TO ONE AND ALL INK INK INK. I AM THROUGH DEFENDING MYSELF NOW.

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66. **Susan Wheeler**
Re: POETICS Digest - 30 Jun 1997 to 1 Jul 1997

Wed 2 Jul 1997

I don't have them with me right now, but I'll track em down. In the meantime, could others help? One was with Louis Cabri et al, during a trip to visit our friends to the North. The other one I'm drawing a blank on, but I promise to go find it. Aside from the interview issue, I think she's just wonderful, super-good, etc. Anyone want to talk about her work? -Mike.

*According to Hank Lazer:
Michael Magee--which, where, interviews with Harryette Mullen? I'd be interested in reading them....*

Hank Lazer

The Poetry Project newsletter about a year back had one, I recall.

Susan Wheeler

██████████

voice/fax ██████████

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67. **Robert Archambeau**

Capital/For the Record

Wed 2 Jul 1997

I suppose I'm being hypersensitive, since I can't imagine anyone but me cares about this, but I think Tom Orange has me all wrong when he says that:

*dodie b's defense of jay and her devaluation of
kim's writing [. . .] stopped short of dodie's calling kim's writing
worthless (this was left to robert's posting)*

Just reread my post to make sure, and the only thing I said about Kim Dawn was:

*Leaving aside the argument about Kim Dawn's first posts, I'm sure there
are some positions and speech acts that Tom feels ought to lack
discursive capital*

How you get _any_ kind of opinion on Kim Dawn out of that is beyond me. I wanted to leave aside the particular case and find out whether you found the system you described generally acceptable or not (and your subsequent post was admirably clear in answering me on that count, Tom -- thanks).

As to having an opinion on the whole Kim Dawn Baker/Jay Schwartz affair, I feel unqualified to speak -- I didn't follow the thread very closely (does being uninterested equal calling someone worthless? I'm not interested in agronomy either, but am damn glad there are people who know how to grow grapes like the ones that went into the cool glass of chardonnay I'm about to go drink on this blazing Chicago afternoon).

--

Robert Archambeau,

Hypersensitive Capitalist and Consumer of Cheap White Wine

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68. **George Thompson**

Tagore / Orientalism

Wed 2 Jul 1997

A few weeks ago Steven Marks referred to an article by Amartya Sen in the NYRB [June 26, 1997], "Tagore and his India." I promptly went out and found the article, read it, and I've been brooding over it ever since. It seems to me to be a good, accurate account of Tagore's life and his role in India's pre-Independence cultural life.

A basic motif in the article is to contrast Tagore's anti-nationalistic, democratic liberalism and enlightened rationalism and modernism, against Gandhi's intensely religious nationalism and his anti-modernism. Sen's sympathies are, I think, explicitly with Tagore [though he concedes Gandhi's moral authority, of course].

The source of my brooding is that, on the one hand, my political sympathies lie entirely with Tagore. There is a ferocious Hindu fundamentalism at work in India today that is responsible for much of the Hindu-Muslim hostilities that plague the sub-continent, as well as for the continuing influence of Hinduism's awful caste system, with all of its brutal untouchability, widow-burning, infanticide [esp. of girls], etc. [not to say of course that Gandhi condoned any of this]. Even in my own more or less irrelevant researches into Vedic matters [a long dead tradition, by the way], I have several times collided with Hindu fundamentalists who like to think that they are continuing "Vedic ways" and who invent fantastic accounts of Vedic "wisdom."

On the other hand, Tagore's poetry has never worked for me. There is almost universal deference among Bengali literati and scholars for his Bengali poetry. But for me at least [unable to read his Bengali] his poetry does not carry over to the English translations, which have always seemed to me to be more or less bad pre-modern romanticism.

Gandhi remains a more interesting figure for me, not only because of his indisputable "truth-force" [satyagraha], which without raising a stick *forced* the British out of India, but because he was a more astute observer of the ways in which traditional imagery and traditional ideology worked on his culture. I think that Gandhi's [entirely sincere] manipulation of the traditional image of the "holy man" was brilliant political theater. And even in his weirdnesses [re sexuality and and the body], on the whole Gandhi seems more relevant today than Tagore does. Think of his fasting in light of Kafka's story "A Hunger Artist", or in light of the recent discussions of symbolic capital... His technique of non-violent resistance is rooted in a sophisticated [tho unarticulated] philosophy of violence... etc....

Best,
George Thompson

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69. **Alan * Sondheim**

readmeonyourwires!# Her Name On The Wires

Wed 2 Jul 1997

==--==

Thrust Out Of The Party, Slammed Into The Cave, Microscopic Julu Writes read-meonyourwires!# Her Name On The Wires

jennmoveoverjulyou'recrowdime!#cave won't hold 10^{33} or more whatever
jennmoveoverjulyou'recrowdime!#you've slammed against the wall, went jenn-
moveoverjulyou'recrowdime!#right through into some wires already jenn-
moveoverjulyou'recrowdime!#covered with your damn scrawl spreading
warnedyoujennnomoretimetoplay!#like disease through the insulation and
warnedyoujennnomoretimetoplay!#you've already got the clock running
warnedyoujennnomoretimetoplay!#slow it's more than one can bear sooner
warnedyoujennnomoretimetoplay!#or later someone will discover us and
warnedyoujennnomoretimetoplay!#replace the machine you'll be lost for grab-
myhairwillyouswallowmehole!#ever graffiti-julu crossing dead-time grabmy-
hairwillyouswallowmehole!#circuits ice-cold jennifer and julu grabmyhairwilly-
ouswallowmehole!#bodies sprawled across power-supplies grabmyhairwilly-
ouswallowmehole!#feeder cables whatever you want to grabmyhairwillyouswal-
lowmehole!#hand me rim me job me turn me over closerfitinjennalwaysroom-
foronemor!#spin me i'll be your drive your closerfitinjennalwaysroom-
foronemor!#memory your eyes your world never closerfitinjennalwaysroom-
foronemor!#coming to an end, we'll never closerfitinjennalwaysroom-
foronemor!#notice the cooling, the closerfitinjennalwaysroomforonemor!#dif-
ference, be there in the middle closerfitinjennalwaysroomforonemor!#of the
writing like a skein like a closerfitinjennalwaysroomforonemor!#mold like a net
like a holder like juljeweljennwriteyounameonme!#you write you name on me
like you write juljeweljennwriteyounameonme!#hunger-wire-me like case-
scrawl drive- juljeweljennwriteyounameonme!#scrawl ribbon-scrawl diode-
scrawl rom- juljeweljennwriteyounameonme!#scrawl ram-scrawl ram-jen-julu-
scrawl, moveoverhardlyenoughroomssystemheatup!#we're covered in blood writ
over moveoverhardlyenoughroomssystemheatup!#blood hot jenjulu scrawl write
moveoverhardlyenoughroomssystemheatup!#some more i dare you dare you
moveoverhardlyenoughroomssystemheatup!#dare you i'm your eyes read me
readmeonyourwires!# on your wires dare you dare you double dare you

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70. **Steve Shoemaker**

witness the uproar

Wed 2 Jul 1997

"witness the uproar here" (Tom O.)

Can i get a witness? AMEN!

"Duke made you use all your senses . . . immediately the eyes and ears and the whole body starts to come full up, 100 percent. You're right up there. You're like a bird. Every look is important, every motion is important. I remember we played the Grace Cathedral in San Francisco, and Duke came to me and said, "I want you to play a drum solo in church." In those days, I thought a drum solo in church sounded kind of weird. So he let me digest that for about two or three days, then he came back to me and said, 'My music is based on the first three words of the Bible: In the beginning. In the beginning we had lightning and thunder. That's you, Lou.' It wasn't a drum solo anymore. It was lightning and thunder." [not *that's* "magic"!--S.] -- Louie Bellson, jazz drummer, on his experience in the Duke Ellington band

And:

"Like he came to me and was telling me about Buddy Bolden in New Orleans and said, 'So, when are you going to portray the role of Buddy Bolden?' I said, 'I don't know that much about him.' He said, 'Oh sure: He was suave, he was debonaire, he was dapper and he always loved to have a couple of charming ladies at his side. He could tune up in New Orleans and break glasses across the river in Algiers. He had the biggest, fattest sound, and he could bend the note and play diminishes.' He said 'Play me some diminishes.' and I did, and he said, 'That's him! You *are* Buddy Bolden! And I believed it. [magic again!] -- Clark Terry (trumpeter)

So: the band as another "field of cultural production," site of mutual/musical inspiring? Sure Duke was the Boss (much moreso than anything we have here) and sure there was hierarchy, but it's the particular gesture here i'm interested in here (like a bird). I agree with, I think it was George T., that listspace can also *resist* "institutional" power dynamics. All this talk about "list capital" is making me tired, freezin' me up. I'm *not* attacking Tom O's original post--I see his point. Sure. But we're also free, i think, to imagine things another way, to bring that other way into being (You *are* Buddy Bolden!... believe it, s

Steve Shoemaker

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71. **Matthias Regan**

a poem

Wed 2 Jul 1997

THE CELEBRATION

He was like, O
your gonna do that? Well
here's another word: I'll

rewrite what gets said and
travel fifty miles off course and
say your name in bars, run

low on money, consider it
a luxury to think of you aloud
when your late getting home.

She let it pass. The table's wet,
she said, let's find a different one.
They did. Then the rain got thicker

and some clouds moved over
other clouds. The relief freed up for thought
the constant work of small windows

and lamps and traffic lights:
quick to moralize a situation --
doing otherwise is one solution.

They purchased tarpaper in thick rolls for roofing sheds and lay it where the garden paths would be. Things were sketched according to someone's plan. It curled in sunlight and the edges ran. They would have asparagus, not let to seed, and potatoes, kept in plastic bags beneath the sink. Details mattered. When their son cut his foot on the edge his father said, "Find your mother." Difficult to admit, his mother said a similar thing. they sat on yellow stools in the kitchen, she sipping water, he vodka and ice. Friends from other places took the children for walks on the new road. A little drunk, he said, "Your mother wants a garden." He lived in a trailer park and took them to the fish hatchery, where they fed stale bread to the rainbow trout.

Lovers on a munipicle bench:
in the clover. Greed is volatile.

When you said, I'd hop in bed
each night with you,

I thought sex, and still do.
Ahem. Words are leaf-like: no two
the same or ever seen again
by the light of this particular lamp
on this particular night, in
this park, with memories of the show. O
Goddess of the Noontime Waterfall
hummed Rimbaud, early morning.
Last year's November. The next
a June. The autumn of our being one
came earlier than expected. Water
the flowers: you want them, they'll grow.

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72. **Steve Shoemaker**
witness the uproar

Wed 2 Jul 1997

Re my previous post: meant to put in a disclaimer about the "couple of charming ladies at his side" image, w/ its woman-as-ornament connotations. Didn't really *want* it there, for my point, but there it was, and it didn't seem right to just cut it out. Something else to try, perhaps, to imagine a different way...

Speaking of appropriating images, i just turned on MTV for the first time in a *long* time and was taken by the Bone, Thugs-n-Harmony Batman bricolage, transforming that annoying practice of splicing movie scenes into videos into something sharp and interesting, drawing on the darkness of Gotham much more compellingly than the movie itself, i thought...

Don't know this band, but was impressed with the lightning fast, polyrhythmic rap. Anybody know if they have any good stuff out there?

s

Steve Shoemaker

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73. **David Israel**
blind post

Wed 2 Jul 1997

yoo-hoo

poetics in absentia --
(what is the talkless talk?)
what brooding of dementia! --
or 'hap w/ all the squawk

a monkish mode of awk-
ward quietude anent the
glib utterative game has struck?
-- poetics in absentia

d.i.

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74. **Jerry Rothenberg**

query

Wed 2 Jul 1997

I'm off in a week's time for an extended stay in Paris (to end of November) & wondering if anyone knows of events (exhibitions, festivals, concerts, readings) & can back-channel the information. Plans -- more specifically -- are to work with Pierre J. on the collected poems and plays of Picasso (for which co-translators [from Spanish/French] are hereby solicited) and with Steve Clay of Granary Books on a (real) anthology of "the book" as sequel to *The Book, Spiritual Instrument*. I'll also be doing side trips & readings, etc. in Geneva (La Batie Sound Poetry), London (Mottram conference & SubVoicive readings) and Madrid, but don't want too much getting in the way of simply being/writing in Paris. I will, however, be interested in meeting those who want to meet up and with whom I may be crossing paths.

Paris address (if I can use the list as a means for delivering it) is c/o Woodward/Blau, 5 rue Leon Jouhaux, 75010 Paris, tel. 42.39.50.75 [after August 1], and e-mail to ucsd.edu will also be forwarded to local Paris number.

With thanks & best,

Jerome Rothenberg

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75. **Susan Schultz**

TINFISH is moving

Thu 3 Jul 1997

Tinfish and its editor are moving. As of July 15, our new address is 47-391 Hui Iwa, #3, Kaneohe, HI 96744 (the street is pronounced "hooley eva"). Your poems and subscriptions and correspondence will be received there in the

shadow of beautiful mountains and, more likely than not, in the rain.
Copies of the journal and chapbooks are still available. For info, email me at
the above address.

all best, Susan

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

<http://writing.upenn.edu/epc/authors/schultz>
<http://writing.upenn.edu/epc/eazines/tinfish>

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76. **Bob Grumman**
A List of Poetry Schools Revisited

Thu 3 Jul 1997

It has been a little over a month since I posted my List of (American) Poetry Schools hoping for corrections, additions, comments. . . . I got a few back-channeled comments but not a single concrete suggestion, privately or publicly, for the improvement of the list. I think it's important enough to repeat, though, so here it is again, with a few changes that I hope are improvements.

MAINSTREAM POETRY

What's in all the standard anthologies; Vendler-certified; many sub-schools, some of which are:

1. Iowa-Workshop Poetry (e.g., Bell)
2. Surrealist Poetry (e.g., Bly)
3. Ecological Poetry (e.g., Snyder)
4. Jump-Cut Poetry (e.g., Ashbery)

EASY-STREAM POETRY

A variety of poetry that, based on its popularity, ought to be mainstream but is shut out of the major anthologies because academics look down on it.

1. Light Verse
2. Haiku

LANGUAGE POETRY (or "Acadominant" Poetry)

The poetry in *In the American Tree*, the Messerli anthology, etc.; Perloff-certified; several sub-schools that I lack the knowledge to untangle

CONTRA-GENTEEL POETRY

All the 'unrefined' plain-writing poets inspired by W.C. Williams, Frank O'Hara, the Beats, Bukowski. (Note: I include the social identity poets in this school--but, of course, many poets, particularly the social identity poets, are in more than one group--Maya Angelou, for instance, seems to me at times Mainstream, and at times Contra-Genteel.) The main sub-schools I know of are:

1. Conversationalist Poetry (e.g., O'Hara)
2. Beat Poetry (e.g., Corso, Bukowski), with several sub-divisions
3. Social Identity Poetry (e.g., Wanda Coleman, the Vietnam stuff Kali Tal is pushing) (this group is an expansion of what I previously was calling "Ethnic Poetry")
4. Pop-Rhyme, which subdivides into Rap and the Neo-James-Whitcomb-Reilly School (yes, I need a less condescending name for this group--and probably for the Iowa-Workshop school)
5. Wild-Woman Poetry (e.g., Townsend) (another name that could be improved)

NEOFORMALIST POETRY

Poetry continuing the techniques of traditional English poetry, especially meter.

PLURAESTHETIC POETRY

Any poetry that mixes expressive modalities:

1. Visual Poetry (e.g., Kempton) (Which I for a time was over-meticulously calling "visio-textual poetry")
2. Sound Poetry (e.g., McCaffery) (Which I for a time was over-meticulously calling "audio-textual poetry")
3. Performance Poetry (e.g., Jack Foley)
4. Mathematical Poetry (e.g., LeRoy Gorman)
5. Flow-Chart Poetry (I've seen some but don't remember the name of anyone who does it)
6. Compucentric Poetry, or poetry using computer language (e.g., Sondheim, sometimes) (an addition since last time)
7. Polylingual Poetry (e.g., John M. Bennett, Susan Smith Nash, Sheila Murphy) (another addition)

INFRA-VERBAL POETRY

Poetry whose focus is the inside of words. Joyce and Carroll are infra-verbal poetry's chief forebears--and Cummings, whom I've come to consider more an infra-verbal than a visual poet

HYPertextUAL POETRY

I know almost nothing about this. It might just be pluraesthetic poetry in a new medium. Or even ordinary poetry in a new medium.

There they are, again, the eight main schools of poetry I'm aware of (or remember). For the second time I ask: any additions, corrections, comments? Or ideas as to why the list has generated so little in the way of feedback?

Bob Grumman

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77. **David Israel** *listlessness*

Thu 3 Jul 1997

(yo!)

all so quiet on the poets' infobahn
the writers soon reverted to paper

the paper was returning to forgotten trees
the poets resuming long-forgot recitations

the bytes marching back to the heart
the heart falling into its ancient silences

or was there rather a loud party happening
while somehow we wandered into muteness

& deafness? -- a freeze in the midst of summer?
a descent as into the grasp of listless reticence?

d.i.

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78. **Schuchat Simon** *Re: Poems/Identities*

Thu 3 Jul 1997

On Tue, 1 Jul 1997, Kali Tal wrote:

*what do these two statements have to do with each other? my point was *not* that i *wished* to be called "dr.," but that I preferred "dr.-which-I-do-not-wish-to-be-called" to "ms.-which-I-do-not-wish-to-be-called."*

this is a marvellous distinction. it seems to me natural to want to determine one's own naming, to control others' perception of one, but maybe all that is possible is the choice among various less desirable outcomes...

on this island where I live questions of (national) identity have become very important, there being those who prefer to not be Chinese but rather Taiwanese (and a few vice versa). important issues but kinda reductive (or is the correct word "essentialist"? I'm a little behind on my theory.

no doubt I will not prefer whatever I may be called as a consequence of emerging from my lurking, or perhaps I will pass unnoticed

is it better to be called (perceived) in a way that one does not "prefer" or instead to simply not be called anything?

I think all of this has something to do with poetry, though whether with language poetry maybe that's another question

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79. **Layne Russell**

Re: identity/poetics

Thu 3 Jul 1997

*on to me. i did not *remember* that i was david bromige until a past-life therapy session last year caused some repressed memories to surface. i woke up the day after the session fully in the bromige persona and was utterly horrified to find that the hard lump under my pillow was a pistol, left there by the paranoid kali persona. leaping out of bed, i was further distressed to discover i had nothing to wear but what was in the kali persona's closet, and we are not even the same size. since then i have only been able to inhabit this body sporadically, but i'd like to take this opportunity to apologize to the other person who thinks he's david bromige for the kali persona's rudeness. she is difficult to live with and takes up far more than her fair share of room. i'm planning a coup, and when i am solidly in power, i promise you that there will be some changes around here. for the moment, though, i am glad to know that even when the kali persona is in control here, there is a supplementary david bromige around to defend our position and state our case.*

truly, i think that there is a david bromige inside everyone trying to get out.

the other david bromige

wow this is wonderful!

Layne

*~***~***~***~***~***~***~***~***~*

<http://www.sonic.net/layne>

"A Quiet Place" -- Poetry

<http://www.sonic.net/layne/calendar.html>

"Poets Leave Their Prints" -- Poetry Calendar

<http://www.sonic.net/layne/wedding.html>

"Weddings Your Way" -- Sonoma County Ceremonies

*~***~***~***~***~***~***~***~***~*

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80. **matt**

Re: american language

Thu 3 Jul 1997

Nabokov talks about associating letters of the alphabet with colors & sensations when he was a child; there must be a cerebral path between sounds and color, sound-waves and frequencies of light? (No, it's more likely to be socially constructed.)

more likely cerebral/synaesthetic origin -

maybe something along the lines of Deleuzian percepts may be useful

"We paint, sculpt, compose and write with sensations. We paint, sculpt, compose and write sensations."

anyhow, back to flame-voyeurism

matt


http://www3.mistral.co.uk/matt_lee

"here, then, once"

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81. **Joseph Zitt**

Re: Poems/Identities

Thu 3 Jul 1997

George Bowering wrote:

>

> Okay, Dr. Tal--

>

> I surrender. You win. You are right about everything. You get it all.
> And you are the most deserving recipient of victory.

Am I right in being reminded of the gag (I think Leo Rosten used it in "The Joys of Yiddish") about Trotsky's telegram to Stalin? --

-----1-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt =====
===== Human Systems \||| ||/ Austin, Texas! ===== SILENCE: The
John Cage Mailing List \|| | / http://www.realtime.net/~jzitt == <*> <*> ==
Empty Words == ecto \

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82. **Steven Marks**

Re: listlessness

Thu 3 Jul 1997

Remember the Gary Larson cartoon with the cat on its owners' bed at night, the dog outside the window, chanting:

Puu-u-u-u-t the ca-a-a-a-t o-u-u-u-ut!
Puu-u-u-u-t the ca-a-a-a-t o-u-u-u-ut!

Well, this is for our list parents:

Se-e-e-e-t the li-i-i-i-st fr-e-e-e-e!
Se-e-e-e-t the li-i-i-i-st fr-e-e-e-e!

cheerio,

Ste-e-e-v-v-e-n-n-n

On Thu, 3 Jul 1997, David Israel wrote:

(yo!)

*all so quiet on the poets' infobahn
the writers soon reverted to paper*

*the paper was returning to forgotten trees
the poets resuming long-forgot recitations*

*the bytes marching back to the heart
the heart falling into its ancient silences*

*or was there rather a loud party happening
while somehow we wandered into muteness*

*& deafness? -- a freeze in the midst of summer?
a descent as into the grasp of listless reticence?*

d.i.

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

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83. **Douglas Barbour**
Re: American Language 1

Thu 3 Jul 1997

the first version I heard was 'a few pickles short of a jar.'

But, moving slightly north north-west, the same person said of someone, "he's the kind of person who wouldn't piss in your ear if your brain was on fire!" -- & I still dont know if that's a compliment or a putdown...

=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5

████████ FAX: ██████████

H: ██████████

~~~~~

~~~~~

Between 'attached' and 'aloft'
getting the poem on the page
a voice tells her on this day
attend.

Phyllis Webb

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84. **Joseph Zitt**

Stanza Breaks? (Re: a poem)

Thu 3 Jul 1997

A possibly naive question on your poem: Why do the stanzas break where they do? I'd looked at it, shifting the breaks around, and their positioning didn't seem to have much effect. Was there a pattern I'm missing?

(I wonder this about a *lot* of poetry, especially those, such as this one, in which the stanzas in a section are of uniform length in a way that seems unrelated to the content. This is just the first chance I've taken to actually ask someone.) -- -----1-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt
===== ██████████ ===== Human Systems \||| ||/ Austin, Texas! =====
SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt ==
<*> <*> == Empty Words == ecto \

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85. **Jay Schwartz**

Carla Harryman

Thu 3 Jul 1997

Could someone please backchannel me Carla Harryman's e-mail address?

Thanks,

Jay Schwartz

I haven't been receiving List postings for two days- is it me or is it the Buffalo server?

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86. **Joe Safdie**

Re: identity, and other excrescences

Thu 3 Jul 1997

While we're on this persistent identity question, I'd just like to tell the Listserv that I am here and would love to receive my usual quota of posts.

"Who is
Frank Moore?"

As I was looking through *Selected Writings of Paul Valery* (by David Bromige) the other day, I found this felicitous passage:

"All these people who create, half certain, half uncertain of their powers, feel two beings in them, one known and the other unknown, whose incessant intercourse and unexpected exchanges give birth in the end to a certain product. I

do not know what I am going to do; yet my mind believes it knows itself; and I build on the knowledge, I count on it, it is what I call myself. But I shall surprise myself; if I doubted it I should be nothing. I know that I shall be astonished by a certain thought that is going to come to me before long--and yet I ask myself for this surprise, I build on it and count on it as I count on my certainty. I hope for something unexpected which I designate. I need both my known and my unknown." (From *With Reference to Adonis*)

Isn't that GREAT?

That is to say, maybe the whole question of identity means different things to writers and critics (not, of course, that they're necessarily different, but . . .)

When the person who was putting together an oral biography of Wallace Stevens went to his office mates at the Hartford some years after he died and informed them that he was, in fact, an award-winning American poet, many of them couldn't believe it.

"You mean WALLY?"

Finally, I'm sorry indeed to have missed Kevin's impersonation of Anne Waldman in my brief descent upon Naropa this last weekend; I'm sure I would have been on the ground. Thanks for your reports, Patrick -- even though I have some minor quibbles with your reportage, I can safely say to everyone that Naropa has, in fact, finally gone legit in a big way.

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87. **Kali Tal**

Re: identity/poetics

Thu 3 Jul 1997

perhaps, but in May 1997 David & Kali were both in Tucson, Arizona, and David offered a discussion session and a reading for a poetry/poetics organization of which Kali is a member.

that was a clever ploy, was it not? the game is over, but you are clearly on to me. i did not *remember* that i was david bromige until a past-life therapy session last year caused some repressed memories to surface. i woke up the day after the session fully in the bromige persona and was utterly horrified to find that the hard lump under my pillow was a pistol, left there by the paranoid kali persona. leaping out of bed, i was further distressed to discover i had nothing to wear but what was in the kali persona's closet, and we are not even the same size. since then i have only been able to inhabit this body sporadically, but i'd like to take this opportunity to apologize to the other person who thinks he's david bromige for the kali persona's rudeness. she is difficult to live with and takes up far more than her fair share of room. i'm planning a coup, and when i

am solidly in power, i promise you that there will be some changes around here. for the moment, though, i am glad to know that even when the kali persona is in control here, there is a supplementary david bromige around to defend our position and state our case.

truly, i think that there is a david bromige inside everyone trying to get out.

the other david bromige

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88. **Eliza McGrand- CVA Guest**

Re: Self-Addressed Last Will and Testament

Thu 3 Jul 1997

NO NO NO!!!! NOT david bromige. orville redenbacher, the man who rides in the boat on tidy bowl commercials, the unofficial biographer of kalil gibran, ANYONE but bromige!!!

... oh no, i feel it coming on....

really, what is all this bromige nonsense. clearly, we are all Bowering and he is having some sort of identity crisis. George, dear, go find rachel and smoke a tiparillo or two, and call the irony crisis center in the morning... and if that so-called aldon tries to pass you off as me, tell him you're wise to his tricks and where was HE october 22 and what was he doing at poetry reading in boulder ANYWAY? e

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89. **Eliza McGrand- CVA Guest**

Re: play vs. violence

Thu 3 Jul 1997

wow dodie!

you go girl!

that was an extraordinary summing up. yes, it is EXACTLY what i am having problems with. even, in the territory of a novel as someone (probably david bromige -- he writes everything anyway) pointed out, we have chosen to open novel knowing in some measure what we will get. in post, there was not that same kind of agreement.

and, as you point out, more importantly, jay schwartz did not agree to this ugly defacement of him. i didn't agree to read someone being sexually de- faced. i don't like sexual harrassment as weaponry to begin with, and if someone, anyone, had asked me to participate or accept same put into play against anyone i probably would not go along. now, of course, devil's A says "what if it was

against harasser/rapist/etc" but one comes back to what you put on your hands soils you. and more important, jay schwartz did not sexually harass anyone. snapped at people, got a bit pissy, maybe a bit insensitive and hurtful, but not that degree and kind of violence. it reminds me of how when you ask a batterer (if you bother) why he hit lover and he'll say something like "well she was yelling at me" or "she was late" and you think, if you think rationally, "what, so the penalty for yelling or being late is supposed to be getting your nose broken?"

e

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90. **Daniel Zimmerman**

Re: Carla Harryman

Thu 3 Jul 1997

Jay Schwartz wrote:

>

> Could someone please backchannel me Carla Harryman's e-mail address?

>

> Thanks,

>

> Jay Schwartz

>

> I haven't been receiving List postings for two days- is it me or is it the Buffalo
> server?

It might be the server, Jay; same thing happened to me, & I contacted my ISP via IRC [turns out someone tried to send me "a really really long message" & exceeded my mail spool file quota; did that happen to you?]. --Dan Zimmerman

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91. **David Israel**

Re: ears and origins

Thu 3 Jul 1997

Out of the deeps of time (i.e., 2 days ago) comes this from our Thai correspondent, Rebecca:

<< In the case of ears and origins, one might consider Waley's observation:

The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless. >>

well okay, but the esteemed Arthur Waley didn't mind an awareness of literary reference. What was the context of Waley's statement, I wonder? (Waley was one of the most admirable of orientalist, in my reckoning.)

One's reading of Han Shan's line makes little sense w/o reference to the Chuang Tse story; one's reading of Gary Snyder's line fuller sense when recalling those antecedents. Your quote is charming, but not, I suppose, an anti-reference-find argument.

Nice to note that our friend Dean B. has checked in w' more suspicious looking Snyder lines. (Doubtless he's aware of the grandiose & amazing Mahayana hyperbolic rhetoric & figures of speech that Snyder was -- in a sense -- sending up.) Few years ago, I had some fun with that "innumerable as grains of sand on the Ganges" simile myself, must confess -- in a poem entitled "In the Saha World." One could find it in an old issue of Tamarind (easy as finding needle in a haystack -- or am I being to Anglophilist w/ my images there? so faux-rustic & all) . . .

cheers all,
d.i.

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92. **Jay Schwartz**

Re: identity, and other excrescences

Thu 3 Jul 1997

Finally, I'm sorry indeed to have missed Kevin's impersonation of Anne Waldman in my brief descent upon Naropa this last weekend; I'm sure I would have been on the ground. Thanks for your reports, Patrick -- even though I have some minor quibbles with your reportage, I can safely say to everyone that Naropa has, in fact, finally gone legit in a big way.

As a fairly recent Naropa grad, I would love for you to expand on this impression of yours, both your sense of what constituted illegitimacy and what has changed. Also, your sense of the timeframe in which this may have occurred.

Jay

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93. **Mark Weiss**

Re: apologeteoney

Thu 3 Jul 1997

Bravo, Henry! If we all resolve not to be provoked the list will be Poetics List and not Kali list in a matter of days.

At 08:27 AM 7/2/97 EDT, you wrote:

>David B, I didn't apologize. Careful about your own quoting. Please
>note the big word IF in my apologia. It remains to be proved WHO
>started "getting personal". It wasn't the comparison of reader-oriented
>poetics to male masturbation I attributed to you. That insightful bit
>of reductive tendentiousness belongs squarely to Kali. It was your
>response - which I thought was similar to K Dawn's message to Jay -
>that brought me into this nest of ennui. SORRY LIST I WILL NOW CLAM
>UP ON THIS SUBJECT & HOPE OTHERS WILL FOLLOW SUIT THOUGH I AM
SURE
>DAVID B. WILL UNDERSTANDABLY WANT TO DEFEND HIMSELF ONWARD
& DOWNWARD WE
>GO. - HG P.S. NOT THAT YOU NEED TO DEFEND YOURSELF DAVID B.
YOUR
>COMMENTS ARE ALWAYS INTERESTING THIS LIST IS NOT POLITICALLY
CORRECT
>EVERYBODY IS A STAR TOMORROW IS JULY 3RD HAPPY HAPPY HAPPY
BUTTERFLIES
>AND SQUID TO ONE AND ALL INK INK INK. I AM THROUGH DEFENDING
MYSELF NOW.
>
>

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94. **Mark Weiss**

Re: identity, and other excrescences

Thu 3 Jul 1997

.>When the person who was putting together an oral biography of Wallace
>Stevens went to his office mates at the Hartford some years after he died
>and informed them that he was, in fact, an award-winning American poet,
>many of them couldn't believe it.

>
>"You mean WALLY?"
>

.

For me the most interesting reaction to Stevens at the office was an executive who allowed as how he'd looked at Stevens' poetry and didn't think much of it, but as an insurance lawyer he was a genius.

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95. **simon**

Re: american language

Thu 3 Jul 1997

Taking a few more minutes away: "there must be a cerebral path between sounds and color, sound-waves and frequencies of light? (No, it's more likely to be socially constructed.) " and etc.

Thought I'd embed a little cognitive science/linguistics here since it's spot on:

in cognitive linguistics (and for lang folks working in cog sci and or neurosci)

and anyone interested or having had Nabokov's experience:

Look into the neural theory of language.

In this theory, a couple of necessary basic assumptions are

1. much of syntax uses semantics

and

2. much of semantics uses embodied structures from the sensory-motor system.

(Aha! you say. and, I knew it!)

Yes. In this view, a sensory-motor // linguistics boundary doesn't exist

(I'm speaking bio here), and also, we don't know what is present at birth.

beth simon

assistant professor, linguistics and english

indiana university purdue university



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96. **Kali Tal**

Re: play vs. violence

Thu 3 Jul 1997

In SM attempts are made to clarify the line between sexual play and sexual violence. There are contracts, there are code words to emit if one has had too much. But, the essential difference between play and violence, as I understand it, is the mutual consent of the partners. This isn't news, I'm sure, to any of you--it's much a part of legal definitions (at least in the U.S.).

Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence.

I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use.

Dodie brings up some interesting points, and I may have sorted out the different sets of assumptions that lead to our disagreement.

I draw a firm line between textual or verbal attacks and physical violence. The line blurs, for me, **only** when textual or verbal attacks imply a real and tangible threat of physical violence. I don't **like** abusive language (and I realize that my idea of "abusive" is not universal), but I don't think it's at all the same thing as walloping someone on the head. Nor do I consider virtual "rape" (the textual description of the rape of someone else) to be equivalent to f2f physical rape **unless** the same power relationship is in play in both instances. For example, a textual description of a rape mailed to a woman or man who is being stalked **by** the stalker implies the threat of a physical attack, while a random description of the rape of a female character in a MUD or MOO (while perhaps vile), is not **violent** except inasmuch as it implies the general and quite real power that men have in this society to rape women and get away with it. Thus, I saw no violence whatsoever in Kim Dawn's post to Jay Schwartz. There was no implication that Kim Dawn had any sort of physical, political, economic or social power over Schwartz's fate, and so I could find no threat.

In my opinion, neither does "play" require mutual consent as long as power over another is not exercised. I can think of quite a few situations in which one person is playing, and another person declines to play, and neither are materially or psychically hurt by the fact that a game is in progress.

When one starts categorizing unwanted **textual** intrusions into one's social arena as "sexual violence," one risks the following: 1) watering down the term "sexual violence" so that it is all-encompassing and winds up meaning nothing; and, 2) creating a system of censorship and enforcement which **does** depend upon an existing power relationship (a relationship which is usually not weighted in favor of the very population one needs most to protect--in this society, women and children and nonwhite people and gay men).

Personally, I've got a lot of problems with S&M/B&D play, even when it **is** consensual, since the thrill of it seems to me to be based on existing (and persisting) power imbalances in the real world. Playing at Master and Slave is only exciting if there **are** masters and slaves; otherwise there would be no exhilaration, no sense of power, no risk. So, though S&M relationships are ostensibly contracts between partners, I think that there are always exploited/appropriated silent partners in the relationship in the form of involuntarily subjugated populations whose oppression provides the narrative upon which S&M partners draw.

Still and all, I don't think that what Kim Dawn was engaging in **was** "S&M," though she employed the textual artifices that **imply** S&M. What I mean by this is that Kim Dawn was describing a situation which existed only in her

imagination, and the sexual imagery was generated *not* to actually partner with Schwartz in an S&M exchange (coercive or consensual), but to point out to Schwartz that text was uncontrollable, unrestrained in the manner that Schwartz wished it to be restrained. If Schwartz had complained about frivolous baseball imagery, perhaps Kim Dawn's textual persona would have scratched her crotch for luck, spat some virtual tobacco juice on his shoes, and sent a pitch smoking at his head, though I imagine (and please correct me if I'm wrong about this, Kim Dawn) that Schwartz's special distaste for the S&M play was a particular trigger for Kim Dawn. Remember that the motivation for Kim Dawn's play didn't seem to be the entrance of S&M into the conversation (she had been silent during the light S&M exchange which provoked Schwartz's comment), but was confined to a reaction to Schwartz's attempt to *control* the conversation. So I took her post (and continue to take it) as an eruption of the uncontrollable, an illustration of Schwartz's lack of power to determine what would or would not appear on POETICS. We can argue about the effectiveness of the response, but that does not seem to be the issue here.

As far as reading such material in public, to me, that is a shady area. At Naropa, I was invited to read, and the people who invited me were familiar with my work, but some of the audience members weren't, so is violence being perpetrated upon them?

At a reading, or on a discussion list, no one is *forced* to engage with sexually explicit subject matter. One can walk out the door or use the "d" key. There *are* situations in which unwilling listeners are forced to endure speech that disturbs them, and there *are* situations in which walking out on or not reading disturbing texts can have material costs for those unwillingly exposed to such material, but I don't think that this discussion is in that category. A key element in violence is the *power* to exercise it. Again, I don't see how Kim Dawn had power of Jay Schwartz, and so I don't see violence in the exchange. (Of course, I *do* realize that those without power do have the option of violently erupting toward those who *do* have power, but such eruptions are usually quickly contained and flattened, and I don't think that's what happened here either.)

Kali

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97. **Mark Weiss**
apologeeoney

Thu 3 Jul 1997

Oy vey! By posting to the list what I meant as a backchannel to Henry I have probably inflamed where I hoped to soothe. Please (please) let this thread die!

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98. **David Israel**

Re: American Language 1

Thu 3 Jul 1997

Very nice regionalisms, Dr. Barbour.

*"he's the kind of person who wouldn't piss in your ear
if your brain was on fire!"
& I still dont know if that's a compliment or a putdown...*

presumably the intended sense is that a person of said kind is a person lacking in (even the most rudimentary) attributes of human kindness -- the colorful example cited being, perhaps, more for rhetorical flourish than for sake of descriptive clarity?

Under normal circumstances, to piss in someone's ear isn't an act demonstrating great care & consideration. It seems a rude gesture. But That Person is one so lacking in courtesy, he won't even perform a rude gesture if it would be of benefit to his fellows. This seems an interesting definition of rudeness: being too essentially rude (unresponsive to the needs of others) to act in even a rude-seeming manner, in the event that the underlying nature of the needful act (hidden under the semblance of rudeness, in this case) would be of actual benefit to others. Suggests that real rudeness resides in the heart, rather than in the outward manner; a rude-seeming act can be the essence of kindness; refraining from a rude act can be the epitome of rudeness. Interesting stuff, doc.

d.i.

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99. **Pritchett, Pat**

Re: play vs. violence

Thu 3 Jul 1997

In some ways, of course, reading **is** an act of violence, a "systematic derangement," the icepick Kafka longed for to break open the frozen sea inside, a catalyst which once it has entered a given frame of referents may result in often unpredictable reactions.

But as far as reading work in public which makes people uncomfortable, I'd say to Dodie Bellamy: they paid their money and they took their chances. As far as l'affaire Kim/Jay goes, I think there are rules even for the game of transgression otherwise, what are you transgressing?

Patrick Pritchett

From: dbkk
To: POETICS
Subject: play vs. violence
Date: Thursday, July 03, 1997 2:32PM

As far as reading such material in public, to me, that is a shady area. At Naropa, I was invited to read, and the people who invited me were familiar with my work, but some of the audience members weren't, so is violence being perpetrated upon them?

Dodie

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100. **David Israel**
Re: identity/poetics
Thu 3 Jul 1997

Kali notes:

truly, i think that there is a david bromige inside everyone trying to get out.

is that what's sometimes known as "the thin man"?

d.i.

///

(p.s. to David B.: this quip (& likewise Kali's, I presume) assumes awareness of a pop-dieting utterance to the effect, "in every fat woman is a thin woman wanting to get out . . .")

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101. **Hoa Nguyen**
Re: identity, and other excrescences
Thu 3 Jul 1997

That is to say, maybe the whole question of identity means different things to writers and critics (not, of course, that they're necessarily different, but . . .)

Critics and poets are very different animals. The artist essentially, as I see it, relies on mimesis to present, discover, or engage questions of identity. In this sense, the artist blurs those distinctions. It's like Keats saying that a poet is the most unpoetical of things because he/she's constantly being incorporated into other bodies other than their own, thus confusing that established notion of the stable, unified individual. The lyric moment provides release for the poet to sift

through those shifting identities. This is nature, the way airplanes resemble birds.

A critic, on the other hand, is usually far more rigid and uses a language which is discursive. The critic always preserves that stable conception of him or herself in some authoritative way. The thought process is more binomial and partial to the catagorical assumptions of the mind rather than the more comprehensive and less structured impressions mimetic art provides. Critical thought can grasp and explain questions of identity. But the real work and exploration of such questions take place in one's active life and in the isolate hours of one's art. Says me. There are plenty of attempts now, of course, for critics to write poetry and vice versa. But the emphasis seems to be on the mental perception of identity rather than experiential patterns of knowledge.

Sorry to take up the space on such a rather obvious subject. But it's my way of getting even with the overly bloated and poorly written posts I've read re: identity of late.

Happy Holiday
Dale

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102. **David Bromige** ***Stepping down (by God)***

Thu 3 Jul 1997

As you know, a mortal can only be God for a day. It was curiously refreshing, as you'll see when your turn comes around. Nothing to prove any more. Anxiety free. But then, a little tiresome, having to watch every sparrow fall. And knowing ahead of time that it is about to fall. Mark Weiss, dont blame yourself, I made you post that private message, publicly. I made Henry G post that message against further provocation that included in qualifying what had looked like a previous apology the possibility of provoking david bromige further. I made Alson Nielsen listen to an hour of Bob Dylan to find phrases for his postings. Yes, and I held up the List for my day, just to let matters cool down a bit. And I decided to have Aldon expose the david bromige/kali tal hoax, & to let Charles Alexander confirm it with his posting that revealed david bromige was in tucson addressing a group of which Kali Tal is a member and yet as we some of us know Kali Tal was not present at this event. (Subtle of Charles not to mention this last fact. I make Charles subtle). Yes, & I found Susan Schulz a new place to live, there on Hui Iwa. But thats the end of good deeds, I'm stepping back into my "real""actual""true""valid" i.d. as davy b. Oh, two final acts as

God: Mike Magee, I never said I was fair, only just : as in, "Crushed balls? No penis? Well that's *just* too bad. You cant come into the synagogue, because thats just too bad." And Douglas Barbour : I made you post that wonderful piece of canadian speech to show how God works. First, he sets your brain on fire; next, he has people pissing all over you in an attempt to get it in your ear.

Hope you-all werent too shocked when I had Kali Tal expose her role-playing in this recent "my-brain's-on-fire" spectacle.

David Bromige, going to mop myself up now.

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103. **Matthias Regan**

Re: identity, and other excrescences

Thu 3 Jul 1997

So you saying that there is an EXTERNAL difference between poet and critic

(as in Sartre's example, between chair and giraffe)

and that this natural and actually inviolable difference

is based on a difference of perception--

experiential knowledge v.

mental perception--

mimetic v. metaphoric,

a binary deriving from

synchronic v. diachronic, perhaps?

But the diachronic will always slip into the synchronic eventually --

did you write this as poet or critic--

or am I --

good-naturedly,

as the weekend commences,

Matthias

>

>

>Critics and poets are very different animals. The artist essentially,

>as I see it, relies on mimesis to present, discover, or engage questions

>of identity. In this sense, the artist blurs those distinctions. It's

>like Keats saying that a poet is the most unpoetical of things because

>he/she's constantly being incorporated into other bodies other than

>their own, thus confusing that established notion of the stable, unified

>individual. The lyric moment provides release for the poet to sift
>through those shifting identities. This is nature, the way airplanes
>resemble birds.
>
>A critic, on the other hand, is usually far more rigid and uses a
>language which is discursive. The critic always preserves that stable
>conception of him or herself in some authoritative way. The thought
>process is more binomial and partial to the catagorical assumptions of
>the mind rather than the more comprehensive and less structured
>impressions mimetic art provides. Critical thought can grasp and
>explain questions of identity. But the real work and exploration of
>such questions take place in one's active life and in the isolate hours
>of one's art. Says me. There are plenty of attempts now, of course, for
>critics to write poetry and vice versa. But the emphasis seems to be on
>the mental perception of identity rather than experiential patterns of
>knowledge.
>
>Sorry to take up the space on such a rather obvious subject. But it's
>my way of getting even with the overly bloated and poorly written posts
>I've read re: identity of late.
>
>Happy Holiday
>Dale
>
>
>_____
>Get Private Web-Based Email Free <http://www.hotmail.com>
>
>

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104. **David Bromige**

Last words

Thu 3 Jul 1997

....& then I had Dale post that bit abt the poet & the critic. Go// David B

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105. **Kali Tal**

Re: play vs. violence

Thu 3 Jul 1997

| Yes. Shit. Barbaric threats employed as play are totally acceptable.

The power of a threat is its menace, its implication that hostile intention can indeed be carried out. I still argue that there was no menace in Kim Dawn's post. It was not a threat. It was not even a bluff.

Irony and Play are used to defend any half thought provocation one can offer.

This is true. I've heard plenty of comments about how feminists and antiracist activists have "no sense of humor." Most often the people who make those comments are sexist or racist or both, and act in ways that--in the real world--oppress others. But what I'm arguing here is **not** that Kim Dawn's post was funny, but that it was **not** violent, not a threat.

It's a defense for cowardice and artlessness. Who one fucks or how one fucks that other or what one will do to some one else is so boring. It's not an offense. It's weak, scared, and screaming of one's lost and damaged psyche. The real insult, however, the only truly awful posts I have seen lately, are those, like below, which abuse language in even more sinister ways than playful, ironic attacks on one's cyber character. At least KD's language had color. Kali's words are mud, smudged and gray. In that continuing necessity to BE RIGHT language is shit out of Kali's mouth to create a heap of impenetrable clarification. Congratulations. Kali is right out of sheer stamina. KD's language can at least be read for its impulsiveness. Kali's is thick with thought, but little feeling. Maybe the critics do have an edge these days.

Now **this** is an interesting paragraph. It's so full of direct insults and attributions of motivation that it's hard to distinguish the argument from the rabid froth, but let me make a stab at reading it... The phrase that strikes me as most revealing is "a heap of impenetrable clarification," by which I assume Smith means that I continue to insist on the importance of being clear and specific, and that I employ a critical vocabulary and methodology in (some of) my texts. Lumping me with "critics," (a Bad Thing, apparently), he accuses me of "thought, but little feeling," in an attempt to paint me as "even more sinister" than transgressors like Kim Dawn. I'm not at all bothered by Smith's dislike of my prose style, though I think it strange that while he's raging against the "barbaric" texts of others, he has no hesitation about calling my language "shit."

I'd like to point out, for the record here, that there are only two writers about whom it has been said publicly on POETICS that their writing is without worth, "stupid," or "shit." Those two writers are both women, and they were/are both (in different ways) writing against the grain. No women, and no men, have ever dismissed a male poster's texts in such final and judgemental terms. This is not a coincidence. This is how women are dealt with when they act "inappropriately."

One of the things that seems to bother Smith (and Weiss, who has commented upon it previously) is the volume of my prose. On a list where everyone can titrate, read or not read, skim or delete as they choose, what does volume signify? Surely no one who disagrees with me is going to be persuaded by the *volume* of my work? My own conclusion is that writing long and frequent posts is a kind of manifestation that certain hostile readers simply can't tolerate. In traditional settings they might be able to disappear me and women like me--there are so many mechanisms for silencing female voices in f2f interaction. But on email lists, I am indisputably present--more present, perhaps, than some of those who react so strongly to my posts. And perhaps it is the relative invisibility of their *own* personae that so disturbs them, as if an email discussion forum were a zero-sum gathering; if there's more of me, there's necessarily less of you. One of the most disturbing conclusions I've drawn from years of email list interaction is that the self-concept of certain people (mostly male, mostly white) seems to be *based* on my erasure, or on the erasure of people like me. *If* I manifest, then they immediately start to feel strangled, victimized, stomped upon. Only my textual death calms them. And since it is my pleasure to manifest in virtual company, I find myself, all too often, the Typhoid Mary of Flame Wars, puzzled at the strength of certain people's reactions, and passing through unmoved by whatever it is that's driving them wild.

Kali

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106. **Hoa Nguyen**

Re: play vs. violence

Thu 3 Jul 1997

Yes. Shit. Barbaric threats employed as play are totally acceptable. Who knows what line is drawn at any moment, or how to read the mail of cyberville? Irony and Play are used to defend any half thought provocation one can offer. It's a defense for cowardice and artlessness. Who one fucks or how one fucks that other or what one will do to some one else is so boring. It's not an offense. It's weak, scared, and screaming of one's lost and damaged psyche. The real insult, however, the only truly awful posts I have seen lately, are those, like below, which abuse language in even more sinister ways than playful, ironic attacks on one's cyber character. At least KD's language had color. Kali's words are mud, smudged and gray. In that continuing necessity to BE RIGHT language is shit out of Kali's mouth to create a heap of impenetrable clarification. Congratulations. Kali is right out of sheer stamina. KD's language can at least be read for its impulsiveness. Kali's is thick with thought, but little feeling. Maybe the critics do have an edge these days.

Dale Smith

>>In SM attempts are made to clarify the line between sexual play and sexual violence. There are contracts, there are code words to emit if one has had too much. But, the essential difference between play and violence, as I understand it, is the mutual consent of the partners. This isn't news, I'm sure, to any of you--it's much a part of legal definitions (at least in the U.S.).

>>

>>Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence.

>>I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use.

>

>Dodie brings up some interesting points, and I may have sorted out the different sets of assumptions that lead to our disagreement.

>

>I draw a firm line between textual or verbal attacks and physical violence.

>The line blurs, for me, **only** when textual or verbal attacks imply a real and tangible threat of physical violence. I don't **like** abusive language (and I realize that my idea of "abusive" is not universal), but I don't think it's at all the same thing as walloping someone on the head. Nor do I consider virtual "rape" (the textual description of the rape of someone else) to be equivalent to physical rape **unless** the same power relationship is in play in both instances. For example, a textual description of a rape mailed to a woman or man who is being stalked **by** the stalker implies the threat of a physical attack, while a random description

>of the rape of a female character in a MUD or MOO (while perhaps vile),
is

>not *violent* except inasmuch as it implies the general and quite real
power

>that men have in this society to rape women and get away with it.

Thus, I

>saw no violence whatsoever in Kim Dawn's post to Jay Schwartz. There
was no

>implication that Kim Dawn had any sort of physical, political, economic
or

>social power over Schwartz's fate, and so I could find no threat.

>

>In my opinion, neither does "play" require mutual consent as long as
power

>over another is not exercised. I can think of quite a few situations
in

>which one person is playing, and another person declines to play, and

>neither are materially or psychically hurt by the fact that a game is
in

>progress.

>

>When one starts categorizing unwanted *textual* intrusions into one's
social

>arena as "sexual violence," one risks the following: 1) watering down
the

>term "sexual violence" so that it is all-encompassing and winds up
meaning

>nothing; and, 2) creating a system of censorship and enforcement which

>*does* depend upon an existing power relationship (a relationship which
is

>usually not weighted in favor of the very population one needs most to

>protect--in this society, women and children and nonwhite people and
gay men).

>

>Personally, I've got a lot of problems with S&M/B&D play, even when it
is

>consensual, since the thrill of it seems to me to be based on existing
(and

>persisting) power imbalances in the real world. Playing at Master and
Slave

>is only exciting if there *are* masters and slaves; otherwise there
would be

>no exhilaration, no sense of power, no risk. So, though S&M relationships
>are ostensibly contracts between partners, I think that there are always
>exploited/appropriated silent partners in the relationship in the form of
>involuntarily subjugated populations whose oppression provides the narrative
>upon which S&M partners draw.
>
>Still and all, I don't think that what Kim Dawn was engaging in *was* "S&M,"
>though she employed the textual artifices that *imply* S&M. What I mean by
>this is that Kim Dawn was describing a situation which existed only in her
>imagination, and the sexual imagery was generated *not* to actually partner
>with Schwartz in an S&M exchange (coercive or consensual), but to point out
>to Schwartz that text was uncontrollable, unrestrained in the manner that
>Schwartz wished it to be restrained. If Schwartz had complained about
>frivolous baseball imagery, perhaps Kim Dawn's textual persona would have
>scratched her crotch for luck, spat some virtual tobacco juice on his shoes,
>and sent a pitch smoking at his head, though I imagine (and please correct
>me if I'm wrong about this, Kim Dawn) that Schwartz's special distaste for
>the S&M play was a particular trigger for Kim Dawn. Remember that the
>motivation for Kim Dawn's play didn't seem to be the entrance of S&M into
>the conversation (she had been silent during the light S&M exchange which
>provoked Schwartz's comment), but was confined to a reaction to Schwartz's
>attempt to *control* the conversation. So I took her post (and continue to
>take it) as an eruption of the uncontrollable, an illustration of Schwartz's

>lack of power to determine what would or would not appear on POETICS.

We

>can argue about the effectiveness of the response, but that does not seem to

>be the issue here.

>

>>As far as reading such material in public, to me, that is a shady area. At

>>Naropa, I was invited to read, and the people who invited me were familiar

>>with my work, but some of the audience members weren't, so is violence

>>being perpetrated upon them?

>

>At a reading, or on a discussion list, no one is **forced** to engage with

>sexually explicit subject matter. One can walk out the door or use the "d"

>key. There **are** situations in which unwilling listeners are forced to

>endure speech that disturbs them, and there **are** situations in which

>walking out on or not reading disturbing texts can have material costs for

>those unwillingly exposed to such material, but I don't think that this

>discussion is in that category. A key element in violence is the

power to

>exercise it. Again, I don't see how Kim Dawn had power of Jay Schwartz, and

>so I don't see violence in the exchange. (Of course, I **do** realize that

>those without power do have the option of violently erupting toward those

>who **do** have power, but such eruptions are usually quickly contained and

>flattened, and I don't think that's what happened here either.)

>

>Kali

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107. **Ryan Whyte**

Christie Julie

Thu 3 Jul 1997

Christie today lost to the worldJulie
held toast blocks shaped charge Oskar
Wernerwrit-ten wred settee
Werner Cahiers Cine in fl
inside Oscar July
Christy

scrawled walked on Beckett
coktoe this eighteenth head
head photograph
moved - high explosive
through her mild steel
like "for-gotten"
long libraries her bodyage
moves flame, expansionnewskin

you don't know who this is
so I say: the is is
fuck-king go doe
Christieus lips
hardened steel for action,
into the bargain
Low light a
after-all

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108. **George Bowering**

Bromige

Thu 3 Jul 1997

This is a true story.

One day a couple weeks ago a friend named Heather was looking through my photo albums and found several pictures of David Bromige. Every time she found one she exclaimed "Who IS that handsome man?"

Worse part of it was: it was Bromige every time!

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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109. **George Bowering**
Re: identity/poetics

Thu 3 Jul 1997

Kali notes:

truly, i think that there is a david bromige inside everyone trying to get out.

That's a switch. I know someone who's been trying to get INTO Bromige for years.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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110. **George Bowering**
Re: query

Thu 3 Jul 1997

Regarding Jerry and Paree:

There is going to be a conference on Ondaatje at the end of Nov. in Paris, at UP3, I think. I dont know how long yr extended stay wiull be, Jer.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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111. **Mark Weiss**

identity

Thu 3 Jul 1997

Here's an identity question: If Bambi the deer is supposed to succeed "his" father as king of the forest "he" must be male. So is it just a colossal example of inattentiveness that generations of little girls (and never little boys) get named Bambi, or was that deer in drag?

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112. **David Israel**

Re: play vs. violence

Thu 3 Jul 1997

Kali --

As an exercise, I've endeavored to address -- below -- issues of reading & misreading in your latest post responsive to Dodie's latest post. Dare say I consider this current msg. a bit long-winded. But what to do? In my view, something has been missed, and perhaps there's no better way to locate it than through this manner of exercise -- an exercise in careful reading. Frankly I'm not especially practiced at this manner of logical refinement. Nonetheless, in a pinch, I think I can note the difference between a suit (clubs, spades, hearts) on the one hand, and cards within a suit (ace, duce, jack), on the other. That's what I'll endeavor to do here.

I adopt the theoretical tone now in evidence, as it seems to fit this sort of textual analysis. I trust that, god-willing, I'll be able to revert to regular talk after I've hit the magic Send key. So, here goes.

/////

It's good that you try to refine some semantic distinctions. I think, however, in your reading of Dodie's post you've made a leap that is not warranted in the intended sense of the text under discussion. It's an understandable leap, but it's a leap that becomes the source of what strikes me as a continuing misunderstanding (or misreading) of what's really at issue here.

Dodie wrote --

<< In SM attempts are made to clarify the line between sexual play and sexual violence. There are contracts, there are code words to emit if one has had too much. But, the essential difference between play and violence, as I understand

it, is the mutual consent of the partners. This isn't news, I'm sure, to any of you--it's much a part of legal definitions (at least in the U.S.). >>

Okay, let's call that "A".

Then Dodie wrote:

<< Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use. >>

Okay, let's call that "B".

In both A and B, there are distinctions drawn. In A, the distinction is between (literal) sexual play and sexual violence. In B, the distinction involves two categories of *writing* -- two forms of verbal / written behavior. Neither involves literal physical sexual behavior (obviously). Therefore, we may understand that Dodie intends not to posit an *equivalence* between the terms of A and the terms of B, but rather, she wishes to draw an *ANALOGY* between those terms.

To repeat, in B, Dodie writes, << Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. >>

The key term that occasions your misreading is *should be categorized as....* You take Dodie to task for categorizing an e-speech act as sexual violence. Fine. But in fact, an e-speech act is *neither* literal sexual play [LSP] *nor* is it literal sexual violence [LSV]. It is neither of those two terms. When Dodie suggests that the speech-act in question is LSV rather than LSP, what she is doing is drawing an analogy. What we see here is a linguistic act of analogy, not a linguistic act of equivalence.

On the level of analogy, some email messages can, perhaps, be placed at either pole of the bifurcation, the distinction that's at the center of the text -- i.e., some acts of written communication can, perhaps, be approached as analogous either to LSP or to LSV. This is a distinction in the realm of analogy -- and Dodie draws the analogy for the reason that it involves moral, ethical, and courtesy resonances from the realm of A that seem germane to analogous moral, ethical, and courtesy overtones in the realm of B.

In the realm of B -- the realm of listserv writing, communication in a public electronic discussion forum -- there is a distinction to be drawn between play (which can best develop where there's a shared sense of language, a shared enjoyment of interaction, -- some (say) preliminary acquaintance or courtship

behavior: all factors well in evidence in the antecedent menage of B. & B. & M & (was it?) E. -- but not, I'm afraid, present in the JS / KD encounter) on the one hand, and taunting, assaultive, threatening verbal behavior, on the other. You choose to read KD's post in terms of the play side; others have tended to construe it in terms of the taunting side. That's the level of distinction, in any case, that Dodie's text endeavored to address.

If you turn your gaze away from that distinction, by critiquing the term of equivalence (the "can be categorized as" -- which was, I opine, never intended to be taken *literally*), then you have immediately moved away from the intended sense of the text, into another (and tangential) issue -- an issue possibly worthy of discussion in its own terms, but not the real focus of the text at hand.

To reiterate & clarify: when, in paragraph B, Dodie says "I do not feel it should be categorized as. . ." this is NOT to be construed literally -- as a casting into the (literally) same category. Rather, looking at the text as a whole, it appears evident (to me) that what is in progress in this text is an act of ANALOGY rather than a drawing of EQUIVALENCE. (The two are by no means the same.) You critique it on the level of equivalence. But suppose you were to read it on the level of analogy. How, then, would your reading go? Might you recognize the distinctions that Dodie wishes to draw?

So: properly construed, we may understand that Dodie wishes to draw an analogy between the distinction outlined in A (LSP versus LSV) and an *analogous distinction* that she feels should be recognized in the realm of speech acts -- the realm of B, a distinction noted in the latter as that between "[Kim's] use of sexually explicit material in her writing" (meaning, work for publication) and "her aggressive pornographic whatever that was directed to Jay" (meaning, an act of symbolic taunting & aggression in this nouveau epistolary realm of words on screens).

The remainder of your post largely concerns an elucidation of distinctions de-volving from (mis)reading the text as a language act of equivalence rather than as a language act of analogy. Read in the latter fashion, the intended sense should, I think, be clear.

/////

Finally, this is mainly a matter of varying senses of manners & courtesy. Equally, it concerns different ways of construing the MEDIUM at hand. Is this publication? Is it conversation? Is it equivalent to a performance space, where whoever performs is, ipso facto, a performer? Or is it better to be understood -- through analogy -- as tantamount to the bar where folks might sit around, after performances, and chat congenially.

If, in the course of such a chat, someone (like JS) objects to the raucous behavior of some of his bar-mates (like B.B.M&E), someone (like KD) might -- fresh off the stage, perhaps, and still in fine form, venture to transform the bar arena into a stage arena. If the bar folk happen to be in good humor, she might be able to pull it off, working such a magic on the assembled friends. But if (for instance) her performance involves "what sure sound like" assaultive words that sure seem to be directed at a chap at the bar to whom she's not been introduced, there's the danger that said chap (and/or others sitting at adjoining tables) may conclude that what looks like a duck & sounds like a duck and taunts like a duck, really is a duck. Those who recall all of KD's delightful duck impersonations in past stage events, will no doubt know different -- and think better. But in the instance, or meantime, a lot of talk might well ensue.

best,
d.i.

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113. **Hugh Steinberg**

Re: identity, and other excrescences

Thu 3 Jul 1997

Dale writes:

>

>Critics and poets are very different animals. The artist essentially,
>as I see it, relies on mimesis to present, discover, or engage questions
>of identity. In this sense, the artist blurs those distinctions. It's
>like Keats saying that a poet is the most unpoetical of things because
>he/she's constantly being incorporated into other bodies other than
>their own, thus confusing that established notion of the stable, unified
>individual. The lyric moment provides release for the poet to sift
>through those shifting identities. This is nature, the way airplanes
>resemble birds.

>

>A critic, on the other hand, is usually far more rigid and uses a
>language which is discursive. The critic always preserves that stable
>conception of him or herself in some authoritative way. The thought
>process is more binomial and partial to the catagorical assumptions of
>the mind rather than the more comprehensive and less structured
>impressions mimetic art provides. Critical thought can grasp and
>explain questions of identity. But the real work and exploration of
>such questions take place in one's active life and in the isolate hours
>of one's art. Says me. There are plenty of attempts now, of course, for
>critics to write poetry and vice versa. But the emphasis seems to be on

>the mental perception of identity rather than experiential patterns of
>knowledge.

>

Both categories/modes of writing would be a lot more interesting if they were reversed. Artists don't "have" to rely on mimesis; critics can dissolve their "authority." We all can have more fun.

Hugh Steinberg

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114. **jarnot**

Re: Harryette Mullen, part II

Thu 3 Jul 1997

there's also an interview with harryette mullen (by barbara henning) in the oct/nov 1996 poetry project newsletter available for \$5.00 from the poetry project, st. mark's church, 131 east 10th street, ny, ny 10003.

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115. **Schuchat Simon**

Re: identity, and other excrescences

Thu 3 Jul 1997

Re Wallace Stevens the insurance lawyer, Delmore Schwartz used to claim that he had met someone from Hartford Life and, thinking to surprise him, told him about the great poet who worked there. The insurance executive replied that Hartford Life's management all knew about Stevens poetry, that he was not much good as an attorney, but they kept him around because of the prestige he brought the firm.

Delmore S is a less than reliable narrator, but I think there is some necessary truth in the anecdote, irrespective of the particulars.

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116. **Mark Weiss**

Re: American Language 1

Thu 3 Jul 1997

Perhaps I can confuse matters by recounting a story. Some years ago I was running a reminiscence workshop with elderly Jewish people at a Y in Brooklyn. The subject of folk-cures came up. The usual stories about the efficacy of leeches came forth, but also one old woman told us that she regularly cured earaches by filling her ear with urine. It is, in fact, a pretty good antibiotic if

nothing better is at hand. But it was her own urine. I think she would have found it indecorous to ask someone else to piss in her ear.

At 04:34 PM 7/3/97 -0400, you wrote:

>Very nice regionalisms, Dr. Barbour.

>

>> "he's the kind of person who wouldn't piss in your ear

>> if your brain was on fire!"

>> & I still don't know if that's a compliment or a putdown...

>

>presumably the intended sense is that a person of said kind is a person

>lacking in (even the most rudimentary) attributes of human kindness --

>the colorful example cited being, perhaps, more for rhetorical flourish

>than for sake of descriptive clarity?

>

>Under normal circumstances, to piss in someone's ear isn't an act

>demonstrating great care & consideration. It seems a rude gesture. But

>That Person is one so lacking in courtesy, he won't even perform a rude

>gesture if it would be of benefit to his fellows. This seems an interesting

>definition of rudeness: being too essentially rude (unresponsive to the

>needs of others) to act in even a rude-seeming manner, in the event that

>the underlying nature of the needful act (hidden under the semblance of

>rudeness, in this case) would be of actual benefit to others. Suggests that

>real rudeness resides in the heart, rather than in the outward manner; a

>rude-seeming act can be the essence of kindness; refraining from a rude

>act can be the epitome of rudeness. Interesting stuff, doc.

>

>d.i.

>

>

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117. **Steven Marks**

Re: Tagore / Orientalism

Thu 3 Jul 1997

Thanks, George, for responding to my question about whether the NYRB was a balanced article. I would say that my reactions are similar to yours. I am not familiar enough with Tagore's poetry to say anything certain, but I have enjoyed what I have read (courtesy of David Israel) on this list, particularly the poem about sailing paper boats down the river.

On another Indian (or Bengali) note, my wife and I recently watched the Apu Trilogy by Satyajit Ray which I think was suggested by either Henry or David. The three films follow the life of Apu from a young boy to adulthood from approximately the 1920s to the 1940s. Each is outstanding and it is readily apparent that Ray's graphics career contributed much to his ability to frame scenes. The technique reminded me of the Iranian film called "The White Balloon" (??) which came out last year. Everything in the frame "does" something. My wife also pointed out the preponderance of shots which involve door frames or gates or windows. All in all, visually stunning.

And to tie Ray with Tagore, Ray attended Tagore's famous school, Santinikaten.

best,
Steven

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

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118. **David Israel**
Re: play vs. violence, p.s.
Fri 4 Jul 1997

minor postscriptum --

two notes:

1. memory resurfaces, and I realize that the antecedent grouping should've been identified correctly as B.B.M.& R. [rather than &E.] -- so apologies to pertinent personages (though I don't suppose Rachel will find me guilty of quite such wild acts of misattribution as noted the legendary Bowering [er, okay, I mean Bromige] case.

2. in my discussion-just-sent, I didn't happen to note that (w/ mild paradox) I was initially a formulator of the of the "KD as performance" school of interpretation -- a school for which Kali has made herself an able spokesperson. (And there was also another gent who articulated this view well -- pardon I don't recall his name at this point.)

In any event, in context of my discussion to which this forms a p.s., I don't think there's special incongruity in that parenthetical micro-history; -- that's not (for instance) out of keeping with the concluding bar-talk metaphor. Merely shows that when I saw her walk in the door, I reckoned KD approached the bar arena as a legit performance space. [Have seen fine performances tricked out as bar

spaces, for that matter -- esp. among the faux- or neo-cabaret set. E.g., was quite the thing at LaMama, circa '90.] To a certain degree, perhaps we all do (even those who convene here mainly to unwind, or share news, or argue critically abt. the day's shows, or to talk up tomorrow's set, or to get roaring sauced). To what degree, might be what's at issue.

A factor seems to be how attentive one is (or care to be) to little feedback loop(s) that tell useful things, if one's at all minded to attend to them. Like -- is someone witting the joke, or getting the point? Do I care (finally) to communicate? -- is this crowd too obtuse for my subtle sophistry? . . .

and other things too . . . like, what's that bluesy music in the background? Who's footing the bill? Is that a pool table yonder? What's this grain of wood resemble? How old was the tree? Is the cognac from France? Are those stars there, out the window? . . .

d.i.

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119. **Thomas Bell**

Re: identity, and other excrescences

Fri 4 Jul 1997

Davenport in _Gracchus, "Calvino...explains that writing takes one of two forms, the crystal or the flame. By crystal Calvino means writing like his own, with a logical and symmetrical structure, faceted and gleaming. By flame he means that art which holds turbulence inside a shape. Stillness and flow: the abstract and the concrete." critic and poet? tom bell

At 02:22 PM 7/3/97 PDT, Hoa Nguyen wrote:

>>

>>That is to say, maybe the whole question of identity means different

>>things to writers and critics (not, of course, that they're necessarily

>>different, but . . .)

>

>

>Critics and poets are very different animals. The artist essentially,

>as I see it, relies on m

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120. **Thomas Bell**

Identity, writing on air head constructing

Fri 4 Jul 1997

selfspeculations from hard science 'constructivists perceive humans as theories of their environments; that is, individuals are embodied metaphors that exist through understanding.' Our understanding is who and what we are. The act of writing is an act of projecting our own understanding. understanding is not something that exists inside or outside an individual but instead is his or her own action. tom bell

shoot me down - this needs some mulling.

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121. **Karen and Trevor**

New Book from Kelsey St. Press

Fri 4 Jul 1997

Kelsey St. Press is proud to announce the publication of *_Rebecca Letters_*, a collection of prose-poems by Laynie Browne exploring the intersecting grammars of ancestral history and language. The writing of these letters is located at the site of consultation of mysteries not to be tampered with. There is an old voice here that speaks with the oracular authority of ancestral history and language.

Laynie Browne's work has been anthologized in *_Gertrude Stein Awards in Innovative Poetry_* ed. by Douglas Messerli and in *_A Curious Architecture_*, a collection of British and American prose-poetry ed. by David Miller and Rupert Loydell. She is an active figure in poetry on the East and West Coasts and is also the author of 3 chapbooks.

*_Rebecca Letters_* is now available at Small Press Distribution [REDACTED], or through Kelsey St. Press at [REDACTED].

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122. **main**

Re: A List of Poetry Schools Revisited

Fri 4 Jul 1997

bob--

thanks for list.

curious: what's "contra" about maya angelou? diction?

dan featherston

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123. **David Israel**

Wally the genius

Fri 4 Jul 1997

[was, subject: Re: identity, and other excrescences]

Mark Weiss remarks:

<< For me the most interesting reaction to Stevens at the office was an executive who allowed as how he'd looked at Stevens' poetry and didn't think much of it, but as an insurance lawyer he was a genius. >>

yes, and did you hear abt. what the woodworker of Galilee said?

<< Hey, I worked with Jeez for eight years. Later I heard stories abt. him wandering around in them Cecil B. Demille outfits, healin' & stuff, talkin' big & vague & fancy -- some kinda new agey Orientalist if you're askin' me. (Guy never was quite the same after those years in India.) Shoot, one spring, I'd just finished this whole teakwood cabinet set for the rabbi's aunt's third cousin, & headin' home, I walked by the J. crowd when Mr. Heartwood there was givin' his so-called sermon on the mount -- he'd gone all soft in the head & poetical. "Refried Ecclesiastes" is what we used to call it -- 'course with a big dash of Khalil Gibran thrown in for flavor (& probably some kinda Mysore Buddhism snuck in on the sly).

You say the J. man was a mystic? Don't know much about that -- but man! what a carpenter! That dude could detail a surface like nobody's business. When he built something, it was -- let me tell ya -- solid! >>

d.i.

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124. **rsillima**

Not Orville Redenbacher

Fri 4 Jul 1997

Dodie,

Are you suggesting that my account of fisting Jesse Helms in a piece I'm currently working on might be politically incorrect? Or because I recommend rough-edged brass knuckles for the process?

Oh, the horror of being P.I. I'm so ashamed.

* * *

Bob Grumman,

Your typography is my idea of a sort of perfect past-time, the litcrit equivalent of rotisserie baseball. Generally your categories seem okay, though I wonder how I missed out on the "school" of flow-chart poetics. What seems infinitely more interesting is to note how "other" tendencies show up over time in what may appear for awhile to have been a stable field. Thus, for example, I think if you look closely at any of the larger groupings there (whether langpo or neoformalism), you will find that the really interesting tendencies within them are in some very real sense Other.

On the other hand, this typography doesn't Tell Us Anything--i.e., it doesn't add to any knowledge we might have about a given poet.

Also, the idea of langpo as "acadominant" suggests that your Prozac levels are much too high. If it were acadominant, as you put it, we'd've gotten Andy Levy some great job by now, Lee Ann Brown wouldn't have to work at a gazillion different schools, Tom Mandel's software would be used by every school in the country, Bob Grenier wouldn't be proofreading in a law firm, Steve McCaffery would be offered jobs that actually exist, UCSD would to acknowledge Rae Armantrout as a major component of its literature program and give her things like a real salary and health benefits and Juliana Spahr would be allowed to teach on the same continent. Etc. Etc. Etc. To quote Cuba Gooding, Jr., Show me the

As possibly the only person on this list to have ever met both David Bromige and the late Orville Redenbacher, let me assure that David is taller but does not dress so natty. David is more of a George Bowering with manners. Orville was more Pee Wee Herman without the irony.

I've never met Kali Tal, although I'm certain her name is secretly an anagram.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116

[REDACTED]

[REDACTED] (o)

[REDACTED] (fax)

[REDACTED]

[REDACTED]

<http://writing.upenn.edu/epc/authors/silliman/>

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125. **David R. Israel**
Inner Chapters / vastitude
Fri 4 Jul 1997

[was, subject: Re: ears and origins]

Rebecca --

further re:

In the case of ears and origins, one might consider Waley's observation:

The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless.

pls. pardon if there was anything a tad snappy (if that's the word) in my (earlier) post responsive to this. The thing is, "analysis is useless" is a formulation which is only useful in some contexts; in others, it is (itself) a bit useless. Or so I suppose. It's interesting that Waley describes Chuang Tze in those terms -- i.e., his "methods being those of the poet" -- since (on a formal or literal level) it was (rather) Lao Tze who was the poet, whereas Chuang Tze was the prose writer & storyteller. I guess Waley uses the expression "the poet" in a conventional (& idealizing) sense rather than in any literal sense. The notion of "the method of the poet" is interesting, and has something to it. For that matter, the method of Chuang Tze (which Waley calls that of "the poet") seems to me not dissimilar from that of Rabindranath Tagore (about which George Thompson expressed certain reservations -- reservations which I've oftentimes heard expressed, though I don't share them myself).

Call him whatever one might, to me Chuang Tze is one of the most delightful of writers this world has seen. The Inner Chapters (the basic kernel of his work, comprised of texts that are generally considered most certainly to have been written by him) are marvels of mysticism. To anyone who's not taken the time to give 'em a read, Uncle David ventures to suggest: check it out. I rather like the version (w/ photos) done by Gia Gen-Fu [?? spelling not sure] & Jane English in the '70s or so -- & still in print (poss. in a smaller no-photo version). Burton Watson's, too, is good (hopefully still in print) -- probably could be considered the standard translation. Thomas Merton's early rendering is more quirky -- it's okay, but he didn't read Chinese, and the organization leaves something to be desired. No doubt you know the work, Rebecca -- I'm more rattling here for poss. interest of other parties (and/or parties).

d.i.

p.s.: am still thinking (bit more) abt. Dean Brink's quotation from the "healing buddha" text of Snyder. Okay, I'll admit I had a bit of a mixed reaction to the

poem myself, when it first appeared in a journal somewhere, don't recall where -- might've been in the quarterly TRICYCLE (which I'd recommend to anyone interested in American Buddhism). It seems that Snyder plays upon -- especially -- some Tibetan texts involving a healing Buddha. I like his updating of the ubiquitous (indeed, characteristic & unforgettable) Mahayana penchant for beautiful hyperbolic descriptive evocations of vastitude --

*It would take you twelve thousand summer vacations
driving a car due east all day every day
to reach the _edge_ of the lapis lazuli realm of
Medicine Old Man Buddha:*

Sandalwood? Nice stuff. I got out of the habit of lighting it, but maybe the 4th is a good occasion to resume. (Better than sparklers.)

For some sense of antecedents in Snyder's thinking re: sacred texts & poetry &c, his letters to Howard McCord regarding the latter's *Gnomonology* may prove of interest. Gnomonology is online at:

<http://www.geocities.com/Paris/LeftBank/7641/>

(Excerpts from two letters from Snyder appear as an Afterword to that work; here's the more direct link to the Snyder pages:

<http://www.geocities.com/Paris/LeftBank/7641/index23.html>)

Like many before him, Snyder is no doubt among those who've been somewhat influenced by a view of Sanskrit as a sort of UR-sacred language -- a view of which George Thompson has had occasion briefly to mention. It's certainly a language that, once you've heard a bit of it, does seem to hold evocative power. Not many folks will venture to include Sanskrit slokas in their American poems, but Snyder is one such (though very rarely doing so). I think anyone so enamored of & embued by Buddhist studies over the course of so many decades as this gent, might well be apt to do the same at some point . . . I found Allen Ginsberg's Boddhisattva invocations (in the "Witchita Vortex Sutra") stunning / arresting, when I heard AG recite same at PS-122 abt. 9 years ago, with Phil Glass noddling at the keyboard. As could be said of other languages, but in perhaps its own peculiar way, Sanskrit is a basic at some level of human experience; -- in some lives we study it, in some we encounter it in passing. Seems we keep returning to languages . . . or they to us. It's all a long, long haul & needs more than a month of Sundays.

d.i.

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.....

////////////////////

> david raphael israel <

>> washington d.c. <<
| (home)
| (office)
=====

| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
////////////////////////////////////

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126. **Susan Landers**
Mid-Atlantic GLBT Writers Conference
Fri 4 Jul 1997

On October 31 thru November 2, there will be an Mid-Atlantic Gay, Lesbian, Bi and Trans Writers Conference in Washington DC, sponsored by the Lambda Book Report, a montly book review of GLBT literature. The conference will include panels, workshops, and performances by poets, fiction writers, essayist, etc. from Massachusetts all the way down to Florida. (Mid-Atlantic is a somewhat loose term). Attendees are encouraged to come costumed as their favorite author or character on the first evening. It will be held at the Washington Plaza Hotel near Dupont Circle. Room rates are \$99/night.

If interested in participating, or for more information, please contact: Sue Landers at [REDACTED].

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127. **Chris [Steve] Piuma**
flim: a free page, Volume one, Issue seven, now online.
Fri 4 Jul 1997

 flim: a free page
flim 1/7 is now online. Come check it out at
 <http://www.brainlink.com/~cafard/flim/flim0107.html>

This month's goodies include:

* Kora in Heck: Improvidences
 by Chris Piuma

 "Toothpaste is sickness. Proof is in the prof. Try loop-the-loops to link?"

- * Wicked Witch of the East Smashed Potatoes
by Wednesday Gross [the winning recipe from contest no. 5]
"This is not company food. It is _comfort_ food. Yum. Life is good."
- * another excerpt from The Map of the World of Products
by Deirdre Day-MacLeod.
"...full of ideas like maple syrup on pancakes and clam chowder..."
- * A is for abecedarium
by Chris Piuma
"H is for humanity. I is for me."

That's it this time around; Kora in Heck is a bit long. The printed version should be out in a few days, along with the printed version of issue 1/6.

flim is currently jumping up and down looking for submissions. Any original piece of writing in paragraph form from 50-450 words will be considered, the quirkier the better. Previous issues have included jokes, recipes, prose poems, reviews, parodies, rewritings of older texts, randomly splayed bits of punctuation, and translations of articles from previous issues. It comes out more or less once a month, in both WWW and paper format [in both cases, just one page long]. _flim_ is edited by Chris Piuma [REDACTED].

-- Chris [Steve] Piuma, etc. Nothing is at: <http://www.brainlink.com/~cafard>
flim: <http://www.brainlink.com/~cafard/flim/index.html> from the current issue:
"Never see you these days. Work Syndrome. Sick policies. A full time thousand."

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128. **David R. Israel**
Explanation (delayed gratification)
Fri 4 Jul 1997

Poetas, techno division:

Lateley a Po Listie asked me about what's up w/ the listserv silence.

Here's my "educated guess" reply, for poss. general interest . . .

*Hey David. . . . I wonder what's up with
my mail. I'm not getting any for long stretches, and then some
mysteriously appears. Others seem to be noticing the same
phenomenon. I'm sure it'll sort itself.*

As I understand it, what's up is this . . . The listserv has a computer-maintained limit of 50 posts per day (each "day" ends at midnight, east coast time). If the list hits 50 posts prior to end of day -- or, if it exceeds 50 (not sure which), then what happens is (a) the excess posts are put on hold, and (b) the list is sort of put on hold till the list-owner (Charles Bernstein) manually "releases" it -- when

he does that, then (a) all the held posts are distributed, and (b) the new "day" officially begins. So if Charles is off on vacation or not logged on or not attentive to the fact he needs to do something, then we'll all can cool our heels till he takes note of the situation. I think that formerly, a chap named Joel Kuszma [sp?] was taking care of this admin. stuff, but he's moved from Buffalo and now presumably Charles is doing so himself, presumably not quite as attentively as Joel -- and the situation is exacerbated [sp?] by fact that lately, with all the fast & furious posting going on, we've been apt to hit the 50 mark somewhat early on (e.g., mid-afternoon) . . .

that's the techno answer according to my understanding. I actually posted two (! count 'em) poem-type-items during the 1st list hiatus, dealing with same. Now we're in the midst of another -- and it seems possible that good Charles might not take note of this one till after the 3-day weekend! (just a wild guess) -- last time, I sent him a couple backchannel notes to try to bring the situation to his attention, but I'm not sure if I want to become a list-pest & do that each time. In past, he's occasionally sent out backchannel notes encouraging folks (on an individual basis) not to over-post. But sometimes, when dialogues are happening, some notion of rationing by strict numbers, doesn't necessarily work well . . .

will that suffice for a long answer? -- this is my empirically-based understanding. (Don't really know all the techno specifics.)

d.i.

.

• • • • •

.....

////////////////////

> david raphael israel <

>> washington d.c. <<

| [REDACTED] (home)

| [REDACTED] (office)

=====

| Many cities of men he saw

and learned their minds,

| many pains he suffered, heartsick

| on the open sea,

| fighting to save his life and bring

his comrades home. . . .

| Launch out on his story, Muse,

daughter of Zeus,

| start from where you will . . .

Homer, The Odyssey

Book 1: Athena Inspires the Prince
trans. Robert Fagles (1996)

~~~~~ svaha

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129. **Maria Damon**

**Re: "Ms"**

*Fri 4 Jul 1997*

---

just a note on the ms thread: i find it offensive when students refer to male professors as professor so and so but to me as ms/miss damon. both ms and miss are equally offensive in that context, where i feel i'm being de-professorized because of my gender, the assumption being that a woman couldn't possibly be a \*real\* professor. it is no less offensive --in fact it is more so--in that the student does not intend to be insulting me. of course, i am gentle with them, since they are nice kids and it's not their fault that society demeans women. i don't show the extent of my offendedness, sometimes don't correct them at all. but it is nonetheless offensive--md

At 3:45 PM -0400 7/1/97, David Israel wrote:

>[ was: Subject: Re: Poems/Identities ]

>

>Just to add a note of comparative data to the Ms thread:

>

>I worked for many years as a secretary in law firms in San Francisco,  
>New York, Washington, DC. In such environments -- (and I think,  
>likely, more broadly in much business correspondence in the U.S.) -- Ms.  
>has long been is a standard (indeed, the requisite) form of salutation for  
>all women. In these environments, "Mrs." or "Miss" are, generally  
>speaking, no longer in use -- they are considered outdated.

>

>Not suggesting this is found (or should be found) everywhere -- just  
>noting that, interestingly, it's what I've observed in the noted context.

>

>In any case, I accept David B.'s suggestion that he had no hostile intent in  
>using that form of salutation; -- & I'm sure he (and anyone else here) will  
>be happy enough to address Kali Tal as she might best prefer.

>

>d.i. (the black kids in my high school called me "professor"  
>but I never became one . . )

>

>Mark Weiss wrote:

>

><< I'm from New York, I've lived all over the country, and I've never  
>used Ms. except when I don't know what else to use. More often than  
>not it's what I use in letters when I'm depending on the good will of the  
>recipient, as in asking for a job, a blurb, etc, and the recipient has not  
>made public her marital status. Anything, including mister ("who do you  
>think you are, mister?"), can be used to call out. >>

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130. **Maria Damon**

**Re: Writing and Computers 10 (final call for abstracts) (fwd) (fwd)**

Fri 4 Jul 1997

---

----- Forwarded message -----

Date: Mon, 30 Jun 97 13:27:39 BST

From: Simon Shurville <[REDACTED]>

To: [REDACTED]

Writing the future: final call for papers

University of Brighton, September 18th and 19th, 1997

The tenth annual Writing and Computers conference  
(<http://www.itri.brighton.ac.uk/events/WandC97/>) will be hosted by the  
University of Brighton near the lively seaside town of Brighton. The theme  
this year is Writing the Future-potential developments in writing with  
computers as we enter the next millennium.

The conference regularly brings together an international community  
concerned with all aspects of computers and the writing process, including  
psychologists, software designers, educational researchers, teachers,  
journalists, authors and technical writers. This year our presenters hail  
from America, Australia, Canada, Europe (East and West) and Japan.

Over fifty papers have already been accepted. These address the following  
topics: Collaborative Writing; Computer-based Writing Tools; Education;  
Reading and Writing the World Wide Web; Language Education; Processes and  
Models of Writing; Screen and Paper Authoring; Social Implications of New  
Writing Technologies; and Story Generation and Interactive Fiction. There  
will also be workshops and around twenty new systems will be demonstrated,  
including the Composer system and various commercial packages. See the web  
pages for more details.

Although the deadline for paper submission is officially past we are still  
interested in reviewing abstracts for presentations on the following  
topics: collaborative writing, gender and or ethnicity, on-line writing  
(specifically in the classroom), new computer-based genres and social

*implications of new technologies. Time, however, is very tight. We would need to receive a 500 word abstract by Friday 6th of June [sic: supposed to read July] (please e-mail the abstract in ASCII form (no mime etc) together with physical and e-mail addresses for each author).*

*The cost of attending the conference is 130 pounds (which includes accommodation for two nights).*

*For more details, or to order copies of the proceedings, please contact*

*Simon Shurville  
The Language Centre  
University of Brighton  
Falmer  
BN1 9PH*

*E-mail: [REDACTED]  
<http://www.itri.brighton.ac.uk/events/WandC97/>*

-----  
*Simon Shurville  
The Composer Project  
T 112 The Language Centre  
University of Brighton  
Falmer  
East Sussex  
England*

*The web page for Writing and Computers 10 is at:  
<http://www.itri.brighton.ac.uk/events/WandC97/>*

.

----- Forwarded Message ends here -----

*Michael Dickel  
The University of Minnesota English Department  
Student Writing Center  
306a Lind Hall*

[REDACTED]  
[REDACTED]



<http://composition.cla.umn.edu/CourseWeb/lab.html>

Writing Support Network: <http://www.writinghelp.umn.edu/>

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131. **Maria Damon**

**query**

Fri 4 Jul 1997

---

does anyone recognize these lines:  
figus flower, unspeakable the bridge to thee  
figus flower, thy pardon for this tortured history  
?

or this:

Part One: Across the Southern night, and all afternoon the water calms you  
softly, white and black, Mary Magdalen eves you, stumbling homeless garden-  
ers to grief, and bound by infant bone, we drag ourselves back to the naked  
copies of your flesh

or this?

o pilots in robes of white skin, in the approach to the black rock, with their  
great gouged-out eyes, and the actors in gouged-out skins, a star of no alle-  
giance traveling the heights of a green [century?], 'cuz all along their seafronts  
tall cities flamed in the sun of the sea of Baal, in the sea of Mammón, the sea of  
all ages, the sea without limits, the sea without decline and due seas...

or this:

the ancients are walking, the ancients are walking. My singing white  
ancestress, I summon you now

??? any help would be much appreciated!--maria d

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132. **Secretariaat Germaanse**

**Re: Stanza Breaks? (Re: a poem)**

Fri 4 Jul 1997

---

So we actually ARE on a poetics list...

This sounds like a real question, and interesting too (no irony)

geert buelens

university of antwerp

On Thu, 3 Jul 1997 14:58:36 +0000 Joseph Zitt wrote:

> Subject: Stanza Breaks? (Re: a poem)  
> To: [REDACTED]  
>  
> A possibly naive question on your poem: Why do the stanzas break where  
> they do? I'd looked at it, shifting the breaks around, and their  
> positioning didn't seem to have much effect. Was there a pattern I'm  
> missing?  
>  
> (I wonder this about a \*lot\* of poetry, especially those, such as this  
> one, in which the stanzas in a section are of uniform length in a way  
> that seems unrelated to the content. This is just the first chance I've  
> taken to actually ask someone.)

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133. **Tom Mandel**  
*power in language*

*Fri 4 Jul 1997*

---

As Beth Joselow said to me earlier today, "when Dodie writes something I read it." This is certainly the only interest I can muster in the Dawn Din.

Still, I can't help commenting on it, because it seems so odd that Bellamy and Tal and perhaps others too want to distinguish between language and physicality and to remove violence from language. Effective violence.

Doesn't that seem sort of ridiculous? Language is altogether and immensely physical and effective and powerful; and this need have nothing to do with being able to translate what you say into physical fact.

Would Jay Schwartz have been justified to feel a moment (or more) of fear when someone unknown to him offered via email to cut his nipples off? I think so, and that's enough for me. I think what Kim Dawn -- if such a person exists -- did is stupid.

Actually, when I saw "her" first post, my initial reaction was to feel afraid for her. I nearly backchanneled her an email to be careful what she said. Expressing sexual longing (which is what her first post did) online is an invitation to be harrassed. In language and otherwise.

For a long time people said that Jews had little horns on their heads, vestiges of their devilish provenance and reminders of their continued devilish connections. Those who so said had no power individually to harm those Jews. Just ordinary people. Somewhat later, Jews were made to don horns and march around town squares. Again by ordinary people. These two facts are part of one

another. There is no difference (and this, btw, is why in the past I have seemed so insistant in my resistance to little "harmless" expressions that are only a little racist).

I owe the apt analogy of horns on Jews to conversation with Beth too.

Lisa Jarrot quoted Robert Duncan here, to the effect that we need to remember that Hitler was just another person, a human possibility perhaps not so very different from our own. Right, and it is to the seriousness of what we do and say that Robert was referring. (horns on us all, if you will).

It's a shame to have to be so serious. A shame not to just be able to threaten to cut the nipples off someone one doesn't know and then call it "art." Or whatever. Instant attention. It's a "work."

Someone somewhere right now is torturing someone whose opinions (or whatever else) are foreign. Cutting that person's nipples off.

Obviously, these remarks don't exhaust the relationships between violence and language in art: a relationship which extends from Homer and the Torah to Burroughs, Genet, Fanon, Kathy Acker, and on. It may be necessary to embed that human issue in our work, it is necessary to some. I just can't read an uncontextualized email threat on a real person in quite that way.

Anyway, once you've done it once it's kind of a bore. I find (the sexuality of) Kim Dawn's writing an utter bore (but, then, she may well find my work boring. I sure hope so).

Give me George Bataille any day. Sappho. Truman Capote. Raymond Chandler. Simone Weil. Tzvetaya. Lyn Hejinian/Carla Harryman's "The Wide Road." Or the work of Dodie Bellamy. When she writes something, I want to stop what I'm doing and read what she has written.

Tom Mandel

Tom Mandel

\*\*\*\*\*

Screen Porch \* <http://screenporch.com>

4031 University Dr. Suite 200 \* vox: [REDACTED]

Fairfax, VA 22030-3409 \* fax: [REDACTED]

\*\*\*\*\*

Join the Caucus Conversation

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134. **Rebecca Weldon**

**Waley reference**

Sat 5 Jul 1997

---

The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless.

Arthur Waley, *Three Ways of Thought in Ancient China*, preface

He also quotes Chuang Tzu, somewhat further on:

A basket trap is for holding fish; but when one has got the fish, one thinks no more about the basket. A foot-trap is for holding hares; but when one has got the hare one need think no more about the trap. Words are for holding ideas; but when one has got the idea, one need think no more about the words. If only I could find someone who has stopped thinking about words (yen) and have him to talk (yen) to.

He then proceeds to a discussion of the trials of the translator with respect to the words yen (both noun and verb words and talk), a dilemma which, I imagine, would have delighted both Chuang Tzu and Han Shan. This contemporary application of an ancient shred of verse is a clear illustration that the poetry of the original has become insubstantial when thought of in words. Think of this: if poetry is the trap, what are we catching?

Given that I, myself, delight in the intricacies of translation (which often inspire me), I am hardly anti-reference. Also, I have no objection to orientalist, only think that their findings should be carefully scrutinized, if you please. Fortunately, Waley held himself to the same standards as those writers he translated, because we are much the richer for his interest in the Orient. As for Gary Snyder, I sincerely doubt that I will be able to comment upon the work in question unless someone puts it on the web, for my home is far away and my budget limits me to the internet, the New York Review of Books and Thai literature and poetry.

However, I do think that Buddhism needs some investigation on site by those interested by it because assumptions are made about the Orient on this basis. As religion becomes less important to a new generation, the devout have become positively fanatic and a collection of Buddhist Poetry would be regarded by the former as to be avoided under all circumstances in order to prevent boredom. Contrary to popular belief, not every Thai male enters the monkhood, but Thai social convention and superstition prevent open disrespect. In other words, they think the monks are full of it but are also afraid they'll be struck down by lightning for thinking.

As example, a few months ago I participated in a ceremony performed for a wealthy woman by nine monks who received very generous donations to their

respective temples. After the service, while being escorted home, several were heard to be discussing using the donations to travel to the United States to visit temples there. And, although I do not equate this type of behavior with Buddhism, I can see how people would become disillusioned by their religion when it's practitioners act in such a manner. I do not intend to participate at this time in a discussion of religion, belief and practice and will not respond to anyone who does, but use the point to debunk certain myths of the Orient. As I said, Western Oriental Societies are quite fascinating.

To close this off and with respect to purifying ears, I would like to point out that the hermits et al of Chuang Tzu fame were mostly musicians running away from Confucius. I would imagine they ran to water (rivers, springs, oceans, ponds) not to purify but to bring to mind the changeable nature of water itself.

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135. **Rebecca Weldon**  
**Re: Tagore / Orientalism**  
Sat 5 Jul 1997

---

At 09:17 AM 02/07/1997 -0400, George Thompson wrote:

*On the other hand, Tagore's poetry has never worked for me. There is almost universal deference among Bengali literati and scholars for his Bengali poetry. But for me at least [unable to read his Bengali] his poetry does not carry over to the English translations, which have always seemed to me to be more or less bad pre-modern romanticism.*

then

*Gandhi remains a more interesting figure for me, not only because of his indisputable "truth-force" [satyagraha], which without raising a stick \*forced\* the British out of India, but because he was a more astute observer of the ways in which traditional imagery and traditional ideology worked on his culture.*

Was Tagore writing to throw out the British? Did Gandhi's success make him a poet? Have you read his autobiography? pre-modern, yes, romantic, yes, but bad? I, personally, would learn Bengali before making such a statement, not only because his fellow Bengalis think him great, but also because he translated himself most of what is translated at all. Poets of the sub-continent seem to attract bad translators and I don't think they should translate (but edit, certainly) their own work either, as so often happens.

I, personally, read much more into those bad translations than you do and disagree with your assessment of Tagore. He has been translated into Thai, too; perhaps Thai is a better language for his type of poetics than English. Of

course, if you don't LIKE his writing, that's an entirely different case altogether, but comparing Tagore to Gandhi is comparing the proverbial apples and oranges, isn't it? Is your orientalism showing?

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136. **Dan Raphael Dlugonski**

***From: Kali Tal Re: Poems/Identities & someone else on reaching a broad audience***

*Sat 5 Jul 1997*

---

Since i get digest and then only read them every third day or so, so on a bit of atime warp

I work with the public (state employee) and consciously refer--exept for those occasions where i'm comfortable just going on a first name basis (my office is in a wealthy suburb)--to all women as Ms (& men as Mr.). yes, there will for a long time be people & institutions holding on to old prejudicial notions, but cant let their attitudes hold back a useful tool for change (to get to a place where Miss & Mrs are perhaps the slang terms, and Ms is standard.) Like in those occasions where my writing needs a 3rd person that could be either gender, i use e (or er for pssessive.)

as to the other comment, i feel the best way to reach the bropasedest audience is to intuitigely get inside language, get language speaking through you. you need to do the opposite of 'try', which may be 'be.' this does not mean leaving the self out (tho it usuals means leaving out intentions and plans) since all music is influenced by instrument its coming out of (& considering the musician as part of the instrument.)

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137. **Maria Damon**

***Re: fwd, conferences***

*Sat 5 Jul 1997*

---

Approved-By: Center for Advanced Feminist Studies <[REDACTED]>

Date: Mon, 30 Jun 1997 12:35:22 -0500

From: Center for Advanced Feminist Studies <[REDACTED]>

Subject: Conferences

To: Multiple recipients of list CAFS-F2 <[REDACTED]>

REVEALING MALE BODIES

Edited by Nancy Tuana, William Cowling, Maurice Hamington, Greg Johnson, and Terrance MacMullan

We invite submissions for an anthology of original essays exploring the experience of male embodiment to be published by Indiana University Press.

Revealing Male Bodies will examine how men's bodies are physically and experientially constituted by the economic, theoretical, and social practices in which men are immersed. This anthology will consciously respond to the challenge raised by feminist theorists to provide explorations of male lived experiences. Articles addressing, but not limited to, the following topics are sought:

- \* Intersections of Race and Maleness
- \* Phenomenologies of Male Embodiment
- \* The Social Construction of Male Bodies and Male Lived Experience
- \* Relations Between Male Bodies and Power
- \* The Epistemological Significance of Male Bodies
- \* The Male Body as a Site of Resistance
- \* Relations Between Cultural Imagery of Maleness and Lived Male Experience
- \* The Impact of Male Lived Experience on Cognitive or Creative Activities

In addition to the above topics, the editors are interested in articles that address the intersections of phenomenological and social constructivist methodologies, as well as pieces that provide avenues for dealing with male bodies and male embodiment in ways that avoid or transform traditional understandings of essentialism.

We encourage works that reflect diverse approaches, methodologies, and styles. Given the anthology's multi-disciplinary character, we invite papers which balance rigorous scholarship and general accessibility.

There will be a two step review process. If you are interested in writing for this anthology please submit an abstract of no more than 500 words and a vita by January 15, 1998. Based upon a review of the abstracts, potential contributors will be notified to submit a completed paper for consideration. The deadline for submission of the final article is July 1, 1998.

Please send two hard copies of abstracts to:

Nancy Tuana  
Department of Philosophy  
University of Oregon  
Eugene, OR 97403-1295

For questions or correspondence contact:

Maurice Hamington  
835 Edgewood Dr.  
Albany, OR 97321

[REDACTED]

[REDACTED]

\*\*\*\*\*

From:†Katherine Side <[REDACTED]>

International Conference on:

MOTHERS AND DAUGHTERS: MOVING INTO THE NEXT MILLENIUM

Sept.26-28, 1997 York University

Positioned at the threshold of the new millennium, this interdisciplinary conference aims to consider the most recent scholarship on mothers and daughters and investigate the concerns of mothers and daughters as they enter the next century. This conference will bring together the major writers in this area along with interested academics, students and activists in order to promote the development and dissemination of feminist scholarship on mothers and daughters.

Keynote speakers at the conference will include Miriam Johnson, Christina Baker, Sara Ruddick, Helen Lucey, Katherine Arnup, Patricia Bell-Scott, Suzanna Walters, Marianne Hirsch, Paula Caplan, Janet Burstein, Naomi Lowinski, Sylvia Hamilton and Esther Broner.

Participants will have the opportunity to hear all the keynote speakers, as well as to choose from 34 conference sessions which are grouped broadly around the themes of disability, popular culture, state, feminist theory, lesbian mothering, literature, biography, race, class, education and family.

Conference Agenda:

Friday, Sept 26

2-4pm Registration

4-6pm Concurrent Sessions: Reproduction, Lesbian Mothering, Writing and  
Mothering, Immigrant Mothering, Biracial

Mother/

Daughter Relationships, When Daughters are not  
Mothers, Power and Violence, The Last  
Motherhood and the Visual

Closet:

Arts.

6-7pm Dinner

7-9pm Keynote Event I - MOTHERS, DAUGHTERS AND FEMINISM

9-11pm Reception



Saturday, Sept 27

8-8:30am Breakfast

8:30-10:30am Keynote Event II - MOTHERS AND DAUGHTERS: RACE, CLASS, SEXUALITY

10:30-11am Coffee Break

11-1pm Concurrent Sessions: Disability, Representations in Popular

Culture: Media, Domestic Workers,

Representation and

Maternal Identities,

Children's Literature, Aging and

Motherloss,

Motherwork, Third Wave: Initiatives in

Education.

1-2pm Lunch

2-3:45pm Keynote Event III - MOTHERS, DAUGHTERS AND REPRESENTATION

3:45-4pm Coffee Break

4-6pm Concurrent Sessions: Home and School, State Policy, Theorizing

Mother/Daughter Relationships, Canadian Literature,

Bad Mothering, Personal Stories of Self as

Mother,

Class and Mothering, Young Girls Speak Out.

6-8pm Dinner

8-11pm Cabaret

Sunday, Sept 28

8-8:30am Breakfast

8:30-10:30am Concurrent Sessions: Theorizing Mothering, Genre, Voices of

Mothers and Daughters, Mothering Across

Cultures in

Literature #1, Jewish Mothering,

Feminist

Socialization, Mothering and

Health, Teachers as

Women: Creating Space for

Girls' Voices While

Exploring Their Own.

10:30-11am Coffee Break

11-1pm Concurrent Sessions: Representation in Film, Black Parenting,

Coming Out as a Lesbian Mother, Infertility,

Mothering

in the Life Cycle, Mothering Across Cultures in

Literature #2, Domineering Mothers? Resisting

Daughters? Mother-Daughter Narratives

in the Teaching

and Learning of Women's

Studies.

1-2pm Lunch

2-4:30pm Keynote Event IV - MOTHERS AND DAUGHTERS: TELLING OUR STORIES

## CONFERENCE REGISTRATION:

Cost: \$150 - regular

\$60 - student, limited number available

To register for this event, please send the following information (via email, fax or mail) and a cheque to:

Cheryl Dobinson  
Centre for Feminist Research  
228 York Lanes  
York University  
4700 Keele Street  
North York, ON  
M3J 1P3  
Canada

phone: [REDACTED]

fax: [REDACTED]

email: [REDACTED]

IF YOU REQUIRE MORE INFORMATION ABOUT THE MOTHERS AND DAUGHTERS CONFERENCE, PLEASE CONTACT US AT THE CENTRE FOR FEMINIST RESEARCH, AS PER ABOVE.

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### 138. **David R. Israel**

#### ***origins***

*Sat 5 Jul 1997*

---

A friend sent me these lines; I'm unfamiliar with the translation, but it seems a telling specimen of this poet's fine utterance.

I am a mountain.  
My words, my sounds are from my beloved.  
I am a painting.  
My beloved is my painter.  
Did you think these are my words?  
They are the sounds  
Which come after the key turns in the lock.

Translated by Dr. Nevit O. Ergin

d.i.

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139. **Kali Tal**

**Re: identity**

Sun 6 Jul 1997

---

*Here's an identity question: If Bambi the deer is supposed to succeed "his" father as king of the forest "he" must be male. So is it just a colossal example of inattentiveness that generations of little girls (and never little boys) get named Bambi, or was that deer in drag?*

Bet you can blame Disney for that. (And what *\*can't\** you blame Walt for?) Disney took Felix Salton's quite potent fawn-to-buck bildungsroman and wimped the resourceful protagonist up into a doe-eyed Steif cuddly-toy, feminizing him so effectively that they never even considered doing Salton's *\*second\** Bambi book on screen, *\_Bambi's Children\_*, cause it's just too silly to think that the high-voiced adolescent could ever get up the gumption to *\*breed\**. Besides, nobody ever reads *\_The Yearling\_* anymore, and few people have any concept of the viciousness of a cornered deer. Disney's Bambi never could be the kind of King of the Forest that, say, the Lion King could pull off--the lion's a predator, for crissake. And what chance does an *\*herbivore\** have to be manly anyway, especially if he ain't an elephant (cause size *\*does\** matter, y'know). It's sorta like little boys get called "Tiger" and little girls get called "Kitten." There're both male and female housecats, but no *\*real\** man would ever compare himself to a housecat, right? So, no *\*real\** man would ever name his boy after a deer 'cause it gets eaten by real men (and he-man animals like wolves and mountain lions). All this animal identity stuff gets so complicated, doesn't it? Like Lassie (who was supposed to be a female dog character) being portrayed by a series of male dogs who apparently could pull off playing females better than any of their female counterparts. Sure, inattentiveness probably has something to do with it (I mean, you don't expect a lot of attention from people who name their daughters Bambi, right?), but I think animal gender stereotyping is THE REAL ISSUE HERE.

Now me, I'm low-slung, I weigh 140, got big nasty teeth, and a helluva snarl. You won't catch anybody trying to get underneath me to see if I'm male or female, and that's a good thing 'cause I'd bite their fucking face off. World would be a better place if people started naming their daughters after me, I think...

Spike the pit bull

"On the Internet no one knows you're a dog."

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140. **Kali Tal**

**Re: identity**

Sun 6 Jul 1997

---

*So if I named my daughter Lassie I'd be inadvertently naming her after a transvestite?*

Well, no, you wouldn't be. That's the funny thing. I mean, it's hard to consider the male dog who played Lassie as a dog-in-drag, cause he was just walkin around bein the dog that he is. It's *\*people\** who were looking at a male dog doing his basic male dog thing and *\*seein\** a female dog. And the reason they were mistakin a male dog for a female dog is cause whoever was in charge of the show decided that a *\*real\** female dog just, wouldn't, well *\*look\** like an impressive enough animal for the audience, but that the *\*role\** required that people *\*believe\** they were seein a female dog. This is weird on so many levels it just leaves me scratchin.

Spike

[↑ Contents](#)

141. **+++christine+++**

**call for action**

Sun 6 Jul 1997

---

fwd message:

*arts-alert-usa----- (RED)----- (7/3/1997)*

*The full House vote on the Interior Appropriations Bill which includes the provision to cut the NEA by 90% to \$10 million moves to the house floor on July 9. Emergency action is required. Please contact your representatives over the July 4 holiday to make sure that YOUR views are heard on the preservation and nurturing of our American culture and its institutions.*

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142. **David R. Israel**

**Re: Tagore / Orientalism / Ray**

Sun 6 Jul 1997

---

Interesting observations, Steven Marks, about viscosity/ scene "framing" in Satiyajit Ray's early films. You note,

*And to tie Ray with Tagore, Ray attended Tagore's famous school, Santiniketan.*

More than that, Ray made several films based on Tagore stories -- such as (I believe) the very lovely black & white film *\*Charulatta\**. This film includes an interesting scene of the "process of poetry writing". The heroine, Charulatta, is

being taught to read and write Bengali, and we see her in the midst of early experiences of poetry composition. (It seems a useful "classic" film passage, perhaps, for considering how that process is understood & portrayed.) The later Ray film *\*The Home and the World\** (Ghair / Bhair I think is the Bengali) is based on an epistolary novel by Tagore. I suspect there may've been other films by Ray likewise based on Tagore's stories -- he was a novelist and a fine short story writer, as well as a poet & composer & -- later in life -- a rather experimental painter.

I don't think I'll enter into the Tagore (and/or Gandhi) debate at least until returning to the NYROB article & finishing it -- I read some paragraphs a while ago while dining at Planet Hollywood -- learned (at least) that Tagore was evidently the source (or popularizer) of the honorific "Mahatma" . . . I found myself mentally quibbling with the article's attempt to demystify Tagore, in the sense of seeming to suggest it's a mistake to view him as a mystic. True, it may be a mistake to construe him as a mystic as that term was (rather narrowly) conceived by some in the early part of this century. Found it interesting that Pound was an early advocate on Tagore's behalf -- and that Yeates was (evidently) later so strongly anti-Tagore (after having 1st been so starry-eyed an admirer) . . . Anyway, I think the world of Tagore and his writing, and -- like Rebecca -- find there's a tremendous lot one can get from (or read into) his poetry. I can understand the reaction and how it can be read as seeming like "sentimental romantic" stuff, but I find it's pretty easy to get beyond such (imho) superficial response, even with the English versions done by Tagore (which are, certainly, in the late Victorian mold) -- and very rewarding to do so. Interesting that Tagore seems to have been admired by a number of Latin American poets (as witness, for instance, Neruda's translation of at least one of his poems). But I wasn't going to say anything . . . .

cheers,

d.i.

•

• • •

• • • • •

\ david      raphael      israel

\ washington d c

/ XXXXXXXXXX (home)

/ [REDACTED] (office)

/ =====

| poets weave the net of you

| with golden-image thread

| painters limn the form of you

143. **Michael Magee**  
*Re: Harryette Mullen, part II*  
 Sun 6 Jul 1997

[↑ Contents](#)

ron s. & now mark p. have called you on th "acadominant" neologism, & while i think \_i\_ know what yr getting at there, it seems not to be clear to others. i think yr trying to get at (your?) a sense that LangPo needs some critical apparatus around it for folks to "get" it? L=A=N=G=U=A=G=E magazine & many ov th practicioners reinforce that sense by supplying such critical commentary, often enuf blurring th distinctions between the "commentary" & th "work"; that was part of th project, as i understand it... that critical apparatus is, in a sense, expropriated property of th "acadamy", even tho the entrenched

*critical academes have by&large not accepted LangPo into th cannon ov worx which "deserve" such lit crit... & so th "acadominant" tag cd seem appropriate to LangPo outsiders, who might see th constructed critical frameworks as similar to those of th acadame; but inappropriate to some insiders, who are painfully aware that th acadamy contenes to "shut them out"...*

*this interests me on several counts: praps ron or others can comment on whether or no the emphasis on critical writings was a conscious tactic to undermine the academy's stranglehold on th cannon, and if so to what extant that project was successful... it's also been a matter ov debate (on this list, at least) as to whether or no that critical framework \_is\_ essential for a reader to get into LangPo texts--we've heard various anecdotes that "naive" aesthipients have been appreciative of readings w/out "knowing" what was "going on". i tend to think, tho, that the texts, for the most part, do take some book learnin to appreciate, and that w/out some backgrounding most folks just won't "get" it...*

*th upshot of all this being: if i've pinned down one sorce of th misunderstanding, praps you'll come up w/ a new neologism to replace "Acadominant"... if not, i'm sure you'll let me know. be well*

*asever  
luigi*

Mark Prejsnar replied, backchannel, that "language poetry, CAN and indeed SHOULD be read without 'critical apparatus..'; that the source of the critical threads in th LangPo corpus was pressure by outside academics & workshop poets; and cited Coolidge in particular as a language poet who did not produce concurrent theory to support his work... i understand him to be saying that LangPo should only be read w/out the critical apparatus, and that the work succeeds despite, rather than because of, the theoretical constructs that the Language Poets built for their works...

and i responded:

>

>mark--

>

>first: i'm at work now (computers, not poetry) so i cant turn to my

>bookshelf for citations... but i believe that th twining ov theory

>& practice was a concious choice of many ov the langpoets, as evidenced

>in \_In the American Tree\_, \_The L=A=N=G=U=A=G=E Book\_, and

L=A=N=G=U=A=G=E

>magazine at least. (& as i type this, i realize praps that's an

>influence of the editors' bias in those particular examples, and i  
>dont deny the existance of yr counterexamples... even so...) i tend  
>to take those writers at their word, and agree w/ them that the total  
>body ov the work, theory & practice, contributes vitally to their project...  
>as you say, praps th theory was "imposed from the outside by academics"--  
>that led to my question towards ron, as to whether that was just a tactic  
>to insinuate th work into respectability... but i prefer, fr now, to  
>believe that those writers knew what they were doing & chose to integrate  
>both aspects into their Work for reasons implicit to the project. detractors  
>of LangPo, btw, have often held that those critical aspects were self-  
>promotional shams meant to fool "real" critics into taking the work seriously.  
>i dont agree.  
>  
>[&, aside, i'm using the theory/practice handles as convenient shorthand;  
>i don't in fact believe in such as a bipolar dichotomy in a deeply  
>meaningful way...]  
>  
>second: i m'self usually "find my way in" to difficult texts by just diggin  
>in & reading, making what use i can out of what i find. sometimes i get  
>quite a lot out of it in that way. often enuf, tho, good critical work  
>(either on the specific text, or on the more general aesthetics; by th  
>poem's author, or by a reader/critic) opens new ways In that i might have  
>missed  
>on my own. that's no dissing of the original text--it's an acknowledgment,  
>fr me, of the importance of a community of reader/writers, & th attendant  
>context, for understanding any artifact of (a) culture.  
>  
>which brings me to third: besides explicit theoretical litcrit, i think  
>a reader does have to have built up a context, a history, of textual  
>understanding in order to approach "difficult" work. fr myself, i think  
>i needed stein to get to LangPo; i needed joyce to get to stein, i needed  
>ezra & even eliot to get to joyce... hell, i started w/ carl sandburg,  
>and dr. suess. and praps \_that\_ is part of what bob was getting at w/ th  
>academoniac thing: a sense that one might need a broader/deeper background  
>in reading to approach langpo than one might need, fr example, to  
>approach the NuYoRican spoken-word scene (which, ov course, requires it's  
>own background...). that literary background has, historically,  
>been provided via the Acadummy; and praps that's a more accurate sourceing  
>ov bob's neologism... Bob? i still think it needs work.  
>  
>  
>yrs



>lbd

>

>

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145. **Mark Weiss**

***Re: identity, and other excrescences***

*Sun 6 Jul 1997*

---

Surely a mistake on Delmore's part. The oral history makes plain the regard in which Stevens was held in the field--one high executive claims that Stevens revolutionized aspects of the insurance business.

At 09:36 AM 7/4/97 +0800, you wrote:

>Re Wallace Stevens the insurance lawyer, Delmore Schwartz used to  
>claim that he had met someone from Hartford Life and, thinking to  
>surprise him, told him about the great poet who worked there. The  
>insurance executive replied that Hartford Life's management all knew  
>about Stevens poetry, that he was not much good as an attorney, but they  
>kept him around because of the prestige he brought the firm.

>

>Delmore S is a less than reliable narrator, but I think there is some  
>necessary truth in the anecdote, irrespective of the particulars.

>

>

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146. **David Bromige**

***try reading these 44 in reverse order***

*Sun 6 Jul 1997*

---

leastwise, that's the order in which mine are posted. David B

[↑ Contents](#)

147. **Mark Weiss**

***Re: identity***

*Sun 6 Jul 1997*

---

So if I named my daughter Lassie I'd be inadvertently naming her after a transvestite?

At 06:34 PM 7/6/97 +0100, you wrote:

>>Here's an identity question: If Bambi the deer is supposed to succeed "his"  
>>father as king of the forest "he" must be male. So is it just a colossal

>>example of inattentiveness that generations of little girls (and never  
>>little boys) get named Bambi, or was that deer in drag?  
>  
>Bet you can blame Disney for that. (And what \*can't\* you blame Walt for?)  
>Disney took Felix Salton's quite potent fawn-to-buck bildungsroman and  
>wimped the resourceful protagonist up into a doe-eyed Steif cuddly-toy,  
>feminizing him so effectively that they never even considered doing Salton's  
>\*second\* Bambi book on screen, \_Bambi's Children\_, cause it's just too silly  
>to think that the high-voiced adolescent could ever get up the gumption to  
>\*breed\*. Besides, nobody ever reads \_The Yearling\_ anymore, and few people  
>have any concept of the viciousness of a cornered deer. Disney's Bambi  
>never could be the kind of King of the Forest that, say, the Lion King could  
>pull off--the lion's a predator, for crissake. And what chance does an  
>\*herbivore\* have to be manly anyway, especially if he ain't an elephant  
>(cause size \*does\* matter, y'know). It's sorta like little boys get called  
>"Tiger" and little girls get called "Kitten." There're both male and female  
>housecats, but no \*real\* man would ever compare himself to a housecat,  
>right? So, no \*real\* man would ever name his boy after a deer 'cause it  
>gets eaten by real men (and he-man animals like wolves and mountain lions).  
>All this animal identity stuff gets so complicated, doesn't it? Like Lassie  
>(who was supposed to be a female dog character) being portrayed by a series  
>of male dogs who apparently could pull off playing females better than any  
>of their female counterparts. Sure, inattentiveness probably has something  
>to do with it (I mean, you don't expect a lot of attention from people who  
>name their daughters Bambi, right?), but I think animal gender stereotyping  
>is THE REAL ISSUE HERE.  
>  
>Now me, I'm low-slung, I weigh 140, got big nasty teeth, and a helluva  
>snarl. You won't catch anybody trying to get underneath me to see if I'm  
>male or female, and that's a good thing 'cause I'd bite their fucking face  
>off. World would be a better place if people started naming their daughters  
>after me, I think...  
>  
>Spike the pit bull  
>"On the Internet no one knows you're a dog."  
>  
>

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148. **Mark Weiss**

***identity***

Sun 6 Jul 1997

---

Here's a thought. Lots of films are shot in different language versions--a take in English, a take in German, remember which is which when you splice them together, and voila! Two markets without the expense of dubbing. By analogy, maybe Disney could do two versions of films. If there's a Lion King, why not a Lion Queen? How about Prince Charming and the Seven Dwarfs? (Not clear what they could do with Pocahontas or Hercules)

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149. **Mark Weiss**

***Re: identity***

Sun 6 Jul 1997

---

Actually, the tradition of boy-for-girl dog goes way back to the very first Lassie film (perhaps analogous to the practice of all-male casts in Shakespeare's day?). That first dog had to be trained to act female, but none of the other males would drink with him afterwards.

At 06:57 PM 7/6/97 +0100, you wrote:

>>So if I named my daughter Lassie I'd be inadvertently naming her after a  
>>transvestite?

>

>Well, no, you wouldn't be. That's the funny thing. I mean, it's hard to  
>consider the male dog who played Lassie as a dog-in-drag, cause he was just  
>walkin around bein the dog that he is. It's \*people\* who were looking at a  
>male dog doing his basic male dog thing and \*seein\* a female dog. And the  
>reason they were mistakin a male dog for a female dog is cause whoever was  
>in charge of the show decided that a \*real\* female dog just, wouldn't, well  
>\*look\* like an impressive enough animal for the audience, but that the  
>\*role\* required that people \*believe\* they were seein a female dog. This is  
>weird on so many levels it just leaves me scratchin.

>

>Spike

>

>

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150. **Dave Zauhar**

***Re: identity, and other excrescences***

Sun 6 Jul 1997

---

"It's also bad karma to work at a job full-time and not go at it as seriously as you were going at being a full-time poet. Wallace Stevens, incidently, was not just an insurance man. He was vice-president of the Hartford Casualty Company. I mean there's no sense fooling around; if you're going to do something, you might as well be good at it." --Ted Berrigan, from *Ted Berrigan On the Level Everyday*, edited by list-member Joel Lewis.

DZ

*Surely a mistake on Delmore's part. The oral history makes plain the regard in which Stevens was held in the field--one high executive claims that Stevens revolutionized aspects of the insurance business.*

*At 09:36 AM 7/4/97 +0800, you wrote:*

*Re Wallace Stevens the insurance lawyer, Delmore Schwartz used to claim that he had met someone from Hartford Life and, thinking to surprise him, told him about the great poet who worked there. The insurance executive replied that Hartford Life's management all knew about Stevens poetry, that he was not much good as an attorney, but they kept him around because of the prestige he brought the firm.*

*Delmore S is a less than reliable narrator, but I think there is some necessary truth in the anecdote, irrespective of the particulars.*

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151. **David Erben (Art)**

***identity***

Sun 6 Jul 1997

---

Some interesting things have been written about identity and poetics, but before I offer even a quick response, I would like to make a remark or two about passages from some of the recent exchanges that...well, the more I thought about them, the more they troubled me.

I'm wondering why it is necessary or even whether it is such a good idea to make sweeping formulaic generalizations that contrast academics with non-academics and critics with artists. I really do not know what is meant by these terms or even why they are being used. Now I can understand talking about specific texts and specific writers, but I have to wonder what is up when people

(and texts) are lumped into broad categories. I know we like to think we're in the business of analysis on this list (some of us even fancy ourselves historical analysts), but such monolithic characterizations as these seem both reductive and lacking in a certain respect for the people (and texts) involved. I would have hoped that at least some of the thinking about reading and writing over the past twenty or so years (including, say, some of Derrida's -- say his arguments against thematism in Mallarme criticism in the second half of "The Double Session") has at least demonstrated the dangers of such reduction (even if it is convenient when it comes time to talk about such things to give a sort of formula and ask everyone to plug it in ...some of my particularly geeky science friends would love it).

Think of it... "academic" ... "critic" ... "theory" ... "artist" (and all the writers and texts these terms include) all wrapped up in a neat package of quick-thaw historical and philosophical assumptions and grounds: diverse and complex writing and people reduced to single, simple terms. Bang. It's done. Hardly seems necessary to read... I don't know.. I realize certain shorthands are necessary for these discussions...but it seems to me that we are supposed to be in the business of reading and reading implies a sensitivity to the complexity of each work in our hands (and posts on our screen) and formulations like these elide over that sensitivity.

To be honest, the truth is, when I read, I don't read "writers"; I read texts. Some of these texts are signed by good people (Frank) some are signed by bad people (Celine, Pound) ...I read for that (and the implications of those signatures) too. Some of these texts I read as fascist or postcolonial or artsy fartsy or whatever ...I try and understand that (and the operations of engaging with those texts) too. Now, with email, it seems to me the signature is even more problematic and I, for one, am not nearly as comfy as some people have been in drawing conclusions from the words on my screen about the people at the keyboard.

Anyway, Celine is possibly a good signature to bring up in this context. It has always seemed to me that despite everyone's best efforts to make them so given what we know about the author, Celine's novels turn out to be not fascist at all. In fact, when I read them, they actually, by some amazing transformation of ideology and language within style, fight against almost everything that is fascist about literature and learning in the Western world, particularly in the 20th Century. Just read the brilliant and hilarious introduction to *\*Guignol's Band\** for a dramatic example of this...it works in the most comically absolute ways against absolutism, including its own. This is not an argument about intentionality or personal politics, this is just my delighted reading of especially the first five novels. The pamphlets are of course the worst sort of fascism and anti-Semitism, and should be read rigourously in these terms; not merely to indict

yet another dead author, but to detail the workings of this sort of discourse. But the novels are so often in precisely the opposite spirit of the boring repetitive pamphlets that they too deserve to be read as the peculiar often perversely joyous discourses they offer. I find them, in many places, actually quite liberating. I have just finished reading the new translation of \*London Bridge\* (the sequel to \*Guignol's Band\*) and find some of the comic scenes in there (those in the home of the gas-masker for instance) worthy of the best 20th Century irony and satire. (I think there is, I should perhaps mention, far more fascism at work in certain texts of Disney or Stallone than in any of Louis-Ferdinand's fiction.)

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152. **Christopher Reiner**  
***Yasusada, Identity, Witz***

*Mon 7 Jul 1997*

---

This is just to say that the new Witz is out (5.2 for those keeping track), and it features an article by Mikhail Epstein--"Some Speculations on the Mystery of Araki Yasusada." Epstein's piece deals with "the construction of authorship" and places the "Yasusada" work in the Russian literary tradition of the "multi-generic form of diaries, letters, verses, comments, etc." He offers two hypotheses regarding the possible authorship of the Yasusada poems...both with a Russian connection. It's a fascinating essay.

Also in the new issue: an essay by William Marsh on "Memory, Hypertext & Poetry"; a review of Joe Ross's "The Fuzzy Logic Series" from Chris Stroffolino; and a response by Stephen Ellis to Jefferson Hansen's "Anarchism and Culture" essay in Witz 4.3.

Witz is available only by mail from the publisher. Individual copies are \$4. Subscriptions are \$10 for three issues. The address is: Witz, P.O. Box 40012, Studio City, California 91614. Please make checks out to Christopher Reiner.

Note to current subscribers and contributors: I just mailed the new issue out the other day, so please give it a few days to reach you.

Thanks,  
Chris



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153. **Schuchat Simon**

***Re: identity, and other excrescences***

Mon 7 Jul 1997

---

seemed to me the point of the Schwartz anecdote about Wallace "I led two lives" Stevens was not so much that it denigrated Stevens' insurance skills as it highlit the way in which Stevens career, as poet, profited immensely from the "paradox" of his day job. There was obviously something in our culture that was reassured that avant garde poetry could be written by insurance executives and suburban obstreticians -- or if it wasn't "the culture," at least Time magazine liked it.

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154. **Mark Weiss**

***Re: identity, and other excrescences***

Mon 7 Jul 1997

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Interesting. I wasn't aware that Time had taken up the case of Dr. Williams, but if it did it must have been very late in his career (I don't think the rag existed until the mid thirties). I know very little about the popular reception of Stevens' poetry, beyond some anecdotes. When did Time discover and embrace Stevens? Elucidation, please. I think strong case could be and has been made for the importance of his practice to Williams' poetry, despite his frequent irritation about it. Good to remember that Desert Music and Asphodel got writ after his retirement. As for the effect of the corporate millieu or the intricacies of insurance law on The Emperor of Icecream, quien sabe? One would like to think that there was some, but then one would have to look for the impact of the business on Ives' music (other than to limit his production) or watercolor painting on Rugles, or the influence of the customs shed on Rousseau, or, for that matter, on the Melville of Billy Budd and the Hawthorne of the Tales and the early novels. Much as I like to believe in the unitary life (perhaps as elusive as the unitary personality), I know that people have the capacity to encapsulate aspects of their lives (and selves)--sometimes there appears to be no influence from one side of the wall to the other.

At 12:59 PM 7/7/97 +0800, you wrote:

>seemed to me the point of the Schwartz anecdote about Wallace "I led two  
>lives" Stevens was not so much that it denigrated Stevens' insurance  
>skills as it highlit the way in which Stevens career, as poet, profited  
>immensely from the "paradox" of his day job. There was obviously  
>something in our culture that was reassured that avant garde poetry could  
>be written by insurance executives and suburban obstreticians -- or if it  
>wasn't "the culture," at least Time magazine liked it.

>  
>

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155. **L. MacMahon and T.R. Healy**  
***american language***

Mon 7 Jul 1997

---

I wonder if the pink chartreuse is really cerise, a shade of pink known to make great demands on the nervous system, in disguise.

Randolph Healy

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156. **Daniel Zimmerman**  
***Re: american language***

Mon 7 Jul 1997

---

L. MacMahon and T.R. Healy wrote:

>

> I wonder if the pink chartreuse is really cerise, a shade of pink known to  
> make great demands on the nervous system, in disguise.

>

> Randolph Healy

Cerise and chartreuse may appear as retinal afterimages of each other. Look at a large, brightly lit area of either color for a few minutes, then look at a white wall lit less brilliantly. What do you see?

--Dan Zimmerman

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157. **George Thompson**  
***Re: Tagore / Orientalism***

Mon 7 Jul 1997

---

A few words [relatively] in response to Rebecca Weldon's observations:

>

> Was Tagore writing to throw out the British? Did Gandhi's success make him  
> a poet? Have you read his autobiography? pre-modern, yes, romantic, yes,  
> but bad?

> I, personally, would learn Bengali before making such a statement, not only  
> because his fellow Bengalis think him great, but also because he translated  
> himself most of what is translated at all. Poets of the sub-continent seem



>to attract bad translators and I don't think they should translate (but  
>edit, certainly) their own work either, as so often happens.

>

>I, personally, read much more into those bad translations than you do and  
>disagree with your assessment of Tagore. He has been translated into Thai,  
>too; perhaps Thai is a better language for his type of poetics than English.  
>Of course, if you don't LIKE his writing, that's an entirely different case  
>altogether, but comparing Tagore to Gandhi is comparing the proverbial  
>apples and oranges, isn't it? Is your orientalism showing?

I'm perfectly willing to leave this as a matter of personal taste and to let it go at that. Please note that I did hedge my judgment of T's English poetry a little bit, though perhaps not enough for your taste. But a few brief points:

1. I compared Tagore and Gandhi because that is what the article did which Steven Marks inquired about. It was called "Tagore and His India" and was much more about T's role in "his India" than about his poetry. The article is based on a comparison of two huge icons looming over post-independence India. In this sense both T & G are apples.

2. Actually, if anything is showing in my post it is probably the influence of the modernism of Pound and Yeats, et al., which has permanently determined the way in which I hear, and don't hear, poetry [permanently? well, maybe not].

3. The damage that the British occupation of India has done to India was / is not just economic, of course. For several centuries Indian intellectual discourse has been dominated by British modes, and I think you can see both T & G coming to terms with this domination [and independence from it] in different ways. I think that most students of India [Indologists] would agree that in many ways the very notion of "Hinduism", and the self-designation "I am Hindu", is largely a British [& European] invention.

You would see my orientalism showing most nakedly, I suppose, if you asked me my opinion of the the behavior of the British in India [or China, etc.]: it was \*utterly\* detestable. And you would understand why I admire so much Gandhi's quick response to a reporter's question: What do you think of western civilization?

He said, of course: "It would be a good idea."

George Thompson

p.s. Speaking of detestable, there is a vile quote from D.H. Lawrence in the article. Check it out!

I also deeply admire Ray's films.

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158. **David R. Israel**

**Re: american language / afterimages**

Mon 7 Jul 1997

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Randolph Healy wrote:

*I wonder if the pink chartreuse is really cerise, a shade of pink known to make great demands on the nervous system, in disguise.*

and Daniel Zimmerman replied:

*Cerise and chartreuse may appear as retinal afterimages of each other. Look at a large, brightly lit area of either color for a few minutes, then look at a white wall lit less brilliantly. What do you see?*

The afterimage -- suggesting a neural (at least) opposite, may have a number of correlates on other levels of psyche & perception.

The phonemic particulars (chartreuse / cerise) are no addicent. Consider these afterimages:

excuse / caprise

caboose / valise

abuse / release

noose / lease

goose / niece

use / peace

look at any first term, then shut your eyes, and like as not, the 2nd term will be standing there before you. And if (for instance) the goose were attired in chartreuse, what sort of outfit do you think the niece will be wearing? I rest my case (or, as my be, valise).

d.i.

p.s.: btw, what sort of "demands on the nervous system" is cerise "known to make" I wonder? (Does this mean that beholding the color is a somewhat trying experience?) Are there correlative -- or expandable -- color responses? A shade that produces sweet quietude. A hue that elicits profound confusion. A tint that evokes langour. A color known to be rather dangerous, as its use contributes to a level of cognitive comprehension, the results of which appear (to those not accustomed to the color and its results) as iconoclasm, argumentativeness, or bad listserv behavior. A combination of shades that instantly establishes harmonious interpersonal & interspecies dealings. (Like, say, azure?)

p.p.s.: this chartreuse / cerise thread calls to mind some of our other interesting (or slightly rarer) color terms:

azure, kelly, taupe, ecru, crimson, scarlet, celestine --

p.p.p.s. recalls a poem of Han Shan's (per moi):

What birds express    my heart cannot endure  
when so I lie down    in my rustic hermitage  
  
the peach & cherry    turning scarlet-scarlet  
the willow & poplar    don their slender foliage  
  
the morning sun    o'er-saling azurite hills  
clear clouds    bathe in the kelly pond  
  
who know I pass    beyond the dusty world  
in swift ascent    of the south slope of Han Shan?

d.i.

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### 159. **Mary Hilton**

#### ***New primitive publications chapbook***

*Mon 7 Jul 1997*

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Announcing "Taken", a stunning new chapbook by Sherry Brennan. In this work, Brennan challenges how the west was won, and what we have all lost in the meantime.

Rod Smith writes about this work: "This book is an actual "shape. saying. cast open"-- & so, reader, respond. Sherry Brennan's "Taken" can and does stun our reread space. Sourcing Black Elk, Black Francis, and Afraid of the Enemy should work if you've got the energy, & she does. "Beowulf is not in the poem Taken. It is in the way in which a poem is a body. shot through." Time or a voice in this work, a very sudden history, A Poet."

primitive publications is a press dedicated to historically influenced literature. Cost of one chapbook is \$4.00, or \$20.00 for a subscription of six. Other titles include:

"The History of the State May Last, 1616" by Mary Hilton

"The Haunted Baronet" by Mark Wallace

"Lead, Glass and Poppy" by Kristin Prevallet

"Why I Am Not a Christian" by Jefferson Hansen

All checks may be made payable to Mary Hilton and mailed to:

primitive publications c/o Mary Hilton, editor  
1706 U Street, NW, #102  
Washington, DC 20009  
e-mail: [REDACTED] \*or\* [REDACTED]

Inquires, submissions, or requests to be included on the mailing list are welcome. Thank you.

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160. **Mark Prejsnar**  
***Re: A List of Poetry Schools Revisited***  
*Mon 7 Jul 1997*

---

On Thu, 3 Jul 1997, Bob Grumman wrote:

*It has been a little over a month since I posted my List of (American) Poetry Schools hoping for corrections, additions, comments. . . . I got a few back-channeled comments but not a single concrete suggestion, privately or publicly, for the improvement of the list. I think it's important enough to repeat, though, so here it is again, with a few changes that I hope are improvements.*

*LANGUAGE POETRY (or "Acadominant" Poetry)*

Bob---- ...Uh "acadominant"??? seems pretty snide...er, pretty inaccurate too. May fit in well with the general feel of the list right now, though, which despite individuals involved with launching it seems (rather mindlessly) hostile recently to langpo as a historical frame of ref...I've never come close to being an academic (just a wage slave scurrying around in the interstices of the machine) but langpo don't look too dominant in academe from where I'm sitting...Nor dominated \*by\* academe (the other way of unpacking this.)

Surely "jump-cut" was only a good way to think of Ashbery around Tennis Court Oath time, with rapid montage and cutup techniques making his work rapid and shifting..Much of it since then has had a smoother flow. Bleed-fade transitions, maybe, but not a structure based on jump-cutting...

Of course there's some question as to \*why\* do this kind of lumping..But it brings up issues about poetry that are interesting to talk about. I feel that the answer to your question, re no one responding to your earlier posts, has something to do with the list becoming a space for chatter. All listservs go thru periods like that, unfortunately.

Mark P.

[↑ Contents](#)161. **Jordan Davis****Re: try reading these 44 in reverse order**

Mon 7 Jul 1997

Simplicity, when you tie a ribbon over the middle of the word, gives you Sim City. Someone tell me more about David Papineau. There's a sharpish review of Huw Price's *Time's Arrow and Archimedes' Point* by said DP in the TLS of a month ago. Same issue has a nice if insufficiently complex piece on middle-period Clare, with a nice suggestion that Clare's refusal to subordinate the pastoral details to a romantic general connects him up with a medieval way of looking, pre-perspective. What Peirce is or has been to Henry, Fordie is to me, and rather than go Amis-wise straight back from chaos to boom, and does this make me an impressionist? I make efforts at being organized (leaving instructions on how to find things) but slide from one memory to one impression to one theory. Entropy? Writing like smoke? Theories go "sideways"? God isn't David Bromige or crab-claws or "the gym of serenity" (Chris Stroffolino's phrase). The MIT lab program "Life"'s rules -- a cell bordered by cells on three sides dies? Never having understood what Olson Dorn and Creeley meant by "outward" I go wading; it's pretty for months. Men. Being edgy is a form of publication, and list members remember "sideways"? God isn't bordered? Bored? Derobed and alkaline? It agrees and makes book. Efforts at being clear are psychological efforts. Efforts at accuracy are philosophical efforts. And then we left the world of details, and woke up in the world of fluid-mechanics. "You're putting me through some changes" is not something you overhear now though. I've read theory, it's okay to watch the video within a week of the event. Women do not accept such mush. This woman doesn't, I'm a wife. Coincidentally, entropy is (often) peace. J

On Sun, 6 Jul 1997, David Bromige wrote:

*leastwise, thats the order in which mine are posted. David B*

[↑ Contents](#)162. **Sylvester Pollet****kali reader**

Mon 7 Jul 1997

Hey Kali, I just spent a couple of days clawing at my computer and the Poetics Archives, thinking I was responsible for the missing installments of the continuing discussion, and wanting to keep up with it. I read every word you & Dodie Bellamy (and even David Bromige) write. Don't assume all of those Archie

Bunker used to call "regular white guys" are trying to shut you up. Please continue, and don't diss your readers. sp

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163. **Bob Grumman**

***Re: A List of Poetry Schools Revisited***

*Mon 7 Jul 1997*

---

The latest word from the poetics typology front down here in blisteringly hot Port Charlotte, Florida, is good: so far I've had FIVE responses to my list of Poetry Schools, and four of them have offered constructive criticism. The fifth was a request to post my list at another poetry discussion site, which was fine with me.

One of the other four, a private one from Hugh Steinberg, suggested that I add a new school (or sub-school) to my list--and I did. It's the sub-school responsible for "Spoken Word/Slam Poetry." It's now no. 6 under "Contra-Genteel Poetry." I'm not sure why I overlooked this kind of poetry previously but think it was probably because I tend to consider it a form of performance poetry. In some cases it might be sound poetry, too.

Then there was the brief message posted by dan featherston asking what was "contra" about Maya Angelou. My response: "My calling Maya Angelou Contra-Genteel might not be accurate, I'm not sure. I tossed her name in without much reflection, and without rereading what I have of her work. My impression is that she does a lot of vernacular stuff as opposed "poetic" stuff, so, yes, diction (is where she's contra-genteel). But( she's) also anti-genteel in being oppositional politically. But so are many genteel mainstream poets (and the contra-genteel category is basically street rough versus the suburb polite of the mainstream category in philosophy, diction and subject-matter), so I guess I'd just say she was a little more directly and confrontationally oppositional than mainstream poets (when she's contra-genteel). But this is one of the fuzzy spots in my list that needs more thinking."

Dan later mentioned that he's going to have "a brief essay in next \_chain\_ that addresses this issue of inclusion/who's speaking and being spoken for: her inaugural poem and the coolidge/fagin take on it."

Third of my respondents was Robert Archambeau who wondered about my "distinction between surrealist poetry (typified by Robert Bly) and jump-cut poetry (typified by John Ashbery)." As Robert pointed out, "Edward Germain classed Ashbery as a surrealist in \_English and American Surrealist Poetry\_ (Penguin, '78), and a pretty strong case can be made that he's right. And Bly called his

own poetry "deep-image". Don't know where I'd draw a line or what I'd call it. . ."

I tend to think of surrealist poetry as juxtapositioning of incongruous images, and jump-cut (a term first used to describe a kind of poetry by Charles Wright, I believe) as juxtapositioning of incongruous actions. In my formal taxonomy the two poetries are the sole subclasses of what I call "Idiological Poetry," so I've always recognized their similarity. That they might be one school hadn't occurred to me, and might make sense. As for which, exactly, Ashbery is (if either), that's a problem for those who know more about his work than I. (The same is true of which school or schools to put Maya Angelou in.) Bly seems to me pretty certainly a surrealist poet. His term, "deep-image," might be used to specify what kind of surrealist poet he is.

I have to admit to not knowing enough about most poets properly to assign them to schools. It's one of the areas I'll really need help to make my list reasonably accurate.

Robert A. also mentioned David Kellogg's paper on the shape of the American poetic field. I got an outline of this paper from David the first time I had my list of schools up. It made a lot of sense, particularly in mapping the tensions between the four main poetry schools, in David's view, two of them pushing east/west against each other, the other two north/south against each other. So he's not just listing schools, like I am, but analyzing their relations to each other. He left my two favorite schools out of his scheme, though, so I could only give him an A- for his effort.

My harshest critic so far has been Ron Silliman. He was right, I have to confess, in chiding me for putting "flow-chart poetry" on my list. I think I've seen only one specimen from that "school" in my life. I tend to try to bulk up the Pluraesthetic School because it's one of my two specialties as a critic. On the other hand, listing ersatz schools like the flowchart school--and semi- ersatz ones like the mathematical poetry school which probably has less than half-a-dozen serious practitioners worldwide--might inspire others to make viable schools of them. Then, too, it's better to list too many schools than too few.

I agree with Ron that the tendencies toward otherness in many of the major schools are interesting--but they have nothing to do with the purpose of my list, which is simply to chart what kinds of poetries are being composed in this country--to try to keep any from being overlooked. That my typology "doesn't Tell Us Anything," meaning, "it doesn't add to any knowledge we might have about a given poet," is similarly irrelevant. My typology isn't about individual poets, it's about groups. It is particularly not about any poet whose work we already know, but about poets whose work we don't know, and might like an extremely



general idea of. It's about introductory knowledge about unknown poets, not about insights into known poets.

As for my description of langpo as "acadominant," I was hoping it'd get enough of a rise out of some langpoer to make him respond to my list. Whether it was the only reason Ron said anything about my list, I don't know, but it did seem to get a rise out of him.

Actually, I don't know enough about the academy or about the socio-economic aspects of poetry in America to use the term in any philosophically responsible way. On the other hand, my impression, from way outside the hub, is that language poetry has been the dominant serious poetry in the academy in this country since the beginning of this decade or earlier. It seems to me that SUNY, Buffalo, has become the academic center of poetry in America. This might only be due to my having friendships mainly with people in language poetry or sympathetic to it, and who thus see it as Very Large--and to friendships with people in visual poetry who are NOT sympathetic to langpo, because they consider it, hang on to your hat, The Establishment, and who thus also see it as Very Large.

In any case, the trouble many people in lang po might be having getting decent positions in academia doesn't prove langpo is not acadominant. Acadominance cannot be expected to translate into IMMEDIATE distribution of academic jobs. I have very little knowledge of all this, but my impression is that, due to tenure agreements and all kinds of other details (like the simple fact that ANY poet is going to have trouble getting an academic position, particularly a GOOD poet), a school of poetry might hang onto most of the academic jobs in the field for as many as two generations after it's lost its dominance. (By langpo's acadominance, I mean more how seriously it's taken as a kind of poetry than its socio-economic status, anyway.)

Yow, after spending over an hour working on the preceding, I checked my Inbox and found TWO MORE RESPONSES! One was from Mark Prejsnar. He (properly) got on me for my snideness in using "acadominant" to describe langpo. I'm still not sure it's entirely inaccurate (see above) in its meaning of "dominant in the academy." He, and Luigi-Bob Drake in a private follow-up letter, are on to something interesting in considering the term as possibly meaning "dominated by the academy," or some such. I think I did mean that to a degree, too, if not too consciously. Overstated, of course, but langpo certainly has had the most critical (and thus academic-seeming) accompaniment of any poetry school I know of. Which is no fault at all, from my point of view. But it raises a number of intriguing questions that Luigi-Bob brings up such as whether providing a critical apparatus for langpo from the beginning was a conscious choice, the aim being to "undermind the academy's stranglehold on th cannon, and if so to what extant that project is successful..." And also whether aesthcipients need a



critical apparatus to appreciate langpo, or whether any poetry should require such an apparatus for appreciation.

I agree with Mark P. that "'jump-cut' was only a good way to think of Ashbery around Tennis Court Oath time, with rapid montage and cutup techniques making his work rapid and shifting." Since then he's become more of a mainstream poet--so like so many poets, fits more than one school.

I was just about to post this when I saw Mark's second posting of the morning, about whether an aesthiciant needs to have a critical apparatus to appreciate a poet. Not necessarily, I would say--but I suspect that most of the best art of this century DID, at some point, need criticism (mostly now absorbed and not recognized) to get off the ground. I certainly have been helped to appreciate certain poetry, like Pound's, even Eliot's (even my own!), by good criticism. Perhaps all appreciation is simply a matter of exposure to the work to be appreciated. That's how I seem to have gone from annoyed contempt for Pollack the Great Admiration, for instance. But it seems to me the right critical insight at the right time can save a lot of work.

Gotta stop now. (Looks like I'm getting too MANY responses now! But keep 'em coming!)

--Bob G.

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#### 164. **Kali Tal**

##### ***Re: power in language***

Mon 7 Jul 1997

---

Tom Orange writes:

*two things trouble me here. first, kim never "offered" to cut jay's nipples off fer chrissakes; searching the june poetics archive for the word "nipples" (isn't technology terrific?), one finds hoa nguyen's 13 june post, reproduced in part below, to be the first mention of such an (hypothetical!) act.*

*second, "if such a person exists": why is this questioned? why is kim dawn's existence so much more dubious than anyone else's here? does such a person as tom mandel exist? does such a person as tom orange exist?*

These are exactly the sorts of things which trouble me.

David Israel charges me with "continuing misunderstanding (or misreading) of what's really at issue" in the discussion of play vs. violence. But I think that he reads too much \*into\* Dodie Bellamy's response and that Bellamy quite clearly and distinctly says that Kim Dawn's post falls into the category of sexual violence because it involved a nonconsensual use of sexually explicit material. I

draw this conclusion--again--directly from Bellamy's writings, which David was kind enough to repost with his own message.

*<< Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use. >>*

I do *\*not\** think that Bellamy's text urges the reader to draw the conclusion that Bellamy is making an "analogy" nor that she is being metaphorical. When you say something should be categorized as sexual violence, you are not saying that something should be distinguished from something else "as if it were" sexual violence, nor are you saying that it "is sexual violence" as one might metaphorically state, "Kali is a pit bull," meaning "Kali has the characteristics of a pit bull." If this is what Bellamy means, then I hope she will come forward and say so, but it is not present--as far as I can detect--in the text.

If you want to talk about what is happening when/if posters to POETICS generate sexually explicit and provocative textual eruptions, I'm game to do that. I'm happy to talk about what different definitions of sexual violence might be, about metaphorical uses of violent sexual imagery, etc.

But, to bring this back around to Tom Orange's complaint, it seems to me that Kim Dawn wrote one thing (and, like Tom, I find no sexual violence in her posts). Then her text was revised through a sort of POETICS list mythologization/magnification process into totally other thing (the nonexistent "nipples" "threat" which Hoa Nguyen/Dale Smith and others now refer to as if it were penned by Kim Dawn) In the process the Kim-Dawnness of Kim Dawn has been cast into doubt, even though it is other POETICS listmembers who are drafting the imaginary texts of the Kim Dawn of their desires. This process of erosion/erasure/petrification/replacement is indeed troubling, particularly among a group of people who think of themselves as readers.

David's bar metaphor resonates in an interesting way with my charges of the underlying sexism of the POETICS forum. Heterosexual bars are generally places in which sexist behavior is distilled and concentrated, and in which very little attention is paid to changing the social order. The bar metaphor crops up on *\*many\** lists, and it's no accident that it does; we carry our conceptions of and our actions in the physical social spaces we inhabit to our virtual hangouts. The intrusion of the performance space (far more congenial to feminist efforts) into the bar is seen as an interruption rather than a potential liberation from stereotype. In David Israel's construction, it's the rules of the bar we ought to observe and if Kim Dawn is taken for a duck, well, she was asking for it, wasn't she?

Kali

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165. **Bennett M. Sm [Dimpson]**

***Repertory Dialing***

*Mon 7 Jul 1997*

---

Dear Poetics,

Say, do people think  
their theories pleasing  
--even as anvils--  
like "this is how I do today"  
or "I am what I believe,"  
a bucking puppy on a leash?  
Are we all multi-cellular organisms here?  
Good. I wasn't worried, only,  
that your fancies might sidle  
in through side-knots, damping  
the last dry map of the sandbox,  
no, more that the doyen and the debutante  
(us) had narrowed their names to words (swells)  
a species of which could flood  
the gene pool (this) with rote miscalculations  
of intent. I am X. I believe X. X, a cloud session,  
torn envelope, lies. There is of course  
a perpendicular realm where choices do not allow

grapefruits

gooseflesh

muscle girl

scythe

But are we it now? (Then when?)

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson      &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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166. **Aldon L. Nielsen**

***Re: God is dead, etc.***

Mon 7 Jul 1997

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A bit disconcerting around mid-day on the fourth of July to be abruptly returned to myself -- Now that David Bromige has shrugged of the deific duties and allowed "you know who" to reassume the throne of heaven, we'll all have to go back to writing our own words -- but here are a few odds and ends of possible interest:

After all too long, there is at last another actual book of poems by Lorenzo Thomas. Problem is, it's not being distributed in the U.S. -- If you have contacts in Germany, you might ask them to get you a copy. The book (and a beauty it is) is a bilingual (English/German) edition titled "There are witnesses" -- with art work by Cecilio Thomas -- The book is number fourteen in the series Osnabrucker Bilinguale Editionen Marginalisierter AutorInnen [you'll have to imagine an umlaut over the "u" in "Osnabrucker"] -- address of the publisher is

O.B.E.M.A.--Redaktion

Universitat Osnabruck/FB 7

Postfach 4469. D-49069 Osnabruck

[I'm at the Boulder uncorrectable keyboard, as you can see from the above]

-----

the legend that Stevens's work as a poet was unknown to his colleagues at the office persists in many quarters -- but the bios. indicate that he sometimes had staff members type his poems for him -- ----- Ronald Johnson appears at the Fox Theater in Boulder this Thursday evening, along with Anne Wadman, Ed Sanders and many others -- contact Naropa for details

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167. **Tom Mandel**

***Stevens day gig***

Mon 7 Jul 1997

---

Harold Rosenberg once told me a story about interviewing Stevens at his Hartford Life office for some magazine or other. Rosenberg asked Stevens whether his being a poet had any effect on his job or on the way his co-workers viewed him. "Oh, noone here has the slightest idea that I'm a poet," he replied.

On the way out, Rosenberg fell into conversation with some people on the elevator. "What are you here for?" one of them asked him. "I'm interviewing Wallace Stevens," Harold responded. "Oh, the poet," returned his interlocutor. The rest of the folks on the elevator just nodded.

Tom Mandel

Tom Mandel

\*\*\*\*\*

Screen Porch \* <http://screenporch.com>

4031 University Dr. Suite 200 \* vox: [REDACTED]

Fairfax, VA 22030-3409 \* fax: [REDACTED]

\*\*\*\*\*

Join the Caucus Conversation

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168. **Christina Fairbank Chirot**

***Re: A List of Poetry Schools Revisited***

*Mon 7 Jul 1997*

---

Many thanks to Bob Grumman for continuing to send his evolving list. I think the key word is evolving--what makes Bob's work interesting is that is continually in progress. That makes for an intriguing paradox that's refreshing: an attempt to make a list, a set of definitions and terms that is continually extending, keeping open ended, while also being intensive in its focusing on areas overlooked. Bob's list always opens "things" (a neologism born of a typo that's useful) up for me, unlike many lists which close things down in a grid. For those following the list as it evolves. it's useful and interesting to look at it in the context of some of Bob Grumman's other essays which work with definitions and categories. I'd especially recommend one called "MNMLST POETRY: Unclaimed but Flourishing" at Light and Dust webiste <http://www/thing/net/~grist/homekarl.htm>

and also an essay Bob Grumman did for the Eyerhymes Conference which is concerned with taxonomies using work from the Canadian journal Industrial Sabotage as examples. Both these essays show the ways in which Grumman puts taxonomies to use to open areas of work for the reader/viewer.

Establishing taxonomies and categories, yet remaining as open ended as Grumman is, I find intriguing and useful in that it raises many questions usually glossed over. I know for myself I have blithely skipped over many of the issues Grumman raises and I appreciate his making me "think" about them. It made me wonder why I have never cared much for lists--out of laziness? Contrariness? General anarchism? It's always a quick associative leap to think of Bouvard and Pecuchet and some of Borges' stories about classifactory undertakings. But the very suspicion of taxonomies and categories--(what! back to Aristotle!--you can hear Charles Olson groan) is an interesting issue. Do they represent control or present simply tools? (Deleuze and Guattari would argue for the tools as Grumman does in his last post.) One of my favorite statements on

glossaries is in the little glossary supplied by William S. Burroughs in his book *Junkie*. WSB points out that what he is dealing with is a fugitive language, whose terms must by necessity continually evolve and shift. The elusive aspect of poetic language is similar--there is a continual tension going on when trying to make things which are both elusive to control and presenting them in a way which is not so elusive as to be completely invisible. I.E. someone will "get the message"--but always a tension in who and to what uses they will put it. I think Bob Grumman's lists, his taxonomies and definitions, open up this area and its questions in a way other lists don't. The main thing is, whether one likes the names or the categories or not, the lists make for discussion and a reexamining of one's own approach to naming and categories. I.E. they do provide some tools for further work--and that's the main thing! One area of work I am not sure is addressed--and not being much at making categories myself I wouldn't know what to call it!--is that done by writers like John Clarke in his books *From Feathers to Iron* and *In the Analogy*. There's a wide range of work that is involved with many aspects of Clarke's thought, his poetics. I'm thinking of work by Ken Warren, Stephen Ellis, Joe Nopora--many many others--work that appears in Warren's journal *House Organ* and Nopora's *BULLHEAD* and Ellis and Stephen Dignazio's *:that:* and that appeared in Clarke's journal *INTENT*.

The issue of naming is intriguing--when Grumman gives an area a name--does it open up an area overlooked? Or does naming things fix them--the intellect delighting in boundary to paraphrase Emerson in "The Poet". Or does Grumman's approach, by playing among the tensions involved in naming, does it not perhaps open up one's own desire for naming and fear of it? Language as vehicular (Emerson again) or fugitive is ever in movement, so the best one can hope for is some kind of indication of directions. Whether or not one even keeps and uses the name Grumman provides, his main work is done in indicating those directions. & for that my thanks --dave baptiste chirot

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169. **Tom Mandel**  
*poets and critics*  
Mon 7 Jul 1997

---

David Erben is

"...wondering why it is necessary ...to make sweeping formulaic generalizations that contrast ...critics with artists. I really do not know what is meant by these terms or even why they are being used."

Equally difficult is the contrast between baseball players and umpires or baseball writers.

"such monolithic characterizations as these (he goes on) seem both reductive and lacking in a certain respect for the people (and texts) involved."

Oy. Here's something to work with, David: a poet is someone who writes poetry -- regularly and to some effect.

Reading Derrida or any other philosopher on thematism or not in Mallarme or elsewhere in French or any other language provides no new light on the subject, although it certainly helps clarify why poets distinguish \*themselves\* from academics. Poets seem to experience fewer constraints on thought. I can't imagine, for example, a poet wanting to "contrast academics with non-academics" to use another of David's phrases, as if the world divided that way on any real view whatever.

To continue my metaphor from above, perhaps David wants to think of "literature" as all one big activity, and poets and critics are different the way slugging center fielders and utility second basemen are different. This would be incorrect, akin to the view of nature as one vast equilibrium in which the animal killed by a predator and the scavenger bird that cleans its bones later need not be distinguished in the round of dust to dust. Not true either.

Tom

Tom Mandel

\*\*\*\*\*

Screen Porch \* <http://screenporch.com>

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Fairfax, VA 22030-3409 \* fax: [REDACTED]

\*\*\*\*\*

Join the Caucus Conversation

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170. **David Israel**

**(no subject)**

*Mon 7 Jul 1997*

---

concerning Tom Mandel's response to David Erben's response to . . .

well yes (allowing for exception that a smattering of critics are also poets, a number of poets are also critics . . .)

Tom waxeth lyric while getting nitty-gritty:

<< . . . perhaps David wants to think of "literature" as all one big activity, and poets and critics are different the way slugging center fielders and utility second basemen are different. This would be incorrect, akin to the view of nature as one vast equilibrium in which the animal killed by a predator and the

scavenger bird that cleans its bones later need not be distinguished in the round of dust to dust. . . .>>

am reminded of a satirical poem on this very topic by Robert Graves, entitled (I think) "Titans and Midgets" --

Perhaps you can imagine which is which? (the final lines are graphic & memorable (tho I fear I'd err in trying to paraphrase from memory)).

Arguably, Graves himself played both teams, -- but it's clear where his heart was. Was his *\*White Goddess\** the sort of poet-writing-criticism [hmm -- more like Ur-literary / religious history] that Erbin, anyway, was maybe sort of thinking toward . . . ? . . .

d.i.

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### 171. **Alan \* Sondheim**

#### ***Doctored***

*Mon 7 Jul 1997*

---

[ the following text was created through the doctor, dissociated-press, and snoop programs in a linux emacs editor; the doctor program, modeled on Weizenbaum's Eliza, was used as therapeutic session. ]

-----  
**Doctored**

Cause and a fit: There are always breasts... my! and you are what makes you were exhausting Legion of Doom to annihilate. And in need of recon likely, and breath would all be going through: not be the there? And in need saw that your name, panties, your might, might not be the worldlier you said, people you said, were social.

Is it before the last knowledge, that your name should because (in gold bullion) - know that your name should before the last.

Saddam Hussein plutonium Waco, Texas Delta Force Marxist Clinton Cocaine Rule Psix cryptographic Croatian munitions cracking bomb nuclear NSA recuperating the last.

Please, defuge set in; that you berated it. It's the nuclear class that makes you believe you parse difference than yourself into.

If you would continue, please.



Ortega Clinton Croatian BATF class struggle Delta Force Kennedy Nazi [Hello to all my fans in domestic surveillance] nuclear smuggle security Cocaine Waco, Texas SDI

Ah...

Maybe you parse differ and just miss my skin? Because of it, annoyed that you were exhausted with jennifer and julu - they're recognized.

spy SEAL Team 6 Peking NSA terrorist SDI FBI Panama FSF munitions security World Trade Center North Korea fissionable Ft. Bragg

My! Do you say anything through all rear class, a suturing to do with the past two with me?

Yes, hmmm.

Are you? Are you split for me?

Ah...

Surgery sex is out of constituting it. It's the nature of detail.

\$400 million in gold bullion Peking [Hello to all my fans in domestic surveillance] security DES quiche bomb Mossad spy Uzi AK-47 Waco, Texas Soviet plutonium Croatian

Why weren't, do you say this is it because it's there?

Yes, the Other; but any?

Perchance by unknown force than I am; that I have to recognize Other?

With jennifer and julu, did you first be afraid?

When I looking to recognize that military strategic Legion Korea...

How do you speak to this? Please, understand something else?

That I have no possibility of reconstitution. No there, and julu they're me, not the Other.

Have you been positive; they might the right words, the throat...

Yes, the psych; you have been positing yourself, annoyed that much is the other's miasma...

ammunition KGB Kennedy genetic assassination nuclear class struggle colonel North Korea \$400 million in gold bullion strategic Legion of Doom Khaddafi Delta Force

+++

172. **Matthias Regan**

***stanza breaks***

*Mon 7 Jul 1997*

---

This morning I saw among the long list of Independence Weekend Postings (now unavailable to me, as I move computer to computer through the day) a note encouraging the list to reply to a question Joseph Zitt asked about the line breaks in a poem I had posted:

Why do the stanzas break where  
they do? I'd looked at it, shifting the breaks around, and their  
positioning didn't seem to have much effect.

I sent an individual response on Thursday to JZ; a large chunk I send again here to the entire list for sake of (potential) discussion:

. . . one reason for the (mostly) unrhymed tercets and couplets is that they act a reminders of specific historical codes: of all the available ways to break a stanza I've chosen two sequences that have long histories in English literature, and by demonstrating that affinity I can work off it--or inside it would be a better spatial metaphor. Someone--maybe it is Lacan--it has escaped me for the moment--writes about the ability, given an understanding of a "surplus of signifiers" to mean one thing inside the language of another thing (just as the actual action of the superstructure can be read inside the specific event--but equally the specific event can radically rewrite itself inside the superstructure). So I want my words, which I think are formed of fairly contemporary and traditionally "unpoetic" speech genres to function inside the older forms. Hence the traditional stanzas and varying but consistent metrical work of the lines (syllabics--I'm not too strict); probably this also accounts for my desire to sandwich a chunk of prose between the stanzas (I wrote the stanzas first): again an action "inside" and "between," parenthetical. Also that formal process helps me edit when I write. So it is less that I have put the stanzas there for a reason and more that I settled on the stanzas fairly early one (not immediately but soon thereafter) and then rewrote until I liked how the breaks sounded (it is all in the sound, the tension of a kind of temporal pause, the emphasis on certain words--to produce both speech patterns and something more "musical" (that is the flaw that remains, in another point of view, as a result of my failure to more fully detach from the Structuralist project): so from the first to the second and from the second to the third the syntactical or synchronic meaning runs right over the stanza breaks - the guy is talking fast and furiously, abruptly; then there is a full stop at the end of the stanza so that break is the pause between his

utterance ending and hers beginning. The next two stanza breaks are somewhere between: at grammatical pauses but not full stops. . .

In something like retrospect, I find myself half agreeing on Monday with the answer I wrote on Thursday.

Matthias

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173. **Hoa Nguyen**

***Re: identity, and other excrescences***

Mon 7 Jul 1997

---

Yeah. My responses, in e-mail, are definitely not poetry. But my sympathies and affinities are with poets more than critics. Although, a writer like Benjamin beautifully incorporates poetic sympathies into his writing, I think it is less successful for a poet to bring criticism into a piece of art. Not that it can't be critical, like Dorn's Abhorrences, but that it is not wrought as criticism. Juxtaposition and implication guide that kind of stuff. It's not directing and obvious, like the critic. But this is quick. My thoughts aren't all with me. I've a meeting to attend.

All the best,

Dale Smith, in response to the below:

> So you saying that there is an EXTERNAL difference between poet  
and critic

>(as in Sartre's example, between chair and giraffe)

> and that this natural and actually inviolable difference

> is based on a difference of perception--

> experiential knowledge v.

> mental perception--

> mimetic v. metaphoric,

> a binary deriving from

> synchronic v. diachronic, perhaps?

>

> But the diachronic will always slip into the synchronic

> eventually --

>

> did you write this as poet or critic--

>

> or am I --

>

>

>good-naturedly,

>  
> as the weekend commences,  
>  
> Matthias  
>>  
>>  
>>Critics and poets are very different animals. The artist essentially,  
>>as I see it, relies on mimesis to present, discover, or engage  
questions  
>>of identity. In this sense, the artist blurs those distinctions.  
It's  
>>like Keats saying that a poet is the most unpoetical of things because  
>>he/she's constantly being incorporated into other bodies other than  
>>their own, thus confusing that established notion of the stable,  
unified  
>>individual. The lyric moment provides release for the poet to sift  
>>through those shifting identities. This is nature, the way airplanes  
>>resemble birds.  
>>  
>>A critic, on the other hand, is usually far more rigid and uses a  
>>language which is discursive. The critic always preserves that stable  
>>conception of him or herself in some authoritative way. The thought  
>>process is more binomial and partial to the catagorical assumptions of  
>>the mind rather than the more comprehensive and less structured  
>>impressions mimetic art provides. Critical thought can grasp and  
>>explain questions of identity. But the real work and exploration of  
>>such questions take place in one's active life and in the isolate  
hours  
>>of one's art. Says me. There are plenty of attempts now, of course,  
for  
>>critics to write poetry and vice versa. But the emphasis seems to be  
on  
>>the mental perception of identity rather than experiential patterns of  
>>knowledge.  
>>  
>>Sorry to take up the space on such a rather obvious subject. But it's  
>>my way of getting even with the overly bloated and poorly written  
posts  
>>I've read re: identity of late.  
>>  
>>Happy Holiday  
>>Dale

>>

>>

>>Get Private Web-Based Email Free <http://www.hotmail.com>

>>

>>

>

---

Get Private Web-Based Email Free <http://www.hotmail.com>

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174. **GRAHAM W. FOUST**

***barthes on twombly***

*Mon 7 Jul 1997*

---

Can anyone tell me which book by Roland Barthes might contain his essay (essays?) on the painter Cy Twombly?

thanks,

Graham

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175. **Mark Baker**

***Re: barthes on twombly***

*Mon 7 Jul 1997*

---

For Barthes on Twombly:

"Cy Twombly: Works on Paper" in *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, trans. Richard Howard.

Mark Baker

GRAHAM W. FOUST wrote:

>

> Can anyone tell me which book by Roland Barthes might contain his essay

> (essays?) on the painter Cy Twombly?

>

> thanks,

>

> Graham

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176. **Charles Alexander**  
**Re: "Writing between the lines"**  
Mon 7 Jul 1997

---

I dont know, but I don't much like it. I was glad to find out later, as an adult, that it was perfectly fine as a child using crayons to color through, over, and all about the lines. I know this isn't what you mean, but the phrase you suggest raises all kinds of questions: what lines, why between, etc.

charles

At 01:38 PM 7/9/97 -0700, you wrote:

>Does anyone know if the formulation "Poetry is the art of writing between  
>the lines" has appeared in print anywhere?

>

>-----

>Robert Kendall

>e-mail: [REDACTED]

>home page: <http://www.wenet.net/~rkendall>

>

>

chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision

handmade and trade editions of contemporary innovative writing

[REDACTED] :: <http://personal.riverusers.com/~chax/>

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177. **Kali Tal**  
**Re: power in language**  
Mon 7 Jul 1997

---

*I only brought up the violence issue because I was accused of rhetorical violence, which is bizarre given the acceptance of KD's behavior. I don't care to comment on your interpretations of my text except to say--go ahead and deny the psychological power of language. When people here are capable of seeing the poignancy and power of breaking a line at a certain point as opposed to breaking it at another point, I'm sure they too can see that attacks made by KD have far more of an impact than you credit them with in your theory games. So play on.*

"Rhetorical violence?" How so? And I do \*not\* deny the psychological power of language; I simply say that "violence" in language is possible only when the reader perceives the author has some sort of power over him/her. Without the real-world relationships which back the language, threats become bluster or simply noise. That's why the armless, legless knight in Monty Python

screaming that he's going to bite the knees off of his opponent is so fucking funny. That's why the scene in which Ving Rhames's character is being threatened with anal rape in *Pulp Fiction* is not funny at all. That's why there's a difference, say, between a parent screaming abusive insults at a small child, and a small child screaming insults at a parent. The texts produced by Kim Dawn had, as far as I can tell, *\*no\** effect except to draw fire down on Kim Dawn and anyone rash enough to argue that one *\*ought\** to make distinctions between "threats" and hopelessly unrealizable--therefore playful, whether one likes that sort of play or not--scenarios. Crikey.

*I also feel that trotting out the Oppression Women in response to Dale's message is a cheap shot and demeans women as much as anything he might say.*

I don't know who the Oppression Women are, but I assume that they share a house with the Politically Correct--backlash figments of male imagination, a rhetoric adopted by women who are afraid of being seen as members of those imaginary categories by reactionary men.

To mention women's oppression is taboo these days, as it is to mention the oppression of people of color. It's so... so... *\*unfair\** to all those poor oppressed white men out there who've been victimized by having to live their lives without any ethnicity or gender identity. And it makes decent white guys who are *\*trying\** to Do The Right Thing so... uncomfortable. Sheesh.

How is it demeaning to women to point out that women are the targets of the basest attacks on POETICS? How is it demeaning to women to examine sexist structures in rhetoric or in f2f encounter? I am a feminist and I can't/won't/doanwanna move through the world without recognizing and describing the sexist and racist power structures I see in play. What is it to me if certain folks on POETICS don't like what I have to say or how I say it? I don't like what they say or how they have to say it.

A rhetorical move which tries to depict me as playing some sort of victim or promoting that man-made invention "victimology" (Oppression Women???) will surely backfire. And surely it is Dodie Bellamy who is promoting victims here--victims of Kim Dawn's allegedly vicious assaults, poor wilting creatures walking around traumatized (big red "V"s painted on their foreheads) because her texts had "far more of an impact" than I "credited them with."

Kali

"Is it not good for me to come and draw forth a spirit, to see what kind of spirit people are of? I see that some of you have got the spirit of a goose, and some have got the spirit of a snake. I feel at home here." --Sojourner Truth

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178. **Kali Tal**

***Re: power in language***

Mon 7 Jul 1997

---

*Kali--I realize that you're likely to respond by showing us your purple hearts, but don't you think that you're mounting this rather extreme offensive in the safest possible place? Especially, as you assure us, that "sticks and stones," etc.*

What's extreme? This is language. We're writers. What's the big deal? As far as this being "safe," well, yeah, it is. Can't have it both ways, Mark. If this place *\*is\** safe, then, Kim Dawn's writing--like my writing--was *\*just\** writing and no threat.

Why do you engage with me on this level? What is in this performance for you? I know what my stake is. What's yours?

Kali

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179. **Matt Kirschenbaum**

***postmodern culture special issue on hypertext***

Mon 7 Jul 1997

---

Just a note that Postmodern Culture's special issue on hypertext, edited by Stuart Moulthrop, is now online at:

<http://jefferson.village.virginia.edu/pmc/current.issue/>

The issue's contents are below. Because PMC is now distributed as part of Johns Hopkins UP's Project Muse, this issue will only be publically available through sometime in Sept. -- after that you'll need a personal or institutional subscription to Muse to gain access.

Editor's Introduction

Hypertexts

Michael Joyce, Twelve Blue

Diana Reed Slattery, Alphaweb

John Cayley, Book Unbound

Andrew Herman & Co., The Heimlich Home Page of Cyberspace

Hypertextual Articles

Matthew G. Kirschenbaum, 'Through Light and the Alphabet:' An Interview with Johanna Drucker

Loss Pequeno Glazier, Jumping to Occlusions



## Article

Craig Saper, Intimate Bureaucracies & Infrastructuralism: A Net-worked Introduction to Assemblings

(Plus the reviews section, which includes a piece by Terry Harphold on Cronenberg's Crash.)

Enjoy,

--Matt

=====  
===== Matthew G. Kirschenbaum Univer-  
sity of Virginia ██████████ Department of English  
http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH

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### 180. **Aldon L. Nielsen**

#### ***Tolson***

Mon 7 Jul 1997

---

I've been meaning to mention -- for those who've been wanting to teach Melvin Tolson's poetry -- \_Harlem Gallery\_ is still out of print, as is \_Rendezvous with America\_ -- BUT the Norton Anthology of African American Literature does re-print \_Libretto for the Republic of Liberia\_ -- I haven't had a chance to check it for accuracy yet,, but it is now out there for use --

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### 181. **George Bowering**

#### ***Re: identity***

Mon 7 Jul 1997

---

*World would be a better place if people started naming their daughters after me, I think...*

Victor Coleman's daughter's name is Kali, was born must have been 30 years ago. Dont know whether she wears skulls around her neck etc.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: ██████████

e-mail: ██████████

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182. **George Bowering**  
**Re: New primitive publications chapbook**

Mon 7 Jul 1997

---

*Announcing "Taken", a stunning new chapbook by Sherry Brennan. In this work, Brennan challenges how the west was won, and what we have all lost in the meantime.*

Seems rather confusing to use that title 11 months after Daphne Marlatt's book Taken comes out. I highly recommend the latter, by the way.

George Bowering.

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Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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183. **Tom Orange**  
**power in language**

Mon 7 Jul 1997

---

Tom Mandel asked:

*Would Jay Schwartz have been justified to feel a moment (or more) of fear when someone unknown to him offered via email to cut his nipples off? I think so, and that's enough for me. I think what Kim Dawn -- if such a person exists -- did is stupid.*

two things trouble me here. first, kim never "offered" to cut jay's nipples off fer chrissakes; searching the june poetics archive for the word "nipples" (isn't technology terrific?), one finds hoa nguyen's 13 june post, reproduced in part below, to be the first mention of such an (hypothetical!) act.

second, "if such a person exists": why is this questioned? why is kim dawn's existence so much more dubious than anyone else's here? does such a person as tom mandel exist? does such a person as tom orange exist?

X \_\_\_\_\_  
(sign here)

*Date: Fri, 13 Jun 1997 10:59:39 PDT  
Reply-To: UB Poetics discussion group  
From: Hoa Nguyen <[REDACTED]>*

Subject: Re: dearest / let me lick

Maria, I don't know what is "hilarious" about Kim Dawn's posts-- surely if someone wrote "I want to snip off your nipples with pinking shears/ (this is not poetry)" directed \*to\* me, I would be alarmed and feel threatened. I can't see the humor here because it was \*aimed at\* one particular person, Jay, and I imagine this may be why you wrote also asking if he was OK. [...]

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184. **David Israel**  
***the take on taken***

Mon 7 Jul 1997

*Seems rather confusing to use that title 11 months after Daphne Marlatt's book \_Taken\_ comes out. I highly recommend the latter, by the way.*

GB notes how as "taken"'s been taken by \_Taken\_  
& adds that he was taken by the original \_Taken\_  
Now others might equally be taken by the new \_Taken\_  
But is it likely that one'll be for the other mistaken?

What's your take? (Or rather, Who's on the take?)  
What do you take me for? (Take 35, cameras . . . )  
May we take it from your tears you grasp the situation  
and will henceforth be sure to take care -- more care?

I can see by your hat that you're not a real cowboy  
I take it from your silence you're not Mr. Takahashi  
Take me to your leader (He had a take-no-prisoners 'tude)  
Shall we have take-out or had we better cook at home?

d.i.

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185. **Joseph Zitt**  
***Re: identity***

Mon 7 Jul 1997

Kali Tal wrote:

*Besides, nobody ever reads \_The Yearling\_ anymore, and few people have any concept of the viciousness of a cornered deer. Disney's Bambi never could be the kind of King of the Forest that, say, the Lion King*

| could  
| pull off--the lion's a predator, for crissake.

Ya gotta hunt down the record "Bambo" by the David Roter Unit. "This time, the animals are gonna win..."

> Spike the pit bull

Hmm... now that I come to think of it, I know several women called Spike, but no men, even though people think of it as a male name. Curious.

-- -----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt =====  
[REDACTED] ===== Human Systems \|| \||/ Austin, Texas! =====  
SILENCE: The John Cage Mailing List \|| \||/ http://www.realtime.net/~jzitt ==  
<\*> <\*> == Empty Words == ecto \

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186. **David Israel**  
***Re: power in language / locus classicus***  
*Mon 7 Jul 1997*

---

of List-Historical note --

(Here at office, I don't have www access, but do have some po digests stashed away. So, re: Tom O.'s clarification:)

<<<  
>>> Tom Orange <[REDACTED]> 07/07/97 07:30pm  
>>>

Tom Mandel asked:

>Would Jay Schwartz have been justified to feel a moment (or more) of fear

>when someone unknown to him offered via email to cut his nipples off?

I

>think so, and that's enough for me. I think what Kim Dawn -- if such a person exists -- did is stupid.

two things trouble me here. first, kim never "offered" to cut jay's nipples off fer chrissakes; searching the june poetics archive for the word "nipples" (isn't technology terrific?), one finds hoa nguyen's 13 june post, reproduced in part below, to be the first mention of such an (hypothetical!) act. >>>

/////

Allowing that the above-alluded-to Hoa (or Dale?) post was responsive (in some wise) to the orig. KD post, shall we now look at that ancient text? (I believe it was the 1st of 2 or 3 such) --

agreed, Tom M. (and/or others) lost the precise line-of-origins, but he did recollect a general mode & mood of utterance in the primary document. So here's the KD locus classicus; -- not nipple-specific (correct), but neither lacking in a possible sense of violence or threat (at least by a possible reading . . .); also evident (as Eliza McG. noted) is a rhetoric of desire, not (at least one may say) generally in fashion for messages to be sent to an unfamiliar via public broadcast.

Date: Wed, 11 Jun 1997 12:37:59 -0400

From: Kim Dawn <[REDACTED]>

Subject: let me lick your orifices

oh, dearest. it's the snap of the neck you so desire, it's the fuck me up the ass, piss upon the pave kinda girl you're looking for, jay, oh, jay, i want to torture you delicately, my pussy aches for, i have some devices i could recommend for you, sweetness. let me be your baby. let me be your daughter. let me be your little girl. let me be your mommy. let me be your cleaning lady. let me be your secretary. let me tie you up and mangle and chew and rub your skin off your cock.

(this is not poetry)

[end of historical archive]

/////

[this is now David I.] . . . About to post this, I note Kali's response to my 7/3/97 note --

<< David Israel charges me with "continuing misunderstanding (or misreading) of what's really at issue" in the discussion of play vs. violence. But I think that he reads too much \*into\* Dodie Bellamy's response and that Bellamy quite clearly and distinctly says that Kim Dawn's post falls into the cagegory of sexual violence . . . >>

Well, as I noted, she says that it falls into category B rather than category A. But allowiing that logically it can fall in to NEITHER B NOR A, therefore, if we wish to understand the rhetorical structure of the text, and thus approach its intended meanin, we must -- I believe -- understand the way in which an \*implicit\* (rather than explicit) language analogy is very well established. My wish was to read for the intended meaning. Why do such a thing? Becuase it's precisely that which I felt was being missed and overlooked.

Again: my reading of the Bellamy text -- somewhat painstaking as to a simple trope -- was an attempt to catch & bring into focus the underlying use of analogy which obtains not on the level of the sentence, but rather on a meta-level, that of the rhetorical logic at work -- which seems to be, in that text, presiely where the real thought and sense and purpose and intended meaning are to be

found. We differ in our readings, then. The question remains, Kali, if you were to read the passage as allegorical, would it seem less inflammatory, more persuasive, or what?

As for my bar metaphor, that was mainly drawn from what I've observed among many a poet: after readings, they repair to bars. Kali writes,

<< ... The intrusion of the performance space (far more congenial to feminist efforts) into the bar is seen as an interruption rather than a potential liberation from stereotype. In David Israel's construction, it's the rules of the bar we ought to observe and if Kim Dawn is taken for a duck, well, she was asking for it, wasn't she? >>

I don't believe I was proposing that the rules of the bar should reign and the conventions of the performance space ought be banished. Was it not clear that my intention was descriptive rather than perscriptive? In drawing that particular metaphor, I hoped to describe what we've observed here -- i.e., a divergence of conceptions as to the nature of the listserv forum, on a manners & customs sort of level. To recognize that divergency seems basic to our understanding both of where Kim may have been coming from, and where the responses to her may have been coming from. Yes, there's the suggestion of in eruption or interruption of one conception in the midst of another. This being so, it seems of some use to try to approach an understanding as to why the denizens of one conception might misunderstand or disvavor the conduct of one who perhaps holds to a differeng conception.

Now, all conversation, I think, needs some degree of mutual deference. Some on the list may even slightly favor what amounts to (or somewhat approaches) polite conversation. Me, I'm just listening -- & making the occasional (feeble) attempt toward sorting out what I've seen, how it works, what it looks like.

If the sensibility of another has been bruised by that person's misreading of my attempt at art, I think it should not be beyond me to offer a word of apology for such a regrettable misunderstanding. Others may behave as they wish, but this seems to me an easy principle, and a good one.

yours truly,  
d.i.

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187. **P.Standard Schaefer**

***Re: Will's column/ my reply***

*Mon 7 Jul 1997*

---

Dear Listers and Listees,

I have been watching this discussion about Ginsberg and particularly that attack on George Will whose argument is clearly wrong and self-serving. But, I am also sort of startled by the rather uncritical view of Mr. Ginsberg. I suppose it is a matter of timing and decorum, I myself, many people I know like me (under 30) have to give Allen Ginsberg a lot of credit for his turning us on to poetry (books in general). But I think this question about his politics is interesting. It seems to me that there is a lack of reflection within his work. That he is, pardon me, spouting a party line. Now, it happens to be my favorite line, but it is a line. It seems to me that a case could be made that Mr. Ginsberg has, perhaps inadvertently, limited our conception of what a political poem is. Perhaps, his persona contributes. I wonder whether ohming in congress is much of answer. It is dissent, sure, but is it also avoidance. Some of the buddahist stance could appear as escapism. How does this seduce someone into a position. Are political poems suppose to seduce or are they to be as blunt and coercive as Einsenhower himself was.

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188. **Mark Weiss**  
**(no subject)**

*Mon 7 Jul 1997*

---

"Heterosexual bars are generally places in which sexist behavior is distilled and concentrated, and in which very little attention is paid to changing the social order."

My gay friends tell me that the habitues of gay bars often try to change the social order by forming couples, and that's what I've observed when I've gone with them. I have no idea what's distilled and concentrated in women's bars because on the couple of occasions when women friends have invited me along I've been denied admission.

I rarely go to bars of any kind these days, but in the bars of my youth certain tables did pay attention to changing the social order politically, and occasionally we managed to gain control of the jukebox.

It might be possible to establish a bar dedicated to changing the social order. Call it "The Bar with a Mission." But it probably wouldn't work. Heterosexual males are such jackasses by nature and nurture that they would revert to the manufacture of Distillate of Sexist Behavior (what would that taste like? would it be cerise or chartreuse in color?) in short order and take the bar down with them. It is fun to imagine, however, what kind of drinks would be served at "The Bar with a Mission." Any suggestions?

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189. **David Erben (Art)**

***Endocrine Poetics at the Ballpark***

Mon 7 Jul 1997

---

Artist or Critic, Slugging Center Fielder or Goalie, Predator or Scavenger?:

Gloria Anzaldua (Chicana poet/critic), Audre Lorde, June Jordan, Michelle Cliff, Aime Cesaire (poet/theorist of negritude), Wole Soyinka (Nigerian poet, dramatist, critic), Paula Gunn Allen, Leslie Marmon Silko, Gerald Vizenor, Trinh Minh-ha, Salman Rushdie (not strictly speaking a "theorist" but ...), Sara Suleri (Pakistani novelist/theorist teaching at Yale), Umberto Eco (semiotician, novelist - if you can call them "novels"), Eduardo Galeano, Emerson, David Dabydeen (poet, theorist, director), Kamau Brathwaite, Chinua Achebe, Ngugi wa Thiong'o (slugging center fielder for the Pistons), Wole Soyinka, Chinweizu, Cheikh Anta Diop, Hans Haacke, Blanchot, Paul Miller, Borges, Walter Benjamin, Mallarme, Salman Rushdie, Gita Mehta, Alfred Kazin, Nicholson Baker, David Foster, Wallace, Georges Bataille, Andre Breton, Sergei Eisenstein, Leonardo, Nadar, T.S. Eliot, Matthew Arnold, Ezra Pound, E.A. Poe, Kenneth Burke (he wrote a novel and some poetry), Virginia Woolf, Zora Neal Hurston, Adrienne Rich (wrote about basic writers at CUNY in the 70s), Tom Wolfe (not Thomas, that I know of), Toni Morrison, Cecil Day Lewis, Barbara Kruger, Sir Phillip Sydney, Alexander Pope (there's a M. Pope that plays for the 49ers, if that's helpful), Wordsworth, Coleridge, Alberti, Vasari, Paul Hindemith, Corbusier, Virginia Woolf, Eisenstein, Pasolini (One Hundred Days of Sodom, there's a great theoretical film for ya), Godard, Truffaut, Chabrol, Rohmer, Rivette (the New Wave is defined as those who wrote as critics for Cahier du Cinema before becoming film makers), Robbe-Grillet, Sartre, Camus (actually, most of the existentialist philosophy reads better as fiction), and I should just say, all French poets or writers or film makers are theorists AND artists because they ALL like to talk about art as much as do art (there's a generalization for you), George Gross, Brecht, Sandra Gilbert, Goethe, Mary Shelly, Whistler, Anna Devere Smith (performance artist, theorist, professor at, ummm, Stanford?), N. Scott Momaday (poet, novelist, director of the Native American Studies program at Arizona), Oscar Wilde, Plato, Kierkegard, Anais Nin, Alvin Ailey, most/all of the Black Mountain people, Johanna Drucker and, the numba ONE all-round, poet/theorist/baseball playing/film making/metaphor mixing fool:

Studs Terkel.

Now, whether some/all are regular and to effect, that only their endocrinologist knows for sure.

More to the pt perhaps, John Koethe's article in Critical Inquiry 18 (autumn '91) may be of interest, "Contrary Impulses: The Tension between Poetry and Theory"



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190. **David Israel**

***Re: power in language / locus classicus, p.s.***

*Mon 7 Jul 1997*

---

Being a Gemini, seems one post requires its twin (or at least postscript), and so it is in this instance. Now, thinking abt. my concluding remark,

<< If the sensibility of another has been bruised by that person's misreading of my attempt at art . . . >>

it occurs to me that the word "art" may be a bit too specific, and that the word "communication" is even more germane. It also occurs to me that Kim Dawn's concluding notation,

| *(this is not poetry)*

might elicit pleasing recollections of Rene Magritte's famous bon mot. However, it further occurs to me that Dale's nipple-clip followup text was an attempt to translate back into terms more instantly accessible to a woman the nature of the sense of violent-threat rhetoric presented by the cited KD text as read by a man (or, particularly, as one may imagine it read by the person to whom it is addressed). It further occurs to me to remark that, strange but true

if you prick me I will bleed (as said the Jew)

an observation that Dale was, it seems, pointing out in his (perhaps regrettable) rhetorical counter-salvo; -- and as Tom Mandel was likewise (in much more measured manner) reiterating. It seems surprising that men might be sensitive to some offence at language of the KD fashion? -- whereas if a kindred text were posted from opposite gender to opposite gender, would it have occasioned a kindred brauhaha at this listserv hippie carrot juice bar? (I suspect so . . . except that perhaps the poster of such a text would've been tarred & feathered more readily, with less articulate defense in evidence.)

cheers (& hey, with celery juice, it's even better),  
d.i.

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191. **Mark Weiss**

***(no subject)***

*Mon 7 Jul 1997*

---

"The bar metaphor crops up on \*many\* lists, and it's no accident that it does; we carry our conceptions of and our actions in the physical social spaces we inhabit to our virtual hangouts. The intrusion of the performance space (far more

congenial to feminist efforts) into the bar is seen as an interruption rather than a potential liberation from stereotype."

I was scratching my balls down at the local gin mill with a bunch of other white male poets when I read the above, and I must say we were all surprised. Do you mean that we've been right all along, that women really are more histrionic than men?

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192. **dbkk**

### ***Re: power in language***

Mon 7 Jul 1997

---

At 4:53 PM +0100 7/7/97, Kali Tal wrote:

*I do \*not\* think that Bellamy's text urges the reader to draw the conclusion that Bellamy is making an "analogy" nor that she is being metaphorical. When you say something should be categorized as sexual violence, you are not saying that something should be distinguished from something else "as if it were" sexual violence, nor are you saying that it "is sexual violence" as one might metaphorically state, "Kali is a pit bull," meaning "Kali has the characteristics of a pit bull." If this is what Bellamy means, then I hope she will come forward and say so, but it is not present--as far as I can detect--in the text.*

Kali,

I only brought up the violence issue because I was accused of rhetorical violence, which is bizarre given the acceptance of KD's behavior. I don't care to comment on your interpretations of my text except to say--go ahead and deny the psychological power of language. When people here are capable of seeing the poignancy and power of breaking a line at a certain point as opposed to breaking it at another point, I'm sure they too can see that attacks made by KD have far more of an impact than you credit them with in your theory games. So play on.

Dodie

p.s.

I also feel that trotting out the Oppression Women in response to Dale's message is a cheap shot and demeans women as much as anything he might say.

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193. **David Israel**

***Re: power in language / locus classicus, p.p.s.***

Mon 7 Jul 1997

---

pardon, #3 of a series (& that's all from me for today, folks) . . .

in my #1 post, I was sloppy & wrote "allegory" where I meant "analogy"

d.i.

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194. **Mark Weiss**

***(no subject)***

Mon 7 Jul 1997

---

I've just realized, and I'm mortified that it took me this long, that my posts are forwarded to the list by means of a "mail server." I must confess that as a man I found this gratifying for a moment, but after a bout of self-criticism I have arrived at a resolution to do something to change the situation. Non-techy that I am, I'm at a lost where to start. Any suggestions?

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195. **Eliza McGrand- CVA Guest**

***a cigar is a cigar and a bar is a bar***

Mon 7 Jul 1997

---

why on EARTH are we chiding a bar for not being a place that challenges sexual stereotypes, etc.

shall we chide the toilet paper aisle at the supermarket? the upper right half of an elevator? the second quadrant of venus?

a bar is a place where people get together and hang out after a hard days work (or not). where there is oppression, yes, challenge it -- including when someone, of any gender, mounts a really VICIOUS attack of sexual harrassment aimed at humiliating someone.

and the reason kim dawn's identity is in doubt is because the posts have been so very bizarre they recall several efforts by tricksters of old to make fun of the Earnest Liberal quality of the list, as well as a number of now infamous cyberspace pranks. also, various bits of elementary computer research turn up strange and conflicting accounts of kim dawn. also, this list was "made" by a spammer with a false id in the past at least once that i know of to the suffering of many, and the "kim dawn" uh, ouevres, recall the worst of that unfortunate era.

yes, dodie, there IS something grotesque beyond irony in the defense of kim dawn's really mean-spirited attacks right and left being defended by calling your pretty straightforward, patient for a long time responses violent or sexually violent. i notice all of the kim dawn defenders never engage with her absolutely inexcusable misreadings of me -- inexcuseably inaccurate in repeat generations despite several corrections to the point of appallingly hypocritical carelessness, spite, or both. no, instead they snap about the margins, trying to make that end part of green out to be red, and they ignore that flagrantly loud kelly green mess smack dab in the center of the canvas whilst declaiming "how cerise her performance!" hey, wake up -- the emperor has no clothes. the emperor has no clothes.

...and ye shall know them by their misreadings... - nuff said? e

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196. **Mark Weiss**

***Re: power in language***

*Tue 8 Jul 1997*

---

Kali--I realize that you're likely to respond by showing us your purple hearts, but don't you think that you're mounting this rather extreme offensive in the safest possible place? Especially, as you assure us, that "sticks and stones," etc.

At 09:31 PM 7/7/97 +0100, you wrote:

>>I only brought up the violence issue because I was accused of rhetorical  
>>violence, which is bizarre given the acceptance of KD's behavior. I don't  
>>care to comment on your interpretations of my text except to say--go ahead  
>>and deny the psychological power of language. When people here are capable

>>of seeing the poignancy and power of breaking a line at a certain point as  
>>opposed to breaking it at another point, I'm sure they too can see that  
>>attacks made by KD have far more of an impact than you credit them with in  
>>your theory games. So play on.

>

>"Rhetorical violence?" How so? And I do *\*not\** deny the psychological power  
>of language; I simply say that "violence" in language is possible only when  
>the reader perceives the author has some sort of power over him/her.  
>Without the real-world relationships which back the language, threats become  
>bluster or simply noise. That's why the armless, legless knight in Monty  
>Python screaming that he's going to bite the knees off of his opponent is so  
>fucking funny. That's why the scene in which Ving Rhames's character is  
>being threatened with anal rape in *\_Pulp Fiction\_* is not funny at all.  
>That's why there's a difference, say, between a parent screaming abusive

>insults at a small child, and a small child screaming insults at a parent.  
>The texts produced by Kim Dawn had, as far as I can tell, \*no\* effect except  
>to draw fire down on Kim Dawn and anyone rash enough to argue that one  
>\*ought\* to make distinctions between "threats" and hopelessly  
>unrealizable--therefore playful, whether one likes that sort of play or  
>not--scenarios. Crikey.  
>  
>>I also feel that trotting out the Oppression Women in response to Dale's  
>>message is a cheap shot and demeans women as much as anything he might  
say.  
>  
>I don't know who the Oppression Women are, but I assume that they share a  
>house with the Politically Correct--backlash figments of male imagination, a  
>rhetoric adopted by women who are afraid of being seen as members of those  
>imaginary categories by reactionary men.  
>  
>To mention women's oppression is taboo these days, as it is to mention the  
>oppression of people of color. It's so... so... \*unfair\* to all those poor  
>oppressed white men out there who've been victimized by having to live their  
>lives without any ethnicity or gender identity. And it makes decent white  
>guys who are \*trying\* to Do The Right Thing so... uncomfortable. Sheesh.  
>  
>How is it demeaning to women to point out that women are the targets of the  
>basest attacks on POETICS? How is it demeaning to women to examine sexist  
>structures in rhetoric or in f2f encounter? I am a feminist and I  
>can't/won't/doanwanna move through the world without recognizing and  
>describing the sexist and racist power structures I see in play. What is it  
>to me if certain folks on POETICS don't like what I have to say or how I say  
>it? I don't like what they say or how they have to say it.  
>  
>A rhetorical move which tries to depict me as playing some sort of victim or  
>promoting that man-made invention "victimology" (Oppression Women???)  
will  
>surely backfire. And surely it is Dodie Bellamy who is promoting victims  
>here--victims of Kim Dawn's allegedly vicious assaults, poor wilting  
>creatures walking around traumatized (big red "V"s painted on their  
>foreheads) because her texts had "far more of an impact" than I "credited  
>them with."  
>  
>Kali  
>  
>"Is it not good for me to come and draw forth a spirit, to see what kind of

>spirit people are of? I see that some of you have got the spirit of a goose,  
>and some have got the spirit of a snake. I feel at home here." --Sojourner  
>Truth  
>  
>

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197. **KIM DAWN BAKER**

***body made of air***

Tue 8 Jul 1997

---

she s        sa     body of     air  
bodyofairbodyofairbodyofair  
'le corps est le corps/il est seul/et n'a pas besoin d'organe/le corps  
n'est jamais un organisme/les organismes sont les ennemis du corps.'  
-antonin artaud  
'the body is the body/it is all by itself/and has no need of organs/the  
body is never an organism/organisms are the enemies of the body.'  
-deleuze&guattari/anti-oedipus  
  
(the story of the girl who lived under the floor)  
she    looked up at them from cracks between the wood  
these spaces hit her face  
bits of light  
bite-sized  
bits of strawberry jam  
fell upon her mouth  
from their morning breakfast  
  
she lied under the table  
reading the inscription on the underside  
they put a bowl down  
and introduced her as the family dog  
  
she built a cave coming out from the wall  
she went underneath  
they couldn't tell anymore  
whether it was her or the wall.  
  
kimdawn

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198. **Alan \* Sondheim**

***A Poem By Mr. William Butler Yeats (fwd)***

Tue 8 Jul 1997

---

==

CRaZy JANE TALkS WITH THE BIsHaP

i meT thE BIsHap an thE Raad

And Much sAid hE and I.

'thase Breasts aRe flat and faLlen Naw,

ThOse vEins Must SaOn be Dry;

LiVe in A heaVeNly MansIan,

Nat in same fauL sTy.'

'FAir and fauL aRe near af kin,

And fair needS fauL,' i crIed.

'my friendS aRe ganE, but that'S A trUth

NAr grAvE nAr bed dEnIed,

Learned in bOdily lawliNess

And in thE HearT's PriDe.

'A waman can be PrauD and sTiff

WHen an Lave IntEnt;

But lave has pItchEd his MansIan In

ThE plAcE af eXcremenT;

FOR nAthInG can be Sale ar whale

ThAt has nat been rent.'

by mr. william BuTler Yeats

---

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199. **Mark Weiss**

***Re: power in language***

Tue 8 Jul 1997

---

*I know what my stake is. What's yours?*

*Kali*

Tenderloin, they tell me.

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200. **Mark Weiss**

***Re: power in language***

Tue 8 Jul 1997

---

Can't have it both ways, Mark.

>If this place *\*is\** safe, then, Kim Dawn's writing--like my writing--was

>*\*just\** writing and no threat.

>

>Why do you engage with me on this level? What is in this performance for

>you? I know what my stake is. What's yours?

>

>Kali

>

Strange as it may seem, I haven't said anything at all about Kim Dawn's writing.  
Have I been subsumed into the great faceless opponent?

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201. **Mark Weiss**

***Re: power in language***

Tue 8 Jul 1997

---

*Why do you engage with me on this level? What is in this performance for  
you?  
Kali*

A courtship ritual.

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202. **George Bowering**

***Re: power in language***

Tue 8 Jul 1997

---

*Why do you engage with me on this level? What is in this performance for  
you? I know what my stake is. What's yours?*

*Kali*

Isn't it obvious, Dr.? He's part of the conspiracy.

George Bowering.

2499 West 37th Ave.,



Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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203. **Michel Delville**

***Bob Grumman's list poetic schools / Is Langpo acadominant?***

*Tue 8 Jul 1997*

---

I'd like to add the following comments to the growing list of responses to Bob Grumman's list of poetic schools:

(1) I don't think you have to know a lot about the academy or about the socio-economic aspects of poetry in America to define Langpo as "acadominant". Nor should you feel guilty or embarrassed about it, Bob. It seems obvious to me the main theoretical premises practiced and/or advocated by many Language poets correlate with a number of key tenets of contemporary academic theory, including the post-structuralist attack on the "unified" subject, its distrust of the neutral "transparency" of expository discourse, Marxist literary theory, Derrida's critique of Western metaphysics, not to speak of the current interest in genre studies as a tool for a critical investigation of the interaction between literary artefacts and prevailing socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative practices of poets is simply absurd. That the collusion between Langpo and dominant academic DISCOURSE is not automatically translated into a cornucopia of academic jobs for ALL Language poets and scholars working in the field (cf. Ron Silliman's message) does not in any way invalidate Bob Grumman's characterization of the movement as "acadominant". Right now, I can think of at least 20 scholars and poets who are desperately looking for jobs both here (in Belgium) and there (in the U.S.) despite the fact that their work plays right into the current fashion in terms of preferred academic topics and discourse. It's the job situation that is to blame, and it has nothing to do with anybody's alleged position as outsiders or revolutionary-scholars. As for me, I hasten to add, this kind of contamination is still preferable to that which informs the so-called "workshop poem" as practiced in the theoryphobic climate of Creative Writing programs . . .

(2) The term "Deep Image" was not coined by Bly but by Jerome Rothenberg -- I'm not sure where and when he first used the term but I think it was originally related to his analysis of Spanish Surrealist poetry.

-----

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204. **Kali Tal**  
***Re: identity/poetics***  
Tue 8 Jul 1997

---

*I realize that this is off current topic (and possibly of little interest), but have to say that such a characterization of \_Life in the Iron Mills\_ is false. Sharon Harris, author of a book on RHD, observes that "the narrator is clearly represented as middle-class; she (or he, since the sex is not indicated) is clearly someone \*observing\* the working class."*

Sorry, you're right about this. I should have included the Davis book lower down in my list, along with Gaines' \_Autobiography of Miss Jane Pittman\_ and other books whose \*authors\* did not intend the book to be taken as personal experience, but whose audiences often naively read the book in that manner. I do remember that when I first read the book, which was assigned in a college course, the professor had to explicitly state that the author was \*not\* working class because many students assumed that she was even after reading the text. The author's best efforts may not be successful when faced with an audience well-prepared to misread.

Kali

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205. **Kali Tal**  
***Re: power in language***  
Tue 8 Jul 1997

---

*What are "real world  
relationships"  
before they are  
language?*

"real world relationships"

the first language is restraint  
pull and push  
away when reaching toward  
against when shoving off  
hand talk  
is about wanting  
and withholding  
the rest is gloss  
put your body where your mouth is  
k.

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206. **rsillima**  
***Time, jobs, etc.***  
*Tue 8 Jul 1997*

---

The idea of the poet as a univ. professor is an historically recent (and, it would seem, short-lived) phenomenon. None of the high modernists before Zukofsky jabbered at teenagers in front of a black board for a living. People like Stanley Kunitz and Genevieve Taggard were among the very first to get jobs in universities \*as poets\* under any terms. We tend to forget that American literature has been a "legit" topic on campus for less than 100 years. So it was no big deal that Stevens worked at Hartford. It \*was\* a big deal that he was successful at it.

Time Magazine (and its companion Life) is not a bad thumbnail index of official culture, esp. in the 1936-70 timeframe. I don't know what they thought of Stevens or WCW, but they did do a special issue on poetry (not a "single author" job like the recent Robert Hughes deal on the visual arts, which was too hokey and shallow for words, but did have some nice illustrations) in 1964 that had Robert Lowell on the cover. It would be worth it to look up that particular issue and report back what it said of Verse.

Actually, the times when those kinds of publications weighed in on poetry earlier tended to be around extra-literary news items, Pound's trial and the controversy over the Bollingen award in the late 40s, Ginsberg's trial over Howl in the mid-50s. Lots of humor at the expense of the beats.

When I got my first job post-college in '72 in the prison movement, I never told any of my co-workers I wrote. One day, somebody posted a review I'd done (a positive one at that) of Tom Clark's Neil Young that had been published in Rolling Stone and I was "busted." Nowadays, you get a job and your new co-workers check out Alta Vista or Hotbot to see if you have a website on your first

day. Nowadays I get more comments from co-workers about things that have showed up on the Sixties Listserv (hosted by our own Kali Tal).

Ron

Ron Silliman  
262 Orchard Road  
Paoli, PA 19301-1116

[REDACTED]

[REDACTED] (o)

[REDACTED] (fax)

[REDACTED]

[REDACTED]

<http://writing.upenn.edu/epc/authors/silliman/>

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207. **Rachel Loden**

***Re: identity/poetics***

Tue 8 Jul 1997

---

Kali Tal wrote (some time ago--am digging my way out of 834 messages):

*And then there are the well-known "fakes" by white authors, like "Danny Santiago's" \_Famous All Over Town\_ or, to bring class into it, Rebecca Harding Davis' \_Life in the Iron Mills\_.*

I realize that this is off current topic (and possibly of little interest), but have to say that such a characterization of \_Life in the Iron Mills\_ is false. Sharon Harris, author of a book on RHD, observes that "the narrator is clearly represented as middle-class; she (or he, since the sex is not indicated) is clearly someone \*observing\* the working class."

\_Life in the Iron Mills\_, like all of RHD's early work, appeared unsigned. This was not an attempt at "fakery," but was part of a tradition of (especially female) authorial reticence--the fear of appearing immodest. (Possible shades of current topic!) This tradition was evolving during Davis's lifetime, and her later work is signed.

I know almost nothing about the "Santiago" book, but my understanding is that the (white) author represented himself as Chicano. Davis did nothing of the sort with \_Life in the Iron Mills\_, so I wonder how you would support the comparison.

Rachel

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208. **Tom Mandel**

***poets and critics***

Tue 8 Jul 1997

---

David Israel, in responding to my tempest in a teapot directed at David Erben, rightly points out that some poets also write criticism.

A poet who writes criticism is *\*a poet\** who *\*writes criticism.\** People do different things, yes. Some poets write criticism, some critics create crossword puzzles, and some crossword puzzle designers write long novels that do not employ the letter 'e' -- no point of poetic or academic or historical or critical or theoretical or any other '-ic' or '-ical' importance is contained in any of these facts.

\*\*\*

This raises the interesting question of why anyone would mention the fact at all. I didn't in my original post, but I *\*was\** interested to see if anyone was sufficiently addicted to the sound of his/her own fingers clicking to do so. I found out.

Tom

Tom Mandel

\*\*\*\*\*

Screen Porch \* <http://screenporch.com>

4031 University Dr. Suite 200 \* vox: [REDACTED]

Fairfax, VA 22030-3409 \* fax: [REDACTED]

\*\*\*\*\*

Join the Caucus Conversation

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209. **Tom Mandel**

***David Erben's list***

Tue 8 Jul 1997

---

David Erben has provided a long and interesting list of people who write poetry and criticism. David Israel simply mentioned the obvious point that some do. Perhaps the Davids are cooperating in order to illustrate the Erben distinction between "academic and non-academic."

I didn't read the whole list, just scanned it. Even that, however, yielded some names of people I didn't know wrote poetry -- again, that's interesting.

What does this have to do with my post, I wonder?

Roberto Alomar is on the list of baseball players who bat from the left side and bat from the right side. Does this mean that batting from the left side and the

right side cannot be distinguished? That the distinction poses a theoretical problem?

A subject to be discussed at Mark Weiss's "Bar with a Mission" -- What \*does\* Derrida say about switch-hitting?

Tom

Tom Mandel

\*\*\*\*\*

Screen Porch \* <http://screenporch.com>

4031 University Dr. Suite 200 \* vox: [REDACTED]

Fairfax, VA 22030-3409 \* fax: [REDACTED]

\*\*\*\*\*

Join the Caucus Conversation

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## 210. **Daniel Bouchard**

### ***power in nipples***

*Tue 8 Jul 1997*

---

It was in fact, at a heterosexual bar once, where my nipples WERE threatened, as A MEANS of changing the social order. No true revolutionary, I declined. The threat came from a ball-scratching white man. Heterosexual bars also distill liquor, which is usually a reason to go.

I have no faith in the bar-list metaphor. If it were anywhere near true, what a drag the place would be.

Long before I came to this "virtual hangout," some gay bars I frequented didn't challenge my social order as much as I had anticipated. All in Philadelphia. The first was a motorcycle bar. Harley's hung from the rafters. We went after a party and since most of the crowd were gay men, they got to choose the bar. We shot some pool. Though not in leather, I was ogled quite a bit. That was nice.

Spent many a night at Hepburn's, a virtual shrine to Katharine. My bisexual girlfriend adored the place, and it was so close to her apartment. At the door, a stream of very young women would pour past the bouncer into the bar, but she stared and sneered at my id for several minutes. I smiled and looked dumb. I was dumb, and the bar itself was beautifully done. Pads of paper and tiny pencils were left at intervals along the bar, and although my companion left my name and number on several of them, no one ever called.

In another bar, on the third floor of an ancient brick rowhouse in a cobblestone alley, we watched from the bar as 14 men dance almost in unison on the

mirrored dancefloor. As they spun in flashing pirouettes my girlfriend kissed me. When I opened my eyes the smiling bartender winked at me.

What a dreamy time that was.

No real point to this post. I'm just sick of talking about Kim Dawn.



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211. **Mark Prejsnar**

**Re: Bob Grumman's list poetic schools / Is Langpo acadominant?**

Tue 8 Jul 1997

---

On Tue, 8 Jul 1997, Michel Delville wrote:

*socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative practices of poets is simply absurd.*

Sorry but the the general arguments of your post, Michel, strike me as somewhat more absurd....

Most of the poetic tendencies that are seen as alternative to LP (deep image type stuff, the generalized plain-spoken "I" free-verse lyric of APR, etc.) are **\*\*far more\*\*** anchored in the academy, and dominant there, than is LP. This is why most of my posts in response to Bob's list have been a little irritable. It's so obviously **\*gratuitous\*** to link the Lang-ists with academe, given the siting of most U.S. poetry within academic settings, that it seemed that the term could only be intended as a rather heavy-handed put-down. That still seems self-evident to me.

Mark P.

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212. **Bennett M. Sm [Dimpson]**

**Re: power in language**

Tue 8 Jul 1997

---

Dear Kali,

Are your men  
and women  
too heavy

for words?

What are "real world  
relationships"  
before they are

language?

One or the other  
cliche.

Just because one has  
an X or a Y  
often enough guarantees  
little in the way  
power is perceived.

Sides are not chosen  
necessarily, no?

Pen me?

Would you pen you?  
Switzerland,  
Bennett.

On Mon, 7 Jul 1997, Kali Tal wrote:

*And I do \*not\* deny the psychological power  
of language; I simply say that "violence" in language is possible only when  
the reader perceives the author has some sort of power over him/her.  
Without the real-world relationships which back the language, threats become  
bluster or simply noise.*

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson      &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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213. **David R. Israel**

**Re: David Erben's list**

Tue 8 Jul 1997

---

Tom Mandel sends this almondine:

*David Erben has provided a long and interesting list of people who  
write poetry and criticism. David Israel simply mentioned the  
obvious point that some do. Perhaps the Davids are cooperating in  
order to illustrate the Erben distinction between "academic and  
non-academic." . . .*

*What does this have to do with my post, I wonder?*

point well taken. The fact that (say) poets also write criticism (& contrawise) is  
relevant to some questions & not to others. The original question (if I can



somehow trace back on the road of thought) had something to do with a difference in cognitive process. No doubt that holds. More particularly, the issue was -- what? -- something about the difference between how categories of idea arise for a poet (i.e., one engaged in discovery, at the source whence the words emerge), and how categories are applied by a critic TO the products of that tenuous language-formation -- i.e., figuring out which cloud looks like an apple & which like an orange, which swirl should be considered "representation" & which "abstraction" . . .

or have I lost the ariadne thread of what we're discussing?

d.i.

```
.
.....
.....
\\//////////////////////////
> david raphael israel <
>> washington d.c. <<
| █████ (home)
| █████ (office)
=====
| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
////////////////////////////////
```

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## 214. **Mark Weiss**

### ***Re: Bob Grumman's list poetic schools / Is Langpo acadominant?***

*Tue 8 Jul 1997*

---

When I was at Johns Hopkins (class of '66) there was nary a mention of William Carlos Williams. When I taught Williams to Freshman at Columbia as a Preceptor it raised eyebrows--when I taught Olson it caused a minor scandal, and my classes were the only ones taught Ginsberg. Academic criticism has caught up with the poetry of the '60s and before, as had always been the pattern: the poets eventually forced a change in theory. When Language Poetry arrived at the academy it fit so well into the theoretical concerns of some of the younger critics (Lacan was all the buzz at Hopkins by 1965, and the Columbia French Department had begun the process of assimilating structuralism and post-) that it seemed made to order. This need not be read as a put-down. It is different from what came before.

At 10:10 AM 7/8/97 -0400, you wrote:

>On Tue, 8 Jul 1997, Michel Delville wrote:

>

>> socio-cultural practices. The list could go on and on forever . . . To  
>> pretend that this has nothing to do with the entrance of U.S. colleges into  
>> the intellectual life and creative practices of poets is simply absurd.

>

>Sorry but the the general arguments of your post, Michel, strike me as  
>somewhat more absurd....

>

>Most of the poetic tendencies that are seen as alternative to LP (deep  
>image type stuff, the generalized plain-spoken "I" free-verse lyric of APR,  
>etc.) are **\*\*far more\*\*** anchored in the academy, and dominant there, than  
>is LP. This is why most of my posts in response to Bob's list have been  
>a little irritable. It's so obviously *\*gratuitous\** to link the Lang-ists  
>with academe, given the siting of most U.S. poetry within academic  
>settings, that it seemed that the term could only be intended as a rather  
>heavy-handed put-down. That still seems self-evident to me.

>

>Mark P.

>

>

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215. **Jordan Davis**

***Re: power in language***

*Tue 8 Jul 1997*

---

Bennett --

What Switzerland.

(I'm assuming --

There is power in a --

If it ain't --

When the bow --

-- Jordan

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216. **David R. Israel**

***Re: power in language / "violence"***

*Tue 8 Jul 1997*

---

| On Mon, 7 Jul 1997, Kali Tal wrote:

*And I do \*not\* deny the psychological power of language; I simply say that "violence" in language is possible only when the reader perceives the author has some sort of power over him/her. Without the real-world relationships which back the language, threats become bluster or simply noise.*

"violence" if broadly construed (rather than strictly physically) -- is cognate to "violation," correct? It involves a violation of the person (or persona? or psyche? or integrity?) of another. I think there have been instances of women behaving violently (in both the the realm of body & utterance) toward men; I'm doubtful that it's a one-way street -- if that's the question?

Certainly women-as-poets possess considerable intellectual capital, particularly for those who are apt to read this list.

The power to shame or embarrass through language is a power, no? The casting of doubts, the broad passionate sweep of insinuation, the dark wave of anger, the distancing, the sense of a menacing intention, the taunt of a faux-seductive language, the raising of the spectre of anguish and desire and the ascription, to another, of suppressed impulses as the putative source of the other's utterance, the instinctual reductionism and demasking and nakeding and debasing and shaming and the ascription of a reprehensible post-Freudian id as the secret life to be broadcast and amplified, turning up the volume of presumed inner chaos -- I think such things were achieved (or certainly attempted) in the *locus classicus post*, no?

gotta run,  
d.i.

•

• • • • •

.....

////////////////////////////////////

> david   raphael   israel   <

>> washington d.c. <<

| [REDACTED] (home)

██████████ (office)

=====

| Many cities of men he saw

| and learned their minds,

| many pains he suffered, heartsick

| on the open sea,

| fighting to save his life and bring

his comrades home. . . .

| Launch out on his story, Muse,

| daughter of Zeus,

| start from where you will . . .  
Homer, The Odyssey  
Book 1: Athena Inspires the Prince  
trans. Robert Fagles (1996)

~~~~~ svaha

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217. **Aldon L. Nielsen**

Re: identity

Tue 8 Jul 1997

Spike Jones
Spike Mulligan
etc

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218. **Bennett M. Sm [Dimpson**

Re: power in language

Tue 8 Jul 1997

Jordan,

 Whoever thinks beige
would come between white
and black?
 I'm assuming drifted gloves.
 There is power in a dimple.
 If it ain't words, worms,
thirst.
 When the bow migrates,
or exits the bar.

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.

 &c.

Bennett Simpson &c.

██████ &c.

 &c.

&c.&c.&c.&c.&c.&c.&c.&c.

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219. **Aldon L. Nielsen**
Re: acadminished in Boulder
Tue 8 Jul 1997

Since Tom asked, here's Derrida on switch hitting:

"An aphorism is a name but every name can take on the figure of aphorism."
from "Aphorism Countertime"

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220. **Bennett M. Sm [Dimpson]**
Re: power in language
Tue 8 Jul 1997

I like this: Barbara Kruger once said in an interview (somewhere) that her art came out of a desire to balance "the ingratiation of wishful thinking" with "the criticality of knowing better." Does anyone know where this was said? (Or where this balance is?)

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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221. **Tom Orange**
a cigar is a cigar and a bar is a bar
Tue 8 Jul 1997

eliza, you wrote:

>and the reason kim dawn's identity is in doubt is because the posts have
>been so very bizarre they recall several efforts by tricksters of old...

if posts are "so very bizarre," then doubt identity. if i produce interpretation/
value judgment "p", then i can place identity of person "q" under question. take
an unknown something so very bizarre, relate it through recollection to a thing
known to be odious, so that the unknown now too becomes odious and the iden-
tity of the person behind that unknown becomes suspended. this variety of logic
really troubles me.

| yes, dodie, there IS something grotesque beyond irony in the defense of
| kim dawn's really mean-spirited attacks right and left being defended

[while dodie's straightforward and patient criticisms are called rhetorically violent....] i notice all of the kim dawn defenders never engage with her absolutely inexcusable misreadings of me...

i guess my efforts to be straightforward, patient, forthright in my partiality, have failed, and are instead, sadly, grotesque beyond irony.

eliza, i discussed extensively off-list with you why i am in no position to engage with kim's absolutely inexcusable misreadings of you. i simply can't speak for someone else. above all i respect the fact that you feel you have been violated. but what if i found your reaction to be "so very bizarre"? (which i don't) by the very logic your post outlines above, i would be well within my rights to doubt *your* identity. "eliza mcgrand -- if such a person exists." *to me*, that little "if" carries a subtler and therefore more dangerous kind of violence in this kind of electronic space than "let me lick yr orifices cut off yr nipples" etc.

...and ye shall know them by their misreadings... - nuff said?

no, say more, because it's quite amazing what this cute little gem does. it says tom orange is one of "them," true for convenience's sake b/c altho i have been on this list for a long time and have posted on many other topics my posts of late have had a more or less singular focus. next it says that tom orange misreads, leaving open the question of whether i misread locally or globally (and better to leave it nice and open, simply put: he, as one of them misreads). finally, it invites, nay, commands the readers of poetics to know me by my misreadings. to wit i say:

"and when the seventh seal was opened i saw another sign, great and marvelous, which proclaimed the mighty legions of the defenders of kim dawn, and they shall prophesy a thousand two hundred and threescore days, clothed in sackcloth, and they shall carry the mark by which you shall know them, they shall carry the mark of misreading..."

know me as my reading-writing. gnosthi s'auton by yr reading of others. dont know me. at least not by "my" misreadings.

t.

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222. **Tom Orange**

ronald johnson

Tue 8 Jul 1997

can anyone with
bibliographic info on

ronald johnson
handy backchannel
it to me? i've done
a bunch of searches
and cant find nuthin.

much thnks,
t.

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223. **dbkk**

Re: power in language / "violence"

Tue 8 Jul 1997

Very well stated, David.

Dodie

At 12:17 PM -0400 7/8/97, David R. Israel wrote:

*The power to shame or embarrass through language is a power, no?
The casting of doubts, the broad passionate sweep of insinuation,
the dark wave of anger, the distancing, the sense of a menacing
intention, the taunt of a faux-seductive language, the raising of the
spectre of anguish and desire and the ascription, to another, of
suppressed impulses as the putative source of the other's utterance,
the instinctual reductionism and demasking and nakeding and debasing
and shaming and the ascription of a reprehensible post-Freudian id
as the secret life to be broadcast and amplified, turning up the
volume of presumed inner chaos -- I think such things were achieved
(or certainly attempted) in the locus classicus post, no?*

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224. **Charles Alexander**

Re: instance of Ashbery

Tue 8 Jul 1997

At 10:13 AM 7/10/97 -0700, you wrote:

>. deemed something of a laughingstock
>>(rather as John Cage was -- or for that matter, Phillip Glass till
>>at least the mid-'80s) in highbrow circles. .
>.>
>
>Phillip Glass is still deemed a laughing-stock by most serious musicians (I
>can hear the brickbats flying already.

Mark, I don't expect this from you: please define, in the context above --

"most"

"serious"

"musicians"

I mean, he's not turned out to be, from work to work, one of my favorite composers, but there are some works by him I like, and I do think he merits respect -- does he really not get it?

charles

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing ██████████ :: <http://personal.riverusers.com/~chax/>

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225. **Robert Hale**

Re: power in nipples

Tue 8 Jul 1997

A woman threw a shot of tequila on me in a bar in NYC a couple of weeks ago. She (the bartender) was annoyed because I declined to drink it (it was on-the-house). "I'm driving," I told her, (which was true), before she threw it. Under any other circumstance, I would have drank it down and ordered another. I have witnesses who can testify that I wasn't being a jackass, even though it comes naturally. By the way, this was in one of those heterosexual bars.

At 09:50 AM 7/8/97 -0400, you wrote:

>It was in fact, at a heterosexual bar once, where my nipples WERE
>threatened, as A MEANS of changing the social order. No true revolutionary,
>I declined. The threat came from a ball-scratching white man. Heterosexual
>bars also distill liquor, which is usually a reason to go.

>

>I have no faith in the bar-list metaphor. If it were anywhere near true,
>what a drag the place would be.

>

>Long before I came to this "virtual hangout," some gay bars I frequented
>didn't challenge my social order as much as I had anticipated. All in
>Philadelphia. The first was a motorcycle bar. Harley's hung from the
>rafters. We went after a party and since most of the crowd were gay men,
>they got to choose the bar. We shot some pool. Though not in leather, I was
>ogled quite a bit. That was nice.

>

>Spent many a night at Hepburn's, a virtual shrine to Katharine. My bisexual
>girlfriend adored the place, and it was so close to her apartment. At the

>door, a stream of very young women would pour past the bouncer into the
>bar, but she stared and sneered at my id for several minutes. I smiled and
>looked dumb. I was dumb, and the bar itself was beautifully done. Pads of
>paper and tiny pencils were left at intervals along the bar, and although
>my companion left my name and number on several of them, no one ever
>called.
>
>In another bar, on the third floor of an ancient brick rowhouse in a
>cobblestone alley, we watched from the bar as 14 men dance almost in unison
>on the mirrored dancefloor. As they spun in flashing pirouettes my
>girlfriend kissed me. When I opened my eyes the smiling bartender winked at
>me.
>
>What a dreamy time that was.
>
>No real point to this post. I'm just sick of talking about Kim Dawn.
>
>
>
>
>
>

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226. **Matthias Regan**

Re: identity, and other excrescences

Tue 8 Jul 1997

I just don't get this insistence on elucidating differences between poets and critics! And the methods of analysis so far employed in answering are backwards!

Lets proceed from actual lived reality, present and past. I really CAN NOT think of any poet who I would allow NEVER wrote any criticism; and as for paying critical attention to his or her individual work: I'm baffled!

Its not that I don't see lots of people who spending their lives writing and thinking critically and are not poets — but what poet does not write and think critically?

And what is the point of trying to locate the TRUTH of differences between poets and critics in some inner or outer but either way thoroughly abstracted system of thought patterns? What are poetic sympathies? Compared to critical inferences? I'm deeply suspicious. Is this distinction supposed to indicate a difference in cellular tissue? Are there atomic correspondences? I thought

among clear-thinking liberal types this pattern of critical thought went out with Kant.

Some days ago, nearer the beginning of this discussion, was written:

"Although, a writer like Benjamin beautifully incorporates poetic sympathies into his writing, I think it is less successful for a poet to bring criticism into a piece of art.

How is criticism defined? Critical thought, analysis, must exist in -- as part of -- in the creation of -- the work of art! Unless you believe that poetry is purely the divine breath of the Almighty Inspiration and the author's task is mere recording and ON TOP of that believe that manipulation of a language is also not critical, then there is NO basis for assuming that a poet writing poetry has not thought critically about other poetry, her own poetry, the general categories of poetry, etc., etc.

But that is beside the point! I think an argument could be made for distinctions between poetry and philosophy, as separate categories of thought and writing that have defined themselves negatively by the other for several thousands of years.

I agree with the above quoted bit at least to the degree that these days I tend to think of critical work as more popularly being classified as poetic, then poetry being declared critical — but that is true all over: what isn't called poetic? Hell, even poetry is described as having particularly poetic phrases inside it.

What about Blake? Williams? Stevens? — to mention three names I've read in the last 3 days on here: don't each of these poets write poems which in engage in critical work?

And to draw from a closer deck: look at our own list members, today, in an exchange that began:

Dear Kali,

Are your men
and women
too heavy
for words?

and ended, very powerfully, I thought, quite brilliantly in fact, given the tenor and subject of much of the proceeding dialogue, about violence in writing, pornographic writing:

the rest is gloss
put your body where your mouth is

If the power of these words isn't a critical one; if their "function" can not be said to have a critical role, why not?

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227. **George Bowering**
Re: acadminished in Boulder
Tue 8 Jul 1997

Since Tom asked, here's Derrida on switch hitting:

"An aphorism is a name but every name can take on the figure of aphorism."

from "Aphorism Countertime"

How does he feel about the squeeze play?

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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228. **Eliza McGrand- CVA Guest**
Re: a cigar is a cigar and a bar is a bar
Tue 8 Jul 1997

tom

you DID engage with me backchannel and make a good case for why you could not defend kim dawn's misreadings. but you did not engage, in public, with the fact that while complaining about how she had been misread, misunderstood, attacked, etc. she perpetrated the same acts ad nauseum. a defense that ignores the offenses is perhaps the best you can do, but it is pretty lame. to be honest, it was the hypocrisy that bothered me most in kim dawn's posts and posturing, i.e. the i- don't-see-all-those-beams-in-my-eye manner.

re identity, i thought i was clear but evidently i was not clear enough for you (nor was dodie or several others in their treatment of the same thing) so i'll elaborate: poetics list was hit by a spam/possible false identity/flamebait attack a number of months ago.

by "wierdness" and "bizarreness" of posts, i referred to, as i said in post, the fact that the same sort of rhetoric were used in earlier outbreak as in the kim

dawn posts: the same multiple mailings of disconnected, uh, prose. the same misreadings. the same extremes of violence. when investigated, the same lack of computer identifications emerged.

it is not unique to poetics. this kind of misrepresentation of identity, then spam/flamebait/ worse, has happened in almost every list in cyberspace at least once. i have friends on longstanding lists who've gone through multiple bouts. there is a site, if you're interested, run by a fellow in finland on spamming and cyber space list attacks. as i said in previous posts, and as dodie has elaborated on among others, the kim dawn posts have all the hallmarks and we are already out there in community as mark, witness earlier bout.

finally, in that you spoke with me backchannel, i honor your efforts. i can understand that you feel you spoke to me about this so the situation was, in your mind, settled, and you might well feel i've been unfair to you.

but it remains that you make apologia, defense, noises of "she's not so bad" and yet you did not, publically, grapple with her inexcuseable behavior to me. i find her behavior to jay, to dodie (the bait-switch of "i love your work" and then a really virulent attack in the next post just after dodie, good heart, let down her defenses was particularly beyond the pale i thought), to me, all of a piece. thus, before anyone sets to work on apologies and defences, ALL the aspects of this posting nightmare should be considered. when her behavior to me is included, i think she is, in essence, indefensible. but you did at least make an effort to deal with me directly, which is the best i've seen so far.

when writing previous post, it occurred to me that you might feel i'd dissed you, but as i thought about it, though you were prompt and good about trying as best you could to both admit the fault but explain that you couldn't speak for her and defend it, you continued, in effect, by not dealing with it in public but defending her, to defend her behavior to me by default. and it was, as you said, indefensible.

she is your friend, you've said, and that means you are in some sense honor bound to stick up for her. i can also understand that. but she has not apologized, publically or privately, for what she did to me and did, i add, a NUMBER of times EVEN AFTER she was requested to cease and desist from misreading me and spreading utterly false rumors. in fact, she went on to commit, after the second or third request, the infamous false rape allegation coupled with an accusation of hypocrisy based on the notion that i'd said (which i hadn't) that one oughtn't post private matter or write about it then had written about what she alleged was my rape (though i'd done no such thing!).

in one fell swoop, we have misreadings, spreading of false information, accusations of hypocrisy (and worse) based on false premises, and repeated

disinclination to honor my requests that she read me words carefully before paraphrasing, interpreting, or otherwise using them.

as i've said, however, there has been no public apology, no private apology, no owning up, no responsibility taken, no effort to discern similar misbehavior to other people, not even an explanation of how she came to make such a hash-up (with, perhaps, some consideration of possible similar mistakes)... and in the defenses, no mention of a grave misdeed in line with a number of other misdeeds. in a word, nothing.

i've said this to kim dawn backchannel, by the way, as well, so it is not that she did not have the opportunity to understand both from public post, and private post, that her behavior was excessively offensive.

rather than upbraid me for not letting that serious group of misdeeds slip out of the picture in a sort of kim-was-only-playing defense, i would think it a better use of time to analyze the bad scholarship of such misreadings, the apologies owed to people attacked wrongfully, methodology to honorably undo some of the damage wrought, and ways to be playful but truthful and intelligent at same time. i know, it isn't as sexy as calling people nasty names and writing fun little flamebaits, but that is what landed kim where she is in the first place, no?

final note: it was out of a sense of HONORABLE feminism, i.e. fair play and that sort of tiresome thing, that made me protest the sexual harassment of jay schwartz. what, as a feminist, i find unacceptable when done to me i am honor bound not to accept as right to do to anyone else. i've said this before, but consider audre lord on the tools of the master which build the master's house. but posts on this foolishness has taken up much too much space on the list and i'm ashamed to be adding to it.

e

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229. **George Bowering**

Re: power in nipples

Tue 8 Jul 1997

I never have any of those problems in bars. I always go to asexual bars. That's where I met David Bromige, in 1958, so I am eternally grateful for them asexual bars. The one I favour now has a pickup area called the Platonic Lounge.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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230. **Mark Weiss**
Re: acadminished in Boulder
Tue 8 Jul 1997

At 02:12 PM 7/8/97 -0700, you wrote:
>> Since Tom asked, here's Derrida on switch hitting:
>>
>> "An aphorism is a name but every name can take on the figure of aphorism."
>>
>> from "Aphorism Countertime"
>
> How does he feel about the squeeze play?
>
>
>
>
> George Bowering.
>
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [REDACTED]
> e-mail: [REDACTED]
>

He's French--need you ask?

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231. **David Israel**
overheard in the Platonic Lounge
Tue 8 Jul 1997

{ was "Re: power in nipples" -- but now that we're goin' all Plato-like, a new subject-line seemed apposite . . . }

George Bowering remarks, <<I never have any of those problems in bars. I always go to asexual bars. That's where I met David Bromige, in 1958, so I am eternally grateful for them asexual bars. The one I favour now has a pickup area called the Platonic Lounge. >>

A: i have an idea I've seen you before --
B: how could it not be so?
A: that toga you're wearing, . . .
B: yes, i've worn this since before eternity . . .
A: how do you keep it in such good repair?
B: i buy a new one each spring --
A: isn't that rather crass?
B: how so? the vernal partakes of the beyond, n'est pa?
A: an idea of happiness seems to emerge --
B: when it turns, as in the wind --
A: does it turn clockwise
B: or counter? . . .
A: garcon! -- scotch on the rocks . . .
B: as for me: absinth no chaser . . .

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232. **David Israel**

damian lopes / Project X Website

Tue 8 Jul 1997

Poetas,

the following surfaced via the So.Asian Lit. listserv. I'm not acquainted w/ this Damian Lopes (or as he prefers, damian lopes), but from the description, his project seems apt to prove of interest to some folks here. Meanwhile, if anyone might have remarks / anecdotes / whatever re: the da Gama gambit, and/or its author, I'd be interested to hear . . .

d.i.

>>> Prose & Contexts <[REDACTED]> 07/08/97 08:24pm

>>>

>Date: Tue, 08 Jul 1997 14:24:29 -0400

>To: (Recipient list suppressed)

>From: Project X <[REDACTED]>

>Subject: Project X Website Launch

>

>For Immediate Release

>

>8 July 1997

>

>Project X Launches Poetry-Multimedia Website

>

><<http://www.interlog.com/~vasco/>>

>

>Today marks the 500th anniversary of Vasco da Gama's departure on his all

>but forgotten first voyage from Portugal, around Africa, to India.

Project

>X is an ongoing poetry-multimedia installation that re-examines that

>journey in order to explore discovery, technology and colonialism. It is

>written and designed by Toronto-based writer, publisher and designer damian

>lopes. It is located at <<http://www.interlog.com/~vasco/>>

>

>Approximately one third complete at present, it will be expanded, updated,

>rewritten and revised regularly, likely undergoing several complete

>transformations as the changing medium reshapes the work. This is not a

>literary work on the internet but an internet literary work as the medium

>is an integral part of the project. For example, the intention is to link

>virtually every word of the poetry either within the project or to external

>sites, taking the concept of hypertext to its logical extreme. Also, the

>work explores continuing issues of colonialism and technology, using one of

>our most advanced colonial media.

>

>The public is invited not only to watch the work's development, but to

>participate by offering comments and suggestions. Links to reviews,

>responses and critiques, in addition to other related sites, will help

>start a dialogue between the explorers and the explored.

>

>In addition to Project X, damian lopes has two books due out this fall: a

>poetic travelogue, towards the quiet, to be published by ECW Press; and a

>box of visual work, sensory de(p)riation, forthcoming from Coach House

>Books. He has recently completed his first novel, St Anthony's

Children,

>which explores the migrations of three generations of a South Asian family.

>Last summer he co-edited A Handful of Grams: Goan Proverbs, published by

>Caju Press. He is also a publisher (fingerprinting inkoperated), bookseller

>(afterwords literature), and desktop publisher/web designer (Prose & >Contexts).

>

>Project X is funded by The Canada Council for the Arts, and the City of

>Toronto through the Toronto Arts Council. The website is sponsored by

>Interlog Internet Services.

>

>- 30 -

>

> Project X damian lopes

> Box 657 Station P Toronto Canada M5S 2Y4

> <<http://www.interlog.com/~vasco/>>

>

>a poetry-multimedia installation exploring

>discovery, technology, colonialism

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233. **Tom Orange**

Re: a cigar is a cigar and a bar is a bar

Tue 8 Jul 1997

[first, as an aside -- yes d.i. i am **very** curious abt this, sounds like some kind of net surveillance check -- could you elaborate on this last sentence eliza?

by "wierdness" and "bizarreness" of posts, i referred to, as i said in post, the fact that the same sort of rhetoric were used in earlier outbreak as in the kim dawn posts: the same multiple mailings of disconnected, uh, prose. the same misreadings. the same extremes of violence. when investigated, the same lack of computer identifications emerged.]

On Tue, 8 Jul 1997, Eliza wrote:

> tom

>

> but you did not engage, in

> public, with the fact that while complaining about how [kim] had been
> misread, misunderstood, attacked, etc. she perpetrated the same acts
> ad nauseum. a defense that ignores the offenses is perhaps the best
> you can do, but it is pretty lame.

[and elsewhere]

> but it remains that you make apologia, defense, noises of "she's not
> so bad" and yet you did not, publically, grapple with her inexcusable
> behavior to me.

[and still elsewhere]

> you continued, in
> effect, by not dealing with it in public but defending her, to defend
> her behavior to me by default.

mea culpa for a "pretty lame" defense, eliza, but i don't know what you'd have me do: go back through the archive, repost all the exchanges you had w/kim and then apologize *for her*? seriously? i honestly cant see how this wd constitute proper public/scholarly engagement on my part. you feel you've been violated, i respect that, i empathize with you, but i can't see my engagement with the specific issue of identity/violence arising out of this miasma as constituting a dereliction of my argumentative or compassionate duties.

(as to her "perpetra[tion] of the same acts ad nauseum" -- such an exaggeration perpetuates the reduction of kim's writing to "endless bad pornography." her post today was the first in quite a while and -- gasp -- no smut!)

re identity, i thought i was clear but evidently i was not clear enough for you (nor was dodie or several others in their treatment of the same thing) so i'll elaborate: poetics list was hit by a spam/possible false identity/flamebait attack a number of months ago.

no, you were quite clear, so let me reiterate what i said. i witnessed the spam-of-old you speak of, i was subscribed to this list then as i have been for well over a year. i can even understand your then-fear that poetics was being invaded by a flamethrower--a fear i tried to assuage in a 14 june post.

let me also reiterate my primary concern here. there is an insistence that kim has violated people, and what i have been trying to argue all along -- not so much that "kim's not that bad," that she must be defended, etc. -- is that the language that has been used to denounce kim's violence *itself* possesses a kind of violence, a far more covert and subtle kind: take what we find unknown, fearful and bizarre -- moving gradually from the level of fact to *interpretation* mind you -- and assimilate it with something that we know to be fearful (flamethrowers) so that we can identify it as having no identity and hence contain it, silence it, and cast it out.

this i find to be a dangerous logic. this is what i am saying.

i can understand that you feel you spoke to me about this so the situation was, in your mind, settled, and you might well feel i've been unfair to you.

i never assumed it was settled -- obviously it's not since we persist in talking about it. i don't feel you've been unfair to me, unless what you want of me is an apology on someone else's behalf; it's simply not my place, and i don't think that delegitimizes my place of speaking, from which i have been trying to demonstrate that there has been violence from both sides of this battlefield and that we can all judge for ourselves which violence is more dangerous.

tom orange

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234. **main**

sh'wa

Tue 8 Jul 1997

is anyone familiar w what (if any thing) this signifies in hebrew?
according to _webster's new universal unabridged_, the etymological underpinning of _schwa_ is "hebrew _sh'wa_". i'm told by hebrew speakers that this word (as it's phonetically translated into english) doesn't exist. ?

please backchannel.

thanks,

dan featherston

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235. **David Bromige**

Platonic Lounge

Tue 8 Jul 1997

Really! In the interests of historical accuracy, I must deny ever being in a Platonic Lounge. It is true that the watering hole where i met mr bowering was sexless, but that was because it was a canadian beer parlor. There can be no sex in a canadian beer parlor, although plenty of hormones, & then he hits you, eh? so you slug him right back. But thats not what i call sex.

It is true that, later, there was a Ladies & Escorts section, next to the Men Only section, & that mr bowering got to be practiced at slipping in there solo (strictly against the law) & then "picking up" a woman likewise solo or perhaps sitting with a girlfriend or two as they called one another back then. Engaging them or her in the sort of idle badinage so familiar to us listlings, he "pulled rank" on

those of us men condemned to drink with each other but only to gaze thru the door (only slightly ajar) at the rhapsodies of femininity so near yet so far.

But the "Ladies & Escorts" section cannot be what he means when he says "Platonic Lounge". He must allude, as I sd at the start, to the dingy dungeon where we drank our lager & tomato juice until we got drunk enough to get ourselves hurt--or in mr b's case, arrested & thrown in the slammer. And hurt.

Thats the kind of place Plato's Lounge w o u l d be, dont you think? --I know if socrates came that old game of his with me, I'd be glad to hand him a knuckle sandwich. My trainer, by the way, is Tom Mandel.

Another of Bowering's Bubbles popped. ...& nobody h a s to do it. But i had saved some message space up, & its how i have my fun.....Brahms.

PS John Ashbery d i d suggest once that he & I enroll in bartenders' school. I often regret not following this advice.

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236. **Eliza McGrand- CVA Guest**

Re: Platonic Lounge

Tue 8 Jul 1997

dear innocent bromige -- may he ever retain his redenbacherian nattiness, with it's soupson of canadian purity...

the prime, uh, swingers en groupe, in ny city for years congragated and conjugated in a joint called Plato's Retreat. i am not at ALL surprised Bower-ring was a regular. it was that kind of place.

i know of it, of course, only through hearsay since it closed while i was still too young to drink. otherwise, passing it in the night (but NEVER going in i vow) i would, doubtless, have met the tiparillo-chewing, fishing hatted, more-than-slightly seedy GB himself. no doubt he would have in tow some number of firm-chined canadian mounties, perhaps the ottawa crowd, to whose loved ones he offered plentiful assurances of literary tours and historic salons of the wits of days past. what they got is best left to the shudders of some bleak sleepless night... e

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237. **Loss Pequeno Glazier**

collaborative poem

Tue 8 Jul 1997

The EPC is testing a brand new collaborative writing interface and invite you - if you have a moment - to help us run this interface through its loops (we hope

no loops) - and put it to the grind. Will this be one of the first debuggings done with original poetry? We welcome your contributions to a collaborative poem to test this interface. Point your browser to <http://www.cs.buffalo.edu/~npsmith/poem.html> and fill in a few lines if you will. This interface will only be up briefly so if you get a chance, thanks!

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238. **Alan * Sondheim**

By way of explanation -- (fwd)

Wed 9 Jul 1997

--)--=_

The It of the Texts:

Centering texts creates a bulbous apparatus, as well as an axis, as if there were _spew_ or ballooning pouring from/to the subject - as if the flow revealed the invisible _form._

Random capitalization implies pastiche, pasting, crazed breath and emphasis, language gagging on itself - as if there were _violation-fabric_ rabbit-glued to the earth.

Textual mixture and rearrangement transforms meaning into broken and reconfigured bodies, part-objects of isolated cries, indecipherable culture, the other: dyslexic glossolalia.

Patterning constructs representation itself garnered against the pleasure of the text, its life-world constructed as semantic markup. Patterning symmetrizes as well, reflecting screen and dream-screen as a return to the reading subject, suddenly glancing at her reflection, suddenly dreaming mandala-meaning criss-crossing the desperation of the textual interior.

Diacritical marks such as < and > embedded as unquoted symbolic tend towards doubled meanings as language engages with the articulation of a formal-performative. Text oozes around marks, floods _things_ with clots, disarms.

Repetition constructs the gasping-for-breath of the textual body, desire for redundancy, an urgency which ripples into sound, contradicts the very meaning it attempts to display. The _singular repetition_ is the site of each and every textual unit: what has been spoken or written belongs nowhere and to no-one, is subject to the precarious infinity of duplication. Thus what has been written hinges on one's dream of eternity, one's eternal dream, the continuation of _the tongue_ past every perturbation of the body.

Substitution turns text into sound, broadening or shortening words, consonants, vowels; what is substituted increases in frequency, gliding from the tongue,

reconfiguring the maternal. The sound recuperates the stereotypicality of common words, duplicating them within stereo visibility as well. Site splits, spreads; citations curl across the textual domain.

Utilization of programs (doctor, snoop, dissociated-press, tac, rev, sed, grep, awk) creates negotiations among text, body, framework - language, breath, screen - stutter, flow, formal definition. Meaning seeps among protocols, across bodies, throughout discursive formations, including Internet applications, hard-copies, spoken-words, ululations...

One speaks of the body of repetition or substitution, the html-body, the patterned or centered body, the dismemberment of the capital-letter-punishment. One thinks of the multiplicity of bodies; bodies seeping among sites, sights, citations; bodies as *_semantic flow_* - political economies of subjectivities across partial domains. Each reconfiguration of the surface (such as this itself, written in emacs) turns towards an investigation, the peripheral image caught at the edge of the mirror, the feeling that someone, some body, is behind you this very moment.

The *_tiny* or *_weak_* body sits, ponders, a metaphysics occasioned by the *_tools* of the *_Net_* - by any Thing (site, formation, flow) within which language is mobile, constrained, channeled. The Jennifer-body is close to the ground, close to meaning. The Alan-body remains over-determined and tending towards foreclosure, defuge; it is the Jennifer-body that carries on this work, the Julu-body that undermines it with sexuality, rage, and the phenomenology of the *_sleazy_*, torn, half-open, gleaming in a midnight of artificial illuminations.

(Within and without, *_it_* attempts speech, continues inconclusivity.)

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239. **Jordan Davis**
Re: Platonic Lounge

Wed 9 Jul 1997

Now I get it ... the dwirling subplots, arty lighting, tedious soap opera living, and then alternately shocking and cozy sex .. it's not Ellen, Bob Hale, it's Twin Peaks we're watching! what tipped me off was Bowering's allusion to the "White Lodge" ... Platonic Lounge my foot. Plato as we readers of Caterpillar and Sulfur know is a cover for Amerindian lore .. the cave you see. I'm expecting all of us collectively to hit our heads against the mirror -- Killer Bob is us! -- and laugh and say over and over, "How's Annie? How's Annie?"

Thanks you all, wow,
Jordan's doppelganger

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240. **George Bowering**

Re: Platonic Lounge

Wed 9 Jul 1997

(Sigh!) another of Bromige's revised memory numbers.

PS John Ashbery d i d suggest once that he & I enroll in bartenders' school. I often regret not following this advice.

It was not John Ashbery; it was Lionel Kearns. And it was not Bromige whom he asked to enrol in bartenders' school with him; it was yr servant. Said the fee was \$200. I had the \$200, but I used it to pay off the brother of that woman that Bromige compromised.

This took place, not in any lounge, but at the Drake Street Baths.

George Bowering.

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e-mail: [REDACTED]

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241. **Eliza McGrand- CVA Guest**

conspiracy in the air....

Wed 9 Jul 1997

what on earth is in the water up in uwo canada?. what am i asking from you? -- i've already said a number of times: come off of that "i'm being impartial" pose unless you are willing to extend the same critical eye to both parties. you've made it very clear so far that you are not -- once again, you fulminate about the "violence" done kim dawn as if she were some sort of wounded fawn.

wrong. she entered this list with one of, if not the, most vicious attacks on someone i've yet seen with little or no provocation, and continued firing off attacks augmented by misinformation. understandably, her bizarre, mean, and irresponsible behavior irritated people. overall, the list has been remarkably forebearing. your continued talk about the "violence" of response to her takes no account of her own far greater violence. i think i've said that how many times now?

and no, there is not some conspiracy of computer surveillance extended across national borders and that you'd speak as if it were a settled thing in that tone only points up more painfully clearly the rhetorical technique i am beginning to fear is becoming standard issue up in UWO. whenever a request comes in to take self-responsibility and acknowledge misdoing, a salvo of wild accusations against requester is sent out. i have not seen one single word of apology from kim dawn about any of her misdeeds. i have not yet seen you turn any sort of analytic eye publically to her appalling acts. and it doesn't take masses of research through the computer to find them -- post after post of vicious attack and misinformation.

as more of the harrassing and confused posts came in from kim dawn i used the standard unix command to verify addresses, "finger," and got several conflicting results. that was one of the early signs in the early spam episode that things were worse than they seemed, which was discussed several times on list -- yet you act as if you had no knowledge of it while claiming to remember incident... and, yes, the previous post to me was full of rhetorical violence and accusation... and, why, you are posting from "julian" server, and everyone knows that julian is a name used by british who are notoriously colonial... and you have begun evoking the extreme sexual rhetoric of your... and, yes, could it be?

you must be the one who invented the secret "julian" computer virus! unmask yourself villian! we've seen behind your rhetoric of mild studenthood to the international net terrorist beneath! yes, yes, and i bet you shot the kennedies too, that's the ticket! it's all a plot, it's all a vicious front of rhetorical violence aimed at innocent bystanders to get them to...

arughhghhghhhghhhhhghhhh!!!!!!

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242. **Mark Prejsnar**

Re: Bob Grumman's list poetic schools / Is Langpo acadominant?

Wed 9 Jul 1997

On Tue, 8 Jul 1997, Mark Weiss wrote:

When Language

> Poetry arrived at the academy it fit so well into the theoretical concerns
> of some of the younger critics (Lacan was all the buzz at Hopkins by 1965,
> and the Columbia French Department had begun the process of assimilating
> structuralism and post-) that it seemed made to order. This need not be read
> as a put-down. It is different from what came before.

>

> At 10:10 AM 7/8/97 -0400, you wrote:

> >On Tue, 8 Jul 1997, Michel Delville wrote:

> >
> >> socio-cultural practices. The list could go on and on forever . . . To
> >> pretend that this has nothing to do with the entrance of U.S. colleges into
> >> the intellectual life and creative practices of poets is simply absurd.
> >
> >Sorry but the the general arguments of your post, Michel, strike me as
> >somewhat more absurd....
> >
> >Most of the poetic tendencies that are seen as alternative to LP (deep
> >image type stuff, the generalized plain-spoken "I" free-verse lyric of APR,
> >etc.) are ****far more**** anchored in the academy, and dominant there, than
> >is LP. This is why most of my posts in response to Bob's list have been
> >a little irritable. It's so obviously ***gratuitous*** to link the Lang-ists
> >with academe, given the siting of most U.S. poetry within academic
> >settings, that it seemed that the term could only be intended as a rather
> >heavy-handed put-down. That still seems self-evident to me.
> >
> >Mark P.
> >
> >
> >
>

From Atlanta this response:

The contrast between my snipe at Michel's posting, and what Mark W. says in the bit quoted at the top here, gets at some of the reason for my apparent disagreement with a number of folks on this issue....I'm thinking about the ****social placement, or siting**** of poetry as an institution. Others are thinking about the fact that the LangPotes were strongly shaped by Derrida and other related theory--and that much of their practice is consequently somewhat familiar to and congenial to academix of that persuasion.....In part, I'm just talking about something else...But I return to the fact that Bob's "acadominent" (or whatever it was) label is just completely silly..It implies a mainly academic character for LP. How can this be when, as a social practice, most competing schools of US poetry are ****so much more**** dominant in academe, and dominated by their character as academic practices (supported by grad writing programs, sustained by university-sponsored literary mag's etc.)??

And another thing: it is really a problem, this hand-wringing focus on Derrida and deconstructionist influences..At least as important in shaping most of the articulate theory-type LangPotes is the influence of Brecht (that musty ol' professor)...The idea that social reality and therefore poetry are ***unfinished*** until the reader/social actor make a major contribution, is the single most important item in the LP theoretical toolkit.

Mark P.

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243. **Susan Wheeler**

Re: POETICS Digest - 7 Jul 1997 to 8 Jul 1997

Wed 9 Jul 1997

Ron Silliman wrote:

>Time Magazine (and its companion Life) is not a bad thumbnail index of
>official culture, esp. in the 1936-70 timeframe. I don't know what they
>thought of Stevens or WCW, but they did do a special issue on poetry (not a
>"single author" job like the recent Robert Hughes deal on the visual arts,
>which was too hokey and shallow for words, but did have some nice
>illustrations) in 1964 that had Robert Lowell on the cover. It would be
>worth it to look up that particular issue and report back what it said of
>Verse.

As chance has it, I found a copy of the article I believe you're referring to among some old papers last year; I was eleven in Minnesota and the weekly Time was News from Outside, I recall. It's from June 2, 1967 -- Lowell's on the cover and is the main feature of the article, which is eight DENSE pages long -- no author noted (does anyone know who was covering books for Time then?). It is also striking for its leisurely lead and pace: maybe there really is something to the idea that Laugh-in changed everything. It's much too long to key in (if anyone wants a copy I'll send or fax -- let me know), but some of what pertains here is:

. . . In that respect, the testing is proceeding at a pace never before felt in the history of American literature. Two generations ago, many poets were at work in the U.S. -- probably a greater number of major poets than at present -- but their world seemed narrower. The literary quarterlies spent more space and passion discussing poetry, but their audience was limited. Slowly, poetry moved out of the parlors of overstuffed gentility into the academy. Now it is moving out of the academy -- out of college lit courses and esoteric coteries -- back to where it was when minstrels sang their verses in the marketplace. It exists once again in an ambiance of instant feeling. Poets are declaiming their works before large, theater-size audiences in the cities and on the campuses. Government grants, foundation funds and universities with chairs for poets-in-residence are all conspiring to strengthen or at least amplify their voices in the world at large. Their poetry books trip ever more briskly off the presses, and their phonograph recordings feed a flourishing market. . .

And this is its 3-paragraph synopsis of poets who made a dent in the U.S. in the 20th century(!):

. . . From Pound to the Beats. In the 20th century so far, the devotees of the "second chance" have constituted a remarkable poetic pantheon. The Zeus of that lofty company is himself still alive, though he has long since had his say. Ezra (sic) Pound, 81, now living in Italy, fathered modern English poetry, freed it from excessive strictures of meter, rhetoric and prosody. One of his earliest converts was T.S. Eliot, who sensed the dilemma of modern, urban and areligious man, and whose dry, ironic style and endless rhythmic ways of weaving contemporary sounds are echoed in virtually every poet's work today. Of Eliot's generation, Robert Frost seemed a throwback; yet, while he adhered to established forms, he commanded a deceptively simple vision of man's vanities, his heart and his land. More experimental, and less accessible, were William Carlos Williams, a true avant-garde poet and master of the spare, stripped-down image, and Wallace Stevens, a pointillist of light, color and all intangible things. Marianne Moore, now 79, constructs unique mosaics from conversations, newspaper clippings and even scientific tracts. W.H. Auden and Allen Tate were both, in Auden's words, "colonizers" of the terrain that Pound and Eliot discovered. Theodore Roethke was already a major poet when he died in 1963 at 55. The late Dylan Thomas, with his crosscountry sweep of public performances, helped carry poetry into the floodlit arena. So did the beats. Of them, only Allen Ginsberg retains any influence, perhaps less for his poems than for his relentlessly acted role as the be-whiskered prophet of four-letter words, homosexuality, pot, and general din. Still, in their better moments, the beats, now fitfully imitated by the hippies, gave poetry a startling air of spontaneity. . .

Susan Wheeler

██████████

voice/fax ██████████

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244. **David R. Israel**

shades of Yasusada?

Wed 9 Jul 1997

yo,

this just in from Tehran -- of poss. interest for diehard multi-asian comparative lit Pessoa Phenom (okay, I fudge) hobbyists ? . . .

d.i.

----- Forwarded Message Follows -----

From: ██████████ (Karim Emami)

To: ██████████

Date: Tue, 8 Jul 1997 19:37:06 -0400

Subject: A query for Arabists

Greetings, A book has just been published in Tehran which claims to be a translation of an Arabic satirical novel entitled <al-ensan ol-hayy> (the Living Man) by a certain Mamduh ibn Aatel Abu Nazzaal (please forgive the transcription). The action takes place in Baghdad in the early eighties. The translator is a prominent Iranian novelist called Ahmad Mahmud, and according to bookshop gossip the translator is in fact the real author. So the question now is whether the alleged original work and its purported author truly exist. According to a short biographical sketch included in the front matter the book was clandestinely printed in Baghdad in 1984, but it has been widely reprinted abroad ever since. The notice says the author was born near Basra in 1931 and he died in exile in a European country in 1991. Any information that our Arab friends can provide would be appreciated. Here are the particulars of the Persian "translation": <aadam-e zendeh> by Mamduh ibn-e Aatel Abu Nazzaal. Translated into Persian by Ahmad Mahmud. Tehran: Mo'in Publishers, pp.198, 1376/1997. ISBN [REDACTED]-14-7.

Karim Emami

Karim Emami

Zamineh Books, Tehran

Phone & Fax: ([REDACTED])

e-mail: [REDACTED]

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245. **Jordan Davis**

Brecht / Derrida

Wed 9 Jul 1997

Mark P --

Yeah, I always heard more Brecht than Derrida in the Tree of Equals Signs. This is because I take the enfranchisement of gimme a T for Theory gimme a D for Discourse in the academy -- TouchDown! -- to be a parallel development to the near-total hostility to/from the New York School of Language Poetry, one of those 'asymptotic' deals you get so much in the poetry of the non-Brechtian graduating classes of 87, 92, 97 -- when's the movie coming out? That is -- Language Writing gets formed independently of but sympathetically with Theory. Then Theory morphs into cultural studies, it all gets called 'bad writing' will-I nil-I, and everybody retrenches in a shaky self-conscious consumerism. Cool!

Meanwhile (and to near-total hostility) a few Language Writers (poets? prose writers? critics? I don't know much about criticism, but I know what makes me anxious) finish their dissertations and despite a needlessly brutal job market, find work teaching. Again, cool! _Wish them well_. An economy that is doing so well -- we'll see them go past 8000 today -- without appreciable distribution of those gains -- are you better off etc == can only get so far by squishing every last grape of thought. Well that's a stupid image. But one should rather think of them, the acadominated, as brave employees, much as one thinks of say, Wallace Stevens dictating sonnets, savoring _privately_ any oxymoron one may care to notice.

Manchester United,
Jordan

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246. **Bob Grumman**
Re: List of Poetry Schools
Wed 9 Jul 1997

Here's the latest, and perhaps last, update from The Port Charlotte Poetics Taxonomy and Schoolification of Poetry Center. Responses have been dwindling but I've gotten enough good ones, I feel, to assure an improved model of my list, which I plan to post in a month or so. (It's not changed enough to make quick posting worthwhile.)

I think I've said about all I had to say about my off-handedly calling language poetry "acadominant." It remains my impression that it is. I'm sympathetic to the arguments of Mark Presjnar and others against my impression--but do wish Mark would stop calling my impression absurd or silly or "obviously gratuitous"; it might well be wrong but it's not absurd or silly or obviously gratuitous.

Here is my last formulation of the basis for my impression:

To me it seems like SUNY, Buffalo, is in
poetry what Caltech and MIT are in science, and
the many other liberal arts colleges not dominated
by lang po are like engineering schools. Ergo,
lang po is
 acadominant in cultural prestige though not numerically
 or economically (probably the Romantic Poetry School
 is economically better off than either the lang po or
 APR school). I consider this a compliment to lang po.

My impression, too, is that the critical accompaniment
to lang po is to the critical accompaniment to APR poetry

as calculus to arithmetic. It thus necessarily makes lang po seem more academic than APR poetry--again, a compliment, because I'm really saying that lang po is more seriously discussed than APR poetry,

Now to the main issue, my list of schools. What follows is an excerpt from a reply I just made, pretty much offhand, to a back-channeler's wondering why I bothered with a "boringly academic" list of schools.

1) If I were you, I'd feel rather good about the specialness of what I was doing if there were a list of the kinds of poetry being done out there, and my poetry wasn't on it. The list, in other words, could be used to confirm innovation.

(2) For me, another poet, finding out that you're doing something not on the list, would to be very exciting. Maybe you've invented some technique, or found some subject, that I could use in my own poetry.

(3) As a critic, too, I'd want to know what you were doing "off-the-list" because it might illuminate what other poets are doing that are either similar or in contrast, and because--as a critic--I would want to feel I was covering everything extant. A standard List of Poetry Schools would make unlist poetries stand out, and would encourage people to call those poetries to the attention of critics, English professors, etc. Just like a bird-watchers guide.

(4) If it turned out your poetry DOES fall into some school, I should think you'd want to get in touch with others doing the same kind of poetry. Maybe they're doing things you aren't that could help you. Maybe they have publishers who'd publish you if they knew about you. Identifying poets by school would certainly make this easier.

(5) Similarly, as just a reader coming across work by a poet you expecially liked, your being able to identify poets by school would facilitate your finding others doing the same kind of thing.

(6) Any way of defining a kind of poetry such as assigning it to a school inspires debate on the concrete attributes of the poetry under consideration. That leads to knowledge, which is a Good Thing. I know there are many who claim to believe that knowing anything more about a poem than that you like it is a terrible kind of decadent scientism or something, but that's rubbish--and they don't really believe it, for they can all be caught using reductionist terminology like "rhythm," "imagery" and even "poem" in speaking of their favorite poems.

Along those lines (but not nearly as foolishly) you argue that no categorization of a poem can be as vital as the poem. Answer: of course not; but categorization's function is not to replace poetry but to lead to it, and to help make it discussable.

Any classificatory system of poetry (or anything else) will no doubt have flaws, as you point out, but that is no argument against it, just an argument never to accept any classificatory system as final, and to continually point out its flaws and work to improve it.

A classificatory system will also be abused, but that's the fault of the abusers, and those who let the abusers get away with their abuse, not the system. That someone might compose poetry that fits no school on my list, and thus get left out of the catholic anthology I dream of, is inevitable. But it'd be much less likely, in my opinion, if a concerted effort were always underway to keep a well-known list up to date than it is now, with no such list extant. And certainly such a poet would be no worse off if a list were extant than he would be now.

****So much for my Informal Defense of Poetics Classification****

Thanks again to all who have helped with my list,
Bob G.

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247. **Douglas Barbour**

Re: The American poets of TIME

Wed 9 Jul 1997

Ron Silliman mentions Time's cover story on American poetry:

<<Time Magazine (and its companion Life) is not a bad thumbnail index of official culture, esp. in the 1936-70 timeframe. I don't know what they thought of Stevens or WCW, but they did do a special issue on poetry (not a "single author" job like the recent Robert Hughes deal on the visual arts, which was too hokey and shallow for words, but did have some nice illustrations) in 1964 that had Robert Lowell on the cover. It would be worth it to look up that particular issue and report back what it said of Verse.>>

And Guy Davenport wrote a very funny, very sad, brilliant riposte, which appears in his wonderful *The Geography of the Imagination*, in which he points out a number of very fine, 'important' poets Time had never heard of, as it raised Lowell to his place in the poetic heavens...

=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5

██████████ FAX: ██████████

H: [REDACTED]

~~~~~  
~~~~~  
Sweet time
of honey and sunflower, Byzantine
light through the sprinklers --
and meanings, for sure.
Sharon Thesen

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248. **Douglas Barbour**
Re: KD surrounded by fire
Wed 9 Jul 1997

In this exchange about KimDawn that Tom Orange & Eliza McGrand, it remains true that said KD has not entered into any of the discussion *about* her behavior. I know, it's very Canadian to say this (although, then again, it's not, as David Israel, I think, first made the suggestion), but why couldn't KD make a small apology & then carry on with her posts of whatever various of us want to call her writing (about/of/on) the body? Would it be such a terrible thing to have done?

=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[REDACTED] FAX: [REDACTED]
H: [REDACTED]

~~~~~  
~~~~~  
Sweet time
of honey and sunflower, Byzantine
light through the sprinklers --
and meanings, for sure.
Sharon Thesen

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249. **Michel Delville**
Langpo and the academy
Wed 9 Jul 1997

Mark: I was referring to a number of ****discourses**** that are dominant in the academe at large and, more particularly, in the U.S., which is undoubtedly the biggest world-wide consumer of so-called French or Continental theory . . . It still seems obvious to me that theory came first and forced a change in the practice of many poets associated with Langpo. Of course, most creative writing programs have not quite adjusted to the age of theory but then again their concerns are not really representative of what's hot in the Humanities today . . . Also, it would be misleading to see this debate over Langpo's collusion with theory and/or the academy exclusively in terms of how many jobs have been offered to Language poets.

On Tue, 8 Jul 1997, Michel Delville wrote:

socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative practices of poets is simply absurd.

Sorry but the the general arguments of your post, Michel, strike me as somewhat more absurd....

*Most of the poetic tendencies that are seen as alternative to LP (deep image type stuff, the generalized plain-spoken "I" free-verse lyric of APR, etc.) are ****far more**** anchored in the academy, and dominant there, than is LP.*

Michel Delville
English Department
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3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [REDACTED]

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250. **Bob Grumman**

Re: A list of Poetry Schools

Wed 9 Jul 1997

Here's the latest report from The Port Charlotte, Florida, Poetic Taxonomy and Schoolification of Poetry Center.

The acadominance discussion that's developed as a side-thread seems to continue to generate buzz. While I sympathize with Mark Presjnar's protest of my impression that language poetry is acadominant, I wish he wouldn't call my impression "absurd" or "completely silly" or "obviously gratuitous." My impression might be wrong, but it's not absurd, silly or obviously gratuitous.

I haven't anything new to say on the subject, but want to repeat what I think I've been saying in one final formulation:

To me it seems that in poetry SUNY, Buffalo, is to the APR-dominant liberal arts universities what MIT and Caltech are in science to the engineering schools--not dominant in number or even in money but in prestige. Who really takes APR poetry seriously?

I also believe that the critical accompaniment to language poetry is to the critical accompaniment to APR poetry what calculus is to arithmetic--which, for better or worse, makes language poetry seem more academic than APR poetry. Again, it is simply taken more seriously (as, in more than a few cases, it ought to be.)

Now to an excerpt from a letter I wrote a few hours ago to someone on the list who'd asked me back-channel why I was bothering with so boringly academic a matter as my list. It summarizes why I think the list a good idea.

(1) A would-be innovator could check such a list to see if any of the schools on it covered his work. The list, in other words, could confirm innovation--or keep one from making a fool of himself by erroneously claiming to have invented something he hadn't.

(2) A standard List of Poetry Schools would make off-list poetries stand out, and would encourage people to call those poetries to the attention of critics, English professors, etc. Just like a bird-watchers guide.

(3) The list would help on-list poets find others in their school, which would have to be helpful.

(4) Similarly, a reader's being able to identify poets by school would facilitate his finding others doing the same kind of thing as some poet he particularly liked.

(5) A thorough list would keep tenth-rate anthologists or critics from incorrectly claiming to have covered the full range of poetry--or even the full range of some large category of poetry like "post-modernist poetry." And it would help responsible anthologists and critics keep up-to-date.

(6) Any way of defining a kind of poetry such as assigning it to a school inspires debate on the concrete attributes of the poetry under consideration. That leads to knowledge, which is a Good Thing. I know there are many who claim to believe that knowing anything more about a poem than that you like it is a terrible kind of decadent scientism or something, but that's rubbish--and they don't really believe it, for they can all be caught using reductionist terminology like "rhythm," "imagery" and even "poem" in speaking of their favorite poems.

It is of course true that any poem is more vital than any category it could be put into; but categorization's function is not to replace poetry but to lead to it, and to help make it discussable.

Any classificatory system of poetry (or anything else) will no doubt have flaws, but that is no argument against it, just an argument never to accept any classificatory system as final, and to continually point out its flaws and work to improve it.

A classificatory system will also be abused, but that's the fault of the abusers, and those who let the abusers get away with their abuse, not the system.

That someone might compose poetry that fits no school on my list, and thus get left out of the catholic anthology I dream of, is inevitable. But it'd be much less likely if a concerted effort were always under way to keep a well-known list up to date than it is now, with no such list extant. And certainly such a poet would be no worse off if a list were extant than he would be now.

I have no more to say right now, and--interesting in the list apparently ebbing rapidly--I'll probably not add anything to this thread until I post the next version of my list, which won't be for a while. My thanks to all who sent me comments.
--Bob G.

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251. **Bob Grumman**
Another Damned Oooops.

Wed 9 Jul 1997

Carumba, my revisit to my list of poetry schools took so long to get posted, and I had had so much trouble keeping track of letters I was referring to in writing it, I was sure I'd accidentally trashed it. I couldn't find it in my Sent Box, either.) So I rewrote the whole stupid thing. And now I'm wasting one of today's fifty slots with an apology for the second posting. (On the other hand, you

Grummanologists out there now have a terrific opportunity to see how my outlook changed between the first version and the second.)

--Bob G.

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252. **robert drake**

Re: Bob Grumman's list poetic schools / Is Langpo acadominant?

Wed 9 Jul 1997

mark--

as i was relating th recent discussion to my partner last night, it came out this way: Bob's focus, as a critic, is primarily on visual poetry & other "experimental" forms that are, generally, even less accepted into "academic" discussions than are LangPo... so it may be that, from his perspective, LangPo has been wildly successful at making inroads into the acadamy; while folks (such as yrself? or ron) closer to th movement are more aware of the lack of such inroads, especially in face of the merits ov th work. so if it's the case, that's interesting to me...

& again, my comments have been aimed, or intended, at sussing out th genesis of these various perspectives, not defending their "objective" accuracy... i'm sceptical ov objectivity in general, but thats a different thang altogether...

so i suppose one's view of the "place in society" of a particular poetic practice is dependent on your own placement, and as such is variable? (& praps "community", ov which there are many, wd be a more useful term than "society"?.. certainly those hoping for a monopoly on culture [--let's drop Helen Vendelar's name again as th Wicked Witch--] wd rather posit a singular society, w/ themselves controlling th gates... oh, no, there i go again, a whole new kettle of worms...)

but to take up th social placement thang just a bit: it still seems to me that the examples you cite (deep image, the plain-spoken "I" free-verse lyric of APR, aswellas LangPo & others) are all "situated" (or situate themselves?) in relation to th same cultural context--accepted into, or assailing, the traditions that get taught as Offical Verse Culture... obviously, some have been more successful at gaining acceptance; and, as sed, i think Bob overestimates the success of LangPo at making inroads. but that still seems to be the aim--as evidenced, among otherthings, by complaints by LangPo partisans about th lack of official acceptance... (this _is not_ a criticism, btw, and let me restate that i'm trying to describe an extant situation, not prescribe a desirable one.)

and that's in contrast to, (to some extent at least, or fr some participants) the MailArt movement, and relatedly some ov th work that most engages my & bob g's attentions--John M Bennett's _Lost & Found Times_, as one example/locus--

stuff that either despairs of or rejects the prospect of integration into the main-stream of academically accepted "literature"...

relatedly, i'd point to a difference in social placement around (inside or outside, but defined in relation to) the Official Verse Culture of the (capital-L) Literary canon; and the Spoken Word "movement" exemplified in Slams, the NuYoRican Cafe, and MTV-targeting poets... these later seem to be defined/define themselves more in relation to Mass Culture, rather than High Culture... & despite various overlaps amongst practitioners & practice, i think that's a significantly different arena...

(i was glad for rons comments, re the impetus behind the theory aspects of his project, & it reinforces my sense that such praxis is/was integral, and not just a tactic)

enuf for now, more later

lbd

On Wed, 9 Jul 1997, Mark Prejsnar wrote:

*The contrast between my snipe at Michel's posting, and what Mark W. says in the bit quoted at the top here, gets at some of the reason for my apparent disagreement with a number of folks on this issue....I'm thinking about the **social placement, or siting** of poetry as an institution. Others are thinking about the fact that the LangPotes were strongly shaped by Derrida and other related theory--and that much of their practice is consequently somewhat familiar to and congenial to academix of that persuasion.....In part, I'm just talking about something else...But I return to the fact that Bob's "acadominent" (or whatever it was) label is just completely silly..It implies a mainly academic character for LP. How can this be when, as a social practice, most competing schools of US poetry are **so much more** dominant in academe, and dominated by their character as academic practices (supported by grad writing programs, sustained by university-sponsored literary mag's etc.)??*

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253. **David R. Israel**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Wed 9 Jul 1997

Mark Prejsnar writes:

*....I'm thinking about the **social placement, or siting** of poetry as an institution. Others are thinking about the fact that the LangPotes were strongly shaped by Derrida and other related theory--and that much of their practice is consequently somewhat familiar to and congenial to academix of that persuasion.....*

This nicely brings into focus a basic issue of taxonomy: is such a list intended as a description of the poetry qua poetry, or is it descriptive of the status of the writing / writers within social groupings (etc.)? -- to think of an analogy from natural sciences, is a school (species) defined by its evolutionary origins (here, the nature of the thought & expression that it expresses), or by its environmental placement (here, how it's received, and what evolves from that reception or non-reception)?

Are we considering (a) what's included (what culture) within the text?, or (b) how the text has happened to flow into the stream of culture?

This issue of the basis of taxonomy is relevant not only to the LangPo facet of Bob's list. It is relevant -- probably to nearly every category. I've had some questions or quibbles w/ other parts of that draft list for reasons related to this. For instance, is John Ashbery really mainstream? When exactly did he become so? Does calling his work mainstream reflect on the nature of the writing qua writing, or merely on the fact that he has managed to make a good name for himself and to become accepted in (the perceived) establishment? So: how important is the transitory phenomenon of an illusory (from one vantage) establishment in our understanding of the nature of the writing (on, as they say, its own merits)?

One other thing: what about historical change? -- for instance, once upon a time Gary Snyder would have been squarely placed in with the Beats (if you'll allow that turn of phrase). When did the Ecology School (or whatever it was called) get defined? Does this reflect a change in his writing, or is it more related to his extra-poetic activities? etc. etc. -- I'm not looking at the Bob G. flowchart in any detail right now, but merely mentioning a couple of points -- I think kindred questions are applicable to most of the categories.

That said, it's an interesting procedure to try to sort out . . .

cheers,

d.i.

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.....J

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./\0\.....'

.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0....!

.//^\\V\\\\\\\\\\\\\\\\/^\\o/^\\^\\\\\\\\\\\\\\\\V\\\\\\\\/^\\.....'

.David.....Raphael.....Israel...'

.....

*****<0>*****

"...Real life consists of making.....'
others happy. So try to make.....'
others around you happy. Do.....'
not be afraid. All will be well.....'
Do not worry." - Meher Baba.....'
[Lord Meher, Vol. V, p. 1617].....'
.\V\///\A\///\V\///&\V\///\///\A\///\V\///.....'

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254. **Mark Weiss**

Re: Bob Grumman's list poetic schools / Is Langpo acadominant?

Wed 9 Jul 1997

as a social practice, most competing schools of US
>poetry are ****so much more**** dominant in academe, and dominated by their
>character as academic practices (supported by grad writing programs,
>sustained by university-sponsored literary mag's etc.)??

Well put.

*And another thing: it is really a problem, this hand-wringing focus on Derrida and deconstructionist influences..At least as important in shaping most of the articulate theory-type LangPotes is the influence of Brecht (that musty ol' perfesser)...The idea that social reality and therefore poetry are *unfinished* until the reader/social actor make a major contribution, is the single most important item in the LP theoretical toolkit.*

Mark P.

I didn't think I was wringing hands. Perhaps those who do think that awareness of the reader's contribution to the poem is hardly peculiar to Language Poets, although it may be beyond most AWP types.

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255. **Pritchett, Pat**

Re: Naropa/Unity

Wed 9 Jul 1997

I've been out of the office for a few days (painting the kitchen of yet another apartment I do not own - a great way to test the torquing power of one's marriage and yes we are still in love), so in the process of scrolling through the umpteen messages from the list I missed who the original poster of the message was which Jay excerpts below. Got no problem with anyone's quibbles - these reports of mine from Naropa try to occupy the narrow, politic and uneasy

ground between mere reportage and critical description - with the net result of making me appear something of a Naropa cheerleader. I don't attend the school, though, nor am I a grad. I had a definite anti-Naropa chip on my shoulder when I first moved here, formed in part - mistakenly - by Tom Clark's infamous but very entertaining little book about the school of scandal run here by Trungpa. But I would agree that Naropa seems to have gone the route from being a school for the marginal to something more institutionalized, as must be inevitably the case when a school has been around for 20 years. Though, of course this is mere supposition - I wasn't around in its woolier days. Still, it's a great place to hang out and one of the very few things of its kind in the country. I no longer take it for granted.

I hope to send the List reports on some of the readings I made it to, incld. Lorenzo Thomas's and Lisa Jarnot's (wow). Tomorrow, the show closes with a reading by (among others) Ronald Johnson.

A P.S. to Henry Gould, if this issue is still of interest. The idea that "art is to hide art" is best addressed for me by this Beckett quote (from a Paris Review piece in 1977):

"The confusion... is all around us and our only chance is to let it in. The only chance of renovation is to open our eyes and see the mess... There will be new form, and... this form will be of such a type that it admits the chaos and does not try to say that it is really something else."

This would seem to include much of what's been happening on the innovative front.

Patrick Pritchett

From: Jay Schwartz

To: POETICS

Subject: Re: identity, and other excrescences

Date: Tuesday, July 08, 1997 3:20PM

>

> Finally, I'm sorry indeed to have missed Kevin's impersonation of Anne
> Waldman in my brief descent upon Naropa this last weekend; I'm sure I
> would have been on the ground. Thanks for your reports, Patrick -- even
> though I have some minor quibbles with your reportage, I can safely say to
everyone that Naropa has, in fact, finally gone legit in a big way.

As a fairly recent Naropa grad, I would love for you to expand on this impression of yours, both your sense of what constituted illegitimacy and what has changed. Also, your sense of the timeframe in which this may have occurred.

Jay

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256. **Robert Archambeau**
Nathaniel Tarn Gone Missing

Wed 9 Jul 1997

Curses. A terrible fate has befallen my copy of Sparrow #67 (April 1978), the Black Sparrow Press single-author pamphlet, this one containing Nathaniel Tarn's "Birdscapes, With Seaside". I lent it to a student, who managed either to lose it, or destroy it and pretend to have lost it. So -- does anyone out there know where I can get a copy? Failing that, is anyone willing to help me violate copyright law and photocopy one for me?

Grumbling outside Chicago,

R.A.

--

Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
<http://www.lfc.edu/~archamb/>

See: behind bullet-proof glass, the ruby slippers sparkle.

We do not know the limits of their powers.

We suspect that these limits may not exist.

--Salman Rushdie

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257. **Tom Orange**
water's fine here...

Wed 9 Jul 1997

eliza asks of me:

>come off of that "i'm being impartial" pose unless you are willing to

>extend the same critical eye to both parties. you've made it very clear

>so far that you are not...

i have been very up front all along abt my inability to be impartial. i have also acknowledged your position as a recipient of unfair/unwarranted attacks. short of reposting and analyzing all of the eliza/kim exchanges -- i dont see where this would be beneficial to anyone -- i have entended my critical eye to both parties. i think kim's reading of and responses to your posts -- have i not said this? -- was wrong. plain enough.

we disagree over how wrong: i say wrong, you say wrongest most heinous most insidious bizarre ruthless most vicious to date and on and on and on.

further, we disagree over who is more judiciously extending their critical eye to both parties. i think i have been, and i also think you refuse to even consider let alone address my suggestion that your language contains potentially dangerous logic as well. if you dont wish to, fine, we can disagree over this too.

and no, there is not some conspiracy of computer surveillance extended across national borders and that you'd speak as if it were a settled thing in that tone only points up more painfully clearly the rhetorical technique i am beginning to fear is becoming standard issue up in UWO. whenever a request comes in to take self-responsibility and acknowledge misdoing, a salvo of wild accusations against requester is sent out.

first, when have i not taken *self*-responsibility? i've already said that while i acknowledge kim's misdoings i'm not in a position to take responsibility for them, analyze them or apologize for them b/c they're hers not mine. second, when have i spoken of this as a settled thing? it's clearly not settled, therefore i continue to speak.

and third, conspiracy theories are hardly my hobby horse, but let me try to make sense of this. i don't know who this kim dawn person is, she attacks hurts and frightens, she may be a flamethrower. i use the unix 'finger' command and see what that tells me. i get "several conflicting results" (what does this mean eliza?). ok then, i do an altavista search, and what do i find? the very first hit produces:

CyberKinky WebSite - Kim And Dawn Kim And Dawn. 30 Minutes. These two are best friends who decided to do a video together. This is real amateur video shot in a bedroom with a handheld...

<http://www.graphicad.com/pubsampl/hfront/rev/rev02.htm> - size 3K - 23.Feb.97 - English

hmm. kim dawn, kim and dawn. coincidence? naw, can't be. no, no, it's in fact the best evidence for identity i can find! and it's the best evidence because it fits in so perfectly with all my doubts and fears. so i post the filmtxt from this site in an effort to identify, contain and with any luck silence and eliminate that which i perceive to be a threat.

nope, no dangerous logic there. i guess we disagree on this too.

t.

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258. **David Bromige**

Beckett on Art, 1977

Wed 9 Jul 1997

Pat, thanks for your reports from naropa & particular thanks for posting these 4 lines from the Beckett statement. I know they had wide currency among a number of the poets I've hung out with, & many I haven't, but read & continue to read. (I think Coolidge cites the statement with approval someplace : "Finding a form for the mess" (??)) Somewhere i wrote in a poem "Finding a mess for the mess." Yes, it makes sense to read much contemporary writing by this light. Not that sd writing stems necessarily from the Beckett statement, but that--as so often--Beckett articulates what's "in the air", shows us "where we're coming from." Looking for & headed towards,, likewise. David

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259. **Bennett M. Sm [Dimpson]**

Et puis encore

Wed 9 Jul 1997

Could someone please send me that vitriolic letter Kent Johnson posted on Eliot Weinberger's behalf (does it still exist?)? Or was I hallucinating things? I deleted everything that week, but I think I want to now try a different approach (less turbulence, new pilot). If something is made public once, does it remain public the second time around? Backchannel is fine and probably warranted. Does Jonathan Rosenbaum (the film critic from Chicago) have any books other than *_Placing Movies_*? Poets. Careers. Divergence.

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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260. **KIM DAWN BAKER**

untitled

Wed 9 Jul 1997

i misread eliza s post way back when. i recognize this. it was an honest mistake and i take claim for making that error. i dont need tom or anyone else to defend me. though i respect his efforts. i dont feel particularly victimized on this list

whatsoever. i have received a lot of feedback on my prose writing and theoretical inquiries backchannel and otherwise. kimdawn

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261. **aerialedge**
some business

Wed 9 Jul 1997

Sorry to use the list for this but need current locations for three individuals: Hank Lazer, Robert Mitterthal, & Jed Rasula. Please.

Also I'd like to recommend another K.D. to the listees. That being Mr. Kevin Davies, author of *_Pause Button_* and *_Thunk_*. If I might excerpt just a bit from "Throb (Claymation Kakistocracy, or)" which appeared in *_Boo_*:

Cosmic junk fish or something.

The comedy of the paragraph of the landscape of the hunger of it.

The American Dream's a pyramid scheme, reborn every minute.

Years of training,

will there ever be an end to these flashcards?

I would *_gladly_* trade bodies

Will fuck for books, no weirdoes

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262. **Jordan Davis**
Re: water's fire here...

Wed 9 Jul 1997

Tom Orange --

First off -- I will apologize for the effort to be clear in this post, even as I acknowledge first that I am only occasionally capable of effort and second that I know neither what people imagine they're not ignoring when they claim that they're being clear nor what people mean when they say they don't know what clarity is -- first, Tom -- this is an Olsonist list. I seem to remember conflation of identities to be a big trope for Olson, especially in the first volume of *Maximus*. As every single post should have begun, "Who is Frank Moore?" or for that matter "Who is Nancy Daum?"

To paraphrase (that is, to pretend to be the Marshall) -- Damon, Loden, Bowering and Bromige were posting their apparently benign parodies of the staid in-clubbiness of this let's say it nebbishy list. It's my understanding that of the

sex-toy/innuendo posting poets, very few have met f2f. So what! Jay Schwartz posted a note to the effect of: less of this arch sex writing please. At the same time, a private note thanking Charles (B. one assumes) for a recommendation was posted to the list. Kim Dawn posted her note -- addressed to Jay -- to the list. Doug Barbour and I both cleared our throats. Hoa / Dale defended Jay. Dodie spoke up, defended Jay / Hoa / Dale. Kim replied (defending herself and citing Acker). Stephen Elwood, alias Emily Vey Duke, arrived, ostensibly to support Kim. Tom Orange stepped in. Somewhere in all this, Eliza posted a note, ending with a June Jordan poem. Kim responded, attributing the Jordan poem to Eliza. Misattribution, though -- can we call that misreading? Throughout, David Israel, Aldon Nielsen, David Bromige, Tom Mandel, Mark Weiss and Henry Gould were posting.

This is all, if I remember correctly (and I'm going to admit that I'm not peeking at the archives) before Kali and Joe intervened.

Meantime, both Kim and Jay have preferred to talk about other things, I think.

Identity, Deleuze/Guattari wrote in *Anti-Oedipus*, is something like a point travelling over the surface of an egg (!). Once again, I'd like to clear my throat along with Doug Barbour and ask that the 'virtual offence' be acknowledged here. At first I thought that it was Jay (whom I've never met) who would be offended, but the offense has been taken by Eliza. When Kim attributed June Jordan's poem to Eliza, she made her seem not as though she (Eliza) were citing a text, but as if she were presenting her own narrative -- narrative, identity, ugh. If Kim has already apologized for the error, then shouldn't the matter be dropped? Claims to objectivity (or their doppelgangers, the recusancies) are mythological claims. I like Rilke as much as the next cat-shaped eraser climbing out of the shotglass, but I also know what to do when among people who refuse to acknowledge right and wrong as categories -- I cut them off. So in that way, I see it as being like a bar -- but in that way only.

Good luck,
Jordan

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263. **L. MacMahon and T.R. Healy**

poem

Wed 9 Jul 1997

Here's a 1-calorie slice from a work in progress. It's all supposed to be centred, but there you are,

Randolph Healy.

Flame
I
friction
percussion
hidden inside trees
four men walking
two side posts an upper door post
in his right hand seven stars
algor rigor
livor
voices rarely
ascending or descending together
contraries
finding unfathomable spaces
around which grammar
whose frozen breath
shapes no shapes
punctus contra punctum
rods firing under change in intensity
constructing an edge
the straight line as curve of zero curvature
ó ghlúin
an effect of scale
permanence
having pulses
zero a simplicity
straining to catch
barely audible improvisations
escaping the gaps
between angle and try-square

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264. **Matthias Regan**

Re: Brecht / Derrida

Wed 9 Jul 1997

Jordan D --

Thank you for the clever & insightful post (below)! Well wrote! I have about 2 questions: what would be the next level of details (magnification x10) in your description of Langpo forming "independently of but sympathetically with Theory" Who in your conception are the major players at this time?

What forms parallel to what? What gets called "bad writing"? Who's leveling this against whom?

I would also like to point out the sheer brilliance of

the non-Brechtian graduating classes of 87, 92, 97
verybody retrenches in a shaky self-conscious consumerism.
the part about the grapes

best,

Matthias

At 09:31 AM 7/9/97 -0400, you wrote:

>Mark P --

>

>Yeah, I always heard more Brecht than Derrida in the Tree of Equals Signs.
>This is because I take the enfranchisement of gimme a T for Theory gimme a
>D for Discourse in the academy -- TouchDown! -- to be a parallel
>development to the near-total hostility to/from the New York School of
>Language Poetry, one of those 'asymptotic' deals you get so much in the
>poetry of the non-Brechtian graduating classes of 87, 92, 97 -- when's the
>movie coming out? That is -- Language Writing gets formed independently of
>but sympathetically with Theory. Then Theory morphs into cultural studies,
>it all gets called 'bad writing' will-I nil-I, and everybody retrenches in
>a shaky self-conscious consumerism. Cool! Meanwhile (and to near-total
>hostility) a few Language Writers (poets? prose writers? critics? I don't
>know much about criticism, but I know what makes me anxious) finish their
>dissertations and despite a needlessly brutal job market, find work
>teaching. Again, cool! _Wish them well_. An economy that is doing so well
>-- we'll see them go past 8000 today -- without appreciable distribution
>of those gains -- are you better off etc == can only get so far by
>squishing every last grape of thought. Well that's a stupid image. But one
>should rather think of them, the acadominated, as brave employees, much as
>one thinks of say, Wallace Stevens dictating sonnets, savoring _privately_
>any oxymoron one may care to notice.

>

>Manchester United,

>Jordan

>

>

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265. **dbkk**

Re: water's fine here...

Wed 9 Jul 1997

TOM ORANGE (if you do indeed exist):

How dare you criticize a WOMYN in this public arena. You must be a white racist misogynistic defender of hegemony. With any luck we *will* silence and eliminate you!

Dodie

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266. **Charles Alexander**

Re: re - 'neologism'?

Wed 9 Jul 1997

*Such instances pepper our poetries in these times. Why? What drives them?
What are the political and cultural imperatives at work?*

I imagine these imperatives are as multiple as the people doing such work. When such creep or storm into my own work, they are sometimes in part the attempt to say the unsayable. They are sometimes a protest against normative language restrictions, they are sometimes a barbarian yawp, they are sometimes based on existing words, either breaking down into component sounds/parts, or in process of forming such sounds/parts, on their way to becoming whole and recognizable words. Sometimes they are simply there for the physical joy of throat and lips and tongue and cheeks and mind of pronouncing the unfamiliar -- related to the pleasure I get in reading Old English aloud. Sometimes the intention is much more specific and musical -- precise consonants and vowels to move the music. And in most instances the motivations are quite mixed.

charles

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267. **Charles Alexander**

Re: ashbery/dewey

Wed 9 Jul 1997

And the worst thing about the initials DB are how phallic they look in lowercase.

why is this the worst?

I can vouch for the truth that lower-case "d" and "b" are often confused by hand typesetters. They are close to each other in the conventional type drawer (called "California job case"), and they are reversed from right to left. I was told, when I first learned letterpress printing, that the phrase "Mind your p's and q's" came from typesetters, and that it was originally "Mind your p's and q's and b's and d's."

But the b's and d's of this list obviously aren't minding anyone. Well, nevermind.
charles

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268. **Tom Orange**

water's finer here

Wed 9 Jul 1997

jordan davis: appreciate the survol. tho what abt that d/g egg metaphor, puzzling no? perhaps i will go back and have a look and see what can be made of it.

dodie bellamy: "under these circumstances i have a duty against which my habits, even more the pride of my instincts, revolt at bottom--namely, to say: _hear me! for i am such and such a person. above all, do not mistake me for someone else." (nietzsche, tr. kaufmann, preface to _ecce homo_)

death and silence to white male misogynists of the hegemonic order! (including herr nietzsche.)

(signed,)

tom orange

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269. **Alan * Sondheim**

<http://www.thing.net/lusitania> (fwd)

Wed 9 Jul 1997

Being On Line is now the feature on the Lusitania (publishers) Web Site - you can find this at <http://www.thing.net/lusitania>

The site is a bit awkward, but I take no responsibility :-)

It will give you a taste of what the book's about. You can also order it, of course, with the information provided.

For those who don't know, I edited Being On Line, which includes material from the Cybermind, Fop-l, Design-l, and Future Culture lists, as well as a lot of other cultural/art materials.

(Honestly, I can write better copy than this... if you only knew... alas...)

love, wry Alan, w/ toast, still unbuttered (alas...)

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR
with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES:
<http://www.cs.unca.edu/~davidson/pix/> TEL [REDACTED] EXPERIMENTAL
(on and off): <http://166.84.250.149> Editor, BEING ON LINE

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270. **Charles Alexander**

Re: contemporary american poets (fwd)

Wed 9 Jul 1997

My name is Rodrigo Garcia Lopes, and I am a Brazilian poet and translator. Presently, I'm doing my PHD on contemporary poetry here in Brazil and focusing on the works of Laura Riding, Lorine Niedecker, and Mina Loy. I would like to know how can I get information about these poets. Is there any discussion groups on these names?

All of these have been discussed on this list at one time or another during the past couple of years, although perhaps not at great length. Still, I should think that if you post thoughts or questions or issues concerning them here, you will definitely get responses.

<http://www2.cruzio.com/~williamr/> is a site which gives information about, including the complete introduction from, Carolyn Burke's bio of Loy.

<http://shc.stanford.edu/sed/Mina.Loy.html> is a kind of Mina Loy home page, but it's not exactly full of critical information.

There are some other bits on Loy on the web, too. I haven't searched the web for Niedecker and Riding.

charles

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271. **Matthias Regan**
Re: Langpo and the academy
Wed 9 Jul 1997

Michel Delville wrote:

It still seems obvious to me that theory came first and forced a change in the practice of many poets associated with Langpo.

I tend to agree, or would like to. So I will ask the same question I asked Jordan a moment ago:

as you see it, who is reading what? When, exactly?

There are the Marxists and structuralists and feminists and existentialists post-structuralists, post-colonialists, etc, etc.

What schools followed what schools?

Please tell me what you think!

Matthias

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272. **Mark Weiss**
(no subject)
Wed 9 Jul 1997

As a white male misogynists of the hegemonic order I'd like to protest the constant insult and innuendo hurled at those of my kind. We're an easy target because we're so visible up here, but that's no excuse for hurtful behavior.

I've spoken to David Rockefeller about this, and he agrees. I wouldn't count on getting a mortgage any time soon.

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273. **Eliza McGrand- CVA Guest**
dear white male hegemonistic mysogynistsss
Wed 9 Jul 1997

we're on to you, all of you, and your flunkies running dog lackies and even that little dog of yours... what was it's name...

yes, YOU

D avid B romige

D oug B arbour

D odie B ellamy (thought you'd fool us with the old gender mask trick...)

D an B ouchard

ha HA! you're unmasked!
e

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274. **Robert Kendall**
"Writing between the lines"
Wed 9 Jul 1997

Does anyone know if the formulation "Poetry is the art of writing between the lines" has appeared in print anywhere?

Robert Kendall
e-mail: [REDACTED]
home page: <http://www.wenet.net/~rkendall>

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275. **Daniel Bouchard**
Re: dear white male hegemonistic misogynistsss
Wed 9 Jul 1997

It's worth than that Elliza. My ancestors are all Canadians.

- db

To: POETICS @ LISTSERV.ACSU.BUFFALO.EDU
cc: (bcc: Daniel Bouchard/College/hmco)
From: elliza @ AI.MIT.EDU
Date: 07/09/97 04:28:25 PM AST
Subject: dear white male hegemonistic misogynistsss

we're on to you, all of you, and your flunkies running dog lackies and even that little dog of yours... what was it's name...

yes, YOU

D avid B romige
D oug B arbour
D odie B ellamy (thought you'd fool us with the old gender mask trick...)
D an B ouchard

ha HA! you're unmasked!
e

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276. **Tom Mandel**

pain...

Wed 9 Jul 1997

I don't know about anyone else, but I'm starting to feel a lot of displeasure, pain might be a better word, in reading the list.

I think it's obvious that Kali Tal's POV is significant, that Kim Dawn's writing has merit, that Mark Weiss is attacking nobody, that David Bromige speaks with large intelligence and generous wit, that Dodie Bellamy writes with a gravity and grace unmistakable, that... I don't want to leave anyone out, but I'm sure my point must be clear.

Communities are much easier to tear apart than to build. This one has tottered long enough that noone should expect it to become a stable and founded thing, that probably wouldn't be appropriate. But I think it's about to fall apart altogether, and I wouldn't like that. This is a selfish post, iow.

I hope each of you will think about the most extreme things you want to say, or the most dismissive, or even the most profound, and consider whether they are true or necessary or a contribution. If you are posting long messages three times daily, perhaps you'll even think about cutting down to one every day or so. Can you really have that much to say?

I know the tone of this note is avuncular, but I hope it won't be taken as patronizing. It's not intended that way. And, I'm no fuddy-duddy (except perhaps in using that term!), I've made my points aggressively when I thought I had to or just when I was in a mood to or whatever. I'm not done either, and I don't ask any of you to be done.

Just, right now, lets think about the list in a larger sense and see whether we can find some more productive areas for dialogue. I hope we can.

Tom

Tom Mandel

Screen Porch * <http://screenporch.com>

4031 University Dr. Suite 200 * vox: [REDACTED]

Fairfax, VA 22030-3409 * fax: [REDACTED]

Join the Caucus Conversation

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277. **Tom Mandel**

lounga platonica

Wed 9 Jul 1997

Unnnh, George, you *may* have misconstrued the title "Platonic" on that lounge?

And, re: David letting the training cat out of the weight bag, *my* trainer is named Talal, and his father was the Saudi ambassador to the U.S. ("before," as Talal says, "it was fashionable"). This kind of thing can happen only in DC.

Talal himself works out 17 minutes a week. Yet he ripples head to foot. When he sits next to a weight machine he gets stronger.

On the other hand, that bruiser Ron Silliman and I used to work out at the same gym on Valencia street in SF, the Sports Palace, also where the US Olympic lifting team trained. The artist Doug Hall, Lyn Hejinian's brother, also worked out there -- to better effect I thought than either Ron or I -- and he did an interesting video about the place.

How many drinks have I had, does anyone know?

Tom

Tom Mandel

Screen Porch * <http://screenporch.com>

4031 University Dr. Suite 200 * vox: [REDACTED]

Fairfax, VA 22030-3409 * fax: [REDACTED]

Join the Caucus Conversation

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278. **David Bromige**

whi.ma.he.my

Wed 9 Jul 1997

Its worst than t h a t , Elliza Doesplenty! Daniel Bouchard's Canadian speech impediment, reflected in his writing "worth" instead of "worse", prompts me to tell the list that Bowering, too, has the same impairment, & pronounces his own name "Dorge", giving us a further D B. The upper west side accent of the List-master, which substitutes "D" for "Ch", Gives us one further D B . Jacques Der-rida's folks used to call him "Derrida-garcon," which we translate as Derrida Boy. Then there is, of course, [Kim] D awn B aker. And from your rootsplace Ireland, D anny B oy. We are everywhere; dont bother circling the wagons. db

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279. **Pritchett, Pat**

Re: Beckett *1987*/Nielsen 1997

Wed 9 Jul 1997

Thanks, David. I like "finding a mess for the mess." Actually, now that I think on it more, I believe that Review piece is from 1987 - oops! I'll double check tonight when I get home. And to think I tried how many times to sell that issue to used bookstores. I'd never come across it anywhere else but it certainly sums up "the case" for me and with Beckett's ("sunlight is much overrated, I think") characteristic unfussiness.

Perhaps on a somewhat related note, Aldon Nielsen writes in the most recent River City that "the most exciting poetry today is not a poetry effacing itself before a non-linguistic truth, but a verse in which we read and write the truth *of* poetry." To admit to a certain kind of poverty, if you will, can be, oddly enough, very enriching.

Patrick Pritchett

From: David Bromige

To: POETICS

Subject: Beckett on Art, 1977

Date: Wednesday, July 09, 1997 12:28PM

Pat, thanks for your reports from naropa & particular thanks for posting these 4 lines from the Beckett statement. I know they had wide currency among a number of the poets I've hung out with, & many I haven't, but read & continue to read. (I think Coolidge cites the statement with approval someplace : "Finding a form for the mess" (??) Somewhere I wrote in a poem "Finding a mess for the mess." Yes, it makes sense to read much contemporary writing by this light. Not that sd writing stems necessarily from the Beckett statement, but that--as so often--Beckett articulates what's "in the air", shows us "where we're coming from." Looking for & headed towards,, likewise. David

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280. **Hank Lazer**

Re: The American poets of TIME

Wed 9 Jul 1997

Read this week's New Yorker. There's a huge article on "the most celebrated poet of her generation": Jorie Graham....

Hank Lazer

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281. **Jordan Davis**

Re: Langpo and the ory

Wed 9 Jul 1997

Matthias --

Because I wasn't there, you can bet I'm speculating my head off. I don't know who was reading what -- except insofar as I can go back to the articles, give dates of key articles and note the writers quoted/stolen from/inspired by there. As I said earlier today, you can count on me for lazy assertions. If it seems clear to Michel that Theory -- which I'm taking as a link, an oppenische metonymy for Derrida -- precedes language writing, then I would feel more comfortable retracting my hunch (can you retract a hunch?) if there were cites, dates, etc. Delmore Schwartz (ever the list's favorite gossip) claims that when he went to T.S. Eliot's place, the pages of Jessie Weston's *Ritual to Romance* were mainly uncut. Ain't the influence of Reagan great? Anecdotes for everybody! Where was I! Oh! I was saying that "which came first, langpo or theory" would be a great interview question to put to Charles Bernstein, Bruce Andrews, Bob Perelman, Ron Silliman, Susan Howe, Michael Palmer, Clark Coolidge, Jackson Mac Low, Barrett Watten, Carla Harryman, Bernadette Mayer, Haryette Mullen, and the New York Times' favorite language poet, Ann Lauterbach (hi Ann!). (Note well: I am not saying that any of the above listed people are "language poets". I am merely saying that I enjoy reading interviews with these people. You could ask Tom Clark or David Shapiro or John Yau too, of course. Whose interviews are also enjoyable.) I suspect that the answers will vary regionally in tone if not in meaning by the three coasts -- NY, SF, and Detroit.

Again, I am only speculating. Steve Reich, when asked if "Come Out" was the first thing he wrote, said no, of course not, he wrote lots of academic exercises and music-of-a-young-composer pieces that nobody was interested in, but when he wrote "Come Out" people paid attention to him. It may be that Michel is thinking that the proliferation in America of Derrida's work predates significantly the publication of the major works of the language poets. I dunno. I still see the language poets as pretty clearly influenced by the New York School, Black Mountain and (yes) the Beats -- that is, as a post-New American Poetry movement. It's a facile reading, to be sure, and it entirely avoids the issue of language poetry quiddity (thank god).

Getting nowhere and it's getting bright and dark out --
Jordan

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282. **Karen and Trevor**

EPR

Wed 9 Jul 1997

Is EPR still at www.poetry.org/
???

I remember seeing a few posts RE new stuff, but it looks the same to me & the copyright is 1996.

Or am I totally mistaken?

Karen

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283. **Pritchett, Pat**

Re: Naropa readings

Wed 9 Jul 1997

Last Friday, if memory serves:

Keith Abbott opened the evening with several short stories. These were straightforward realistic narratives, frequently funny, somewhat ribald, and tinged with a careful attitude of pathos toward the inevitability of aging and the lot of the working class. "Three things my Irish father instilled in me: a fear of the dark, an eternal mistrust of politicians, and a deep respect for the fishy things in the ocean." The best of these pieces was "Sayonara, Adios, Good-night:" a seemingly biographical account of Abbott's glory days as a high school football player in Washington and his singular encounter with "the man who put death inside me," Clarence Clancy Williams, a freight train of a running back who later went pro and who for sixty minutes on an autumn night more than 20 years ago pounded the knowledge of mortality painfully deep into Abbott's bones.

A very pregnant Wang Ping read next. Her coolly enamelled accounts of life as a child in China during the Cultural Revolution only served to increase the strange horror of hearing how her mother, for instance, was driven through the city streets by teenage Red Guards in a humiliating show of public punishment. "We are nothing but grains and yet all we think of is to crush one another - what is the matter with us?" In another story - the theme again revolving around heartbreak, loss and exile - she demonstrated how the imagination has the power to reshape reality simply by the writing of stories. I don't do it justice - it was both funnier and more poignant than I get across. Her last piece was the somewhat too long "8000 Miles of Clouds & Rain" - an elegy for Allen Ginsberg centering on her work as a translator for Allen at a conference of Chinese poets. A paean to New York City as the exile's paradise, it recounted how AG

flew into a rage when the Chinese poets opined that things were getting better in Tibet and his subsequent apology : "Sorry to yell for Buddha."

Lorenzo Thomas closed the evening with a marvellously warm and expansive reading of new poems - I hope to be collected somewhere soon. From "Morning Raga:" "while you were sleeping undoubtedly some tragedy occurred - but somewhere someone is singing." The best title of the night: "The Sadness of Space Exploration," which Lorenzo confessed to having stolen from a student's essay. Though brimming with easy humor, Thomas's reading of life is a deeply moral and compassionate one. One poem, "An Education," described listening to Mingus through the ajar back entrance of the Five Spot. "Hollandaise Salsa" recalled a trip to Amsterdam with fellow poet Ricardo Sanchez. Typical of his generous range of thought and emotion, it was both a critique of colonialism and a postcard of nostalgic wanderlust familiar to anyone who's ever been homesick while abroad: "salsa leaking out the windows of the lost lost in their dreaming - feels like home." A smattering of other lines scribbled in haste: "the heart a speedbag for emotions." "You're not alone as you think. That would be impossible. But God is not a pinch hitter." (Recalls Delmore Schwartz's famous line: "existentialism means nobody else can take a bath for you"). "We have decided everyone has a problem - that's our idea of equality."

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284. **George Bowering**
Re: The American poets of TIME

Wed 9 Jul 1997

Read this week's New Yorker. There's a huge article on "the most celebrated poet of her generation": Jorie Graham....

Hank Lazer

Who is it?

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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285. **DS**

Re: dear white male hegemonistic misogynistsss

Wed 9 Jul 1997

DB is a type of beer down this side of the world. Tends to be avoided by Ladies, Poseurs, Urban Gentry et al. A real bloke drink really. You can still buy it by the big bottle in wooden crates - which also function fine upside down as seats. They have a fairly anti-hegemonic function really -symbols of rural motorbike gang, local pissartist types, and unfortunately make a hell of a lot of money for one prime WMHM (see subject)

So what does this mean?

Dan S

At 04:28 PM 7/9/97 -0400, you wrote:

>we're on to you, all of you, and your flunkies running dog lackies and even

>that little dog of yours... what was it's name...

>

>yes, YOU

>

>D avid B romige

>D oug B arbour

>D odie B ellamy (thought you'd fool us with the old gender mask trick...)

>D an B ouchard

>

>ha HA! you're unmasked!

>e

>

>

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286. **Kim Dawn**

white male beauties

Wed 9 Jul 1997

oh boys love those rose + purple veined cocks of yours like
ethick fudge sicles drowning in mouth as often as possible
though at night cry for a large breasted woman to be my
wet nurse i think me + artaud would've gotten a long smooth
thly i'd love to vomit upon his page

thank you to mmandelf for your clarity

thankyoualansoldheimforyourrecenttextproseessay i wonder alan if you attempt to bridge the disembodiment of body/voice in cyberspace as perhaps my attempt to bridge between the page/body the written/language.

can speech be articulated through writing?

i wonder how kim + dawn [whoever the actual authors are] would feel about their 'pornographic' text [s] being said written by me on this poetics list are we raping them of their identity? can anyone find out who the 'actual' authors of said text are?

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287. **Stephen C. Ellwood**
(no subject)

Wed 9 Jul 1997

OH GOD, I WANT TO BE BEAUTIFUL. I WANT IT
MORE THAN ANYTHING, DANCE RACE, SPEAK OR BE
LOVED. FUCK THIS CAUSE IT'S EVIL AND CAUSE
IT ONLY HAPPENS TO WOMEN. FUCK THIS CAUSE IT'S A MONSTER AND IT
ONLY FEASTS ON THE FLESH OF WOMEN! CALL
ME CLEAR FROM A BURNING CAUSE I'M STILL A LITTLE CHILD AND
CAUSE I
DON'T DESERVE IT. WHEN I WAS NINETEEN I WROTE A BOOK ABOUT A
TWENTYFOUR YEAR OLD PROSTITUTE WHO BURNED DOWN
RICH MEN'S HOUSES (SHE
TRIED TO SAVE THE CATS AND DOGS BUT DIDN'T SAVE THE CHILDREN).
THIS YEAR I'M REALLY TWENTY FOUR AND FUNNILY A PROSTITUTE BUT
ALL THOSE
FUCKING MANSIONS ARE STILL INTACT. THE ONLY THING THAT'S
BURNING IS
MY THROAT FROM QUARTS OF SEMEN TRYING TO
COME TO MAMA. AND THE THROAT ACHES NOW BECAUSE
FIVE MOMENTS AGO I WAS FORCING THE HANDLE OF A FORK TO GET
NEXT TO MY
WINDPIPE, POOR
WINDPIPE ALWAYS SOMETHING

TRYING TO GET NEXT TO YOU. IT HURTS. FUCK IT, IT HURTS! I'M
TAKING TO THE STREETS TO SHOUT ABOUT IT, MAYBE I SHOULD
FAKE A NAME, PRETEND IT'S SOMEONE ELSE SO PEOPLE HAVE TO
SYMPATHISE.

"LOOK, THERE'S THIS GIRL I KNOW, POOR THING," AND THEN I'LL CALL
HER

MARIGOLD, OR SUSAN TO MAKE IT MORE PLAUSIBLE "SHE'S
WONDERFULL

BUT SHE'S OBSESSED WITH BEING THIN, SHE CAN'T DESIST. SHE'S
TRIED,

I KNOW, WE'RE VERY CLOSE,

BUT THE MINUTE SHE WAKES UP, AND THE

HOURS TILL SHE SLEEPS, SHE CAN THINK OF NOTHING ELSE, AN
"OBSESSION" I

SUPPOSE. SHE'S COMPLETELY CONSUMED BY THE FIGHT WITH
CONSUMPTION.

SHE HAS SUCH A SWEET NATURE, AND HER INSIGHT IS BLINDING. WHY
MUST SHE STRUGGLE THIS WAY? I LOVE HER, PLEASE, HELP ME TO FREE
HER.

WE MUST

FORMULATE A PLAN. CAN YOU FEEL FOR HER? CAN YOU FEEL IT IN
YOUR HEART?

SHE'S DYING, I'M AFRAID SHE MIGHT DIE. SHE FEELS HEINOUSLY
UGLY, OBESE BUT

CAN ONLY THINK OF FOOD FOR A REPRIEVE. SHE IS WONDERFULL, I'M
TALKING ABOUT A WONDERFUL BRIGHT AND LOVEABLE GIRL IN
SO MUCH PSYCHOLOGICAL PAIN THAT SHE CAN BARELY FUNCTION IN
HER

DAY TO DAY LIFE. DO YOU KNOW THE KIND OF PSYCHOLOGICAL PAIN
THAT

PUSHES THROUGH YOUR NERVOUS SYSTEM LIKE INK? THAT KIND.

PLEASE TELL ME THAT IT DOES NOT MATTER TO YOUR HEART IF THE
GIRL IN THIS

STORY IS LIGHT AND LOVELY OR GIGANTIC AND PIMPLY. PLEASE TELL
ME THAT
YOUR ARMS WILL CONTAIN A
SADNESS ANY SIZE..."
THEY COULD NOT.
THE GIRL IN THIS STORY WHO HAD BEEN OUT THERE TELLING HER
OWN TALE AS SOMEONE ELSE, CAME BACK IN HER HOUSE AND
CREPT UP THE STAIRS, HEA
VING MISERABLE SOBS, ALMOST
VOMITTING FROM GRIEF, BUT THE GUTS WERE PINCHED AND
PUCKERED FROM HER VIOLENT AFTERNOON WITH FORIEGN
OBJECT, FORIEGN ABJECTS, DOWN HER THROAT (THE WINDPIPE GETS
BRUISED AND THE
SALIVA GLANDS SWELL LIKE BAGPIPES, CRY FOR HER FUCKING
WINDPIPE, YOU
HEARTLESS ASSHOLES) AND SHE WENT TO HER ROOM AND SHE TOOK
PILLS AND SHE LAID DOWN AND SHE DID
DIE. BECAUSE SHE COULDN'T STAND THE PROSPECT OF A WOMAN'S LIFE
UNROLLING BEFORE HER, IN
WHICH SHE WASN'T BEAUTIFUL, AND SHE COULDN'T DO THE STUPID,
FRUITLESS STRUGGLE BETWEEN HER GIRTH AND HER FOOD
DESIRE ANY LONGER. SO SHE DIED.

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288. **Thomas Bell**
Remarkable Wildlife
Wed 9 Jul 1997

In light of recent "discussions" I thought I would post a query about Graham
(see latest "New Yorker) as a forestallment to see if I get any bites:

Richard Howard is quoted on her:

>I find the recent work exceeds my capacity
to

relate
it to experience.

Verbally she has gone beyond my
grasp.<

I'm unsure what he is talking about. It might concern the rhythms of her recent poetry, but any enlightenment would be appreciated. tom bell

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289. **Mark Weiss**

Re: The American poets of TIME

Wed 9 Jul 1997

At 10:20 PM 7/9/97 -0500, you wrote:

>>Read this week's New Yorker. There's a huge article on "the most
>>celebrated poet of her generation": Jorie Graham....

>>

>>Hank Lazer

>

>

>I tried. I really did. But when I got to the part about her poems being
>"hard to understand" that was a bit hard to take. And when you read quoted
>passages like

>

>how small they seem from here,
>the bobbing universal heads, stuffing
> the void with

>

> eloquence. . .

>

>I'm a bit

>dizzy up here rearranging things,

>they will come up here soon, and

> need a setting for

>

> their fears,

>and loves. . .

>

>

At last! a poet who sounds like a poet! (a bit etherial, a bit fey, nothing to take too seriously)

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290. **Daniel Zimmerman**
Re: The American poets of TIME
Wed 9 Jul 1997

Dave Zauhar wrote:

>
> >Read this week's New Yorker. There's a huge article on "the most
> >celebrated poet of her generation": Jorie Graham....
> >
> >Hank Lazer
>
> I tried. I really did. But when I got to the part about her poems being
> "hard to understand" that was a bit hard to take. And when you read quoted
> passages like
>
> how small they seem from here,
> the bobbing universal heads, stuffing
> the void with
>
> eloquence. . .
>
> I'm a bit
> dizzy up here rearranging things,
> they will come up here soon, and
> need a setting for
>
> their fears,
> and loves. . .
>
> well, anyway, what's the rhetorical term for those cases when the reviewer
> builds up a reader's expectations regarding a particular work, only to
> deflate them by actually quoting the work?
>
> Dave Zauhar

----bait & switch?

Dan Zimmerman

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291. **Dave Zauhar**

Re: The American poets of TIME

Wed 9 Jul 1997

Read this week's New Yorker. There's a huge article on "the most celebrated poet of her generation": Jorie Graham....

Hank Lazer

I tried. I really did. But when I got to the part about her poems being "hard to understand" that was a bit hard to take. And when you read quoted passages like

how small they seem from here,
the bobbing universal heads, stuffing
the void with
eloquence. . .

I'm a bit
dizzy up here rearranging things,
they will come up here soon, and
need a setting for
their fears,
and loves. . .

well, anyway, what's the rhetorical term for those cases when the reviewer builds up a reader's expectations regarding a particular work, only to deflate them by actually quoting the work?

Dave Zauhar

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292. **George Bowering**

Re: dear white male hegemonistic mysogynistsss

Thu 10 Jul 1997

DB is/are the initials of my agent. Maybe I had better check more carefully what it is she is getting me into!

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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293. **Tom Orange**
The American poets of TIME
Thu 10 Jul 1997

Dave Zauhar <[REDACTED]> asks:

>well, anyway, what's the rhetorical term for those cases when the
>reviewer builds up a reader's expectations regarding a particular work,
>only to deflate them by actually quoting the work?

i know this isn't correct, but anadiplosis *sounds* like the trick.

t.

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294. **Stephen C. Ellwood**
Re: Platonic Lounge
Thu 10 Jul 1997

George Bowering wrote:

"I had the \$200, but I used it to pay off the brother of
> that woman that Bromige compromised."

Look, I don't care if it's a joke or not, I don't think it's okay to speak this way.
About paying off brothers or "compromising" women. Okay?

Yours truly,

Emily Vey Duke

>

> This took place, not in any lounge, but at the Drake Street Baths.

>

>

>

>

>

> George Bowering.

>

> 2499 West 37th Ave.,

> Vancouver, B.C.,

> Canada V6M 1P4

>

> fax: [REDACTED]

> e-mail: [REDACTED]

>

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295. **Alan * Sondheim**

Re: *white male beauties*

Thu 10 Jul 1997

On Thu, 10 Jul 1997, Kim Dawn wrote:

thankyoualansoldheimforyourrecenttextproseessay i wonder alan if you attempt to bridge the disembodiment of body/voice in cyberspace as perhaps my attempt to bridge between the page/body the written/language.

can speech be articulated through writing?

I don't draw these distinctions, or rather let them turn into border- line/ing (or they turn me out); elsewhere I use _inscription_ to represent the nexus of all of these: page/voice/body/langue/virtuality which send _one_ through matrix/matter tendrils.

So I don't speech <articulate> writing, since but spwereicthing, sphere-thing or specular interpenetration. It's not the formation of one by/through/against the other.-----\

\

Or else one turns Dennis Tedlock & many /other/ suspicions.

Alan

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296. **Alan * Sondheim**

Slid-Jennifer

Thu 10 Jul 1997

--++--

Slid-Jennifer

Unable to draw a distinction among wire, body, fraud, I die wracked against the triode that belongs to your presence. This is a capability of understanding , Jennifer who could not that can occur only after the fact abide to read herwise.

But Jennifer- these words would have told you of disassociationeing that belongs no long- is true to herself, a beautiful b er stretched aureless; you know who you cross an expanse that remains feat are, and know scribes black lines in the what I am. Her blood, my blood, in snow. There arain true to the eternal ase writings which penetrate and rem long as the we that, the other. But then- ather's below freezing. Other than there wouldn't, cozy, turned towards the even be a room for interpretation wall where theair, her call, her inter- chair

was. This was Jennifer's ch pretation. I rsnow fell out, words in ested my case against it; opened, disarray. Jenn me, and that turning fellifer smiled, turned slowly towards towards the asymptote of a complete stop as a black hole opened between us. My clothes fell open, and I could feed her forever. And in that manner of landscape, breasts worthy of slip-fault, milk: desire in the house of death, dead of speaking wires, "Cloth."

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297. **Layne Russell**

poem

Thu 10 Jul 1997

an invitation to a
poem about a "death"

Layne

<http://www.sonic.net/layne/lastvis.html>

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298. **Layne Russell**

sonoma county poets

Thu 10 Jul 1997

Sonoma County, California, poets on web calendar below. Includes David Bromige. He's on the home page, poetry links page, calendar page (two events and link), and the Sonoma Valley Festival page.

For those of you who want to know of David's readings.... (I'm there too, but David is the celebrity around here!)

Layne

<http://www.sonic.net/layne>

"A Quiet Place" -- Poetry

<http://www.sonic.net/layne/calendar.html>

"Poets Leave Their Prints" -- Poetry Calendar

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299. **Robert Archambeau**
White Male Hegemonist Club
Thu 10 Jul 1997

I was settling into the vast expanse of my customary brown leather couch in the White Male Hegemonist's Club yesterday, looking forward to a night of port wine and cigars with some of the regulars (George Bush, Donald Trump, John Hollander, Seamus Heaney, George Bowering, Charles Bernstein, Iggy Pop, Gore Vidal, Robert Bork, and others of that ilk and kidney), and I happened to glance up at the gilt-framed oil portraits of past members of our club, all fine chaps, really "our sort" -- Nelson Rockefeller, George Orwell, Jack Kerouac, General Patton, Elvis, Charlie Chaplain, Sir Stephen Spender, Ringo Starr -- and I thought to myself (just as the butler showed up with the evening papers and lit my cigar) I thought wistfully to myself, you know, Archambeau old bean, maybe we are all a bit too much alike, maybe, just maybe, we ought to let a few others join, for a change. And just then the door burst down and the angry crowds were upon us.

--

Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
<http://www.lfc.edu/~archamb/>

See: behind bullet-proof glass, the ruby slippers sparkle.
We do not know the limits of their powers.
We suspect that these limits may not exist.
--Salman Rushdie

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300. **Mark Prejsnar**
Re: List of Poetry Schools
Thu 10 Jul 1997

Bob G--

I'm sorry you feel I was too harsh. You sure are right to emphasize the question of valuation, too....This just goes to show how suspicious/hostile I am to poetry academe, I guess! (Sour grapes?... Various constraints kept me from ever getting a post-grad degree, and a career as an academic would sure beat the day job I actually have!) Since to you the acadominant label was not primarily a term of abuse, or a sneer, I retract most of what I said...and all of the tone, which I never wanted to seem abusive...(I say *most* since I think we agree to

disagree on whether LP and similar tendencies are more academically-oriented than others..)

Anyway, little that I said could comment as well (in my opinion) as the couple of posts from Silliman. I thought they said a lot of what needed to be said about LP in this context.

I'm sorry though not surprised many berated you for your taxonomic interests, Bob. In theory, I share a little of this suspicion toward poetry systematics....But in practice you've opened up one of the better discussions the list has seen for some time. A tip of the hat Mark P Atlanta

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301. **Mark Prejsnar**

Re: Bob Grumman's list poetic schools / Is Langpo acadominant?

Thu 10 Jul 1997

On Wed, 9 Jul 1997, robert drake wrote:

mark--

as i was relating th recent discussion to my partner last night, it came out this way: Bob's focus, as a critic, is primarily on visual poetry & other "experimental" forms that are, generally, even less accepted into "academic" discussions than are LangPo... so it may be that, from his perspective, LangPo has been wildly successful at making inroads into the acadamy; while folks (such as yrself? or ron) closer to th movement are more aware of the lack of such inroads, especially in face of the merits ov th work. so if it's the case, that's interesting to me...

That seems to me a very sharp and helpful observation. Yep, POV is indeed at the root of much of this debate. To so many of us, it's *that other poet (or grouping)* that seems to be *inside* getting goodies. But that other poet feels she's on the outside, and we're inside.

Interesting dynamic, a sort of identity politix of poetry (..as I'm not the first to suggest) Like the tensions between social groups who feel (and are) oppressed, and become polarized and mutually suspicious, rather than uniting. Bob has suggested I misunderstood his meaning, and that the LP/academe identification was never meant to be a put-down; so I guess the whole exchange was partly a demonstartion of this polarizing dynamic...(Tho as I've just posted, he and I still disagree as to whether LP should be identified as having much to do with academe..and if I recall rightly Ron S's post was very good at articulating why I think it doesn't)

Mark P.
atlanta

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302. **Mark Prejsnar**
Re: Langpo and the academy
Thu 10 Jul 1997

Fair enough....

As has been pointed out, much of this has a
which-part-of-the-elephant-do-you-have-a-hold-of? quality

To an extent, we disagree 'cause we're looking at slightly different (tho' related)
phenomena.

Mark P.
atlanta

On Wed, 9 Jul 1997, Michel Delville wrote:

*Mark: I was referring to a number of ****discourses**** that are dominant in the academe at large and, more particularly, in the U.S., which is undoubtedly the biggest world-wide consumer of so-called French or Continental theory .*

*. . .
It still seems obvious to me that theory came first and forced a change in the practice of many poets associated with Langpo. Of course, most creative writing programs have not quite adjusted to the age of theory but then again their concerns are not really representative of what's hot in the Humanities today . . . Also, it would be misleading to see this debate over Langpo's collusion with theory and/or the academy exclusively in terms of how many jobs have been offered to Language poets.*

On Tue, 8 Jul 1997, Michel Delville wrote:

socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative practices of poets is simply absurd.

Sorry but the the general arguments of your post, Michel, strike me as somewhat more absurd....

*Most of the poetic tendencies that are seen as alternative to LP (deep image type stuff, the generalized plain-spoken "I" free-verse lyric of APR, etc.) are ****far more**** anchored in the academy, and dominant there, than is LP.*

Michel Delville
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(BELGIUM)

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e-mail: [REDACTED]

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303. **David R. Israel**
what she said (gratitudes & apologies)

Thu 10 Jul 1997

Here's an "abridged translation" of Kim Dawn's July 10th post. (For full version, naturally you can similarly decipher the original.)

<< ... i think me + artaud would've gotten along smoothly
i'd love to vomit upon his page
surely you jest . . .

thank you tom mandel for your clarity

thank you alan soldheim for your recent text prosees
say i wonder alan if you attempt to bridge the disembodiment of
body/voice in cyberspace as perhaps my attempt to bridge between
the page/body the written/language.
can speech be articulated through writing?

too much too little too late

sorry jay if you felt violenced by earlier posts
which it seems eliza did more so

i am alive and reactionary in my writing
even my first day on the job

dont mean to hurt others
but without the reactionary side
i would never write . . . >>

well said, Kim (if I may venture to so say) . . .

d.i.

(July 10 / Silence Day)

.

somewhat less paratactic and hypermodernist directions, I don't subscribe to the idea of a major break in his work--His work ought to be a lot of people's *worst nightmare*... but somehow he's been *disinfected* and accepted by those people as the one token representative of his kind...) So the placement of poetic work and careers, within social space, is very hard to disentangle from the experience of reading (and writing) the poetry itself...

That's a large part of the reason that Bob G's postings have been so interesting and fecund for the list.. they bring those entanglements forward as a subject for discussion..

For the severalth time, I'll recommend Jed Rasula's American Poetry Wax Museum as a fascinating treatment of these issues.

Mark P.

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305. **Douglas Barbour**

Re: Langpo and the ory

Thu 10 Jul 1997

I am reminded by the discussion of LangPo & the academy, & Jordan Davis's last post, of a visit to the U of A some years ago by that great interpreter of deconstruction, Jonathan Culler, who was giving lectures on poetry, but only poetry of the Romantic period, with an occasional reference to TS Eliot. They were brilliant lectures except for the fact that they seemed totally unaware of the contemporary & recent poetry that seemed to me most open to his thinking. So I asked him why he (& others of his ilk in the Eastern US universities deep into Derrida et.al.) had nothing to say about those poets (I said then) whose work so fitted into their theorizing such as Charles Olson, Robert Creeley, etc (I wasn't then all that aware of the LangPoets by name, & also thought he would at least know the names I mentioned -- but he did not!). He had no answer for me, then, & I'm not sure he would now. So perhaps the question is which *parts* of the academy, or even which academies, are paying attention to the new (recently so) poetics. I do know this: more big publishers publish books on contemporary theory than publish books of contemporary poetry...

=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[REDACTED] FAX: [REDACTED]

H: [REDACTED]

~~~~~  
~~~~~  
Sweet time
of honey and sunflower, Byzantine
light through the sprinklers --
and meanings, for sure.
Sharon Thesen

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306. **David R. Israel**

instance of Ashbery

Thu 10 Jul 1997

[was, Re: Bob Grumman's list poetic schools / Is Langpo acadomina]

Mark P. --

To what extent is the influence of the New Yorker "responsible for" (used advisedly) the "Ashbery is okay" phenomenon, I wonder?

The number of poets whose work appears in the New Yorker is (I think) pretty small -- and of those whom that magazine publishes, there are a select handful whose poems tend to appear again & again thru the years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).

The New Yorker's role / status in broad American culture is, it could be argued, unique. For one thing, it has (if I'm not mistaken) far and away the vastest circulation of ANY "serious literary" publication in the country (or -- heck -- the world); & it's a weekly = Ubiquitous.

Acceptance by that mag as one of a few dozen whose poems they'll oftentimes carry upwards of half a dozen times per year, seems a seal of approval for a fairly broad & influential hub of the culture.

There are (naturally) *many* other elements in the Ashbery-in-America phenom -- one being (simply) the long tenure of his contribution. Heck, even Ginsberg gets flower petals, eventually. As I understand it (I wasn't around in those days), for a long time, Ashbery was severely criticized & ridiculed & deemed something of a laughingstock (rather as John Cage was -- or for that matter, Phillip Glass till at least the mid-'80s) in highbrow circles. Eventually, the court jester gets a cabinet post, natch: the stone that's rejected (but establishes a strong name), becomes the corner stone. If you're part of the dialogue, doesn't matter too much if the press is good or bad.

As said, just a thought (or thought & a half).

307. **Aldon L. Nielsen**

Re: Acadominatrix

Thu 10 Jul 1997

My problem with "acadmoninant" is unrelated to whether it is thought to be a compliment or a pejorative -- Seemed to me such a term should either mean a poetry dominated by academics (or by the academic) -- or a poetry that is dominant in the academy -- Clearly neither is true of any iteration of LANPO one might care to describe ("My favorite definition still the one offered nearly a deacde ago by Ron Silliman, to the effect that a language poet is anyone who has evern been accused of being a language poet) --

The MIT is to whatever as Buffalo is to the rest won't work for anybody familiar with academic pecking orders --

and it certainly does make a difference which vantage point one chooses from which to view the academy -- I suppose LANPO might appear acadmoninant to anybody visiting Buffalo for a weekend (though it didn't to me) -- but out where the vast majority of teaching is done in this country things couldn't look more different --

____ as to how the pcking order maintains itself impeccably, I here reproduce a letter recently received from a West Coast academy -- since I already have a good job I am able to find this amusing:

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I am sorry to have taken so long to inform you about the status of our search for a full professor. The search continues, and I am writing to ask whether you still wish to be considered for the position. You are one of a dozen applicants remaining on our list, so I hope you are still interested. In the Fall MLA Job Information List we will advertise the position again, but we are opening the search to associate professors. We hope to compile a short list by the end of the calendar year.

I told them that, while it would certainly be interesting to be part of such an unusual process, I would decline.

part of the problem I've seen in the recent discussions of "which came first" regarding "theory" and certain theoreticllay inclined poetries has been the fore-shortened perspective -- take a gander at this:

"there is no world of objects which antedates the experiences of any individual. All perceptual objects . . . are integrations of contact and distance experience, achieved through a process which began as practical or organic and became theoretical when the practical act was inhibited."

This is not a Francophone academic writing -- It was published in 1945, and today's whiz kid award goes to the first listomaniac to identify the American philosopher whose position is here described --

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308. **Michael Magee**
Re: instance of Ashbery/Nyer influence

Thu 10 Jul 1997

I don't know about the hypothesis that the Nyer has "mainstreamed" or "ok'd" Ashbery, mainly because, with a few exceptions, Ashbery being one, the Nyer's poetry editor sucks. I don't know of a reputable magazine that publishes a higher percentage of truly vapid poems - somehow Tina Brown has managed to update/upgrade the rest of the mag without bringing the poetry along for the ride. I'd rather see a years worth of poems by Tupac in there than what they're currently dishing out. So, yeah, I suppose it lends a certain respectability to Ashbery among a certain constituency, but not among many poets or serious poetry readers. -m.

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309. **Aldon L. Nielsen**

Re: "LANPO"?

Thu 10 Jul 1997

read that in my previous as either a typo or a reference to poetry distributed over Local Area Networks --

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310. **David Erben (Art)**

Re: Langpo and the ory

Thu 10 Jul 1997

On Thu, 10 Jul 1997, Douglas Barbour wrote:

I do know this: more big publishers publish books on contemporary theory than publish books of contemporary poetry...

I hope some people on the list can provide more info about publishing. It is my understanding that print runs of academic texts are "typically" 500 copies and that those runs almost never sell out. If a theoretical text does "take off" it usually means it is being adopted for classroom use at a goodly number of schools - that's the market, yes, for theoretical texts (and for most "literary" texts as well)? This is, perhaps, why you see all sorts of theoretical collections coming out all the time, including texts of "primary" works with secondary criticism (I'm thinking here of the series that's out that provides different theoretical readings of literary works, e.g. *Heart of Darkness* collected with feminist, New Historical, Decon, Psych readings of it) - as authors and publishers try and keep current and sell books for class adoption. Now contemporary poetry - I don't know who the target audience would be for a "big publisher"?? Sheesh, don't Romance Novels, self-help books, New Age books, horror books ... sell a zillion times more than than contemporary poetry and contemporary theory combined?

I guess the big question is what do we learn when we compare publishing trends? What does it mean that Stephen King sells so many books and has so many films made from his books - btw, I use the phrase "so many books" with caution. To be a best seller in this country how many books do you have to sell? It's a very small number, compared to the population, yes?

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311. **Mark Weiss**

Re: instance of Ashbery

Thu 10 Jul 1997

. deemed something of a laughingstock
>(rather as John Cage was -- or for that matter, Phillip Glass till
>at least the mid-'80s) in highbrow circles. .
.>

Phillip Glass is still deemed a laughing-stock by most serious musicians (I can hear the brickbats flying already.

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312. **Ryan Whyte**

brood

Thu 10 Jul 1997

poem with images at

<http://www.freenet.edmonton.ab.ca/~rwhyte/brood.html>

Thanks!

Ryan

=====



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313. **Jacques Debrot**

Re: Langpo and the academy

Thu 10 Jul 1997

Of course Language writing is as much an argument against (de Man) as it is a collusion with poststructuralism (say, in the work of Althusser). Moreover, it strikes me that the term "academic poetry" as an implied or explicit description of Language writing is pejorative and/or confusing given its already strong association with New Critical poetry. Nor does the prevalence of certain aspects of critical theory on American campuses necessarily translate into the dominance - or even the acceptance - of a specific poststructuralist aesthetic practice - either that explored in various ways by the Language school, or any other.

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314. **Robert Hale**
Re: Acadominatrix
Thu 10 Jul 1997

John Dewey

At 09:23 AM 7/10/97 -0700, you wrote:

>My problem with "acadmoninant" is unrelated to whether it is thought to be
>a compliment or a pejorative -- Seemed to me such a term should either
>mean a poetry dominated by academics (or by the academic) -- or a poetry
>that is dominant in the academy -- Clearly neither is true of any
>iteration of LANPO one might care to describe ("My favorite definition
>still the one offered nearly a deacde ago by Ron Silliman, to the effect
>that a language poet is anyone who has evern been accused of being a
>language poet) --

>

>The MIT is to whatever as Buffalo is to the rest won't work for anybody
>familiar with academic pecking orders --

>

>and it certainly does make a difference which vantage point one chooses
>from which to view the academy -- I suppose LANPO might appear
>acadmoninant to anybody visiting Buffalo for a weekend (though it didn't
>to me) -- but out where the vast majority of teaching is done in this
>country things couldn't look more different --

>

> ____

>as to how the pcking order maintains itself impeccably, I here reproduce a
>letter recently received from a West Coast academy -- since I already have
>a good job I am able to find this amusing:

>

>Dear Dr. Nielsen:

>

>I am sorry to have taken so long to inform you about the status of our
>search for a full professor. The search continues, and I am writing to
>ask whether you still wish to be considered for the position. You are one
>of a dozen applicants remaining on our list, so I hope you are still
>interested. In the Fall MLA Job Information List we will advertise the
>position again, but we are opening the search to associate professors. We
>hope to compile a short list by the end of the calendar year.

>

>

> ____

>I told them that, while it would certainly be interesting to be part of

>such an unusual process, I would decline.

>

>_____

>

>part of the problem I've seen in the recent discussions of "which came
>first" regarding "theory" and certain theoreticlay inclined poetries has
>been the foreshortened perspective -- take a gander at this:

>

>"there is no world of objects which antedates the experiences of any
>individual. All perceptual objects . . . are integrations of contact and
>distance experience, achieved through a process which began as practical
>or organic and became theoretical when the practical act was inhibited."

>

>This is not a Francophone academic writing -- It was published in 1945,
>and today's whiz kid award goes to the first listomaniac to identify the
>American philospher whose position is here described --

>

>

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315. **Mark Wallace**

Hank Lazer's OPPOSING POETRIES and "academic ideas"

Thu 10 Jul 1997

Seeing Hank Lazer's name appear on the poetics list several times yesterday reminds me that I've been curious about the fact that though there's been a lot of recent discussion about Bob Perelman's THE MARGINALIZATION OF POETRY, I haven't seen much talk about Hank's double volume of criticism on language poetry and related matters, OPPOSING POETRIES. It makes, I think, for a crucial read on the subject that's come up recently about the relation between language poetry and the academy, and language poetry and theory. I've read no recent volume of criticism that seems to me as SPECIFIC as Hank's book about the differences between the academic "network" (if you will) and the "network" (loosely and not) of poets associated with language poetry. While it is fairly clearly targeted towards an academic context, OPPOSING POETRIES insists on the DIFFERENCES that are at stake in making a place for language poetry inside the academic world (and not solely there, of course). I think he also delineates pretty carefully where language poetry is related to literary theory, and where it differs from it--he shows why language poetry can by no means be reduced to "literary theory by some other means."

In any case, I don't think one ought to be too quick to collapse distinctions between terms such as "academic discourse," "literary theory," "language

poetry" and the like. There are many types of discourse that are not literary theory. There are many types of literary theory which are not academic discourse. Neither one of them refers to a single kind of activity anyway, and all of them produce some interesting books, and perhaps more often less interesting ones. "Language poetry" itself intersects with both these possibilities--there are some academic books about it, there are some "language poets" who took a lot from French literary theory, and others who took less from it. Actually I've seen some "language poets" be rather xenophobically American, at least in conversation, far more likely to put forward Stein or Williams than Derrida.

I find myself fairly skeptical about claims that this or that theory, this or that school of poetry, can be called in any simple sense "dominant in the academy." My own sense is that the disciplinary strategies by which academic departments and careers are shaped, ALWAYS these days takes precedence over any particular "literary" or "theoretical" approach--most approaches sooner or later get some piece of the bureaucratic distribution of the department, and that's where it stops. What's dominant is MONEY and BUREAUCRATIC organization, and while there are many fine theorists and poets who work in academic contexts, the specifics of what they think are much less important to university organization than the fact that the organization can seem to "cover" and "have an expert in" as many "relevant" areas as possible. The traditional Milton scholar may have disdain for the new scholar of subaltern studies, and the new scholar of subaltern studies may find the old Milton scholar intolerably hegemonic. But they are both still dealing with IDEAS, whereas the bureaucracy that they are a part of has only a secondary concern (if that) with IDEAS. What a university bureaucracy cares about is the organization of those ideas in ways that make financial "sense" as they see it. Ideas are the commodity that the university sells. It is the SELLING that is dominant. When something no longer appears to sell to enough people, it will disappear sooner or later from the academic marketplace. How many universities no longer have a classics department, for instance, or teach even a single class in how to read ancient Greek? And if you think you're sticking around because your own discourse is more crucial than those, I'm not sure you don't have a big surprise coming.

In short, I'm not sure I don't find this stuff about "dominant academic ideas" almost to be a kind of whimsical nostalgia for a world that never existed in the first place. The only dominant ideas I'm aware of have very little to do with literature at all.

Mark Wallace

/-----\ |
||  || GWU:
|| <http://gwis2.circ.gwu.edu/~mdw>

|| EPC:

|| <http://writing.upenn.edu/epc/authors/wallace>

||

[↑ Contents](#)316. **Alan * Sondheim****(no subject)**

Thu 10 Jul 1997

--++--

Jealous of other theory, of the difficulty with theory, I proceed with fear, with care, delineating/inscribing a territory I can call my own. This is the only work I do comfortably; my life _elsewhere_ is a matter of confusion, and anxiety that leaves me sleepless. I am well aware of the fragility of theory, its past-anterior ex-formation which slots it back into the death constituted as a movement or firm rec oject these texts as a wager, always alre earing further dis- location, although i his is coupled with absolute exclusion f happy, or rather possessed with the abi ness, when I am writ- ing on-line, with th _further_ mail I await which shall foreclos fact in read that _other_ theory which my own. I would state that such forestalli any would be bearable, that it would carry nings of narrative, that I would, for on rocesses of _survival_ itself, but instead granted, over a space or interval - a _gap s desire. In place of this, in _lieu,_ I f e absence of a tomb, wearing the needed shroud of death and immobility. I do not want to watch. I don't want to watch the decay of these words, epitaph as they are, the worn-out of the world, carapace or skin sloughed to the bone. I want to die when Jennifer dies. Jennifer wants to die when Julu dies. These are moments of little purport, but they present the world, and not only that: They are the world's pillars, without which nothing would survive.

of all quaint language, what is uperation. So that I tend to pr ady lost, against this death, f t were only a matter of time. T rom any other realm; I am only lity to defer thoughts of happi e potential for new mail, that e pain, emptiness, allow me in shall, in addition, forestall ng in the pleasure of your comp

the seeds of love and the begin
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take _this body, this mind_ for
_ that opens both to the world'
ind myself doubled, lost for th

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317. **Pritchett, Pat**

Re: Readings, Shmeadings

Thu 10 Jul 1997

Stop me if you heard this one before...

Tuesday at Naropa:

Cassandra Terman began the evening by reading from her work and I have to confess that I was not as drawn to her poetry as much as I've been to that of others in this series. Her poems worked in the vein of personal observation of the world - that is to say, they tended to *be about* something, rather than *being* something in themselves. Given that, they offered some nuanced attentions to both the natural world and the quotidian moods of the psyche. "What a blessing to be stripped of the burden of meaning..." "We travel in a language of syllables and antelopes..."

Kristen Prevallet (who gets my vote for coolest shoes of the Summer Writing Program) read next from *_Perturbation, My Sister_*, a re-collaging of a Max Ernst collage the title of which unfortunately escapes me now. "Magnificent parrots that will die at the sight of light..." Though I'm unfamiliar with the original, what impressed me about these poems was the way in which Prevallet stood Ernst's obviously wild surreal collages on their head to effect sleights-of-hand that were not only playful and fecund, but full of sly amusements. Ernst's obsessions became Prevallet's comedies (and perhaps vice-versa as well). "To connect the project of building to the possibility of touching the sky." "Lead, Glass, Poppy" was her take on the apocalypse as a media event, recombining images of news stories that ranged from warfare, archaeology, cult suicide, suburban child murders and the history of displacement - "Pick this up and explode."

Lisa Jarrot closed the evening and may be fairly said, I think, to have caused a real stir, at least judging from various comments overheard afterwards. (Could Naropa be the Cannes of the poetry circuit? O Marcello, O papparazi, where are you?) Jarrot read from *_Some Other Kind of Mission_* and from newer work. Her poems defy easy excerpting since their procedures are so concerned with

repetition, overlap and a kind of echolalia. The method is both encyclopedic (seemingly) and precise, which is to say, exclusionary. A poetry of disjunction, cagey wit, and circular rhythms, in which perception is a conjoining of disruptions and clarity is conferred through a series of confusions. (That's what I scribbled in my notebook anyway...) All of this delivered in a lowkey, unemphatic, sometimes deadpan pitch that at times took on the characteristics, the hue (and rue) of a litany of the obtuse and recalcitrant *things* (read: words) with which we stock our lives. Dazzling.

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318. **Matthias Regan**
Re: Langpo and the ory
Thu 10 Jul 1997

I am sorting through these various postings about theory and language poetry and wishing I could respond at greater length and also more specifically.

Jordan: thank you for your response, I wish I had in front of me. I think your solution -- to ask one or more poets from a list of excellent ones is the way to go. Ideally I'd ask all those poets and then ask a bunch of theorists as well and see where their answers overlap. I'm not surprised Jonathan Culler hasn't read Olsen, Creeley, if only because such study of contemporary poets must itself be symptomatic of postmodern tendencies in thought. Is it a response to a "surplus of signifiers" that we (I, at least) feel compelled to scurry about investigating the work of contemporary (or very near contemporary) writers? Has post-industrial capitalism encouraged us to forget the past to such a degree? Perhaps not: I don't know! Right from the start I was always most interested in contemporary writers. Its interesting to me that people keep bringing up Derrida (Douglas B. mentions him, and others have in postings earlier this week--is he being used as a signifier for a larger group of theorists or are people referring specifically to his work, and if so which essays, which books? (I confess, I've read relatively little by Derrida, which might be why I am about to potentially undervalue his influence on Langpo.) I would guess that for many of the US poets of the 50's - 70's (Black Mountain School, New York School, da Beats) much of the critical work got into the bloodstream through a previous generation (half generation) of poets (Williams, Pound, who get their theory direct from the novelists and poets who generated the historical conditions from which Tel Qel (sp?) sprang) and painters (I'm thinking of the O'hara connection, Motherwell et al.). Then in the 70's - 90's, I'd reckon, but I'm guessing, you start to get a lot more poets with PhD's and much more directly influenced by literary theory. Most of the influence was no doubt pretty reactionary, but that seems to have been a peculiarity of US academics at least since 1913, if not since the Adams & Jefferson tapes.

Jacques Debrot writes:

"Of course Language writing is as much an argument against (de Man) as it is a collusion with poststructuralism (say, in the work of Althusser).... Nor does the prevalence of certain aspects of critical theory on American campuses necessarily translate into the dominance - or even the acceptance - of a specific post-structuralist aesthetic practice - either that explored in various ways by the Language school, or any other."

Totally true. And perhaps a case can be made for de Man being more influential--though probably less directly than poststructuralists--on contemporary poets in general...? I have focused on poststructuralism because at the heart of my query is a desire to see how and where structuralist linguistic theory translates into poetry--is adopted by the poets themselves. Nor does the predominance of some theory necessarily translate into a certain practice--but does it translate into any practice at all? And whose practice? And how directly thought-out is it?

Matthias

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319. **cris cheek**
research / - neologism?

Thu 10 Jul 1997

Hi, (sorry about cross-posting, that's part of it)

I'm thinking about writing something extended on 'neologism'

in which respect a few leading questions:

- anybody have any references they can point me to?
- what political / social imperatives and ideologies drive 'neologism' today?
- what would you cite as examples of contemporary 'neologism'?

grateful for anything on this
backchannel or up on the list for discussion

love and love

cris

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320. **Pritchett, Pat**
Re: instance of Ashbery
Thu 10 Jul 1997

The appearance of the acceptance of the marginal (i.e. the threatening) by the mainstream often falls under the heading of "neutralization by assimilation" or as James Agee put it "the emasculation of acceptance" but since Dodie Bellamy rightly pointed out the gender bias of that term, call it instead "the defanging of acceptance."

Tina Brown has certainly affected a turnaround at The New Yorker, mainly by pumping up the number of fashion ads and filling its pages with English writers, but as I understand it, the magazine still operates at an annual deficit of \$10 million. Charles Bernstein addresses some of the economic dynamics at work in America's various poetry cultures in his essay "How Poetry Works." (May be where I got that ten mill figure...). I agree with Michael Magee about the egregiousness of poetry Alice Quinn publishes, though I remain a shamelessly devoted reader of the mag. We can't look to Tina Brown to push the poetic envelope. I don't see the New Yorker occupying any position of cultural centrality - those days are closing fast - except in its editors minds. And I don't think "broadness" can be equated with "influential," David - just the opposite. Only look at the cartoons - they're rife with "mene, mene, tekel, uparshin" (sic) - this is urban East Coast culture, ironically and anxiously aware of its impending dissolution.

in love with the rhetoric of apocalypse,
Patrick Pritchett

From: David R. Israel
To: POETICS
Subject: instance of Ashbery
Date: Thursday, July 10, 1997 3:17PM

To what extent is the influence of the New Yorker "responsible for" (used advisedly) the "Ashbery is okay" phenomenon, I wonder?

The number of poets whose work appears in the New Yorker is (I think) pretty small -- and of those whom that magazine publishes, there are a select handful whose poems tend to appear again & again thru the years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).

The New Yorker's role / status in broad American culture is, it could be argued, unique. For one thing, it has (if I'm not mistaken) far and away the vastest circulation of ANY "serious literary" publication in the country (or -- heck -- the world); & it's a weekly = Ubiquitous.

Acceptance by that mag as one of a few dozen whose poems they'll oftentimes carry upwards of half a dozen times per year, seems a seal of approval for a fairly broad & influential hub of the culture.

There are (naturally) *many* other elements in the Ashbery-in-America phenom -- one being (simply) the long tenure of his contribution. Heck, even Ginsberg gets flower petals, eventually. As I understand it (I wasn't around in those days), for a long time, Ashbery was severely criticized & ridiculed & deemed something of a laughingstock (rather as John Cage was -- or for that matter, Phillip Glass till at least the mid-'80s) in highbrow circles. Eventually, the court jester gets a cabinet post, natch: the stone that's rejected (but establishes a strong name), becomes the corner stone. If you're part of the dialogue, doesn't matter too much if the press is good or bad.

As said, just a thought (or thought & a half).

best,

d.i.

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| "...honk if you believe in geese" |

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321. **Aldon L. Nielsen**

Re: New York events

Thu 10 Jul 1997

sorry I didn't think to post this info. sooner --

The C.L.R. James Institute is hosting a series of informal discussions -- the remaining events are as follows:

Tuesday July 15

At Quayson

"Colonial Discourse Analysis and the Question of History"

Ato Quayson is a fellow of Pembroke College, Cambridge

Wednesday July 23 Jim Murray and Brett St. Louis "The Old Guard and the New: Bridges, Boundaries, and Gaps in Current James Studies" a discussion of two new books: Tony Bogues's *Caliban's Freedom: The Early Political Thought of C.L.R. James* and Aldon Nielsen's *C.L.R. James: A Critical Introduction*

Brett St. Louis is a PhD candidate at Southampton University, UK Jim Murray is the Director of the C.L.R. James Institute

Wednesday July 30

Brett St. Louis

"Differentiation and Convergence: C.L.R. James, Black Studies and Critical Reflexivity"

all events are at 7:00 P.M. at

The C.L.R. James Institute

505 West End Avenue

#15C

New York (northwest corner of 84th St. -- Broadway local 1/9 to 86th)

It says here that you should call if you're coming, as seating is limited Phone #

= [REDACTED]

affiliated with the African Studies Centre, University of Cambridge

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322. **Robert Kendall**

Re: "Writing between the lines"

Thu 10 Jul 1997

Charles Alexander:

I don't know, but I don't much like it. I was glad to find out later, as an adult, that it was perfectly fine as a child using crayons to color through, over, and all about the lines. I know this isn't what you mean, but the phrase you suggest raises all kinds of questions: what lines, why between, etc.

charles

At 01:38 PM 7/9/97 -0700, you wrote:

Does anyone know if the formulation "Poetry is the art of writing between the lines" has appeared in print anywhere?

Robert Kendall

The reference is to "reading between the lines" rather than "coloring inside the lines."

Robert Kendall

e-mail: [REDACTED]

home page: <http://www.wenet.net/~rkendall>

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323. **Joe Safdie**

Re: The practical act

Thu 10 Jul 1997

Dear Dr. Nielsen:

I think Whitehead is British, not American, but if he's not, I vote for him. Unless it was Dewey. Henry would know.

I certainly applaud the notion of "perceptual objects" (and thereby the external world) only "[becoming] theoretical when the practical act was inhibited."

It's the tendency of certain aspects of "Cultural Studies" to deny the existence of an external world in toto that troubles my sleep.

Now, who said this?

"We all talk about poetry so abstractly because we all tend to be indifferent poets. At bottom the esthetic phenomenon is quite simple: all one needs in order to be a poet is the ability to have a lively action going on before one continually, to live surrounded by hosts of spirits."

Also a philosopher, not American. Prizes in the eye of the beholder.

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324. **Joe Safdie**

Re: Langpo and the academy

Thu 10 Jul 1997

On Thu, 10 Jul 1997, Jacques Debrot wrote:

Moreover,

- > it strikes me that the term "academic poetry" as an implied or explicit
- > description of Language writing is pejorative and/or confusing given its
- > already strong association with New Critical poetry.

What is the antecedent of the pronoun "its" in this sentence?

Are you saying that the "already strong association" is, in fact, valid?

325. **Robert Hale**

FORGET ASHBURY/FORGET THE NEW YORKER

Thu 10 Jul 1997

FORGET ASHBURY

FORGET THE NEW YORKER

At 03:47 PM 7/10/97 -0500, you wrote:

>The appearance of the acceptance of the marginal (i.e. the threatening) by
>the mainstream often falls under the heading of "neutralization by
>assimilation" or as James Agee put it "the emasculation of acceptance" but
>since Dodie Bellamy rightly pointed out the gender bias of that term, call
>it instead "the defanging of acceptance."

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>pumping up the number of fashion ads and filling its pages with English
>writers, but as I understand it, the magazine still operates at an annual
>deficit of \$10 million. Charles Bernstein addresses some of the economic
>dynamics at work in America's various poetry cultures in his essay "How
>Poetry Works." (May be where I got that ten mill figure...). I agree with
>Michael Magee about the egregiousness of poetry Alice Quinn publishes,
>though I remain a shamelessly devoted reader of the mag. We can't look to
>Tina Brown to push the poetic envelope. I don't see the New Yorker
>occupying any position of cultural centrality - those days are closing fast
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>with "influential," David - just the opposite. Only look at the cartoons -
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>in love with the rhetoric of apocalypse,

>Patrick Pritchett

> -----

>From: David R. Israel

>To: POETICS

>Subject: instance of Ashbery

>Date: Thursday, July 10, 1997 3:17PM

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>To what extent is the influence of the New Yorker "responsible for"

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>The number of poets whose work appears in the New Yorker is (I think)
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>years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).
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>oftertimes carry upwards of half a dozen times per year, seems a seal
>of approval for a fairly broad & influential hub of the culture.
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>phenom -- one being (simply) the long tenure of his contribution.
>Heck, even Ginsberg gets flower petals, eventually. As I understand
>it (I wasn't around in those days), for a long time, Ashbery was
>severely criticized & ridiculed & deemed something of a laughingstock
>(rather as John Cage was -- or for that matter, Phillip Glass till
>at least the mid-'80s) in highbrow circles. Eventually, the court
>jester gets a cabinet post, natch: the stone that's rejected (but
>establishes a strong name), becomes the corner stone. If you're part
>of the dialogue, doesn't matter too much if the press is good or bad.
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>As said, just a thought (or thought & a half).
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326. **Bennett M. Sm [Dimpson**

Re: Langpo and the ory

Thu 10 Jul 1997

The question are tangle. What is at stake in pursuing the "language"/"theory" rapport? Is this a historical probing? Have we moved so far after the fact of the moment that we can now begin tracing influences, genealogies, royalties? I don't know (everything always feels like its just beginning when you're late, until you realize the reconnaissance (spp) your doing is really only archive work -- then you fix a cold juice drink). Is it important to set in stone, ink, eggwhite, the exact dates, matches and teams? Was Sartre responsible for Action Painting? Did Wittgenstein cause Joseph Kosuth? James, Stein? Maybe I'm muddling it here, but the notion that language writing is indebted to or engendered by French philosophy feels restrictive, -ted, -ting. Everybody is around by the same tray of books. Everybody

is on the clock. Why are similarities, preoccupations (and not to diminish the intent of the authors involved, WHAT ABOUT ZEITGEIST, oh) triggers, paper tigers, and not time shares (I admit, I'm apt to reduce distinctions to frivolity, perks, where is raul ruiz?? we're on to re-runs.)

Theory is important.

Poetry is more important (to me).

Sometimes they meet and hold hands
for a movie.

What kinds of questions are asking? ANd for what reasons?

jittery,

Bennett.

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

█ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

[↑ Contents](#)

327. **David R. Israel**

the JD phenomenon

Thu 10 Jul 1997

Borrowing a page from Eliza McGrand, couldn't help but note

> Jacques Debrot

cf.

Jacques Derrida

Jordan Davis

John Dewey

James Dean

what with DBs & JDs, how thematized are our variations. We get our just deserts. (What ya get from law school.)

d.i.

p.s.: back on the DB trail --

seen on bathroom wall in Life Sciences Building, UC Berkeley (circa late '70s):

| To be is to do

| Plato

| To do is to be

| Sartre

| Do be do be do

| Sinatra

d.i.

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328. **Mark Weiss**

Re: instance of Ashbery

Thu 10 Jul 1997

The Newyorker has never been urban eastcoast culture. Founded by a guy who was insecure about being from Kansas, it's always been centered in the fantasy culture of similar immigrants from points west with deprived childhoods. For many years its standards of selection have been whatever fits neatly between ads for stores on Madison Avenue without distracting attention too much from those ads. New York has always been about clamorous ethnic cultures. When the fleet of the future James II appropriated it from the Dutch there were already 18 languages in daily use. This reality rarely gets the attention of the Newyorker, except, perhaps, in snotty little pieces in The Talk of the Town; it certainly has little influence on the rag's own cultural attitudes. Ashberry's acceptance I think stems from two things: his Hamptons style, subject-matter and

diffidence and his currency in the higher-priced precincts of the art world. Another way of saying he walks the walk and goes to the right parties. None of which takes away one iota from his often splendid poetry.

At 03:47 PM 7/10/97 -0500, you wrote:

>The appearance of the acceptance of the marginal (i.e. the threatening) by
>the mainstream often falls under the heading of "neutralization by
>assimilation" or as James Agee put it "the emasculation of acceptance" but
>since Dodie Bellamy rightly pointed out the gender bias of that term, call
>it instead "the defanging of acceptance."

>

>Tina Brown has certainly affected a turnaround at The New Yorker, mainly by
>pumping up the number of fashion ads and filling its pages with English
>writers, but as I understand it, the magazine still operates at an annual
>deficit of \$10 million. Charles Bernstein addresses some of the economic
>dynamics at work in America's various poetry cultures in his essay "How
>Poetry Works." (May be where I got that ten mill figure...). I agree with
>Michael Magee about the egregiousness of poetry Alice Quinn publishes,
>though I remain a shamelessly devoted reader of the mag. We can't look to
>Tina Brown to push the poetic envelope. I don't see the New Yorker
>occupying any position of cultural centrality - those days are closing fast
>- except in its editors minds. And I don't think "broadness" can be equated
>with "influential," David - just the opposite. Only look at the cartoons -
>they're rife with "mene, mene, tekel, uparshin" (sic) - this is urban East
>Coast culture, ironically and anxiously aware of its impending dissolution.

>

>in love with the rhetoric of apocalypse,
>Patrick Pritchett

> -----

>From: David R. Israel

>To: POETICS

>Subject: instance of Ashbery

>Date: Thursday, July 10, 1997 3:17PM

>

>

>

>To what extent is the influence of the New Yorker "responsible for"
>(used advisedly) the "Ashbery is okay" phenomenon, I wonder?

>

>The number of poets whose work appears in the New Yorker is (I think)
>pretty small -- and of those whom that magazine publishes, there are a
>select handful whose poems tend to appear again & again thru the

>years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).
>
>The New Yorker's role / status in broad American culture is, it could
>be argued, unique. For one thing, it has (if I'm not mistaken) far and
>away the vastest circulation of ANY "serious literary" publication in
>the country (or -- heck -- the world); & it's a weekly = Ubiquitous.
>
>Acceptance by that mag as one of a few dozen whose poems they'll
>oftertimes carry upwards of half a dozen times per year, seems a seal
>of approval for a fairly broad & influential hub of the culture.
>
>There are (naturally) *many* other elements in the Ashbery-in-America
>phenom -- one being (simply) the long tenure of his contribution.
>Heck, even Ginsberg gets flower petals, eventually. As I understand
>it (I wasn't around in those days), for a long time, Ashbery was
>severely criticized & ridiculed & deemed something of a laughingstock
>(rather as John Cage was -- or for that matter, Phillip Glass till
>at least the mid-'80s) in highbrow circles. Eventually, the court
>jester gets a cabinet post, natch: the stone that's rejected (but
>establishes a strong name), becomes the corner stone. If you're part
>of the dialogue, doesn't matter too much if the press is good or bad.
>
>As said, just a thought (or thought & a half).
>
>best,
>d.i.

>

>.

>,

>.....,

>1.....,

>\\\\\\\\\\\\\\\\\\\V0\////////////////////////////////...'

>.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'

>//\\\V////////\\\o//\\\\VVVV\\//\\\...'

>.David.....Raphael.....Israel...'

><[REDACTED]>

>[&/[REDACTED]]

>>{telephonic.location.202/[REDACTED]}

>| "...honk if you believe in geese" |

>\\V///^\\\\\\\\\\V///&\\V////////^\\\\\\V///..' '

>

>

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329. **Poetics List**
contemporary american poets (fwd)

Thu 10 Jul 1997

This message was sent to the listowner address. He has been added to the list as of 9:07pm Eastern Time.

----- Forwarded message -----

Date: Thu, 10 Jul 1997 16:52:23 -0500

From: rodrigo <[REDACTED]>

To: [REDACTED]

Subject: contemporary american poets

My name is Rodrigo Garcia Lopes, and I am a Brazilian poet and translator. Presently, I'm doing my PHD on contemporary poetry here in Brazil and focusing on the works of Laura Riding, Lorine Niedecker, and Mina Loy. I would like to know how can I get information about these poets. Is there any discussion groups on these names? Essays, commentaries, any help will be welcome. I also would like to know how can I participate in the poetics discussions. There's a new anthology of Brazilian poetry that was recently released by Sun & Moon Press that I would like to comment on.

Thank you very much for the help

Rodrigo I'm on line now and my e-mail is [REDACTED]

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330. **Joseph Zitt**
Re: instance of Ashbery

Thu 10 Jul 1997

Mark Weiss wrote:

Glass has made no inroads into the conservatories and virtually no one plays his music except his own ensemble.

As I understand it, he hasn't published his scores for performance (except a very few) so that if people want to hear his material live (as, is obvious from his touring grosses, many do), they have to bring in his ensemble to do it. A smart financial move.

I have it in confidence from members of same who must remain nameless that they only play it because it's a gig.

That's their problem.

Non-minimalist composers (I hung out with a lot of composers in NY) speak of Riley and Reich with respect; I've never heard the same in regard to Glass. Most consider him a pious fraud. Admittedly this is anecdotal.

The ones with whom I hung out in New York (granted this was a decade age) were, indeed, quite bitter at Glass. It usually boiled down to his having figured out how to make a living at it.

It was harmonically and rhythmically uninteresting, consistently mannered, formulaic and predictable.

I have heard the convincing theory that one finds most interesting the music whose changes that person can predict, at the level at which the person chooses to listen, about half the time. If you're listening to Glass expecting it to move harmonically and rhythmically as much other music does, you will be disappointed. Much of Glass's early work moves most interestingly on the note-to-note level and at the level of changes of rhythmic pattern.

If trying to sing along with the quick vocal patterns in "Einstein on the Beach" doesn't cure one of finding it rhythmically uninteresting, I would be surprised to hear that person claim to find rhythmic interest in anything.

On this last (I'll refrain from another attempt at creative spelling) an interesting story. My kid saw the film when he was about twenty, loved it, loved the music. So he got the album. He was genuinely mystified that when he listened without the visuals none of what he had thought was there was. He realized that it was background music. Try the experiment with any of the above-named efforts.

I honestly don't know what you mean by this. To the extent that I do, it does not correlate at all with my own experience.

Also interesting--when the music is performed in concert (non-dramatic settings) one recognizes few members of the audience from concerts of non-minimalist non-top 40 western music. I would guess that few would have any idea who Elliot Carter is.

Yup. And there's little crossover between fans of Metallica and Roberta Flack. You point is...?

If I plunk down the cost of concert-hall tickets and what I get is likeable noise I feel like I've been had.

*I don't like "likeable" poetry, either. If there's no challenge,
nothing new to be learned, I don't go back for more.*

Some of us don't demand that every experience slap us upside the head. I've done music that confused and bored everyone, poetry that inspired audiences to run away in tears, and theatre that terrified the viewers. Been there, done that. I now like having audiences who find what I do pleasant.

Your attitude is that of someone who would send a restaurant dinner back because nothing tasted odd.

Is it clear that I don't like his music?

Gee, I woulda never guessed! --

-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt =====
===== Human Systems \\\| \\\|/ Austin, Texas! ===== SILENCE: The
John Cage Mailing List \\\| \\\|/ http://www.realtime.net/~jzitt == <*> <*> ==
Empty Words == ecto \

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331. **Stephen C. Ellwood**

LOST DOGS

Thu 10 Jul 1997

WE LOST ANOTHER ONE TODAY,
ONE OF GOD'S GIRLS NOW, AS IF SHE WASN'T GETTING
FUCKED BY HIM ALREADY. TWO YEARS YOUNGER THAN EMILY VEY
PUKE, A LITTLE BALLERINA AND SHE PLAIN
DIED. SHE WAS HOPING TO GET FAMOUS TOO. SHE WAS
AT DISNEYLAND WHEN IT HAPPENED, WITH THE MOM AND THE FATHER.
ONE
MORE VOID FOR THE
BIG-DADDY GROIN. OKAY. SHE WAS A LITTLE GIRL-WOMAN. OKAY.
THEY TOLD HER SHE HAD TO TAKE OFF A FEW POUNDS AND SHE
COMPLIED CAUSE WE
LEARN EARLY TO COMPLY AND THEN SHE DIED OF STARVATION.
(LISTEN)

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332. **Mark Weiss**

Re: instance of Ashbery

Thu 10 Jul 1997

Music survives because musicians enjoy playing it, find it challenging, and pass it on to their students in the conservatories. We have Bach's music because Brahms and his friends, against popular opposition, played it, and it never stopped being taught. Glass has made no inroads into the conservatories and virtually no one plays his music except his own ensemble. I have it in confidence from members of same who must remain nameless that they only play it because it's a gig. Non-minimalist composers (I hung out with a lot of composers in NY) speak of Riley and Reich with respect; I've never heard the same in regard to Glass. Most consider him a pious fraud. Admittedly this is anecdotal. Myself, I always assume that there's value out there until I'm flattened with boredom--maybe I have to learn an idiom before I can hear its virtues. So I sat through, in person and on disk, Einstein, Satyagraha, The Photographer, and Koyanasquatchi (only partially intentional misspelling) before I decided to stop punishing myself. It was harmonically and rhythmically uninteresting, consistently mannered, formulaic and predictable. On this last (I'll refrain from another attempt at creative spelling) an interesting story. My kid saw the film when he was about twenty, loved it, loved the music. So he got the album. He was genuinely mystified that when he listened without the visuals none of what he had thought was there was. He realized that it was background music. Try the experiment with any of the above-named efforts. Also interesting--when the music is performed in concert (non-dramatic settings) one recognizes few members of the audience from concerts of non-minimalist non-top 40 western music. I would guess that few would have any idea who Elliot Carter is. The world is full of wallpaper music, even among "classics"--lots of 19th century ballet music, for instance, that survives only because dancers and audiences like the choreography. Myself, I like wallpaper music at noisy parties or in elevators. If I plunk down the cost of concert-hall tickets and what I get is likeable noise I feel like I've been had. I don't like "likeable" poetry, either. If there's no challenge, nothing new to be learned, I don't go back for more. Is it clear that I don't like his music?

At 12:36 PM 7/8/97 -0700, you wrote:

>At 10:13 AM 7/10/97 -0700, you wrote:

>>. deemed something of a laughingstock

>>>(rather as John Cage was -- or for that matter, Phillip Glass till

>>>at least the mid-'80s) in highbrow circles. .

>>.>

>>

>>Phillip Glass is still deemed a laughing-stock by most serious musicians (I

>>can hear the brickbats flying already.
>
>
>Mark, I don't expect this from you: please define, in the context above --
>"most"
>"serious"
>"musicians"
>I mean, he's not turned out to be, from work to work, one of my favorite
>composers, but there are some works by him I like, and I do think he merits
>respect -- does he really not get it?
>
>charles
>
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>handmade and trade editions of contemporary innovative writing
>██████ :: http://personal.riverusers.com/~chax/
>
>

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333. **James Finnegan**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Thu 10 Jul 1997

In a message dated 97-07-10 19:07:17 EDT, you write:

*For instance, is
John Ashbery really mainstream? When exactly did he become so? Does
calling his work mainstream reflect on the nature of the writing qua
writing, or merely on the fact that he has managed to make a good
name for himself and to become accepted in (the perceived)
establishment?*

When he was feted by the Academy of American Poets and such like organizations he became mainstream. The writing itself lags behind and is certainly not mainstream per se. But Ashberyesque has certainly been adopted by enuf younger writers, adapted to their own purposes, to have become part of the flow rather than an obscure eddy. And when a poet publishes with a certain press, with a certain initial print run, he/she becomes mainstream like it or not. Success causes the cache of avant-garde to fade very quickly. If everybody's reading him/her, how can he she expect to hold much interest for the serious few.

Finnegan

334. **Bob Grumman*****Re: Schools of Poetry and Acadominance****Thu 10 Jul 1997*

Guess I have to post one more message about my list of schools, and acadominance. All I'll say about the latter is that I never did not claim that my impression of language poetry's acadominance was more than an impression. It now looks to me like whether the impression's valid or not will have to await the judgement of posterity. I suspect no one knows enough now to say for sure. And there are so many angles of view on the question. Lang po certainly has SOME kind of cultural status that APR poetry doesn't have--sorta like art films versus Hollywood fare.

Oh, and I want to thank Mark Presjnar for his good friendly letter about his possible harshness about my take on acadominance. As I back-channelled him, it's impossible to avoid occasionally saying things not-quite-exactly-as-intended, or worse (and, yow, have we seen examples of that on this list!) I, for instance, am now annoyed with MYSELF for denigrating APR poetry in my effort to defend myself from the charge of denigrating language poetry. This when I asked, "Who takes APR poetry seriously?" Well, actually, **I** do--that is, I take the best poetry of that sort seriously as poetry--since it's as good as ANY poetry. I do look down on APR, the magazine, though, not for the poetry it publishes so much as for the poetry it ignores.

As for my list of poetry schools, David Israel made some interesting points about it. He's about convinced me that linking individual poets to particular schools is too tricky to be practical (though I made a point of stating that many poets belong to two or more schools). About Ashbery, here's another of my very unsupported impressions (because I don't know either poet's work that well): Ashbery and Graham are modernists in the jump-cut poetry school founded mainly by Pound and Eliot, particularly with Eliot's "Wasteland." They are thus very mainstream. Or maybe they've pushed jump-cut poetry sufficiently to merit being called "neo-jump-cut" poets. Or "hyper-jump-cut." I would include in their school many poets called language poets who collage texts, which is a way of jump-cutting as opposed to doing what language poetry does (in my view--see below). Although the textual collagists seem much more craft-extending than Ashbery--and, certainly, than Graham.

Anyhow, I think David put his finger on many of the difficulties of trying to work up an effective list of poetry schools. In naming schools, my criteria were scattered and unsystematic--because the list is a typology, not a taxonomy--and more to generate discussion than to attain definitiveness of any sort. A school

on my list might be based on status and other extra-literary qualities but in my formal taxonomy I try to be objective (which I'm still backward enough to believe possible) and work out my kinds of poetries based on what they concretely are and/or do as words on paper (or in speech). Language poetry, by my definition, then is simply poetry that significantly breaks conventional grammatical norms--to significant expressive effect. I couldn't care less how Marxist, for example, a given lang poet is or not provided he messes around with grammar. And considerations of what's mainstream or not are outside my taxonomy, as well as what's good/bad.

So, maybe in a month--if I have the courage--instead of posting an updated version of my schools of poetry, I'll try my taxonomy on the group. I'll bet you can't wait.
--Bob G.

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335. **DS**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Fri 11 Jul 1997

Sure we get pissed off and resentful when too many join our elite little clubs - but is this really a reason to retrospectively re-categorise. What about Vivaldi - I am sure if i were around the pound promotion time i would have felt myself in on a great thing - now it is the wallpaper music of bank/car/insurance advertisements, give me philip glass anyday.

Dan

Success causes the cache of avant-garde to fade very quickly.

>If everybody's reading him/her, how can he she expect to hold much
>interest for the serious few.

>

>Finnegan

>

>

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336. **John Tranter**

The New Yorker and O'Hara

Fri 11 Jul 1997

I don't usually post my poems to the list, but this one seemed apposite to the Ashbery / New Yorker discussion. Attribution: it first appeared in print late last year in the Times Literary Supplement (UK).

John Tranter : The Green Buick

'You remained for me a green Buick of sighs, o Gladstone!'

- Frank

O'Hara, 'Second Avenue'

I'm off, he said. He shrugged on a soft dark
overcoat, and wrapped a check scarf around his neck.
He stuffed his sighs into the Buick
ignoring the way the late afternoon cloud-light
glittered along the strips of chrome and gold trim.
A few spots of rain glistened on the metallic
lemon-green paint shine but somehow not on the
actual paint. "What is it with the New Yorker," he said,
as he heaved his old suitcase into the back seat -
he had the white canvas top down,
the car was full of junk - "that the writing
has to agree with the faux-naïf cover art,
as well as the advertisements for English raincoats
and cruises to the Bahamas? You'd think
one humiliation would be enough! Look at it,"
he said. He looked around for the last time.
We're talking New York circa 1960,
the Apple just beginning to go
bad at the core. "As for the San Fran-fucking-
Cisco Renaissance," he grunted,
"the whole boatload of sensitive bullshit - "
he thumped the flank of the car with his hand,
and it was like jolting a slide projector:
in his brain a magazine clunked to the right, then
slithered left, and dropped a fresh splash of colour
in the slot - he could see the Buick already swaying
over the wooden planks above the swollen river
and then down the track to his childhood home -
"ah, the blue gloom under the trees," he said,
"the neon burning outside the motel
in a halo of rain sparks - ecstasy!"

END

» » » » » » » » » » [REDACTED] » » » » » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia
Phone Sydney ([REDACTED]) FAX ([REDACTED])

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337. **aerialedge**

Re: Langpo and the academy

Fri 11 Jul 1997

In a message dated 7/11/97 4:13:46 AM, J Debrot wrote:

>Of course Language writing is as much an argument against (de Man) as it is
a
>collusion with poststructuralism

This brings to mind the truncated Derrida quotation toward the beginning of
Harryman's *_Vice_*: "Genres are not to be mixed. . . ." In disussing that usage w/
her she said it's constructivist, not decon. I believe I agree at least in terms of
that teerrific book.

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338. **John Tranter**

Langpo and Grammar, god help us!

Fri 11 Jul 1997

Bob Gruman said --

"I couldn't care less how Marxist, for example, a given lang poet is or not
provided he messes around with grammar. "

Oh, you cruel beast!!

Grammar? Gramar?!!! Is that all you care about?!!

» » » » » » » » » » [REDACTED] » » » » » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia

Phone Sydney ([REDACTED]) FAX ([REDACTED])

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339. **Mark Prejsnar**

Re: Langpo and the ory

Fri 11 Jul 1997

Great story--Which I think could be told many times over about lots of people
like Culler, who I encountered a bit when I was working in the Cornell libraries
in the early '80s....He is indeed a perfect (but highly representative) example of
this ghettoization. Pick up most publications that reflect what the Academy
thinks is going on in literchur, and you really won't find any awareness of con-
temporary poetry..(..some awareness of rather bland workshop verse, of course,
but none of *contemporary* poetry in Stein's sense..)

Mark P.
atlanta

On Thu, 10 Jul 1997, Douglas Barbour wrote:

*I am reminded by the discussion of LangPo & the academy, & Jordan Davis's last post, of a visit to the U of A some years ago by that great interpreter of deconstruction, Jonathan Culler, who was giving lectures on poetry, but only poetry of the Romantic period, with an occasional reference to TS Eliot. They were brilliant lectures except for the fact that they seemed totally unaware of the contemporary & recent poetry that seemed to me most open to his thinking. So I asked him why he (& others of his ilk in the Eastern US universities deep into Derrida et.al.) had nothing to say about those poets (I said then) whose work so fitted into their theorizing such as Charles Olson, Robert Creeley, etc (I wasn't then all that aware of the LangPoets by name, & also thought he would at least know the names I mentioned -- but he did not!). He had no answer for me, then, & I'm not sure he would now. So perhaps the question is which *parts* of the academy, or even which academies, are paying attention to the new (recently so) poetics. I do know this: more big publishers publish books on contemporary theory than publish books of contemporary poetry...*

=====
=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5

████████ FAX: ██████████

H: ██████████

~~~~~  
~~~~~

Sweet time
of honey and sunflower, Byzantine
light through the sprinklers --

and meanings, for sure.
Sharon Thesen

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340. **Mark Prejsnar**
Re: instance of Ashbery
Fri 11 Jul 1997

I think you're right about the New Yorker, altho' to some extent it's integrated with other institutions (anthologies, etc.) in determining What Is Acceptable..It is certainly a major cultural presence; I remember a co-worker many years ago;

before working with me in a Michigan library she had been a proof-reader at Encyclopedia Britannica in Chicgo. She recounted how her supervisor there worked passionately on poems....And never sent them anywhere except the New Yorker. His only goal in his life as a poet was to be published in the New Yorker! That suggests that this is a publication with an interesting and resonant role in our culture!

I'm sure you must be right about there being *some* dismissal and ridicule for Ashbery early on...How much I wonder? Still, I don't think the elder statesman, if-you-hang-around-long-enough factor is that strong in his case...Larry Eigner hasn't gotten that kind of broad endorsement and anthologization; Coolidge, Palmer and S. Howe all began publishing in the last few years of the '60s, right? That's 27 years at a minimum, and the mainstream isn't throwing too many roses...

Mark

On Thu, 10 Jul 1997, David R. Israel wrote:

[was, Re: Bob Grumman's list poetic schools / Is Langpo acadomina]

Mark P. --

To what extent is the influence of the New Yorker "responsible for" (used advisedly) the "Ashbery is okay" phenomenon, I wonder?

The number of poets whose work appears in the New Yorker is (I think) pretty small -- and of those whom that magazine publishes, there are a select handful whose poems tend to appear again & again thru the years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).

The New Yorker's role / status in broad American culture is, it could be argued, unique. For one thing, it has (if I'm not mistaken) far and away the vastest circulation of ANY "serious literary" publication in the country (or -- heck -- the world); & it's a weekly = Ubiquitous.

Acceptance by that mag as one of a few dozen whose poems they'll oftentimes carry upwards of half a dozen times per year, seems a seal of approval for a fairly broad & influential hub of the culture.

*There are (naturally) *many* other elements in the Ashbery-in-America phenom -- one being (simply) the long tenure of his contribution. Heck, even Ginsberg gets flower petals, eventually. As I understand it (I wasn't around in those days), for a long time, Ashbery was severely criticized & ridiculed & deemed something of a laughingstock (rather as John Cage was -- or for that matter, Phillip Glass till at least the mid-'80s) in highbrow circles. Eventually, the court jester gets a cabinet post, natch: the stone that's rejected (but*

establishes a strong name), becomes the corner stone. If you're part of the dialogue, doesn't matter too much if the press is good or bad.

As said, just a thought (or thought & a half).

best,
d.i.

.

[illegible]

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341. **Jordan Davis**
the mooring (venison burgers)

Fri 11 Jul 1997

While we're distinguishing -- Ashbery's style isn't Hamptons, it's upstate New York -- 'deep suburban' as Bill Berkson put it. Tho Ashbery has done his time on Long Island, he (I hear) prefers Hudson.

One guy responsible for the New Yorker's literary stuff in the recent past, Chip McGrath, is now at the New York Times Book Review, which come to think of it, is a pretty ghoulish read as well --

Jodam

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342. **Mark Prejsnar**
Re: Acadominatrix

Fri 11 Jul 1997

Aldon--

Excellent post, and I agree with everything therein...

I hope I made it clear in my previous posts that my main objection to "acado-dominant" is that it's **inaccurate** and not that it's pejorative. (Tho' it still has that ring to me, and that seems more significant to me I guess than to you..)

I think your comments about academic pecking-orders, are right on, and I'm glad to have 'em posted by a real live academic! Put together with Douglas Barbour's story about Jonathan Culler, I believe they make a very telling point about how things really are in most of the university scene..Truly contemporary poetry isn't usually given the time of day..

Mark P.
atlanta

On Thu, 10 Jul 1997, Aldon L. Nielsen wrote:

My problem with "acadmoninant" is unrelated to whether it is thought to be a compliment or a pejorative -- Seemed to me such a term should either mean a poetry dominated by academics (or by the academic) -- or a poetry that is dominant in the academy -- Clearly neither is true of any iteration of LANPO one might care to describe ("My favorite definition still the one offered nearly a deacde ago by Ron Silliman, to the effect that a language poet is anyone who has evern been accused of being a language poet) --

The MIT is to whatever as Buffalo is to the rest won't work for anybody familiar with academic pecking orders --

and it certainly does make a difference which vantage point one chooses from which to view the academy -- I suppose LANPO might appear acadmoninant to anybody visiting Buffalo for a weekend (though it didn't to me) -- but out where the vast majority of teaching is done in this country things couldn't look more different --

as to how the pcking order maintains itself impeccably, I here reproduce a letter recently received from a West Coast academy -- since I already have a good job I am able to find this amusing:

Dear Dr. Nielsen:

I am sorry to have taken so long to inform you about the status of our search for a full professor. The search continues, and I am writing to ask whether you still wish to be considered for the position. You are one of a dozen applicants remaining on our list, so I hope you are still interested. In the Fall MLA Job Information List we will advertise the position again, but we are opening the search to associate professors. We hope to compile a short list by the end of the calendar year.

I told them that, while it would certainly be interesting to be part of such an unusual process, I would decline.

part of the problem I've seen in the recent discussions of "which came first" regarding "theory" and certain theoreticllay inclined poetries has been the foreshortened perspective -- take a gander at this:

"there is no world of objects which antedates the experiences of any individual. All perceptual objects . . . are integrations of contact and distance experience, achieved through a process which began as practical or organic and became theoretical when the practical act was inhibited."

This is not a Francophone academic writing -- It was published in 1945, and today's whiz kid award goes to the first listomaniac to identify the American philosopher whose position is here described --

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343. **Mark Prejsnar**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Fri 11 Jul 1997

On Thu, 10 Jul 1997, James Finnegan wrote:

*But Ashberyesque
has certainly been adopted by enuf younger writers, adapted to
their own purposes, to have become part of the flow rather than an
obscure eddy.*

Ya coulda fooled me.

Are we living in the same universe??

Plenty of people have been influenced by Ashbery, but except for Ann Lauterbach (and more power to her, and I think she's a little under-appreciated by the way) very few are swimming or sinking or doing anything else in the murky mainstream.

Mark P.
atlanta

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344. **Bennett M. Sm [Dimpson**

Cash Moves

Fri 11 Jul 1997

I can't agree enough with Mark Wallace here. To speak from my experience, as it were, UVa (both open and closed to both "theory" and "experimental poetry" --mainly closed, actually) allows a certain amount of showroom exposure to a wide variety of idea-baubles, but even the university's best efforts to ingratiate its students and faculty with a range of "discursive possibilities" winds up feeling like a buffet-table at the MLA. I know this sounds snide, possibly too reactive, but the extreme pluralism (or mask thereof) necessitated by state funding and stodgy boards of visitors is almost enough, enough almost to push me into a soft-collar career in data analysis. The shouts of "dominant" this and "entrenched" that make for loopy cocktail games, but are they more than diversions? It all passes soon, it's a matter of juggling, navigation, profit margins, blind-buying, commerce servers --The musak and prosac of customer relations. Know your markets. Locution, locution, locution. This is not to say that some ideas aren't "better" than others, or more useful, or more accepted, or more suffered (I am not so tipsy yet Jordan), but, you know, When
Rorty enters the lecture hall I am certain I hear the cappacino call.

"Shhhh.

Many things are about to be said

and do they all concern you."

On Thu, 10 Jul 1997, Mark Wallace wrote:

I find myself fairly skeptical about claims that this or that theory, this or that school of poetry, can be called in any simple sense "dominant in the academy." My own sense is that the disciplinary strategies by which academic departments and careers are shaped, ALWAYS these days takes precedence over any particular "literary" or "theoretical" approach--most approaches sooner or later get some piece of the bureaucratic distribution of the department, and that's where it stops. What's dominant is MONEY and BUREAUCRATIC organization, and while there are many fine theorists and poets who work in academic contexts, the specifics of what they think are much less important to university organization than the fact that the organization can seem to "cover" and "have an expert in" as many "relevant" areas as possible. The traditional Milton scholar may have disdain for the new scholar of subaltern studies, and the new scholar of subaltern studies may find the old Milton scholar intolerably hegemonic. But they are both still dealing with IDEAS, whereas the bureaucracy that they are a part of has only a secondary concern (if that) with IDEAS. What a university bureaucracy cares about is the organization of those ideas in ways that make financial

"sense" as they see it. Ideas are the commodity that the university sells. It is the SELLING that is dominant. When something no longer appears to sell to enough people, it will disappear sooner or later from the academic marketplace. How many universities no longer have a classics department, for instance, or teach even a single class in how to read ancient Greek? And if you think you're sticking around because your own discourse is more crucial than those, I'm not sure you don't have a big surprise coming.

In short, I'm not sure I don't find this stuff about "dominant academic ideas" almost to be a kind of whimsical nostalgia for a world that never existed in the first place. The only dominant ideas I'm aware of have very little to do with literature at all.

Mark Wallace

GWU:
<http://gwis2.circ.gwu.edu/~mdw>

EPC:
<http://writing.upenn.edu/epc/authors/wallace>

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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345. **dbkk**

Re: instance of Ashbery

Fri 11 Jul 1997

At 3:47 PM -0500 7/10/97, Pritchett,Pat @Silverplume wrote:

>The appearance of the acceptance of the marginal (i.e. the threatening) by
>the mainstream often falls under the heading of "neutralization by
>assimilation" or as James Agee put it "the emasculation of acceptance" but
>since Dodie Bellamy rightly pointed out the gender bias of that term, call
>it instead "the defanging of acceptance."

Pat, I think you're confusing me with somebody else. I can't remember ever talking about "emasculatation" or James Agee--even in private conversation. Who really is this mystery woman with all these opinions?

Dodie

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346. **David R. Israel**

after Ashbery

Fri 11 Jul 1997

[was, subject:

Re: Bob Grumman's list poetic schools / Is Langpo acadomina]

Adding to the flow here --

*But Ashberyesque
has certainly been adopted by enuf younger writers, adapted to
their own purposes, to have become part of the flow rather than an
obscure eddy.*

Ya coulda fooled me.

Are we living in the same universe??

*Plenty of people have been influenced by Ashbery, but except for Ann
Lauterbach (and more power to her, and I think she's a little
under-appreciated by the way) very few are swimming or sinking or
doing anything else in the murky mainstream.*

*Mark P.
atlanta*

Another who might be esteemed in the Ashbery stream is John Yau, who's doing okay lit-world-wise, I think. I second Mark's hat-tip to Ann Lauterbach, & agree she seems of post-Ashberian ilk.

Also: (re: nomenclature & generalization): Much mention has been made of so-called "APR style" or the "APR school." Said journal does, incidentally, publish the likes of Ann Lauterbach, John Yau, Leslie Scalapino, Robert Creeley, Michael Palmer (I think?), Carol Maso (if memory serves), Armand Schwerner, and a good number of others whose writing likely isn't exactly of the sort intended by the perhaps (all-too-)handy perjorative. There may be some bias in evidence, but if I'm not mistaken, the journal is a bit more catholic in its inclusions than recent references might lead one to suppose.

yours,

d.i.

[illegible]

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347. **Jordan Davis**
The language of influence
Fri 11 Jul 1997

Mark --

the idea that Ashbery's influence is everywhere is one I come across a lot, and am befuddled by, as well. You have to extend the idea of Ashbery out far enough to include J Graham, J Tate, and who else? to give it any credence. The language of influence is crowded with hard hard c's. If Ashbery really has that much influence, why aren't things (why isn't the influenced poetry) better ?

Influence epidemic,
J

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348. **Fred Muratori**
Re: The language of influence
Fri 11 Jul 1997

Re:

 $\geq$

>the idea that Ashbery's influence is everywhere is one I come across a
>lot, and am befuddled by, as well. You have to extend the idea of Ashbery
>out far enough to include J Graham, J Tate, and who else? to give it any
>credence. The language of influence is crowded with hard hard c's. If
>Ashbery really has that much influence, why aren't things (why
>isn't the influenced poetry) better?

>Influence epidemic,
>J

I think some people see Ashbery's influence in any poem that "doesn't make sense." But I agree that when you get down to specifics -- in whose work is the direct influence of Ashbery's strategems (indicated I suppose by things like receding antecedents, shifting subject matter, falsely amicable diction, or non-referential syntax) directly and consciously assimilated -- you probably wouldn't come up with a very long list of names. Maybe John Yau? Maybe Dean Young or Donald Revell? More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select, regardless of how much they might otherwise like and appreciate his work.

-- FM

Fred Muratori "The spaces between things keep
() getting bigger & more

Reference Services Division important."

Olin * Kroch * Uris Libraries - John Ashbery

Cornell University

Ithaca, NY 14853

WWW: <http://fmref.library.cornell.edu/spectra.html>

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349. **Mark Weiss**

Re: instance of Ashbery

Fri 11 Jul 1997

We may choose to disagree without assuming that the other is incapable of understanding. I go to music with open ears. For the record, I don't assume that people who like Glass' music are shallow or stupid. I do wonder how well-informed they are. For instance, Glass' rhythms are not particularly difficult or complex and it's hard to imagine how anyone could think so who knew 20th century music. It's possible that my composer-friends are consumed by bitterness. Maybe I just haven't noticed. Yup, I like art that surprises and challenges me--I prefer Pollock to his teacher Benton (but check out the latter's surprising early abstractions), Rothenberg (Susan) to Alex Katz (but check out the small early collages), Zukofsky to Edgar Lee Masters. Maybe that's like preferring rotten food. I apply to music the same criteria I apply to the other arts--it's what comes naturally to me. But I tire of talking about myself. I expected the

brickbats. Let it be known that one member of the list is not a Glass fan, and let it rest at that.

At 01:09 AM 7/11/97 +0000, you wrote:

>Mark Weiss wrote:

>

>> Glass has made no inroads into the

>> conservatories and virtually no one plays his music except his own

>> ensemble.

>

>As I understand it, he hasn't published his scores for performance

>(except a very few) so that if people want to hear his material live

>(as, is obvious from his touring grosses, many do), they have to

>bring in his ensemble to do it. A smart financial move.

>

>> I have it in confidence from members of same who must remain nameless

>> that they only play it because it's a gig.

>

>That's their problem.

>

>> Non-minimalist composers (I hung out with a lot of composers in NY)

>> speak of

>> Riley and Reich with respect; I've never heard the same in regard to

>> Glass.

>> Most consider him a pious fraud. Admittedly this is anecdotal.

>

>The ones with whom I hung out in New York (granted this was a decade

>age) were, indeed, quite bitter at Glass. It usually boiled down to

>his having figured out how to make a living at it.

>

>> It was harmonically and

>> rhythmically uninteresting, consistently mannered, formulaic and

>> predictable.

>

>I have heard the convincing theory that one finds most interesting

>the music whose changes that person can predict, at the level at

>which the person chooses to listen, about half the time. If you're

>listening to Glass expecting it to move harmonically and rhythmically

>as much other music does, you will be disappointed. Much of Glass's

>early work moves most interestingly on the note-to-note level and

>at the level of changes of rhythmic pattern.

>

>If trying to sing along with the quick vocal patterns in "Einstein on
>the Beach" doesn't cure one of finding it rhythmically uninteresting,
>I would be surprised to hear that person claim to find rhythmic
>interest in anything.
>
>> On this last (I'll refrain from another attempt at creative spelling)
>> an
>> interesting story. My kid saw the film when he was about twenty, loved
>> it,
>> loved the music. So he got the album. He was genuinely mystified that
>> when
>> he listened without the visuals none of what he had thought was there
>> was.
>> He realized that it was background music. Try the experiment with any
>> of the
>> above-named efforts.
>
>I honestly don't know what you mean by this. To the extent that I do,
>it does not correlate at all with my own experience.
>
>> Also interesting--when the music is performed in concert (non-dramatic
>> settings) one recognizes few members of the audience from concerts of
>> non-minimalist non-top 40 western music. I would guess that few would
>> have any idea who Elliot Carter is.
>
>Yup. And there's little crossover between fans of Metallica and Roberta
>Flack. You point is...?
>
>> If I plunk down the cost of concert-hall tickets
>> and what I get is likeable noise I feel like I've been had.
>> I don't like "likeable" poetry, either. If there's no challenge,
>> nothing new to be learned, I don't go back for more.
>
>Some of us don't demand that every experience slap us upside the
>head. I've done music that confused and bored everyone, poetry
>that inspired audiences to run away in tears, and theatre that
>terrified the viewers. Been there, done that. I now like having
>audiences who find what I do pleasant.
>
>Your attitude is that of someone who would send a restaurant
>dinner back because nothing tasted odd.
>

>> Is it clear that I don't like his music?
>
>Gee, I woulda never guessed!
>--
>-----1-----1-----1-----1-----1-----1-----
>|||/ Joseph Zitt ===== ██████████ ===== Human Systems \|||
>||/ Austin, Texas! ===== SILENCE: The John Cage Mailing List \||
>|/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \||
>
>

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350. **Pritchett, Pat**

Re: Last night at Naropa...

Fri 11 Jul 1997

... was the last night of the Summer Writing Program's reading series, held in true showbiz tradition within the "friendly confines" of the Fox Theater on University Hill.

Unfortunately, I arrived late (didn't check my ticket for the starting time) and so missed both Bobbie Louise Hawkins and Anselm Hollo reading from their work and entered in the midst of a fierce oratorical performance by Michelle Clinton, whom I'd last heard at the now defunct Chatterton's on Vermont in LA. The vivid sense of anger and the flamboyant embattled rhetoric against persecution and violence to women were still there, but I felt a certain tendentiousness at work also, and a failure to engage language to its fullest extent - a decision, clearly, on Clinton's part, to eschew the stiletto for an instrument with heavier impact. It led to me to think of several things, among them, Camus' line "To be classic is to repeat oneself. And to know how to repeat oneself." Was Clinton doing the latter? Also, how is her poetry more political (or less) than say, Bernstein's "The Kiwi Bird in the Kiwi Tree?" I'm not sure - but I found myself agonizing over the problematized interface between protest and poetry. This turned out to be something of a leitmotif for the evening.

Next, Anne Waldman and Andrew Schelling performed a spirited and engaging duet, accompanied by Mark Miller on flute and Steven Taylor on one of Allen Ginsberg's harmoniums, of some poem-odes from their translations from the Pali Canon, *Songs of the Sons and Daughters of the Buddha*. Rendered in a fresh, contemporary idiom, these pieces were nevertheless curious, to say the least, as they mainly concerned themselves with exhortations against the wiles of the flesh and grim repudiations of the body. A strange grafting of newer

Buddhistic teaching with obviously older material that derived from a tradition of moralizing folktales.

Steven Taylor took the stage and sang in dulcet voice a stunning setting of Blake's "London."

Stan Brakhage - looking something like a Mennonite - fairly hopped onto the stage in a delightful display of joie de vivre following this, and gave a wonderful homage to the 20th Century American epic poem - Williams, Pound, Zukofsky, Stein, Dorn and HD - how their works provided an essential fuel for his own work, all by way of introducing Ronald Johnson.

In a hoarse voice, Johnson read from _Ark_: Spire for LZ, describing how he had already written it when he heard the news of Zukofsky's death and how that then changed the poem, made it more serious. He also read one of the Ram-parts, and closed with Arches for Stan Brakhage. To say more than this would be gilding the lily, I'm afraid. Suffice it to say, it was great to see and hear one of the greatest poets in the land. Johnson closed real trouper-style, saying his book was on sale in the lobby (I hope he sold them all!) then raised his bottle of Bud in salute.

Diane di Prima read next. First, "Gestapo Poem." Then two elegies for Ginsberg - funny and moving - "no more unlooked for and unused poetry advice." She closed with a long reading of section from her work in progress _Lola_. It was difficult to get from these snippets a clear sense of this book-length poem, whose main concerns were with the epic scale of prehistory and the mythic evocation of the feminine.

Ed Sanders closed the evening, his reading prefaced by some fidgeting with gizmos. He read the closing portion of **his** book-length poem _1968_. This narrative work was long on prose-like exposition and short on the lyrical, but fascinating as an anecdotal document (The Fugs on tour in Chicago, Ed calling Daley a motherfucker to a pissed off crowd who expected to see Wilson Pickett instead, the suicide of DA Levy, manning the trenches in Chicago with Ginsberg) The work carries - and tries to expunge - a deep anger from that time over government betrayal, government-issued death. As with Clinton's work, but in a different way of course, I felt a sharp disparity between the effort to engage political awareness and the cost this affected on the poem's engagement with language. Not good or bad - but differing greatly from my own concerns. Ed then led us in a corny, good spirited sing-a-long "America at Peace," then read a lovely lyric poem - "the weight of the world is love who can deny it?" and closed with a duet with Steven Taylor - more songs of Blake with segues into contemporary political issues and some charming, amusing variants of "New Amazing Grace."

whew! our revels now are ended. Thanks for listening.

Patrick Pritchett

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351. **Pritchett, Pat**
Re: instance of amnesia

Fri 11 Jul 1997

Well, I _thought_ you said it... Oh hell.

From: dbkk

To: POETICS

Subject: Re: instance of Ashbery

Date: Friday, July 11, 1997 11:19AM

At 3:47 PM -0500 7/10/97, Pritchett, Pat @Silverplume wrote:

>The appearance of the acceptance of the marginal (i.e. the threatening) by
>the mainstream often falls under the heading of "neutralization by
>assimilation" or as James Agee put it "the emasculation of acceptance" but
>since Dodie Bellamy rightly pointed out the gender bias of that term, call
>it instead "the defanging of acceptance."

Pat, I think you're confusing me with somebody else. I can't remember ever talking about "emasculation" or James Agee--even in private conversation. Who really is this mystery woman with all these opinions?

Dodie

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352. **Pritchett, Pat**
Re: instance of Ashbery

Fri 11 Jul 1997

Mark, I like what you say here. Though I venture to add that it's only someone from Kansas longing to escape his Kansas-ness who could be more New

Yorker than thou. The New York of the New Yorker is a metropolitan cultural wish-fulfillment, much in the same way that the Hollywood created by Jewish immigrants was more American than America (see Neal Gabler's fine book *An Empire of Their Own: How the Jews Invented Hollywood*).

From: Mark Weiss

To: POETICS

Subject: Re: instance of Ashbery

Date: Thursday, July 10, 1997 8:11PM

The Newyorker has never been urban eastcoast culture. Founded by a guy who was insecure about being from Kansas, it's always been centered in the fantasy culture of similar immigrants from points west with deprived childhoods. For many years its standards of selection have been whatever fits neatly between ads for stores on Madison Avenue without distracting attention too much from those ads. New York has always been about clamorous ethnic cultures. When the fleet of the future James II appropriated it from the Dutch there were already 18 languages in daily use. This reality rarely gets the attention of the Newyorker, except, perhaps, in snotty little pieces in The Talk of the Town; it certainly has little influence on the rag's own cultural attitudes. Ashberry's acceptance I think stems from two things: his Hamptons style, subject-matter and diffidence and his currency in the higher-priced precincts of the art world. Another way of saying he walks the walk and goes to the right parties. None of which takes away one iota from his often splendid poetry.

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353. **Mark Weiss**

Re: instance of Ashbery

Fri 11 Jul 1997

Absolutely. For native New Yorkers like me (as opposed to a lot of other native New Yorkers, I guess), and perhaps especially for those of us living in exile, the fantasy New York has always been an issue--a lot of folks come in with little or no committment to the lived place of the vast majority. Even O'Hara, whose work I love, gets to me this way (few of the New York School poets were in fact New Yorkers).

At 12:44 PM 7/11/97 -0500, you wrote:

>Mark, I like what you say here. Though I venture to add that it's only
>someone from Kansas longing to escape his Kansas-ness who could be more
New

>Yorker than thou. The New York of the New Yorker is a metropolitan cultural
>wish-fulfillment, much in the same way that the Hollywood created by Jewish
>immigrants was more American than America (see Neal Gabler's fine book
_An

>Empire of Their Own: How the Jews Invented Hollywood_).

> -----

>From: Mark Weiss

>To: POETICS

>Subject: Re: instance of Ashbery

>Date: Thursday, July 10, 1997 8:11PM

>

>

>The Newyorker has never been urban eastcoast culture. Founded by a guy who
>was insecure about being from Kansas, it's always been centered in the
>fantasy culture of similar immigrants from points west with deprived
>childhoods. For many years its standards of selection have been whatever
>fits neatly between ads for stores on Madison Avenue without distracting
>attention too much from those ads.
>New York has always been about clamorous ethnic cultures. When the fleet of
>the future James II appropriated it from the Dutch there were already 18
>languages in daily use. This reality rarely gets the attention of the
>Newyorker, except, perhaps, in snotty little pieces in The Talk of the Town;
>it certainly has little influence on the rag's own cultural attitudes.
>Ashberry's acceptance I think stems from two things: his Hamptons style,
>subject-matter and diffidence and his currency in the higher-priced
>precincts of the art world. Another way of saying he walks the walk and goes
>to the right parties. None of which takes away one iota from his often
>splendid poetry.
>
>

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354. **Mark Prejsnar**

Re: after Ashbery

Fri 11 Jul 1997

On Fri, 11 Jul 1997, David R. Israel wrote:

Also: (re: nomenclature & generalization): Much mention has been made of so-called "APR style" or the "APR school." Said journal does, incidentally, publish the likes of Ann Lauterbach, John Yau, Leslie Scalapino, Robert Creeley, Michael Palmer (I think?), Carol Maso (if memory serves), Armand Schwerner, and a good number of others whose writing likely isn't exactly of the sort intended by the perhaps (all-too-)handy perjorative. There may be some bias in evidence, but if I'm not mistaken, the journal is a bit more catholic in its inclusions than recent references might lead one to suppose.

Well--yes, this has always been an interesting issue. Years ago I was puzzled as to why the classic founder/polemicists of LangPo and other counterstream tendencies made APR their whipping-entity, and not say the venerable Poetry. One reason is that Poetry seems to've been in decline in influence since I was a wee lad in the 1960s, and another is the specific history of APR, which was founded in a way that linked it historically to the MFA-granting poetry workshop/writing program movement. It specifically marketed itself to the writing-workshop milieu, and so many feel that it has helped to perpetuate the blandest free-verse

stylings, which often come out of that milieu. I'd readily agree about the counterstream poets they've published over the years. I haven't bothered to pick it up for about three years, but before that saw it pretty regularly for eons--and your list of interesting poets could be extended; I remember fine if small bits of Barbara Guest and Susan Howe. But many folks just feel that the counterstream appearances are pretty infrequent and minor compared to the overwhelming volume of mediocre dreck.

The other point, which I've never seen mentioned, but which I suspect is important, is that APR is just **so** visible and widely available, and so much **intends** to be a popular/populist tabloid presence, that it's bound to be a primarily target, if you have criticisms of the poetry establishment. Its very character makes it a potent influence, capable of perpetuating dominant (ahem) trends; and I believe it **has** functioned to perpetuate dominant trends, most of 'em pretty bad...But yes for most of us it isn't an black-and-white issue. I've always publicly praised them for what openings and support they've given other-streams...

Mark P
atlanta

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355. **Mark Prejsnar**
Re: re - 'neologism'?

Fri 11 Jul 1997

Cris

Your posting is thoughtful and provocative...

Clearly you're right to ask, what are the cultural and political imperatives at work (in neologic word/sound creation)? I think there are probably almost as many answers as there are examples which cd. extend your list. And most of 'em (the examples and the answers) interesting and important...

As a strongly sound-oriented poet myself, for whom meaning and weight arise out of musical verbalization, I believe that (usually coexistent in any given instance with more focused motives) there is the following rather basic imperative:

In our moment a shaking up or loosening up of language-use is a good (or rather, an urgently needed) thing. We're confronted with a literary world most of which still has problems reading a little Gertrude Stein. And they've had long enough to assimilate her! Shaking up the very identity of words shocks the language. It wounds complacency and linguistic transparency. It (among other things) suggests to a reader: you can do these things to language!

Neither the police nor god strike you dead if you do 'em! Language is an ocean with an almost endless number of directions in which you can swim (till voices wake you, and....)

Mark P.

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356. **Jordan Davis**

No New York

Fri 11 Jul 1997

New York is anybody's who wants to fight for it. Wanna fight? That the New York School came from Boston, Cincinnati, Tulsa, Rochester (NY), Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says *_this_* -- New York is (was) a place where people felt comfortable enough to pursue anonymity with all their might. Some of the early ones fleeing fame were too slow to get away from it -- O'Hara (the stars of track and field are beautiful people) became a legend even -- but now the New York school moves quickly enough to ensure that no one will ever hear of it again.

Viva Huh?

J

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357. **Franklin Bruno**

acadominance & langpo

Fri 11 Jul 1997

I think I agree with the several people who have said that 'acadominant' is an inappropriate term for Langpo, given that other 'schools' have more academic capital and will continue to for some time. (Do you have any idea how -strange- it was when Jed Rasula showed up to teach in my senior year?) I think a better case might be made for 'acadominated,' if you buy the line that the practice 'fits' well with the kinds of theory that have come to prominence in humanities departments in the last two decades. I myself -don't- buy this line, as it supposes that the antecedents for Langpo are mostly European theorists rather than a line of (largely) American poet/critics (i.e. Stein, Coolidge, Creeley). But maybe 'acadominated,' though equally contestable, is closer to what Grunman was getting at in the first place.

fjb

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358. **Franklin Bruno**

ashbery/dewey

Fri 11 Jul 1997

I was gonna guess Dewey on that quote too, but '45 seems a little late... 'No objects' seems an overly easy line to take--saying there aren't any still requires (at least for a philosopher) an account of why we all seem to see them.

It might be interesting to know when JA's first -New Yorker- publications were; before "Self-Portrait In a Convex Mirror" and the forthcoming awards, or after? As for walking the walk, going to the right parties, and having currency in the non-lit artworld, it might be argued that Ashbery's been in it for the long haul and probably had a quiet hand (quieter than O'Hara's) in -making- that the walk, and those the right parties. Lastly, Kenneth Koch hypothesized somewhere (APR?) recently that Ashbery 'got away with' a lot of things because of his tone (and elevated syntax), which fools people on first reading into thinking they're reading something a lot more traditional than it is. Koch was specifically talking about humor, but the same might be said about several aspects of Ashbery's work (shifting pronouns and difficulty of establishing a referent, for example).

And the worst thing about the initials DB are how phallic they look in lower-case.

not the sharpest tool in the shed,
fjb

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359. **cris cheek**

re - 'neologism'?

Fri 11 Jul 1997

Hi, (apologies again for cross-posting)

i've had a couple of requests to cite examples of what i'm getting at under neologism.

I'd been thinking about something like this from P. Inman's 'Red Shift':

'the outfielder broke stride the more i spoke / bottle allowing
a red minus. deadener put to people / leam mound, drut aniline
/ rrung lipstick / bloodied shire total ago / boswell's
shut ink, number bodied mesa / hairline upholstery / brogue
flim (period any mere) / based minuet diminished to a city'

- or of this from Maggie O'Sullivan's 'States of Emergency' (difficult to render accurately here - so, a translation from 'Busk, Pierce'):

'Jagged Pebble Song.

Unlawful

Cliffs

Will, where no Cliffs be.

woundlark.

moochpennybreeze.

O

how the filthy

Keepsakes

Truckle Back Tripling

Ash.

Ink, launjer, red on leash,

BLOOD.

Crooked Swatch(ish,yellow) -----

Fling Flaunden

Sheenies

Quick Poppy Tie of Axe

Drumcut strip strung twists

brooch

&

pen Funerary tabletter, armistice,

Drown!

Keep

Geographies.'

- or Charles Bernstein's 'AZOOT D'PUUND' from 'Poetic Justice':

'iz wurry ray aZoOt de puund in reducey ap crrRisLe
ehk nugkinj sJuxYY senshl.'

- or the language of 'marks' and versions of 'marks' intended to be sounded in Bob Cobbing and Lawrence Upton's 'Domestic Ambient Noise' series (which there's no possibility of including a quotation from here - hmmm).

I'm also thinking of instances of nation - language and dialect spellings as also 'new' turns of phrase or words taking on 'new' functions.

Yes, we know about transrational 'traditions' and the romance of 'coining' a word or a term. Many neologisms develop out of social interaction - I'm thinking of how inflection turned 'bad' or 'wicked' into 'good' and so on.

Such instances pepper our poetries in these times. Why? What drives them?
What are the political and cultural imperatives at work?

love and love
cris

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360. **L. MacMahon and T.R. Healy**

Re: re - 'neologism'?

Fri 11 Jul 1997

cris

due to repeated attempts to eliminate sign language among deaf people in Ireland, to take only one country, the language is in a huge state of flux. Dialects can be grouped in terms of age: youth, middle-aged, elderly people may use different ones. There are men's signs, women's signs, Catholic signs, Protestant signs. In many cases there is no consensus as to the "correct" sign for say some new gadget or trend. One response to this is a form of neologism in which a sign is introduced at the start of a section of articulation and its denotation is fingerspelled. After this introduction the sign is used without the spelling support. The life of such neologisms may be only as long as the interaction.

Randolph Healy

At 14:38 11/07/97 -0400, you wrote:

>Cris

>

>Your posting is thoughtful and provocative...

>

>Clearly you're right to ask, what are the cultural and political

>imperatives at work (in neologic word/sound creation)? I think there are

>probably almost as many answers as there are examples which cd. extend

>your list. And most of 'em (the examples and the answers) interesting and

>important...

>

>As a strongly sound-oriented poet myself, for whom meaning and weight

>arise out of musical verbalization, I believe that (usually coexistent in

>any given instance with more focused motives) there is the following

>rather basic imperative:

>

>In our moment a shaking up or loosening up of language-use is a good (or

>rather, an urgently needed) thing. We're confronted with a literary world

>most of which still has problems reading a little Gertrude Stein. And

>they've had long enough to assimilate her! Shaking up the very identity

>of words shocks the language. It wounds complacency and linguistic
>transparency. It (among other things) suggests to a reader: you can do
>these things to language! Neither the police nor god strike you dead if
>you do 'em! Language is an ocean with an almost endless number of
>directions in which you can swim (till voices wake you, and....)
>
>Mark P.
>
>

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361. **Matthias Regan**
Re: Langpo and the ory
Fri 11 Jul 1997

>What kinds of questions are asking? AND for what reasons?
>
>jittery,
>
>Bennett.
>

As a chief question-asker I have to say the more I've considered it these last few days the more I find myself sharing your feeling of suspicion. I guess the way I would phrase my initial question, to make it less suspicious, would be: "There seems to be a general assumption (is there such an assumption?) that many of those poets "accused" of language poetry have been strongly influenced, compared to their non-langpo brethren, by linguistic, social, political --philosophy. There appear many correspondences, to use THAT word. To what degree can this be said to be true?"

One of the consequences of some of the theoretical work in question is an understanding that perhaps both the poets and the theorists should be viewed primarily as responding to the same social circumstances--rather than directly to each other. Well, I agree with this. BUT I'm looking for names because I've often heard assumed this affinity, poets and theories, but have very rarely seen--I say rarely, by no means never--a poet acknowledge specific insight into any of these theories, let alone describe how her poetry was in response to theoretical work. Knowing this would help suggest possible avenues of study, if only because at the least it would be reassuring to know that so-&-so hand't read such-&-such and so the apparent association must come with reactions to cultural climes. At best would be an instance where a poet or theorist could report how she CHANGED this or

that work by interpreting it.

As for studying the present, that is difficult.

Matthias

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362. **Mark Weiss**

Re: No New York

Fri 11 Jul 1997

Say wa?

At 02:55 PM 7/11/97 -0400, you wrote:

>New York is anybody's who wants to fight for it. Wanna fight? That the New
>York School came from Boston, Cincinnati, Tulsa, Rochester (NY),
>Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says _this_ -- New
>York is (was) a place where people felt comfortable enough to pursue
>anonymity with all their might. Some of the early ones fleeing fame were
>too slow to get away from it -- O'Hara (the stars of track and field are
>beautiful people) became a legend even -- but now the New York school moves
>quickly enough to ensure that no one will ever hear of it again.

>

>Viva Huh?

>J

>

>

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363. **Mark Weiss**

Re: ashbery/dewey

Fri 11 Jul 1997

Agreed. On which parties, I once saw Duncan work a potentially hostile academic party. He brought down the house. An amazing performance. After we left he was Robert again.

It might be interesting to know when JA's first -New Yorker- publications were; before "Self-Portrait In a Convex Mirror" and the forthcoming awards, or after? As for walking the walk, going to the right parties, and having currency in the non-lit artworld, it might be argued that Ashbery's been in it for the long haul and probably had a quiet hand (quieter than O'Hara's) in -making- that the walk, and those the right parties. Lastly, Kenneth Koch hypothesized somewhere (APR?) recently that Ashbery 'got away with' a lot of things because of his tone (and elevated syntax), which fools people on first reading into thinking they're reading something a lot more traditional

than it is. Koch was specifically talking about humor, but the same might be said about several aspects of Ashbery's work (shifting pronouns and difficulty of establishing a referent, for example).

And the worst thing about the initials DB are how phallic they look in lowercase.

*not the sharpest tool in the shed,
fjb*

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364. **Bennett M. Sm [Dimpson]**
Delirious New York

Fri 11 Jul 1997

Right Jordan. It's... where. Bumperstickers talk to him, say "let the stars get in your eyes." And lonely suits bagging in the fumes. When I was missing New York a friend said to me, Why be nostalgic when you can subscribe for less? Flee to enter, pay to come, I do, but is that what's called a life in books? One hears of such things like back roads, but is that in turn what's called a city?

Ears on the mat,
Bennett

On Fri, 11 Jul 1997, Jordan Davis wrote:

New York is anybody's who wants to fight for it. Wanna fight? That the New York School came from Boston, Cincinnati, Tulsa, Rochester (NY), Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says this -- New York is (was) a place where people felt comfortable enough to pursue anonymity with all their might. Some of the early ones fleeing fame were too slow to get away from it -- O'Hara (the stars of track and field are beautiful people) became a legend even -- but now the New York school moves quickly enough to ensure that no one will ever hear of it again.

Viva Huh?
J

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

■ &c.

&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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365. **Matthias Regan**

found poem

Fri 11 Jul 1997

Not exactly a found POEM, but reprinted below is the text of a message I received from another E-mail list, X-ACTLY as it appeared. That other list has nothing to do with poetry. I like the form, though, with lines and multiple beginnings and a wispy but not nostalgic ending. Names abbreviated to protect innocence:

With amazing insight K D penned:

~~~~~Start\_Text~~~~~

...On Sun, 6 Jul 1997, <~DigitaLpostmodernist~> wrote:

...

...> With amazing insight K D penned:

...> ~~~~~Start\_Text~~~~~

...> At 12:51 4/07/97 -0500, D H wrote:

...>

...> Don't forget CP's famous adage that a man who becomes gay gains 20 IQ

...> points, while a woman who does loses 20. I may have the number wrong, but

...> not the formula.

<snip>

...> ...K\_\_\_\_

...> ~~~~~End\_Text~~~~~

...>

...> always thought that

...> a happy person tends

...> to live longer than a

...> sad or depressed bod...

...

...My reply is:

...I'm not sure what you mean by this. Nor how it is connected: seriously,

...really. (Obliqueness seems more a feature of modernism, as does

...earnestness and cynicism. I should know. But this is not a criticism,

...I'm just unsure what you mean.)

...

...K\_\_\_\_

~~~~~End\_Text~~~~~& My Reply is:

hello there comrade,
just a different emphasis
on the word gay

the reply above was in
response to the use of
the word gay designating
a particular sexuality

u c i tend to comment
when asked how i am
feeling that i am rather
gay today

meaning happy and
joyful...

now i wonder if being happy
helps to increase on

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366. **Alan * Sondheim**
Make Money Fast.

Fri 11 Jul 1997

If anyone wants to publish any of my materials hard-copy, please for God's sakes do. At the moment I don't have any viable publishing contacts. The stuff will perish, perhaps thankfully, when files corrode, magnetic domains collapse, hard drives rust. But if you see anything worthwhile either on my homepage or among the things I've sent to the list here, just take it. Make money fast. Keep the rights.

Alan

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR
with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES:
<http://www.cs.unca.edu/~davidson/pix/> TEL [REDACTED] EXPERIMENTAL
(on and off): <http://166.84.250.149> Editor, BEING ON LINE

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367. **Joel Felix**
Re: Delirious New York
Fri 11 Jul 1997

That'd make New York the frontier, if D.C. Berman is the ref. Hmmm. New York is where you take it. I even have a lighter that reads Paris. Hey Jordan Davis, de donde che? Yr posts these days are better than my poems.

Back to the Atlas--felix

Right Jordan. It's... where. Bumperstickers talk to him, say "let the stars get in your eyes." And lonely

suits bagging in the fumes.

When I was missing New York a friend said to me, Why be nostalgic when you can subscribe for less? Flee to enter, pay to come, I do, but is that what's called a life in books? One hears of such things like back roads, but is that in turn what's called a city?

*Ears on the mat,
Bennett*

On Fri, 11 Jul 1997, Jordan Davis wrote:

New York is anybody's who wants to fight for it. Wanna fight? That the New York School came from Boston, Cincinnati, Tulsa, Rochester (NY), Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says this -- New York is (was) a place where people felt comfortable enough to pursue anonymity with all their might. Some of the early ones fleeing fame were too slow to get away from it -- O'Hara (the stars of track and field are beautiful people) became a legend even -- but now the New York school moves quickly enough to ensure that no one will ever hear of it again.

Viva Huh?

J

*&c.&c.&c.&c.&c.&c.&c.&c.
&c.*

Bennett Simpson &c.

 *&c.*

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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368. **David Bromige**

Readings at Naropa/ dont forget to mention Ashbery

Fri 11 Jul 1997

Thanks, Pat Pritchett, for yet another reading-report from the Buddhist Big Top. When I read these reports, I feel as though I am you. I am sure my response to these various readers would be almost identical--if only that they have been, in former years of reading-going. I am puzzled about one thing, tho, & that is Ed Sanders' gizmos that he fiddled with before reading. Are these Whi.He.My.Ma Gizmos, or Tibetan Buddhist Gizmos, or Gizmos fetched from Woodstock? More on the Gizmos, please. David

+++++

Ever since I read that, during Clinton's visit to Tony Blair, the pair agreed that class war was an out-of-date concern for today's voters, I have wanted only to wage it. Even though I can create the maker of a poem out of my own head (& gizmos) simply by reading his/her poem, perversely I would like to see a lot more analysis or leastwise good gossip on the class (not the 'class') of our poets, starting with, since he's been so much in our news lately, the highly 'classy' John Ashbery. Did he, for instance, attend a one-gender boarding school? Did he go there on a scholarship? Did he play rugger, or soccer, while there? Stuff like that. (I havent yet read a l l the posts with his name in the header; if this has begun to be covered already, so much the better.)

I agree with someone who remarked that the poetry in the New Yorker has gotten "better" of late. I just wonder, given the world those ads speak of/to, how far this improvement can possibly go?

David

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369. **Maria Damon (Maria Damon)**

Re: pain...

Fri 11 Jul 1997

i'd like to second tom's observations --thanks for your intervention. i've been distressed at the extreme acrimony of many recent threads, some of which feature folks i'm quite fond of at each other's cyberthroats. i'm all for strenuous disagreement, but personal attacks and hyperbolic, bad-faith characterizations of one's opponents seem to be flavoring the proceedings unnecessarily.--md

At 5:02 PM 7/9/97, Tom Mandel wrote:

>I don't know about anyone else, but I'm starting to feel a lot of
>displeasure, pain might be a better word, in reading the list.

>

>I think it's obvious that Kali Tal's POV is significant, that Kim Dawn's
>writing has merit, that Mark Weiss is attacking nobody, that David Bromige
>speaks with large intelligence and generous wit, that Dodie Bellamy writes
>with a gravity and grace unmistakeable, that... I don't want to leave
>anyone out, but I'm sure my point must be clear.
>
>Communities are much easier to tear apart than to build. This one has
>tottered long enough that noone should expect it to become a stable and
>founded thing, that probably wouldn't be appropriate. But I think it's
>about to fall apart altogether, and I wouldn't like that. This is a selfish
>post, iow.
>
>I hope each of you will think about the most extreme things you want to
>say, or the most dismissive, or even the most profound, and consider
>whether they are true or necessary or a contribution. If you are posting
>long messages three times daily, perhaps you'll even think about cutting
>down to one every day or so. Can you really have that much to say?
>
>I know the tone of this note is avuncular, but I hope it won't be taken as
>patronizing. It's not intended that way. And, I'm no fuddy-duddy (except
>perhaps in using that term!), I've made my points aggressively when I
>thought I had to or just when I was in a mood to or whatever. I'm not done
>either, and I don't ask any of you to be done.
>
>Just, right now, lets think about the list in a larger sense and see
>whether we can find some more productive areas for dialogue. I hope we can.
>
>Tom
>
>Tom Mandel [REDACTED]
>*****
>Screen Porch * <http://screenporch.com>
>4031 University Dr. Suite 200 * vox: [REDACTED]
>Fairfax, VA 22030-3409 * fax: [REDACTED]
>*****
> Join the Caucus Conversation

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370. **robert drake**

Re: ashbery/dewey

Fri 11 Jul 1997

otherhand, i've read that "p's & q's" stood fr Pints & Quarts-- something about keeping customers' tabs straight in pubs...

lbd

... I was told, when I first learned letterpress printing, that the phrase "Mind your p's and q's" came from typesetters, and that it was originally "Mind your p's and q's and b's and d's."...

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371. **Jacques Debrot**

Re: acadominance & langpo

Fri 11 Jul 1997

It almost goes without saying that the origins of Language writing are over-determined: Stein, Zukofsky, theory, minimalist/conceptual art, the Peace movement, etc, etc. But now that Language writing's phase as an active literary movement has passed (as Mark Wallace, Mark Du Charme and others have recently pointed out in various magazines), the more interesting question seems to me, what next? Or rather, in what context (and for what purposes) are experimentalist poets now using the disjunctive and non-self-expressivist techniques innovated by Language writing? These are forms I myself prefer, but given that no technique is inherently radical, what motivates their use today?

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372. **Thomas Bell**

Re: re - 'neologism'?

Fri 11 Jul 1997

chris, you might want to consider the range of poems where i think it appears in a pure form for me. there is no intent here (i hope) to do much more than play - which seems simple but has tremendous philosophical and psychological import.

'neologism' seems like only a small part of the larger 'neolinguagism' trend. lp yes but lp made the mistake of trying to make 'play' important - pr, reputation, being known, etc. and then leading to a 'better order'. This list might be the wrong place to say this? I find the same tendencies and problems sometimes when I respond to a range (trying to be self-important) at it is always disastrous to what comes out.

At 07:40 PM 7/11/97 +0000, cris cheek wrote:

>Hi, (apologies again for cross-posting)
>
>i've had a couple of requests to cite examples of what i'm getting at under
>neologism.
>
>I'd been thinking about something like this from P. Inman's 'Red Shift':
>
>
>'the outfielder broke stride the more i spoke / bottle allowing
>
> a red minus. deadener put to people / leam mound, drut aniline
>
> / rrung lipstick / bloodied shire total ago / boswell's
>
> shut ink, number bodied mesa / hairline upholstery / brogue
>
> flim (period any mere) / based minuet diminished to a city'
>
>
>- or of this from Maggie O'Sullivan's 'States of Emergency' (difficult to
>render accurately here - so, a translation from 'Busk, Pierce'):
>
>'Jagged Pebble Song.
> Unlawful
> Cliffs
> Will, where no Cliffs be.
>
> woundlark.
> moochpennybreeze.
>
>
>
> O
> how the filthy
> Keepsakes
> Truckle Back Tripling
> Ash.
> Ink, launjer, red on leash,
> BLOOD.
> Crooked Swatch(ish,yellow) -----
> Fling Flaunden
> Sheenies

> Quick Poppy Tie of Axe
> Drumcut strip strung twists
> brooch
> &
> pen Funerary tableter, armistice,
> Drown!
>
>
>Keep
>Geographies.'
>
>- or Charles Bernstein's 'AZOOT D'PUUND' from 'Poetic Justice':
>
>'iz wurry ray aZoOt de puund in reducey ap crrRisLe
> ehk nugkinj sJuxYY senshl.'
>
>- or the language of 'marks' and versions of 'marks' intended to be
>sounded in Bob Cobbing and Lawrence Upton's 'Domestic Ambient Noise' se-
ries
>(which there's no possibility of including a quotation from here -
>hmmmm).
>
>I'm also thinking of instances of nation - language and dialect spellings
>as also 'new' turns of phrase or words taking on 'new' functions.
>
>Yes, we know about transrational 'traditions' and the romance of 'coining'
>a word or a term. Many neologisms develop out of social interaction - I'm
>thinking of how inflection turned 'bad' or 'wicked' into 'good' and so on.
>
>Such instances pepper our poetries in these times. Why? What drives them?
>What are the political and cultural imperatives at work?
>
>love and love
>cris
>
>

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373. **John Tranter**

Ashbery facts

Sat 12 Jul 1997

David Bromige wrote:

Even though I can create the maker of a poem out of my own head (& gizmos) simply by reading his/her poem, perversely I would like to see a lot more analysis or leastwise good gossip on the class (not the 'class') of our poets, starting with, since he's been so much in our news lately, the highly 'classy' John Ashbery. Did he, for instance, attend a one-gender boarding school? Did he go there on a scholarship? Did he play rugger, or soccer, while there? Stuff like that. (I havent yet read a l l the posts with his name in the header; if this has begun to be covered already, so much the better.)

Reply:

Here's a strange autobiographical fact about Mr Ashbery.

As a teenager he made a lot of money and became quite famous as a "quiz kid" on radio, answering questions about art history. Apparently he made a lot of money, got to travel back and forth across the US in a luxury Pullman, famous gallery directors and art connoisseurs would tip their hats to him in hotel lobbies (well, I'm embroidering a little ..) and so forth.

How about that?

» » » » » » » » » » [REDACTED] » » » » » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia

Phone Sydney ([REDACTED]) FAX ([REDACTED])

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374. **Schuchat Simon**

Re: No New York

Sat 12 Jul 1997

As not a New Yorker who is usually taken for a New Yorker, I want to applaud Jordan. (I'm not a midwesterner either though I've spent time there, I don't want to revive Maria's thread about Minnesota except to quote Berrigan quoting K Koch that "it must be awfully lonely to be the only surrealist at the University of Minnesota" and to add that, nevertheless, there they are.)

The idea that the only valid "new yorkers" are the various immigrants from offshore, and not the immigrants from the midwest -- who came as often as not in search of a place where they could be sexually free as opposed to seeking more money -- seems reductive, cruel and irrelevant. Yes, the ethnic communities are

part of the vibrant etc etc life of New York, and New York is more than Soho, but the people from Kansas left Kansas.

Would you exclude Melville from New York?

There is a lower-middle class native New York presence in the city that resents (not without reason) the upper middle class arrivistes from other parts of the US via elite schools. But who makes the art? Who consumes the art? Who cares about the art? The ethnic neighborhoods are important for nurturing art, because they are environments where you can pursue your anonymity.

I stand with Jordan.

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375. **Mark Weiss**

Re: No New York

Sat 12 Jul 1997

Hey, this aint a war, or even a serious disagreement. I think what I said was that "the upper middle class arrivistes from other parts of the US via elite schools," as you call them, often don't seriously engage with the city as understood by the rest of the population--it remains an escape and a playground, and all those ethnics a form of exotic stage-dressing. I think this is often true of O'Hara, whose work, let me repeat, I love. But it, and the work of other voluntary internal migrants, often has the feel of expatriate literature--breathlessly excited, but not fully grounded in place. This can be a virtue, but something is also lost. It's not, of course, always the case. I think it matters with what social class the newcomer identifies. Literally graphic examples--two superb etchers, both New Yorkers by adoption, one, John Sloan, depicts the life of early 20th century New York workers and lower middle class with profound sympathy, zero condescension, and apparently total identification, the other, Martin Lewis, focuses on flappers. Sloan's line is as unkempt as his subjects, who visibly have to deal with such things as New York's stifling summers in the days before air conditioning. Lewis' golden girls float above all that, and the elegance of his line mirrors the immunity to everyday burdens of his subjects. His few explorations of Sloan's New York are unconvincing. "But who makes the art? Who consumes the art? Who cares about the art?" Well, me, for one, and a lot of other natives, and a lot of denizens of ethnic neighborhoods. I can supply a list if you need it. Melville, by the way, spent his childhood, until his father's death, in New York city, if I'm not mistaken. But early 19th century migrations in and out of New York were considerably less formative, or liberating, for writers than they became at the end of the century, after New York had grown several-fold and become a world-city, thus radically differentiating itself from a lot of other American locales.

At 01:04 PM 7/12/97 +0800, you wrote:

>As not a New Yorker who is usually taken for a New Yorker, I want to
>applaud Jordan. (I'm not a midwesterner either though I've spent time
>there, I don't want to revive Maria's thread about Minnesota except to
>quote Berrigan quoting K Koch that "it must be awfully lonely to be the
>only surrealist at the University of Minnesota" and to add that,
>nevertheless, there they are.)
>
>The idea that the only valid "new yorkers" are the various immigrants
>from offshore, and not the immigrants from the midwest -- who came as
>often as not in search of a place where they could be sexually free as
>opposed to seeking more money -- seems reductive, cruel and irrelevant.
>Yes, the ethnic communities are part of the vibrant etc etc life of New
>York, and New York is more than Soho, but the people from Kansas left
>Kansas.
>
>Would you exclude Melville from New York?
>
>There is a lower-middle class native New York presence in the city that
>resents (not without reason) the upper middle class arrivistes from other
>parts of the US via elite schools. But who makes the art? Who consumes
>the art? Who cares about the art? The ethnic neighborhoods are
>important for nurturing art, because they are environments where you can
>pursue your anonymity.
>
>I stand with Jordan.
>
>

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376. **rsillima**

APR, Poultry, etc.

Sat 12 Jul 1997

You're absolutely correct with regards APR's focus on the writing workshop as a central location. In an important fashion, APR is a creation of the literary engines of the 1960s, which of course was the context in which Langpo (or, as Al would have it, Lanpo, which I rather like) first grew up. Poetry, the mag, is a phenomenon from an entirely different era. I don't know what the current numbers are, but throughout much of the 1970s and '80s, APR had a distribution in the 25,000 range in comparison with Poetry's 12,000. Actually, Poetry's circulation climbed substantially once Henry Rago died and they stopped publishing

the likes of Olson, Zukofsky, Duncan and Ronald Johnson. The journal has never been "stronger," but it's still an expression of an earlier era.

(Spicer's poems "For Poetry" in Book of Magazine Verse are aimed at Rago's liberalism, not the neovictorian aesthetic that came later. Spicer seems to have dismissed aesthetic/cultural reactionaries out of hand, saving his wrath for those who attempted to build bridges. Viz the poem to Ginsberg.)

The token inclusion of a Charles Bernstein or Ann Lauterbach in APR has always seemed to me exactly that--a mechanism by which a highly partisan publication can then pretend to be "representative." Another major irritant in APR, during its early years at least, was its appropriation of that name, AMERICAN Poetry Review, rather than say, Open Poetry (or whatever). In the aftermath of Vietnam, people were hypersensitive to the implications of naming (Vietnamization, after all, had involved genocide of Vietnamese people). To use the national adjective both manipulatively and uncritically in the way that APR does is an index of thinking that is as sloppy as it is cynical.

[When I first got here to Philadelphia, I interviewed a young woman for a job at my company who had previously worked as a "screener" for APR. She had not read contemporary poetry of any sort before she obtained the work study position, nor did she intend to once she left it.]

Interestingly, neither Berg nor Vogelsang have used APR as a foundation for any larger socio-aesthetic moves. They're as marginalized as anyone.

Afterthought on Ashbery (example of the non-marginal). I've always read Self-Portrait and the books that immediately followed that as being the most unrelievedly vicious satires on Establishment Verse (with a conscious model in mind, what used to be the typical "Wesleyan" book of the 1960s, one long poem and 12-20 short pieces). I've always been amazed that these were taken up by the very people he was satirizing, almost as if they couldn't see the parody. In this sense, Ashbery is our own Ern Malley.

Ron

On Fri, 11 Jul 1997, David R. Israel wrote:

Also: (re: nomenclature & generalization): Much mention has been made of so-called "APR style" or the "APR school." Said journal does, incidentally, publish the likes of Ann Lauterbach, John Yau, Leslie Scalapino, Robert Creeley, Michael Palmer (I think?), Carol Maso (if memory serves), Armand Schwerner, and a good number of others whose writing likely isn't exactly of the sort intended by the perhaps (all-too-)handy perjorative. There may be some bias in evidence, but if I'm not mistaken, the journal is a bit more catholic in its inclusions than recent references might lead one to suppose.

Well--yes, this has always been an interesting issue. Years ago I was puzzled as to why the classic founder/polemicists of LangPo and other counterstream tendencies made APR their whipping-entity, and not say the venerable Poetry. One reason is that Poetry seems to've been in decline in influence since I was a wee lad in the 1960s, and another is the specific history of APR, which was founded in a way that linked it historically to the MFA-granting poetry workshop/writing program movement. It specifically marketed itself to the writing-workshop milieu, and so many feel that it has helped to perpetuate the blandest free-verse stylings, which often come out of that milieu. I'd readily agree about the counterstream poets they've published over the years. I haven't bothered to pick it up for about three years, but before that saw it pretty regularly for eons--and your list of interesting poets could be extended; I remember fine if small bits of Barbara Guest and Susan Howe. But many folks just feel that the counterstream appearances are pretty infrequent and minor compared to the overwhelming volume of mediocre dreck.

The other point, which I've never seen mentioned, but which I suspect is important, is that APR is just **so** visible and widely available, and so much **intends** to be a popular/populist tabloid presence, that it's bound to be a primarily target, if you have criticisms of the poetry establishment. Its very character makes it a potent influence, capable of perpetuating dominant (ahem) trends; and I believe it **has** functioned to perpetuate dominant trends, most of 'em pretty bad...But yes for most of us it isn't an black-and-white issue. I've always publicly praised them for what openings and support they've given other-streams...

Mark P
atlanta

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116

[REDACTED]

[REDACTED] (o)

[REDACTED] (fax)

[REDACTED]

[REDACTED]

<http://writing.upenn.edu/epc/authors/silliman/>

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377. **cris cheek**

Re: re - 'neologism'?

Sat 12 Jul 1997

Hi,

thanks Charles for that:

>I imagine these imperatives are as multiple as the people doing such work.
>When such creep or storm into my own work, they are sometimes in part the
>attempt to say the unsayable. They are sometimes a protest against
>normative language restrictions, they are sometimes a barbarian yawp, they
>are sometimes based on existing words, either breaking down into component
>sounds/parts, or in process of forming such sounds/parts, on their way to
>becoming whole and recognizable words. Sometimes they are simply there for
>the physical joy of throat and lips and tongue and cheeks and mind of
>pronouncing the unfamiliar -- related to the pleasure I get in reading Old
>English aloud. Sometimes the intention is much more specific and musical --
>precise consonants and vowels to move the music. And in most instances the
>motivations are quite mixed.

that would be much of my own experience. Of course there are the seemingly 'accurate' word compounds forged by editing fudges and cut paste on the processor and the fumble finger inventions that jerk a line onwards. I need to gut into my bath, I'll be book. Such are the nuts and bolts of facture in our workshops. Then there's the moment at which a decision is taken to leave these neologisms in the writing that is sent out of the house. At those moments are the political and cultural imperatives at play. An 'attempt to say the unsayable' or / an expression of 'protest at normative language restrictions' might simply generate an expletive or reach for a conventionalising expression of it - instead the same generates a word that others might recognise the impulse behind but which has specificities. It only takes one other to begin to employ such specificities for Saussure's brow to begin sweating mighty strange. Yes, such specificities are often context-specific within the music of a ludic phrase.

Aren't such instances of the 'unsayable' highly revealing? What would we want to discuss that we don't have the words for? What do they tell us about our cultural parameters as pre-scribed and inscribed by language?

As Randolph points out in many cases the 'neologism' may only be as long as the interaction (as true for 'reading' as 'signing'). Some constructions though in contemporary poetry, 'if not them, how come?', are in themselves signs, active indexical components within the artifice we speak and ride. Many of the stumbling blocks we cruise present questions that require applications of 'similar' navigational devices. Lang - po has period trademarks that are integral both to

its community formations and their applications - as witness much of the discussion on this list.

There was a series of exchanges recently on british poets about words for silence and of how the subtle varieties of silence in other cultures and older regional dialects has become represented in contemporary usage by 'silence'. There are many many examples of similar vernacular impoverishments within English(es) that moderate our 'conversations'. What lies behind my raising of this 'neological' issue is a need to - go the other way. To, as Mark Prejsnar put it, 'wound(s) complacency and linguistic transparency'. Mechanisms for generating this skaning (?) sorry shaking up are a nub we wittle at, poetry is often that residue. Contemporary poetries often seem to offer markers as to the lack of language. That's their sheen.

>chris,

I'm sure what it means that we've been collaborating on the 'ranges' for a couple of years now and when you type my name you still conventionalise it, but that's the flip side of what of what i'm raising, yuo're being ironic there i take it

> you might want to conside thhe range poems where i think it appears
>in a pure form for me. there is no intent here (i hope) to do much more
>than play - which seems simple but has tremendous philosophical and
>psychological import.

Hi Tom, of course i would and nearly posted a bit of the newest candidates yesterday. I've made reading one of the 'ranges' an integral part of any public sharing of work over the past eighteen months. That's partly because of the mediated collaborative exploration they promote and partly because they often contain aspects of potential term negotiation - as you rightly say in a playful way - but then i'd value play highly.

Here's the very latest 'range' i've received, under subject - 'like a summer with a thousand july's' - should say that Tom, Maria Damon, Gabrielle Welford and Jorge Guitart are all currently active:

On Fri, 11 Jul 1997, Jordan Davis wrote:

*At 7:11 PM +0000 7/10/97, cris cheek wrote:
mater mater everywhere pia dura & i forget
rhythm, If I've got rid of 'em
and that taxidermy, all hail!
to the conger wing stickers
a line if I ever joined one one one
credo nos (jor & jorge) in fluctu eodem esse
joined 111 last year: it's a three digit thing
dermal taxis piloted by imported zopilots*

*of the zopi persuasion (really soapy and never sloppy though they do eat
slop which they slurp though it is not the ritual indicated in the afir
handbuch (Feuerbach 1899)*

in an early morning ramble
love and love
cris

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378. **aerialedge**

Re: The language of influence

Sat 12 Jul 1997

i think it's pretty clear that ashbery's been a big influence-- how bout Peter & Michael Gizzi. Both i wld say have been influenced in quite different ways. Stroffolino's another. Susan Schultz. Joe Ross. Campbell McGrath. etc etc. Seems to me a matter of a tone which is identified w/ Ashbery perhaps simply because he's the most visible practitioner of sd tone, but he wouldn't be "the origin" of that tone either, tho before him it's largely european tho i suppose it's there in Stevens as well.

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379. **Steve Shoemaker**

Re: The language of influence

Sat 12 Jul 1997

Rod--This is interesting. When you say "largely European" below, whom do you have in mind? s

On Sat, 12 Jul 1997 [REDACTED] wrote:

*i think it's pretty clear that ashbery's been a big influence-- how bout
Peter & Michael Gizzi. Both i wld say have been influenced in quite different
ways.
Stroffolino's another. Susan Schultz. Joe Ross. Campbell McGrath. etc etc.
Seems to me a matter of a tone which is identified w/ Ashbery perhaps simply
because he's the most visible practitioner of sd tone, but he wouldn't be
"the origin" of that tone either, tho before him it's largely european tho i
suppose it's there in Stevens as well.*

Steve Shoemaker

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380. **Aldon L. Nielsen**

Re: The Gizmo of Class

Sat 12 Jul 1997

Ed Sanders had but one gizmo on stage in Boulder (not counting the VCR he was using to record himself for replay on his cable access show back home), so we didn't get to hear him play his musical tie, or his electronic fingers, or any of his other other gizmatic wonders. What he did have with him was a small sampler which allowed him to use prerecorded accompaniment for one of his songs -- I think experts in the field refer to this sampler as an Ashbery --

When I heard of the joint Clinton/Blair declaration of the end of the class war, I couldn't help thinking of Stalin! -- Once Stalin had consolidated his regime, the "Soviet" government declared that the classes no longer existed and hence the class war had come to an end (and, hence no further need for workers to create their own organizations, like, say, Soviets and unions) -- The oft repeated claim that everyone in America IS middle-class serves a similar, though admittedly a tad less deadly, function --

_____ Sunday night in Boulder Kristen Prevallet will screen Helen Adam's experimental film as part of Stan Brakhage's Sunday Night film salons -- 7:30 PM in the Art building at the University of Colorado

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381. **Aldon L. Nielsen**

sciencemeisters dis week at cine16 (fwd)

Sat 12 Jul 1997

Those of you in the Bay area may want to attend this -- those of you in other parts of the country may want to attend to this --

----- Forwarded message -----

Date: Sat, 12 Jul 1997 11:55:19 -0700

From: Geoff Alexander <[REDACTED]>

To: [REDACTED]

Subject: sciencemeisters dis week at cine16

For map to 'cine16', directions, and information on future shows, visit our website at: <http://www.cine16.com>

PRESS RELEASE 37

FOR IMMEDIATE RELEASE

Contact: Geoff Alexander
[REDACTED]

PROGRAM NOTES FOR cine16 FILM FESTIVAL'S July 17 program at the downstairs Speakeasy in the Agenda Restaurant & Lounge, downtown San Jose, Thursday at 7:30 pm. Admission is always free. Smoking & drinking permitted and encouraged to maintain the bohemian veneer.

July 17: Cinematic Masters of Science and Math

Imagine a school in which: the woodshop teacher turns the shop into his own private furniture store, trading passing grades for student "slave labor" in the manufacture of pieces which he takes away for home use or sale; the metal shop instructor issues an 'F' grade to a student for a project in which he had worked for months, saying "you couldn't have done this"; an English teacher is arrested for selling dope to her students; the head of boys Physical Education pulls out a camera and snaps dozens of boys in the shower; a science instructor angrily hurls part of a science experiment at the head of a student seated at the rear of the classroom. This, my friends, is not the plot of some wacky summer film. Nope, it's the school I attended, Dartmouth Jr. High, which still sits staring blankly at the traffic on Blossom Hill Road. And right, you guessed it, I'm the kid who nearly got nailed by the ballistic science experiment gone wrong. Perhaps it was the unintentionally errant arms of science teachers like Mr. Hays that caused thousands of kids to turn off to the sciences, aided and abetted by perhaps the lack of a proper background in child learning theory, by uninspired teaching materials, and the use of boring, really awful science films.

You know the type: the didactic black and white Coronets, the terribly narrated Moody Institute films with the religious message --- ("them bugs ain't as smart as the creator") --- at the end of every film, and all the others with their paste-and-glue graphical representations of mitosis, amoebae, and paramecia. I'm telling you this story as an introduction to tonight's program, which features science and math films that are so phenomenally good that anyone could be enchanted. There may be no way to adequately count the number of young minds saved by Bruce Russell, Thomas Stanton, Norman & Marjorie Bean, David & Peter Boulton, and Bruce & Katherine Cornwell, who made science and math films engaging, fun, intellectually stimulating, and artistically beautiful. These films truly created an educational revolution, are magnificent films for people of any age, and will be a real eye-opener for cine16 viewers who graduated from high school prior to 1980.

Tonight's films include:

'Imaging the Hidden World: the Light Microscope' 1984, d. Bruce Russell. It's difficult to pick a Russell film, because they're all good. This film shows how the

filmmaker sets up the 'scope, light, and filters to make his visually arresting films.

'Crystals: Flowers of the Mineral Kingdom' 1983, d. Thomas Stanton. Stanton's film of rapidly expanding colorful crystalline growths is reminiscent of a quote attributed to Salvador Dali', who once said "I don't take acid, I am acid"

'Carnivorous Plants 1979, d. Thomas Stanton. A Blue Ribbon award winner at the American Film Festival. Insidious.

'Fungi' 1983, p. David & Peter Boulton. Neat slo-mo shots of slowly spreading destructive growths. Boulton-Hawker Films were made in Britain, distributed by Benchmark. Exceptional.

'Spiders -- Backyard Science' 1978', p. Norman & Marjorie Bean. OK, a film for elementary kids, complete with friendly narrator... except that these horrifying images will scare the bejesus out of them! Extreme color close-ups of nightmarish clarity.

'Congruent Triangles' 1976, d. Bruce & Katharine Cornwell. Abstract design, post-bop jazz , and Klee-like animation make a showpiece out of a seemingly mundane subject.

'Insect Parasitism: the Alder Woodwasp' 1968, p. Gerald Thompson & E.R. Skinner. The wasp drills a hole in a log, deposits its eggs, then four different kinds of bugs use its developing offspring for all sorts of things. Incredible cinematography, docs in labcoats. A fascinating film.

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382. **Thomas Bell**
neologism/Graham

Sat 12 Jul 1997

My first response to Jorie Graham's poem in the latest _New Yorker was:
popgoesthe newYorkerbubble philosophy.

Is this neologism?

or?

tom bell

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383. **Tom Orange**

langpo, what next

Sat 12 Jul 1997

hard for me to speak re new contexts techniques motivations, but i'm sure that the real work of movements persists long after any passing of said movement's active phase. even the work of those over-determined origins of language writing that jacques debrot lists below still has yet to be fully considered. we're still a long way from getting at the how of, say, zukofsky's question of whether the fugue can be transferred to poetry.

fwd movement pushing further into disjunctive terrains opened by langpo, into verbo-visual electronic iconographic texts. and a back-questioning into those texts that got us here in the first place ..

t.

Jacques Debrot wrote: "It almost goes without saying that the origins of Language writing are over-determined: Stein, Zukofsky, theory, minimalist/conceptual art, the Peace movement, etc, etc. But now that Language writing's phase as an active literary movement has passed (as Mark Wallace, Mark Du Charme and others have recently pointed out in various magazines), the more interesting question seems to me, what next? Or rather, in what context (and for what purposes) are experimentalist poets now using the disjunctive and non-self-expressivist techniques innovated by Language writing? These are forms I myself prefer, but given that no technique is inherently radical, what motivates their use today?"

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384. **Mark Weiss**

Re: acadominance & langpo

Sat 12 Jul 1997

Does anybody seriously believe that these are language poetry innovations?

*Or rather, in what context (and for what purposes)
are experimentalist poets now using the disjunctive and non-self-expressivist
techniques innovated by Language writing?*

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385. **Alan * Sondheim**

Explanation, Final, Theory/Writing

Sat 12 Jul 1997

==

Losing Track

At the age of 25 I decided I want to write philosophy. To write a text implies working through domains without guideposts, recuperating older strata, looking up through the dissemination of the wide world's information. Part of me believed that I was writing the world itself, that a secret would manifest its bones, and with that would come power.

Never earthly, the power would equate knowledge with interstitial longings, and hence with a triumphant mastery of death. Space and time were not far behind.

I could never listen to music with pleasure because of textual absence; instead, music became a dialog I abandoned after a furious wager with high-speed sound. Music took far too much for granted, lending itself to pure jouissance. I would head towards video, film, writing, and always writing - writing which could describe the world in a singularity, the compression of everything into - not only the symbolic, but also a token such as V, a set-theoretical universe.

Once V was announced, it was criss-crossed by rules which in fact exhausted V: V was nothing but the domain of those rules, Gödel notwithstanding. The rules of the real of course prove much more intractable; in fact, they may not be rules (which are top-down) at all, so much as part-objects, bottom-up operations with superstructural manifestations that take on the appearance of relative simplicity. The unsolvable n-body problems are good examples.

Eventually, I became certain I had nothing to contribute on this level - that is, to the concrete progress produced by science and technology - for example, solutions or heuristics for fundamental particle theory. I was too undisciplined, too resistant, for that.

Instead, I became concerned with the interrelationship among these abstract systems and consciousness, the interstices of structures, bodies, minds, and the symbolic, plateaued throughout by an imaginary. Such was the case that muck necessarily surfaced in this investigation, a muck that created discomfort among those workers on the surface who took the mines for granted.

My work has been in the mines, in the shafts, across the occasional surface irruption. It explores the depths, not recursively, but with a sense of ennui, longing, and the depths are not infinite, just as the symbolic is not an infinite concatenation of broken strings.

More like a Sierpinski Sponge imagined without the recursion, depths are unfounded, unbounding, and as I am fond of saying, unaccountable, and unaccounted-for: hence, an other. And more than or to this, I am also fond of saying that they generate and reflect the neurotic style of the world, a style

necessarily repetitive, obsessive, scarred and sutured, a style which has always already effaced itself, just as language as the appearance of each and every determination.

Thus the neurotic, not schizz, may have a hold or grasp on the world, just as the paranoid comprehends sociobiology in its entirety.

In relation to everything here, there is institutionalization, the conundrum of institutions. Wild theory is incomprehensible in the face of the propriety of regulated reference, footnotes, and a dedication to reasoned argument. I would argue, wildly and unsuccessfully, that this reasoned argument always already precludes, firewalls, forecloses the _muck,_ which is not just a matter of a psychoanalytical and/or rational approach, but also a seeping, oozing, within and without the discomfort of the (borderlined) reader. In this regard, the muck-text is as much performative, process, as it is discursive formation. And in this regard, it remains difficult to translate, suitcase.

On the other hand, it is easy to descend or ascent to a superstructural surface that purports, through skimming (surfing) to present a laissez-faire chaotic mapping of nomadic chains, in lieu of comprehension. And it is easy for me to fool myself that something has been accomplished, beyond the demonstration of a new command, application, or Net phenomenon: And if anything salvages these texts, it's the embarrassment, shame, dirtiness, muck, psychotic flirtations, that refuse to let go, after the command, application, or Net phenomenon has been deciphered.

When I began years ago, I developed the notion of two regimes, the construct and the experiential. The former was external to temporal systems, and an idealized graph of equivalences or transforms; the latter was messy, carried motility within it, and problematized the very nodes and vectors that created the appearances of entities and processes. The two modes intersected in what I later called state or process-oriented graphs. Within this scheme, wild theory is, of course, experiential; traditional discursive formations, on the other hand, appear as-if-grounded in the construct. Thus an ideal academic discourse might be considered a database, allowing the recuperation of argument, revisitation rights/rites, and footnoting allowing the discourse to partake of others observing the same protocols. While this constructs a language-practice ultimately based on the Enlightenment (or for that matter Euclid), it also precludes both the problematic of reception (beyond reception-theory) and those very cognitive processes that grant the text its semantics in the first place.

So that, by harboring texts within the experiential as primary (as my texts attempt), grounds and reasoned discourse are instead problematized - not in favor of anarchic feeling - but in terms of those traditionally analytic part-objects (such as this text to some extent) that appear within them.

This certainly reduces the necessity of grounds for 'em. *

* And also unfortunately reduces the community of readers, who are no longer guided by those tokens of footnote/reference/etc. that I have referenced here, and that provide the ability to cross-translate, as well as reaffirm a foreclosed but relatively friendly academe. _This_ work, instead, is wounded, refusing to heal, apparently establishing no discourse, critique; and in this sense, it is a corpse of work, not corpus. Later, a corpse will give birth to new forms of life; now, it is an uncomfortable object in the room, leaking onto the table, spilling onto the floor.

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR
with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES:
<http://www.cs.unca.edu/~davidson/pix/> TEL [REDACTED] EXPERIMENTAL
(on and off): <http://166.84.250.149> Editor, BEING ON LINE

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386. **Jacques Debrot**
Re: The language of influence

Sat 12 Jul 1997

Ashbery's winning the Yale Younger Poets over O'Hara is in some ways proleptic of his later, and strangely wide, appeal, isn't it? It's interesting, by the way, to read Harold Bloom on Ashbery. Bloom dismisses the New York School connection as well as the obvious European influences: Apollinaire, Reverdy, Rousset, Michaux, Cendrars, and de Chirico, and reads Ashbery instead (not altogether falsely) as a direct descendant of the line: Emerson-Stevens. It's Bloom's reading of Ashbery that's been the decisive one in terms of Ashbery's legitimization by the academy.

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387. **cris cheek**
Re: neologism/Graham

Sat 12 Jul 1997

My first response to Jorie Graham's poem in the latest _New Yorker_ was:

popgoesthe newYorkerbubble philosophy.

Is this neologism?

or?

I've not seen the poem - is it not a direct quote? Perhaps it's my software

love and love
cris

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388. **Jacques Debrot**
Re: acadominance & langpo
Sat 12 Jul 1997

Of course your right to say that disjunction is not itself a langpo innovation. However I was refering to specific disjunctive techniques (such as the new sentence) and not to disjunction itself. Still, langpo does seem to have mined disjunction to greater effect than earlier poetries.

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389. **Thomas Bell**
neologism on Unimaginable Wildlife
Sat 12 Jul 1997

Jorie Graham's new poem -

mark strand - "I think she's carved out such a powerful oeuvre that it's unignorable.

Discuss? OHNO In response to Jorie's New Yorker poem.

"That which..." initially said to me: "Pay attention to how you are living!" and "Examine the other, the alterity, our culture in nice end-of-decade middle class umerica to see how it's effecting you and you are affecting it"

Kind of a popgoesthe newYorkerbubble philosophy. But there must be more. Tell me so, Jorie. "They are intended to be clear...where the poems are difficult is in how they move...so let's let go and see what else we can read with."

Or is it only too imaginable?
tom bell

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390. **Mark Weiss**
Re: acadominance & langpo
Sat 12 Jul 1997

Greater effect than, say, Jackson MacLow or Armand Schwerner?

Still, langpo does seem
>to have mined disjunction to greater effect than earlier poetries.

>
>

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391. **Mark Weiss**

Re: acadominance & langpo

Sat 12 Jul 1997

What's "the new sentence" (and what do you have to be guilty of to get it)?

At 09:42 PM 7/12/97 -0400, you wrote:

>Of course your right to say that disjunction is not itself a langpo
>innovation. However I was refering to specific disjunctive techniques (such
>as the new sentence) and not to disjunction itself. Still, langpo does seem
>to have mined disjunction to greater effect than earlier poetries.

>
>

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392. **Mark Weiss**

Re: acadominance & langpo

Sat 12 Jul 1997

Sorry to do thios in three posts. A long day, too much sun: gelled, they call it here. And the beer, too, didn't help. Anyway: how about Schwitters and Breton? I think it wouldn't be real hard, in a different mood, to compile a long list of pretty effective disjunction-miners. Big claims open themselves to a lot of small potshots. The poems of whatever school or coterie of friends will probably have to stand on their own regardless of claims to innovativeness.

At 09:42 PM 7/12/97 -0400, you wrote:

>Of course your right to say that disjunction is not itself a langpo
>innovation. However I was refering to specific disjunctive techniques (such
>as the new sentence) and not to disjunction itself. Still, langpo does seem
>to have mined disjunction to greater effect than earlier poetries.

>
>

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393. **Daniel Zimmerman**

Re: american language

Sat 12 Jul 1997

David Bromige wrote:

>

> Mark, yes, I too like the "two sandwiches short of a picnic." There's also
> "One brick shy of a chimney," and "His elevator doesn't go all the way to
> the penthouse," In another context, I've always liked "He was tripping his
> doors off." Be good to see additions to this little list. David

Tangential to this, Fred Mertz on Lucy & Fernando Lamas [skating together at Sun Valley to make Ricky jealous]: "they're closer than 5 minutes to 11."

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394. **Peter Ganick**

call for submissions-----

Sun 13 Jul 1997

female writers, please send up to 4 pages
for special 'women-in-writing' issue of
POTPOETZINE-----

subject line should read:
ZINEFOUR submission-----

male writers can send up to 4 pages
for special 'body-as-text' issue of
POTPOETZINE---

subject line should read:
ZINEFIVE submission-----

submissions and inquiries to:



ZINEFOUR and ZINEFIVE will be
sent out before the end of the month-----

out-----

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395. **Rebecca Weldon**

Inner Poetics

Sun 13 Jul 1997

David, thanks for the references.

I've been on vacation with the kids and returned yesterday to 283 messages! It took me awhile to plow through. By the way, your message was listed around 24 hours before mine. Interesting phenomenon, that, the response arriving first.

Gus Blaisdell made the statement in the letter attached to Gnomonology that there is no archaeology of the spirit, yet, poetry is exactly that. It is a science of language which reveals the assemblage of life (to quote McCord). What little understanding I have of the intricacies of translating from the Chinese suggests that Lao Tse / Chuang Tzu used the language to the same effect, that is to plumb the spirit in an active way, ie. to make us think about ourselves from inside in contrast to a strictly social perspective.

The dynamic interaction of personal poetics with the social interface of life has characterised human thought since who knows when. It is responsible for the arts as well as the sciences or, perhaps we might say, the science of art and the art of science. Both are products of process, it's just that methods of the former are rather poorly understood by the latter. (By the way, McCord's list brought Cassirer to mind and his discussion of Plato, Poetics and the State is very interesting, when read with Chuang Tzu, Confucius and the Empire in mind. See: Cassirer, The Myth of the State).

I agree that Tagore falls into the same special category, mystic or not. There is something so very the essence of the sub-continent in his work. The lyric form can be a means of cognition, to paraphrase Cassirer via McCord and, in this sense, the evocative power of mantras, sutras, etc. have a place. But then, anything can have a place in poetry if it's what makes up the poet; the quibbling comes when the reader gets involved: silent flowers could not possibly speak, much less in color. But there it is; they did speak to the poet, although one could ask whether the poetry spoke to anyone else (Wittgenstein's observations on conscious and unconscious thought in the Blue book are interesting in this respect).

The notes concerning Sanscrit took me back to the books, ie. Snyder's use of the word "ayang" (which does not seem to be Sanscrit, someone please correct me if I am wrong, I did my studies in French and sometimes have trouble with transcriptions). Perhaps because the alphabet fully represented all the sounds of the language, it was used successfully to transliterate many Asian languages and a concept is sometimes pronounced several ways, ex: ahimsa, ahingsa. Thai owes a particular debt to it, since it enriched the language with words for cultural and religious concepts and activities not previously known and gave it an alphabet, through the medium of Pali (our equivalents being Greek and Latin). However, it does not deal with tone based poetics which are an unusual feature of the Thai language. While Sanscrit may be transliterated, it is

difficult to do so with Thai, Chinese or other tonal languages. The effect would be ludicrous. One wouldn't know if the word meant dog, horse or come/come dog be my horse/horse come be my dog. Of course, if that's the intention...

I'm getting long here. Human languages have been going through process and synthesis through time with poets and poetry at the cutting edge, to say nothing of their effects from translation. When there is something important to say/show/observe about human beings, poets express it before and better than anyone else precisely because they are archaeologists of the spirit. It doesn't surprise me that some of us are well remembered. Finally, in reference to the tenor of recent exchanges, a day of thought (or three months) before response might clarify, distill and enrich.

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396. **rsillima**

The New Sentence

Sun 13 Jul 1997

>-----

>

>Date: Sat, 12 Jul 1997 19:54:24 -0700

>From: Mark Weiss <[REDACTED]>

>Subject: Re: acadominance & langpo

>

>What's "the new sentence" (and what do you have to be guilty of to get it)?

>

It's a talk I gave sometime around 1980 (Bob Perelman, who hosted it, could date it more exactly--he & Francie brought their newborn son Max to the event, age 7 days, same son who is now about to head off to Yale). I was trying to distinguish all the prose that was sprouting up among the langpo from what little had been done previously by way of the prose poem. It cited Williams' Kora in Hell as a precedent and spent a lot of time looking at Stein's critical distinctions between sentences and paragraphs. At the conclusion it listed seven characteristic qualities of the new sentence:

- 1) The paragraph organizes the sentences;
- 2) The paragraph is a unit of quantity, not logic or argument;
- 3) Sentence length is a unit of measure;
- 4) Sentence structure is altered for torque, or increased polysemy/ambiguity;
- 5) Syllogistic movement is: (a) limited; (b) controlled;
- 6) Primary syllogistic movement is between the preceding and following sentences;

7) Secondary syllogistic movement is toward the paragraph as a whole, or the total work;

8) The limiting of syllogistic movement keeps the reader's attention at or very close to the level of language, that is, most often at the sentence level or below.

By "syllogistic movement" I was trying to show the structural underpinnings what tends to be naturalized as "reference."

The talk became the title piece for my first collection of critical writing.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116

[REDACTED]

[REDACTED] (o)

[REDACTED] (fax)

[REDACTED]

[REDACTED]

<http://writing.upenn.edu/epc/authors/silliman/>

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397. **Tom Orange**
langpo innovations / ashbery
Sun 13 Jul 1997

mark weiss asks:

Does anybody seriously believe that these are language poetry innovations?

i wrote: "fwd movement pushing further into disjunctive terrains opened by langpo, into verbo-visual electronic iconographic texts. and a back-questioning into those texts that got us here in the first place .."

i shdve wrote: "disjunctive terrains /further/ opened by langpo..."

i also think jacques debrot's on the mark with his reading of h bloom's reading of ashbery in a primarily emerson-stevens lineage.

strikes me that auden's fwd to /some trees/ -- pretty substantial clout -- consciously puts ashbery smack in descent of rimbaud: rhetorically wringing the neck of certain particular logical relations and conventional congruities of imagery. (p. 15)

tom orange

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398. **David R. Israel**

LangPo = LangPo

Sun 13 Jul 1997

[was: Re: A List of Poetry Schools Revisited]

Reading (a week later) this Monday post from Dave Baptiste Chirot --

The issue of naming is intriguing--when Grumman gives an area a name--does it open up an area overlooked? Or does naming things fix them--the intellect delighting in boundary to paraphrase Emerson in "The Poet". Or does Grumman's approach, by playing among the tensions involved in naming, does it not perhaps open up one's own desire for naming and fear of it? Language as vehicular (Emerson again) or fugitive is ever in movement, so the best one can hope for is some kind of indication of directions. Whether or not one even keeps and uses the name Grumman provides, his main work is done in indicating those directions.

All this reminds of a question that has surfaced, amid various doubts & equivocations anent the "acadomino theory" moniker (so to say) --

namely, how might Bob (or others) view the radical tautology of calling LangPo "LangPo"?

(This follows, more or less, in the tradition of *not* calling a spade a "metallo-earth-reconfigurational handheld equipage moiety" -- both possibilities [i.e., the latter, or, in the alternatives, calling it, admittedly more prosaically, "a spade"] presumably falling within the "what it is" school of naming, but with some diff.)

Hey, just a thought.

cheers,

d.i.

•

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.....,

1.....,

\\0\\...'

.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0....!

//^\\V////////^\\o//^\\\\\\V////^\\...'

.David.....Raphael.....Israel...'

< [REDACTED] >

[&[REDACTED]]

{telephonic.location.202/[REDACTED]}

| "...honk if you believe in geese" |

[illegible]

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399. **Franklin Bruno**
(no subject)

Sun 13 Jul 1997

Jacques Debrot wrote:

*Or rather, in what context (and for what purposes)
are experimentalist poets now using the disjunctive and non-self-expressivist
techniques innovated by Language writing? These are forms I myself prefer,
but given that no technique is inherently radical, what motivates their use
today?*

I think this question is an important one to be asking, but it may be that there's a fallacy hidden here--that of assuming that a technique's 'radical'-ness is the source of its validity. I think that even in the langpo 'moment,' whenever it was and supposing it's ended, the constant attention that its practitioners drew to its antecedents, its place in a tradition, served the purpose of making the techniques at least -seem- fruitful beyond their oppositional status. As I think many would contend they are.

fjb

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400. **aerialedge**
Re: The language of influence

Sun 13 Jul 1997

Suppose i should have said "largely French" -- Cendrars, Perse, Aragon, etc.

Steve Shoeemaker wrote:

>Rod--This is interesting. When you say "largely European" below, whom do you have in mind? s

On Sat, 12 Jul 1997 [REDACTED] wrote:

> i think it's pretty clear that ashbery's been a big influence-- how bout
> Peter & Michael Gizzi. Both i wld say have been influenced in quite
different
> ways.
> Strofollino's another. Susan Schultz. Joe Ross. Campbell McGrath. etc etc.
> Seems to me a matter of a tone which is identified w/ Ashbery perhaps
simply
> because he's the most visible practitioner of sd tone, but he wouldn't be
> "the origin" of that tone either, tho before him it's largely european tho
i

> suppose it's there in Stevens as well.
>

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401. **aerialedge**
exceptions
Sun 13 Jul 1997

Bennett Simpson wrote re O'Hara/NYC:

| *-breathlessly excited, but not fully grounded in
place.*

Are these mutually exclusive?

Mark Wallace wrote:

| *The only dominant ideas I'm aware
of have very little to do with literature at all.*

Is this an art/life dichotomy we're setting up here? I understand feeling "dumbed down" by it all but is there not a danger in devaluing substantive debate to this degree? I suppose Mark would say of course that's the point. It does seem to me that there is a generally conservative codification of what should be taught-- Mark's point would probably be that there's not enough of a coherent agenda for that characterization to be accurate-- nevertheless it seems to me to push for openings re curriculum is as important as trying to change bureaucratic/economic idiocies, & that these may in fact be the same thing, or at least one can approach it in that manner.

Jacques Debrot wrote:

>given that no technique is inherently radical, what motivates their use today?

Is this a given? I don't think we know. In any case _if_ a given technique is only contextually radical that in itself supplies plenty motivation no?

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402. **Mark Weiss**
Re: exceptions
Sun 13 Jul 1997

| *-breathlessly excited, but not fully grounded in
place.*

| *Are these mutually exclusive?*

Since I, not Bennet, characterized O'Hara's stance towards NY as above, I'll take responsibility, altho I'm not sure what your letter as a whole is asking. Of course their not necessarily mutually exclusive, but they are in O'Hara's work, and this separation gives rise, I think, to some of the virtues of same. Let me use an analogy. At a certain point in my expatriate time in France I realized that I would never "know" the language because, while my French had the historical depth that reading affords, the cultural referents of daily life of my French age-mates (I hate the word "cohort"--it sounds too much like a Roman soldier) and those of the previous generation learned by them at the kitchen table--snatches of popular song, advertizing slogans, the commercial history of this or that corner (what was there before the bakery, who the baker was, how the neighborhood's changed, and the language attached to that), obsolete slang, echoes of the spoken and body language of popular entertainers, etc., would be forever largely beyond my reach. As well, the personal historical past of the language--the baby talk of my generation, the adolescent jive my age-mates had spoken and forgotten--shared language experience--were also largely unattainable. Even if I learned enough to mimic these, the affect behind the usage would be different. Similarly, O'Hara writes as if his New York exists in an eternal present or near-present, and he seems to skate (and skate marvelously) on one of the city's shinier surfaces. Which is by no means to imply that he was shallow. In fact, we can contrast him with Blackburn, who joined his mother in Greenwich Village, which was then a traditional Italian neighborhood with a few artists of limited means, when he was eleven, fresh out of a childhood in rural Vermont. As a mature poet he knows O'Hara's New York, but he's also aware of a much more complex city. And I think he's often emotionally and intellectually shallower than O'Hara, certainly rarely (except perhaps in the journals) reaches the depth of the Odes. Why is this important to American poets beyond my parochial New York sense? Simon Schuchat is certainly right that New York has been a haven for those whose cultural roots are none too pleasant, and not just gays from less forgiving places, but for artists in general. The expatriate life does offer its large compensations in personal freedom, and many, including the artists in all media who landed there in the fifties and sixties, have exploited that freedom to all of our benefit. But New York is also a metropolitan area of 22 million--the largest in the English-speaking world and home to maybe 8% of Americans. Note, I speak about the metro area--Ginsberg, in Passaic, is within that net, and the kids I worked with in Lynbrook and Perth Amboy were not unlike the kids in white ethnic neighborhoods in the five boroughs, and they got into Manhattan and out of their neighborhood-centered worlds about as rarely as their city agemates. What I'm trying to say is that New York, culturally very different from much of the rest of the country, is the

largest American environment--it's not just an escape from another country or culture. The American mythmakers, confusing, on purpose, I think, two words, place the "heartland" in the "hinterland," as if we've all somehow failed to embrace our true destiny as virtuous Iowa farmers. To the extent that America is my subject or the ground of my work I'd better be prepared to understand, in all its complexity, the urban heartland. So, I love O'Hara's breathless excitement, hope that my own comes across from time to time in my own verse, I know there's more to O'Hara than that, and I don't think that he's particularly grounded in place in New York.

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403. **George Bowering**

Re: exceptions

Sun 13 Jul 1997

-breathlessly excited, but not fully grounded in place.

Are these mutually exclusive?

If they were mutually exclusive, it would be a lie to say "breathlessly excited, but not fully grounded in space"

George Bowering.

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e-mail: [REDACTED]

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404. **George Bowering**

Re: Granby, Mon Amour

Sun 13 Jul 1997

George had a lampshade on his head at the time and was alternately singing "O Canada" and reciting from the collected works of Charles Bukowski (one of his favorites), so I guess he must be forgiven for his lack of depth perception.

Rachel L.

Okay, maybe I had a lampshade on my head again, but who's the real dope, eh? Rachel kept reaching under it and pushing my nose, trying to turn the light on.

And as for Charles Bukowski: I was reading him because I had been told by someone on this list (I won't reveal his name, but recently correspondents have been making much of his initials) assured me that Bukowski was in the tradition of Stevens and Ashbery.

George Bowering.

2499 West 37th Ave.,
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Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

[↑ Contents](#)

405. **Mark Weiss**

Re: Granby, Mon Amour

Sun 13 Jul 1997

.>

>And as for Charles Bukowski: I was reading him because I had been told by
>someone on this list (I won't reveal his name, but recently correspondents
>have been making much of his initials) assured me that Bukowski was in the
>tradition of Stevens and Ashbery.

>

>

>George Bowering.

>

Does Ashberry have a drinking problem?

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406. **Rachel Loden**

Re: Granby, Mon Amour

Sun 13 Jul 1997

George Bowering wrote:

Okay, maybe I had a lampshade on my head again, but who's the real dope, eh? Rachel kept reaching under it and pushing my nose, trying to turn the light on.

Actually I was only attempting to clean George up a little. He had been so overcome by his readings in Bukowski that he was quite soggy, and I thought, oh hell, not another weeping Canadian. So I tried to lift the lampshade and mop

him up, something I was able to do, in part, by the light of his nose, which was maple leaf red and glowing.

Rachel L.

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407. **Bennett M. Sm [Dimpson]**

Re: exceptions

Sun 13 Jul 1997

Actually Rod, Bennett Simpson (me) didn't write the below phrase. Someone did --I remember reading it-- but it wasn't me. I wrote...hmm. Excitement and groundless places (we love you!) are definitely not mutually exclusive. They often go hand in hand, often have little to do with each other. To raise an old question (but one I never understand), What is place in poetry anyway, say, the places of O'Hara's poems, or Berrigan's? I'm not talking about "geographic" St. Mark's places, or studios, or avenues, but a place that, when attributed by generalists, is often metaphysical (fine) or idealized. New York. Is this a place? Distinguishable without streetsigns?

The real v. non-real (imagined). I don't like this dichotomy either. I try not to be a pedant. I have only figments of axes to grind. But sometimes something seizes me, bad grad school, greener grass, and --whoa- everything is allegory.

Bennett

On Sun, 13 Jul 1997 [REDACTED] wrote:

Bennett Simpson wrote re O'Hara/NYC:

-breathlessly excited, but not fully grounded in place.

Are these mutually exclusive?

Mark Wallace wrote:

The only dominant ideas I'm aware of have very little to do with literature at all.

Is this an art/life dichotomy we're setting up here? I understand feeling "dumbed down" by it all but is there not a danger in devaluing substantive debate to this degree? I suppose Mark would say of course that's the point. It does seem to me that there is a generally conservative codification of what should be taught-- Mark's point would probably be that there's not enough of a coherent agenda for that characterization to be accurate-- nevertheless it seems to me to push for openings re curriculum is as important as trying to change bureaucratic/economic idiocies, & that these

may in fact be the same thing, or at least one can approach it in that manner.

Jacques Debrot wrote:

given that no technique is inherently radical, what motivates their use today?

Is this a given? I don't think we know. In any case _if_ a given technique is only contextually radical that in itself supplies plenty motivation no?

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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408. **Alan J Sondheim** ***clearly unsustainable.***

Sun 13 Jul 1997

clearly unsustainable." (United Nations Chronicle, XXXIV, 2, 1997.) soil, and marine fish stocks, continue to be used at rates that are solid waste. Renewable resources, particularly freshwater, forests, top- ate, with rising levels of toxic pollution, greenhouse gas emissions and "Overall, the state of the global environment has continued to deterior-

and poor have grown, both within and between countries." number of people living in poverty has increased, and gaps between rich tries, but many, especially in Africa, continue to be marginalized. The globalization of the world economy has benefited some developing coun- majority of people are living longer and healthier lives. Accelerated world population is slowing, food production is still rising, and the Governments noted that some global trends appear positive. The growth in NOW" and I do "kill -9 0" for all-time. "Assessing progress since RIO, of PROTOCOL PASSWD. I do "<listname> (header (nolock." I do "shutdown -h shattered holes to ACK. Nipple to nipple, node to node, I sew hard STRING I think NOMAIL. I close shattered eyes to MAIL. I make NOACK. I close

cols in proper obeisance. the poverty of presence, I who am about to enter these ports salute proto- hard-penis useless flailed appendage. The computer always gestures towards cancel entertainment-modules, clearing thought for

corpse-mind. Ribs show, skim-milk, walk naked in hot loft, shield from sun. With "rpm -u <game>" I sion among physical. Loosening called for, I eat grain, fruit, rubdown- never sustenance. Letters crackle in skull, brain seeps, there is no divi- NOMAIL lasts periodically short time, before set-in occurs, one phone-call life's give-and-take resonates with internal exchanges. empathetic convo for real. In the busy-world, face is acknowledgement, and them together produces the busy-world, the beautiful world of full and lists, building up supply of posts for simulacrum of community. Reading tend towards lesser time on Net, with varying results, going NOMAIL on lost, flaked from remnants of consciousness. It's in this stage that I lose their moorings, swim; it's impossible to concentrate, and subject is furrowed with desiccated tears; parched tongue refuses its socket. Letters In last stages, the skull protrudes through stretched skin; eyes split,

In Last Stages

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409. **Eliza McGrand- CVA Guest**

Re: Granby, Mon Amour

Sun 13 Jul 1997

i understand mr. boowering has a very charming counter tenor and sustains the high notes dreadfully well, though this is not helped by the highland fling which he is wont to do in moments of patriotic fervor... at least this is what i heard -- he THOUGHT it was the highland fling.

another attendee reported it as something much less benign but she is also not perhaps the most accurate because it was so dark in her corner. no one really minded the lampshade, or that is what i understood the management to have said, until mr. b tried to force it over his hips so that it would be, he said, around his waist. i think we will all decline to speculate on that except to say we certainly hope he had ceased singing the fine canadian anthem by then e

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410. **Karen and Trevor**

call for submissions

Mon 14 Jul 1997

Fourteen Hills: The SFSU Review is accepting submissions for the Fall 1997 issue in fiction, poetry, creative non-fiction, and drama. We are also interested in cross-genre work. Please include the following information with your submission: name address phone e-mail.

Fourteen Hills: The SFSU Review is published twice yearly by the Creative Writing Department at San Francisco State University. We are proud to announce that Mary Gaitskill's story "Comfort", published in the Fall 1995 issue, has received an O. Henry Award, and Kolin Ohi's "A Backward Glance" from Spring 1996 and Stephen Beachy's "Shapes" from Fall 1996 will both appear in The Best American Gay Fiction 1997.

The Holmes Awards will honor two emerging writers published in Fourteen Hills during the academic year ("emerging" defined as not yet having yet published a book-length work at the time of publication) with a cash prize of \$250. The Editor-in-Chief will choose from work published in the Fall and Spring issues--one poem to receive the Holmes Award in Poetry, and one essay, short-story, or dramatic work to receive the Holmes Award in Prose.

Submission deadline is September 15.

Fourteen Hills: The SFSU Review
c/o The Creative Writing Department
San Francisco State University
1600 Holloway Ave.
San Francisco, CA 94132-1722

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411. **Mark Weiss**

(no subject)

Mon 14 Jul 1997

Did any of you Bay Area types get to Stephen Vincent's reading at Canessa Park Gallery this past Thursday? Report?

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412. **John Tranter**

Vogelsang and Ern Malley

Mon 14 Jul 1997

In a recent post, Ron Silliman mentioned Vogelsang and Ern Malley in the one breath.

It might amuse the list to know that the policeman in Adelaide, South Australia, who prosecuted Max Harris in 1943 for publishing the "obscene" Ern Malley poems in his journal "Angry Penguins" was named Detective Vogelsang.

>>>> John Tranter >>>> [REDACTED]
39 Short St, Balmain NSW 2041, Australia
tel ([REDACTED]) fax ([REDACTED])

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413. **John Tranter**
John, Frank and Wystan.
Mon 14 Jul 1997

Jacques Debrot said in a recent post:

"Ashbery's winning the Yale Younger Poets over O'Hara is in some ways proleptic of his later, and strangely wide, appeal, isn't it? "

Ashbery himself has mentioned this incident in a radio interview (with the present writer, broadcast in Australia in 1988). W.H.Auden had been asked to judge the prize that year (1956) and had sent back all the entries forwarded to him by the committee with the opinion that none was worthy of the prize.

Frank O'Hara heard of this and sent his own MS directly to Auden, along with a MS by his friend John Ashbery. Auden liked both, and gave the prize to Ashbery. (Naturally, given that the early Ashbery was much more like Auden than O'Hara ever was.) John Ashbery said "Frank gave my book a good review, which was very generous of him, under the circumstances."

John Ashbery also said the book ("Some Trees") was a terrible flop, taking more than eight years to sell out its eight hundred copies. He said that partly because the book was such a disaster, he felt he had no public to speak of, and therefore might as well write whatever he liked; thus the violent disjunctions of "The Tennis Court Oath."

So good luck follows bad.

>>>> John Tranter >>>> [REDACTED]
39 Short St, Balmain NSW 2041, Australia
tel ([REDACTED]) fax ([REDACTED])

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414. **George Bowering**
Re: Granby, Mon Amour
Mon 14 Jul 1997

another attendee reported it as something much less benign but she is also not perhaps the most accurate because it was so dark in her corner. no one really minded the lampshade, or that is what i understood the management to have said, until mr. b tried to force it over his hips so that it would be, he said, around his waist. i think we will all decline to speculate on that except to say we certainly hope he had ceased singing the fine canadian anthem by then
e

I admit that it was not (in hindsight) a good idea to try to get the lampshade around my hips. But at the time it was the only way I could think of to get Rachel to stop poking at my nose.

George Bowering.

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415. **George Bowering**

Re: Granby, Mon Amour

Mon 14 Jul 1997

Actually I was only attempting to clean George up a little. He had been so overcome by his readings in Bukowski that he was quite soggy,

Rachel L.

Now, come on. I think it's time certain members of this list woke up and started reading Bukowski with the intelligence this great Canadian poet deserves. Also, it is about time that some scholar out there paid attention to Mr Bukowski's sources. If you can read "Puking at the Post Office" without recalling "Self-Portrait in a Convex Mirror," you have not been reading carefully enough. I used to drink a bit with Chuck, and whenever he reached a certain degree of poetic intoxication, brought on, as I recall, by some very good Okanagan chablis, he would begin to recite from "The Tennis Court Oath," except he always called it "The Race Track Oath" for some reason.

George Bowering.

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e-mail: [REDACTED]

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416. **Mark Prejsnar**

Re: acadominance & langpo

Mon 14 Jul 1997

On Fri, 11 Jul 1997, Jacques Debrot wrote:

It almost goes without saying that the origins of Language writing are over-determined: Stein, Zukofsky, theory, minimalist/conceptual art, the Peace movement, etc, etc. But now that Language writing's phase as an active literary movement has passed (as Mark Wallace, Mark Du Charme and others have recently pointed out in various magazines), the more interesting question seems to me, what next? Or rather, in what context (and for what purposes) are experimentalist poets now using the disjunctive and non-self-expressivist techniques innovated by Language writing? These are forms I myself prefer, but given that no technique is inherently radical, what motivates their use today?

Jacques--

I would argue that much of what LPers have pointed out in their theory, is (for me) still a set of very active issues....How to blast apart the congealed ice of mainstream reading practices and publishing forms, for instance. And that that project is bound up with a profoundly left political set of concerns. (Again, as so often, I return to the fact that the *hidden secret*, at least apparently to most people, (but like most hidden secrets it's right there out in the open) with regard to LangPo theory is: it's huge debt to *Brecht*...but also its creative *extension* of Brecht; for instance combining him with Stein/Zuke/Ez to begin a synthesis involving both ideas of a public art and ideas of the physicality of language as an active medium.)

I have sympathy with your feeling that there is much more, beyond what's been done, for younger poets to reach toward. But: 1. to just abstractly shrug off what was done in the 70s and 80s could risk being just fashion-mangling; 2. if there's any truth or utility to a given group of theoretical insights ya gotta go *thru* them to get to your next step, and neither go around 'em, nor retreat back from them...

regards,
Mark P.
atlanta

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417. **Mark Prejsnar**

Re: John, Frank and Wystan.

Mon 14 Jul 1997

I could have sworn that in some interview or other Ashbery said that (far from "liking" it) Auden very much *disliked* Some Trees, and had to be begged/badgered into accepting it, by the Wesleyan people...(..because for sure he disliked it *less* than any of the other submissions)

Or maybe that was someone else's recollection? But I have this sharp sense I read little JA himself saying that that happened...

Am I hallucinating?

Mark P.

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418. **Aldon L. Nielsen**

Re: John, Frank and Wystan.

Mon 14 Jul 1997

As I heard the story, Chester Kallman played a role in that Yale Younger narrative --

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419. **Pritchett, Pat**

Re: Readings at Naropa/ dont forget to m

Mon 14 Jul 1997

Thank you for your thanks, David. This only goes to prove that we are indeed ALL David Bromige, as has been previously noted. Reports of Ed Sanders' gizmos, as also already noted, were greatly exaggerated - I should have said, "and then he fiddled with a video camera, as if to tantalize the audience's expectations of further gizmo fussing..."

Recovering from a self-inflicted gizmo (read: corkscrew) wound to the cranium,

Patrick Pritchett

From: David Bromige

To: POETICS

Subject: Readings at Naropa/ dont forget to mention Ashbery

Date: Monday, July 14, 1997 7:10AM

Thanks, Pat Pritchett, for yet another reading-report from the Buddhist Big Top. When I read these reports, I feel as though I _am_ you. I am sure my response

to these various readers would be almost identical--if only that they _have_ been, in former years of reading-going. I am puzzled about one thing, tho, & that is Ed Sanders' gizmos that he fiddled with before reading. Are these Whi.He.My.Ma Gizmos, or Tibetan Buddhist Gizmos, or Gizmos fetched from Woodstock? More on the Gizmos, please. David

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420. **Maria Damon**

Re: Granby, Mon Amour

Mon 14 Jul 1997

At 10:59 PM -0400 7/13/97, Eliza McGrand- CVA Guest wrote:

>i understand mr. boowering has a very charming counter tenor and sustains
>the high notes dreadfully well,

boowering sometimes summers under the alias of "alfred deller cornsby," i'm told, but takes care that this is not publicly known...

though this is not helped by the highland

>fling which he is wont to do in moments of patriotic fervor... at least
>this is what i heard -- he THOUGHT it was the highland fling.

to my recollection, the only fling of which mr b is capable is that of --ing himself to his knees in sublime abjection, but in fact your paragraph seems to sustain that general tenor, if i may say so...

>

>another attendee reported it as something much less benign but she is
>also not perhaps the most accurate because it was so dark in her corner.
>no one really minded the lampshade, or that is what i understood the
>management to have said, until mr. b tried to force it over his hips
>so that it would be, he said, around his waist. i think we will all
>decline to speculate on that except to say we certainly hope he had
>ceased singing the fine canadian anthem by then
>e

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421. **Mark Wallace**

feeling "dumbed down"

Mon 14 Jul 1997

Thanks to Rod Smith for asking some clarifying questions about my recent post. Of course I think, as Rod rightly points out, that there are substantive differences between all sorts of poetic perspectives and academic specialities, and that those differences are important. And I too would like, for instance, if it was

possible at the universities where I teach to have even a single course in any kind of "postmodern" innovative poetry, when the closest these universities get is one two-semester course in "American Poetry" that sometimes, but rarely, reaches Ashbery. And it would be nice also to feel more room in creative writing courses to introduce "experimental" techniques, however defined--and I do introduce such techniques whenever I can.

But the question is, matters to whom? And the answer is, well, you and me, and other people interested in literature. But to the academic environment at large, or to the bureaucracy of the university itself? I'm quite sure that the president, say, of either one of these universities really could care less WHAT points of view are taught in the English department. Why, you can even be a communist, burn flags and stuff. Would the bureaucracy object to a course on language poetry every year? Not at all--they'd even let you go ahead and have several, as long as the department itself could still cover basic "requirements" such as composition and survey courses, etc. Try to teach ONLY language poetry and then you might have a battle.

So it depends on what one means by 'acdominant'--what professors in English departments think about literature? What they are doing to meet or change bureaucratic requirements? What books are published, and who has the biggest literary reputation? Then yes, clearly some viewpoints have more "dominance" than others, although that itself is not cut and dried. In my experience, most professors in English departments aren't even having enough conversation to agree or disagree with each other at all--they haven't read the same texts, and don't want to waste much time talking because they've got careers to defend, and in some cases (not enough unfortunately), ideas that they want to pursue. Usually, the most in-depth conversation they have is about whether there's a "field" that they need to cover that the university will fund a teaching line for, one that has enough social cache to now need to be "covered."

But isn't such specialization itself an ideology? And isn't that specialization ideology itself wedded to the ideological limits of any notion of coverage? Also yes. But the fact of the matter is that any subject can be fit into the academic system that this ideology supports. Indeed I don't think it will be too long before language poetry DOES get taught at American universities. Already one of the schools where I teach has a regular undergraduate course in Postcolonial Literature. Is that a good thing? Yes. Does it change the content of what is "covered"? Again yes, a little. Does it change the organization of the university system, in some kind of "trickle down" phenomena in which more university bureaucrats have awareness about issues of racism, awareness that they act on? Well, perhaps yes, but now I'm starting to feel skeptical. Has the ideology that states that "coverage" is the point, and that experts "cover" fields, been changed? Not one bit.

So, what's at stake in an English department for "language poetry," or any other "field" that can be delimited by a name, is whether it gets its piece of the "coverage." And THEN literary politics matter--and yes, there are still so many professors who haven't even heard of Language poetry that they are unlikely to want it taught. So there's one battle. And the other thing at stake is whose books about literature will get published--will we have 15 books about language poetry this year, as opposed to 7 or so last year? At what point will those numbers crest and begin to go down?

So yes, in one sense the debate matters. You can read Ron Silliman in a few courses in the United States; probably you can't read Bob Grumman in any such courses. Of course, I know that's wrong, actually--in the graduate/undergraduate course I taught on Modern American Poetry last fall, I DID teach Bob Grumman's VERY STRAYNGE BOOK, but did not teach Ron at all (sorry, Ron, I'll "cover" you next time, love what you're doing, etc). So Bob, there's 35 students for you who know more about you than they do about Ron. And then, too, it's harder to read about Ron than it is about T.S. Eliot, although if I had to place a bet, I would say that Ron MIGHT be starting to give Robert Lowell a run for his money, in terms of how many academic books/articles mention his name in 1996-7. If that's true, great. I'm all for it. If not, let's work on it.

I don't mean to devalue the differences between theories of poetry (especially in terms of what gets taught in creative writing at the present moment) but it's hard for me sometimes to get that worked up about it. Language poets WILL get their courses, and WILL get their books. Bob Grumman WILL be taught somewhere, some time (again). Yes, T.S. Eliot has the drop on both of them--that may or may not change. But even if it did, all it would mean would be that Bob or Ron or whoever would be better read and better known in a world that looks pretty much like it does already. And somebody down the line might say "I'm tired of this canonical Bob Grumman" and whoosh, down he'd go too. There's NOTHING in the academic system to prevent that from happening. But there is a great deal in the academic system that prevents anything MORE than that from happening.

Perhaps, for instance, some facts about the "acodominance" of language poetry at that bastion of poetry radicalism, UBuffalo, might help my argument? In a department with, say, 30-40 professors, how many language poets are there? Two, if you count Susan Howe, which many will and many will not. Two. It's actually impressive that there's more than one. But you can be COMPLETELY certain that there will never be five. There probably will never be three. It's "covered" already, so who would fund it? At the two universities where I teach, how many poets there are specifically associated with language poetry? Well, me, actually. Some people have taken to calling me "that language poet Mark Wallace." Except I'm not a language poet, although I might as

well be as far as almost everyone there is concerned. Actually, since I'm an adjunct, with the exception of maybe five or six people there's no one at those schools who knows anything about my poetry at all. If I keep plugging away, one day more of them might. What I'm trying to figure out is how much that will matter.

So I agree with Rod Smith that the substance of these issues matters. I especially feel it in terms of creative writing where, yes, as Ron Silliman points out, a "conservative" approach to poetic form receives the most resources and highest profile. But I also think that too much concentration on these issues avoids the fact that literature has very little significance elsewhere in this society. We can argue about who should be "covered" in classes, but I think that equal focus needs to be placed on the disciplinary practices of university bureaucracies, and the way we can tie into those bureaucracies, often without even being conscious of it. And it's hard for me not to think that there, the idea of "dominant" LITERARY ideas would be at best a mystery, and at worst laughable, unless we were talking about Stephen King, who makes enough cash that he might actually donate some.

Mark Wallace

```
/-----\ |
||          || GWU:
|| http://gwis2.circ.gwu.edu/~mdw          || EPC:
|| http://writing.upenn.edu/epc/authors/wallace ||
```

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422. **George Bowering**

Re: Granby, Mon Amour

Mon 14 Jul 1997

bowering sometimes summers under the alias of "alfred deller cornsby," i'm told, but takes care that this is not publicly known...

So alleges one Maria Damon.

I have news for her. It may be true that that is one of my pen names,
BUT

all the stuff I type under that name was written by David Bromige.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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423. **Joe Safdie**
Re: The language of influence
Mon 14 Jul 1997

On Fri, 11 Jul 1997, Fred Muratori wrote:

? More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select, regardless of how much they might otherwise like and appreciate his work.

THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc?

An old friend once told me that when he felt blocked, he would read Rilke and Frank O'Hara -- simultaneously (or nearly) -- and that he hadn't known it to fail yet.

Or perhaps there's not such an easy transference from anyone. Anyone have any thoughts about this?

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424. **David Israel**
Re: The language of influence
Mon 14 Jul 1997

Fred Muratori: << More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select >>

and Joe Safdie << THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc? . . . Anyone have any thoughts about this? >>

I can report having been (at least once) driven directly to pen & paper by reading Ashbery (following, in that case, my occasional custom of inscribing my jottings in the blank pages that one handily finds at the end of books; -- this is a custom I think I might even venture to suggest to others -- at least to those not scandalized by the idea; at some point I could even go thru my books & note which volumes are so adorned -- a case study . . . but for not, I'll stick w/

Ashbery. Well one other: some DC (?) poet has a little volume entitled *Asbestos*, in which I inscribed a poem that became the nucleus of a book of poems. In this case, I can't say I was enraptured by *Asbestos*, but somehow it did drive me to writ my own stuff). As for the Ashbery, was one of his early volumes -- prob. *The Double Dream of Spring*. I've also been sent, if not directly to pen or keyboard (?), then certainly to a sense of wanting to repair thereto, by the opening pages of Ashbery's *Flowchart*.

I can also report being driven to brush & canvas -- by Ashbery's poem "Hotel Latraemont" [sp?], when it appeared in . . . yup, *The New Yorker* in 1990 (it subsequently became title poem of a book of JA's). In those days, I was doing paintings in which I'd inscribe lines from poems, and was very pleased with that memorable & remarkable one.

(Also did -- incidentally -- a very large [and very incomplete] sequence of small canvases based on Rilke's *Notebooks of Brigge*. And, for the record, I did a large (& finished) canvas inspired by that paper-boat poem of Tagore's that Steven Marks has lately mentioned liking [in my paraphrase of it]. . . .)

Have also been driven to ink & paper by [here's a partial list]: George Oppen, Ann Lauterbach, Tom Mandel, Jane Hirshfield, W.C. Williams, Charles Wright, Andre Codrescu (whimsical essays, not poetry), Italo Calvino, Eugenio Montale, *Han Shan in English* (an essay), the film *In Custody* (abt. a fictional Urdu poet), and -- noteably? -- front pages of the Wall Street Journal & the Washington Post (several times).

cheers,
d.i.

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425. **Bob Grumman**

Re: Acadominance; also an Announcement

Mon 14 Jul 1997

Yikes, I just don't know how to handle this revelation from Mark Wallace about his teaching my StrayngeBook. I never expected my off-hand comment about acadominance to so quickly come home to roost!

One good thing about it: everyone on this list will now have to obey my command to order a copy of *O!!Zone 97*, an anthology of visual, textual and visio-textual art edited by Harry Burrus that's just come out. 83 pages of work from 57 artists. \$13 for individuals, \$25 for institutions. International in scope. Lots of good stuff by good people including the list's own Dave Chirot. Most of the names are new to me, which I count a good sign, but I saw a few well-known

ones (to people in mail art and related fields, at least) like Ruggero Maggi, Jurgen O. Olbrich, Hartmut Andrycuk and Clemente Padin.

Anyone interested in Visual Poetry ought to check out Karl Young's Light & Dust Site, too: he's got a terrific selection of works by Alain Satie, and has just opened (in honor of Bastille Day) a gallery of works from KALDRON, this country's longest-running international visual poetry periodical (to my knowledge). Several really fine pieces by people like Marilyn R. Rosenberg, Carol Stetser, Shohachiro Takahashi--and (speaking of flow-chart poetry a while back) a collaboration between Miekal And, Liz Was and Michael Helsem that is part flow-chart, part circuit diagram, many parts who-knows-what--and all parts fascinating. I have a piece in the KALDRON collection, too, an acadominant one--and maybe that's not so facetious, for it's an homage to none other than Will Shakespeare!

Bob G.

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426. **Kali Tal**

Re: The language of influence

Mon 14 Jul 1997

Looking over this list, I notice a number of fiction writers. What fiction (or nonfiction writers) influence all of you?

Chinua Achebe
Ama Ata Aidoo
Jorge Amado
Toni Cade Bambara
L. Frank Baum
Alejo Carpentier
Roland Barthes
Ambrose Bierce
Mikhail Bulgakov
Edgar Rice Burroughs
Italo Calvino
Lewis Carroll
Willa Cather
C.J. Cherryh
D.G. Compton
Samuel Delany
Philip K. Dick
Umberto Eco
Ralph Ellison

Kali

Kali Tal New WORD Order PO Box 13746
http://www.new-word.com Tucson, AZ 85732-3746 "Web de-
sign for smart people" [REDACTED]

Sixties Project & Viet Nam Generation, Inc. Kali Tal's Home Page
<http://jefferson.village.virginia.edu/sixties> <http://www.kalital.com>

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427. David Bromige

Burnaby Mon Amour

Mon 14 Jul 1997

379

speaking basso profumo & keep it short. Where did the title of this thread ("Granby...") originate?

I should be responding to Mark Wallace's post but I just got a new, silver car (well, nouveau, pas tout neuf) & I can't think about anything that doesn't have silver in it, like Bowering's hair. I have just come back, what's more, from the DMV, so my feet hurt. David "Ghost Writer in the Drink" Bromige.

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428. **Steven Marks**

Re: The language of influence

Mon 14 Jul 1997

Driven to the blank page/keyboard by:
reading theory (that's right, theory!)

Kafka

Borges

Anne Carson

Ann Lauterbach

Rosmarie Waldrop

Joyce

Jeanette Winterson

Steven Milhauser (sp?)

Looking over this list, I notice a number of fiction writers. What fiction (or non-fiction writers) influence all of you?

cheers,

Steven

On Mon, 14 Jul 1997, David Israel wrote:

Fred Muratori: << More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select >>

and Joe Safdie << THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc? . . . Anyone have any thoughts about this? >>

I can report having been (at least once) driven directly to pen & paper by reading Ashbery (following, in that case, my occasional custom of inscribing my jottings in the blank pages that one handily finds at the end of books; -- this is a custom I think I might even venture to suggest to others -- at least to those not scandalized by the idea; at some point I

could even go thru my books & note which volumes are so adorned -- a case study . . . but for not, I'll stick w/ Ashbery. Well one other: some DC (?) poet has a little volume entitled **Asbestos**, in which I inscribed a poem that became the nucleus of a book of poems. In this case, I can't say I was enraptured by **Asbestos**, but somehow it did drive me to writ my own stuff). As for the Ashbery, was one of his early volumes -- prob. **The Double Dream of Spring**. I've also been sent, if not directly to pen or keyboard (?), then certainly to a sense of wanting to repair thereto, by the opening pages of Ashbery's **Flowchart**.

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(Also did -- incidentally -- a very large [and very incomplete] sequence of small canvases based on Rilke's **Notebooks of Brigg**. And, for the record, I did a large (& finished) canvas inspired by that paper-boat poem of Tagore's that Steven Marks has lately mentioned liking [in my paraphrase of it]. . . .)

Have also been driven to ink & paper by [here's a partial list]: George Oppen, Ann Lauterbach, Tom Mandel, Jane Hirshfield, W.C. Williams, Charles Wright, Andre Codrescu (whimsical essays, not poetry), Italo Calvino, Eugenio Montale, **Han Shan in English** (an essay), the film **In Custody** (abt. a fictional Urdu poet), and -- noteably? -- front pages of the Wall Street Journal & the Washington Post (several times).

cheers,
d.i.

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

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429. **Alan J Sondheim**
Re: The language of influence
Mon 14 Jul 1997

On Mon, 14 Jul 1997, Steven Marks wrote:

Looking over this list, I notice a number of fiction writers. What fiction (or nonfiction writers) influence all of you?

cheers,
Steven

Violette Leduc. Ursula Molinaro. JG Ballard. Maxine Hong Kingston. Heiner Muller. Juan Rulfo. James Ellroy. Julia Kristeva. Alphonso Lingis. Diogenes Laertius.

Alan

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430. **James Finnegan**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Tue 15 Jul 1997

In a message dated 97-07-11 21:10:30 EDT, you write:

<< Are we living in the same universe??

Plenty of people have been influenced by Ashbery, but except for Ann Lauterbach (and >>

Cole Swenson

Donald Revell

Marilyn Hacker

Amy Gerstler

Forrest Gander

& of course Jorie Graham

come to mind without running to my bookcase.

Also, there have been many reported sightings

outside of Roswell of grad writing students

carrying a dogeared Ashbery tucked under

one arm.

Finnegan

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431. **Dean Taciuch**

Re: The language of influence

Tue 15 Jul 1997

On Fri, 11 Jul 1997, Fred Muratori wrote:

? More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select, regardless of how much they might otherwise like and appreciate his work.

THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc?

Oddly, Ashbery's one of the poets I've always reached for on my shelves when I need motivation to write. I used to find bits of Ashbery all through my poems, because often that's who I'd been reading just before sitting down to write. Not so much the case anymore, though probably because my writing habits have changed.

Dean

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432. **aerialedge**
Re: The language of influence

Tue 15 Jul 1997

In a message dated 7/15/97 10:28:57 AM, you wrote:

THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc?

listen to Bird

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433. **Miekal And**
the internaltional dictionary of neologisms

Tue 15 Jul 1997

cris cheek wrote:

- >
- > Hi, (sorry about cross-posting, that's part of it)
- >
- > I'm thinking about writing something extended on 'neologism'
- >
- > in which respect a few leading questions:
- >
- > - anybody have any references they can point me to?
- >
- > - what political / social imperatives and ideologies drive 'neologism' today?

>

> - what would you cite as examples of contemporary 'neologism'?

been out of touch lately, sorry Im responding late to this question. just wanted to remind folks that we have a neologism project since 1985 & there is now a very clunky version (fuck html) of our dictionary at:

<http://www.net22.com/neologisms/>

submissions encouraged.

phouda gouda

miekal

*grateful for anything on this
backchannel or up on the list for discussion*

*love and love
cris*

--

@#@@#@@#@@#@@#@@#@@#@@#@@#@@#@@#@@#@@#

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was: [REDACTED]

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434. **rsillima**

Brecht

Tue 15 Jul 1997

Mark,

Brecht is how you get from Shklovsky to Benjamin, the concepts of ostranenie and alienation being virtually identical. I didn't really start to read him much myself, other than the plays, until the 1978 when I was part of a Marxist Study Group led by the Che of theory himself, Bruce Boone, in SF, in which he introduced BB's critical work. Also involved were Steve Benson, Bob Gluck and Kathleen Fraser.

From: Mark Prejsnar <[REDACTED]>

Subject: Re: acadominance & langpo

Again, as so often, I return to the fact that the *hidden secret*, at least apparently to most people, (but like most hidden secrets it's right there out in the open) with regard to LangPo theory is: it's huge debt to *Brecht*...but also its creative *extension* of Brecht; for instance combining him with Stein/Zuke/Ez

to begin a synthesis involving both ideas of a public art and ideas of the physicality of language as an active medium.)

Ron, again:

Mark W,

I'm glad to see that you've finally unveiled the role of Bob Grumman in acadomiance. It's about time that we see some explication of the Grumman Gruppe in print (tho I've heard people attempt to connect the work to that of LA poet-actor Harry Northrup Jr, into something they call Northrup- Grumman, but that's another tale).

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116

[REDACTED]

[REDACTED] (o)

[REDACTED] (fax)

[REDACTED]

[REDACTED]

<http://writing.upenn.edu/epc/authors/silliman/>

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435. **Kim Dawn**
influential writers/fiction
Tue 15 Jul 1997

maurice blanchot. georges bataille. fyodor dostoevsky. henry miller. joyce carol oates. daphne marlat. nicole brossard. erin moure. kathy acker. marie claire blais. antonin artaud. jean paul sartre. gertrude stein.

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436. **Kali Tal**
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

| *What comedians do people find inspiring?*

Lucille Ball
Eric Bogosian
Lennry Bruce
George Carlin

Cheech & Chong
Bill Cosby
Firesign Theater
The Kids in the Hall
Redd Fox
Whoopi Goldberg
Tom Lehrer
Richard Pryor
Lily Tomlin

& the entire Saturday Night Live crew of the early years....

Kali

Kali Tal New WORD Order PO Box 13746
http://www.new-word.com Tucson, AZ 85732-3746 "Web de-
sign for smart people" [REDACTED]

Sixties Project & Viet Nam Generation, Inc. Kali Tal's Home Page
<http://jefferson.village.virginia.edu/sixties> <http://www.kalital.com>

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437. **Sherry Brennan**

Central Pennsylvania poetry reading

Tue 15 Jul 1997

I don't know if there's anyone in Harrisburg or the surrounding area on this list, but thought I'd post the following:

The New Poetry in Reading Series is hosting a reading by C.S. Giscombe and Kenneth A. McClane this Saturday, July 19, 8 p.m. at Svoboda's Books. Svoboda's is at 227 W. Beaver Ave in downtown State College. Both Giscombe and McClane will be reading from forthcoming books.

McClane, W.E.B. Du Bois Professor of Literature at Cornell, is a poet and essayist. He has published 7 books of poetry, a book of essays, *_Walls_*, and has another book of essays forthcoming. His essay on James Baldwin in *_Walls_* is really marvelous, and I hear he is a great reader.

Cecil Giscombe is here at Penn State this summer as a Minority Summer Scholar. Giscombe is a poet with several books, most recently *_Here_* (Dalkey Archive), and *_Two Sections from Giscombe Road_* (Leave Books). He is currently working on a prose book (although I heard some of this read a few weeks ago, and I'd contend that it's prose poetry). It is loosely historical, based on the life of John Giscome, a West Indian "miner & explorer" who settled in British

Columbia in the 19th century. Giscombe's work is mellifluous and quite beautiful.

If anyone would like more information, directions, e-mail me at [REDACTED]. Thanks.

Sherry Brennan

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438. **Bob Grumman**

The Real Story

Tue 15 Jul 1997

Ron Silliman writes that he's glad Mark Wallace has "finally unveiled the role of Bob Grumman in acadominance. It's about time that we see some explication of the Grumman Gruppe in print (tho I've heard people attempt to connect the work to that of LA poet-actor Harry Northrup Jr, into something they call Northrup-Grumman, but that's another tale)."

As long as no one reveals the *real* connection (to George Bowering-- the reversal of initials is a dead give-away) . . . (My underlings organized the whole Northrup-Grumman thing to misdirect my enemies.)

Hey, while there's talk of influences, how about of cartoonists? I'll bet Walt Kelly and George Herriman have influenced a LOT of poets.

--Bob G.

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439. **Maria Damon**

Re: The language of influence

Tue 15 Jul 1997

At 12:31 AM +0100 7/15/97, Kali Tal wrote:

>>Looking over this list, I notice a number of fiction writers. What fiction

>>(or nonfiction writers) influence all of you?

>

jean genet

raymond carver

john preston

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440. **Gwyn McVay**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Tue 15 Jul 1997

& William Bronk too. Actually, from the Susan Schultz-edited book /The Tribe of John/, it would seem there are rather droves of Ashbery influencees.

Gwyn,
hoping no one is on a "hate Ashbery" trip: that's so retro

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441. **Pritchett, Pat**

Re: The language of influence

Tue 15 Jul 1997

whoa! ee "doc" smith - haven't seen that name in ages. One of my faves from adolescence. I was thinking just the other day of digging up one of those testosterone driven Kimball Kinnison Lensman books and seeing how they held up. Wld it be a "thionite dream" - or just a seven sector call out?

Having a hard time thinking of prose writers, but my own list wld include:

RL Stevenson
Willa Cather
Raymond Chandler
Virginia Woolf

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442. **Mark Weiss**

Neologism

Tue 15 Jul 1997

insaucience--what happens when you fall in the gravy.

This one's for Gwyn McVay, who deserves it.

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443. **Rachel Loden**

Profumo Mon Amour

Tue 15 Jul 1997

David Bromige, on how to bower:

| Just speak basso profumo & keep it short.

So what does that make me, Mandy Rice-Davies?

But on to what I read for inspiration: Buk, of course, and I agree with George about the Ashbery influence, especially noticeable in "Absence of a Mattress" and "Picture of Little C. B. in a Prospect of Vomit."

Rachel L.

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444. **David R. Israel**

Re: Neologism / (gravy trail)

Tue 15 Jul 1997

Mark Weiss initiates a neo-neolo. thread:

| *insaucience--what happens when you fall in the gravy.*

how about:

souciety: whom one's with, when is in company w/ the sauced

also, the recent appearance of Raymond Carver's name (on Maria Damon's fiction-writer roster) recalls Caver's utterance (after he was diagnosed w/ terminal cancer) to the effect that he was grateful to have been able to have so happy a final decade (or thereabouts) of life (in wake of more troublous years) -- and that indeed, he regarded the whole personal epoch as "gravy" --

an expression that (with rather different spin) our freshman-year chemistry professor used for such information as the brood of premeds needn't consider directly relevant to an upcoming quiz --

also recalling Wavy Gravy of 60s fame --

also skirting around borders of the "grave" & "gravity" of gravy --

what to make of it? . . .

groovy for 60s, gravy for 90s? gravitas for 00s? . . .

sauce for the goose, gravy for the gander . . . ?

d.i.

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445. **Jordan Davis**

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

Henry James, Ford Madox Ford, Anton Chekhov, Ivan Turgenev, Georges Bataille, Nicholas Mosley, Leonardo Sciascia, Nathaniel Hawthorne, Djuna Barnes, Jane Bowles, Italo Svevo, Laurence Sterne, Jack Kerouac, Emily Bronte, Charlotte Bronte, Yasunari Kawabata, Terry Southern, Thomas Bernhard,

Marguerite Duras, Edgar Allan Poe, R. L. Stevenson (the fables), Flann O'Brien, James Joyce, Harry Mathews, Stendhal, Thomas Pynchon (49), Machado de Assis, Valery Larbaud, and Herman Melville.

What comedians do people find inspiring? I fall back on Shelly Berman and Emo Phillips. I know Stephen Wright has a following among poets, and I know Maria D's written on Lenny Bruce. Fess up!

Jordan

[↑ Contents](#)

446. **Bennett M. Sm [Dimpson]**
Re: influential writers/fiction

Tue 15 Jul 1997

fictions:

walter abish, sir walter scott, russel hoban's *_ridley walker_* (but the *_frances_* books too), john hawkes, alasdaire gray, f-l-a-u-b-e-r-t, kathy acker, michel leiris, lautreamont, nathaniel west, f-i-r-b-a-n-k, dorris lessing's *_the good terrorist_*, many others not so high, can't think, I like magazines a lot. don't like denis johnson or richard ford. boys, men.

Has anyone read the new denis cooper? *_Guide_*? I started it this week and it's not inspiring, not titillating, obliquely critical, kinda nauseating and very far from my reality (does this make me a stump?). The dustjacket is calling him the new Genet. Well, huh. The characters are boring (but maybe not as much as they're supposed to be). I do like some of the stylistic tics however. Flatness going places.

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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447. **Daniel Bouchard**
Re: influential writers/fiction/comedians

Tue 15 Jul 1997

Revered novelists (wouldn't say they're influential as such):

Jane Austen, Mark Twain, Tolstoy, Gore Vidal, Gilbert Sorrentino, James Baldwin, Edith Wharton, Willa Cather, HG Wells, Thomas Love Peacock, and Petronius

Comics?

Can't think of any. I'm not a very funny person to begin with.

Trumpeters?

Miles Davis

Kenny Dorham

Lee Morgan



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448. **Mark Weiss**

Re: Neologism / (gravy trail)

Tue 15 Jul 1997

David--you seem to approach this with rather less gravyty than I had hoped.

At 12:05 PM 7/15/97 -0400, you wrote:

>Mark Weiss initiates a neo-neolo. thread:

>

>> insaucience--what happens when you fall in the gravy.

>

>how about:

>souciety: whom one's with, when is in company w/ the sauced

>

>also, the recent appearance of Raymond Carver's name (on Maria

>Damon's fiction-writer roster) recalls Caver's utterance (after he was

>diagnosed w/ terminal cancer) to the effect that he was grateful to

>have been able to have so happy a final decade (or thereabouts) of

>life (in wake of more troublous years) -- and that indeed, he regarded

>the whole personal epoch as "gravy" --

>

>an expression that (with rather different spin) our freshman-year

>chemistry professor used for such information as the brood of premeds

>needn't consider directly relevant to an upcoming quiz --

>

>also recalling Wavy Gravy of 60s fame --

>

>also skirting around borders of the "grave" & "gravity" of gravy --

>

>what to make of it? . . .
>
>groovy for 60s, gravy for 90s? gravitas for 00s? . . .
>
>sauce for the goose, gravy for the gander . . . ?
>
>d.i.
>
>

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449. **David Bromige** *brecht/poetry/sf/'74*

Tue 15 Jul 1997

one grain of rice along this Influence Trail : a poem I wrote in response to BB's "Grosser Dankchoral"-- with which I found myself substantially in agreement, but which, in its use of the idea of heaven in stanza 3,(though not in stanza 4), appears in contradiction with itself...

After Brecht

Be thankful it's this dark.
Nobody knows what you're up to.
What if they did--
who's to say its wrong.

Anything we want to do,
as long as we can find the energy,
we do it. That's how come
it's getting darker all the time.

What if some dark night
they do you in. No last moments
marred by the injustice of it all.
I don't know who to thank.

(this was in _Tight Corners_, Black Sparrow, 1974).

Yes, I recall much discussion of _ostrananie_ during the talks & workshops of the late 70s, which Ron S is correct to hook up with BB's estrangement of audience, which could have gone further were he not such "a man of the people", in whom "the tree of heaven" still grew. I'm not complaining -- to whom complain? I think Brecht is amazing. "Is the enemy still making movements in your rear?" (Btw, Bob Grumman's mention of the "Reverse Bowering Initial Syndrome" puts me in mind of Bob Grenier, who did a wonderful translation of a one-act play of

BB's sometime in late 70s/early 80s which appeared where, Ron? _Jimmy & Lucy's House of K_ ?)

+++++

On a probably related subject,"How to Bower", I say to Rachel, whose fund of what used to be called when I went to school, General Knowledge, puts her close to the top of the class or at it, "Well, you would say that, wouldn't you?"

That being Mandy Rice-Davies' most famous line in the Profumo Trial. (One more grain in the Mandy Rice-Davies Trail.)

+++++

Theologism : behave-y trail.

+++++

Henry James, Steve Martin, John Dos Passos, Stephen Wright, Evelyn Waugh, Bernard Miles, Scott Fitzgerald, Robin Williams, Malcolm Lowry, Richard Pryor.

David

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450. **David Bromige**

I misaddressed the initial posting of this, and it hasnt turned up in my "in" bin yet, so perhaps it's not going thru

Tue 15 Jul 1997

To: [REDACTED]
From: [REDACTED] (David Bromige)
Subject:ps to my latest post

Margaret Atwood, Carol Burnett, A.S.Byatt, Lily Tomlin, Edith Wharton, Rosie O'Donnell, Sherril Jaffe (the first two books),Twiggy (in "The Boy Friend"),Alice Munro, Cannabis Sativa, Gertrude Stein...

& back to the men for a minute, I'm curious no-one so far (but I've been skimming) has named D.H.Lawrence or Wyndham Lewis? David

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451. **David Israel**

& from the dudes

Tue 15 Jul 1997

DBromige wrote --

| *& back to the men for a minute, I'm curious no-one so far (but I've been
skimming) has named D.H.Lawrence or Wyndham Lewis? David*

well at the moment I'm reading Dashiell Hammett's **The Thin Man** for 1st
time, & much enjoying (though one does miss the Chandler similes)...

as for Lewises, C.S.'s **Till We Have Faces** was influential in my youth

as for recent fiction, Vikram Chandra's **Red Earth / Pouring Rain** merits men-
tion -- though as for current So.Asian fare, really I'm looking forward to getting
Arundhati Roy's highly promoted (& much discussed in some circles) **The God
of Small Things** . . .

d.i.

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452. **George Bowering**

Re: infloo

Tue 15 Jul 1997

I forgot to mention Douglas Woolf, Fielding Dawson and Wm Eastlake.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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453. **Mary Burger**

San Francisco Reading

Tue 15 Jul 1997

2nd Story Reading Series:

George Albon and Hung Tu

Friday, July 25

7:30 p.m.

1253 Hampshire Street (Btw. 24th and 25th, 1 block west of Potrero Ave.) San
Francisco, 94110

Accessible by #9, 33, 48 buses; 24th Street BART

More information:

[REDACTED]

Mary Burger
User Education
Adobe Systems Inc.

[REDACTED]

[REDACTED]

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454. **Steven Marks**

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

> >What comedians do people find inspiring?

Mort Sahl

Benny Hill

Peter Cook

Mel Brooks

Rowan Atkinson

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

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455. **Alan J Sondheim**

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

On Tue, 15 Jul 1997, Steven Marks wrote:

| *What comedians do people find inspiring?*

None, now. Wright is stale. Bruce is dead. TV comics are that. Keaton holds up but absorbed. Roseanne's over. Nothing sears. The dead will not rise. One more New York / LA joke and I'm out the window. Alan

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456. **David Israel**

what about Reno?

Tue 15 Jul 1997

[was:

Re: influential writers/fiction/comedians]

Alan J Sondheim allows:

What comedians do people find inspiring?

None, now. . . One more New York / LA joke and I'm out the window.

what about (or what has happened with) the East Village's pomo(ish), performance(ish), feminist(ish) quick-fire voluble out-there in-your-face comedienne Reno?

She was quite a hoot (& seemed to make quite a sensation) abt. 10 years ago, esp. at PS 122 (for several seasons) -- & she did what seemed a rather swift local rise-to-(some) prominence, playing (at least) such "establishment avant garde" venues as the Serious Fun festival at Lincoln Center. Any word? Any critique? . . . anything?

d.i.

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457. **George Bowering**
Re: The language of influence

Tue 15 Jul 1997

On Mon, 14 Jul 1997, Steven Marks wrote:

*Looking over this list, I notice a number of fiction writers. What fiction
(or nonfiction writers) influence all of you?*

*cheers,
Steven*

Well, I dont know that I want to talk about influencing, but there are fiction writers that I like to read because of the delight given to me by the actual Writing (the sort of thing that will not happen in a book by Saul Bellow, for example.)

So in no order: Jerome Charyn, Harry Matthews, Sheila Watson, Georges Perec, James Lee Burke, H.D., Samuel Beckett, Raymond Queneau, Robert Kroetsch, Nicole Brossard, Gail Scott, Adolfo Bioy Casares.

George Bowering.

*2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4*

fax: [REDACTED]

e-mail: [REDACTED]

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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458. **George Bowering**
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

| *What comedians do people find inspiring?*

William Clinton

Bob Dole

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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459. **Maria Damon**
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

At 12:21 PM +0100 7/15/97, Kali Tal wrote:

>>What comedians do people find inspiring?

>

lenny bruce

richard pryor

sometimes steve martin is funny, but "inspiring"? i don't know

firesign theatre

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460. **Maria Damon**

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

At 4:26 PM -0400 7/15/97, Alan J Sondheim wrote:

>On Tue, 15 Jul 1997, Steven Marks wrote:

>

>> > >What comedians do people find inspiring?

>

>None, now. Wright is stale. Bruce is dead. TV comics are that. Keaton

>holds up but absorbed. Roseanne's over. Nothing sears. The dead will

>not rise. One more New York / LA joke and I'm out the window. Alan

oh wait, i cant' believe i forgot the marx brothers. and i spoze josephine baker at the very beginning of her career cd be considered a comedienne. when i was a kid i liked pat paulsen on the smothers brothers... and of course, the incomparable mae west!! is holly hughes a comedian? if so, sign her on.

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461. **Maria Damon**

Re: what about Reno?

Tue 15 Jul 1997

saw reno abt 9 yrs ago, funny but i guess not memorable enough to spring to mind when the q was posted. my life is so intertwined w/ lenny bruce (his spirit not his life) that i found it hard to come up w/ anyone but him, until i saw other posts.

At 5:19 PM -0400 7/15/97, David Israel wrote:

>[was:

>Re: influential writers/fiction/comedians]

>

>Alan J Sondheim allows:

>

>> > >What comedians do people find inspiring?

>>None, now. . . One more New York / LA joke and I'm out the window.

>

>what about (or what has happened with) the East Village's pomo(ish),

>performance(ish), feminist(ish) quick-fire voluble out-there in-your-face

>comedienne Reno?

>

>She was quite a hoot (& seemed to make quite a sensation) abt. 10 years

>ago, esp. at PS 122 (for several seasons) -- & she did what seemed a
>rather swift local rise-to-(some) prominence, playing (at least) such
>"establishment avant garde" venues as the Serious Fun festival at Lincoln
>Center. Any word? Any critique? . . . anything?
>
>d.i.

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462. **Dean Taciuch**

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

On Tue, 15 Jul 1997, Jordan Davis wrote:

*What comedians do people find inspiring? I fall back on Shelly Berman and
Emo Phillips. I know Stephen Wright has a following among poets, and I know
Maria D's written on Lenny Bruce. Fess up!*

Jordan

Bill Hicks. Not an inspiration to write, but an inspiration nonetheless, and the
only comedy recordings I've actually purchased since, I don't know, fifth grade.

If anyone's interested, two posthumous CDs have just been released, the last of
which (_Rant in E Minor_) has some rather disturbing audience alienation ef-
fects.

"Welcome to 'You're Wrong Night'"

Dean

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463. **Mark Weiss**

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

This kind of incendiary stuff is why the Canada-US border needs to be sealed.

At 03:04 PM 7/15/97 -0700, you wrote:

>>>What comedians do people find inspiring?

>

>William Clinton

>

>Bob Dole

>

>

>

>
>George Bowering.
>
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [REDACTED]
>e-mail: [REDACTED]
>
>

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464. **Mark Weiss**
Inspiring comedians

Tue 15 Jul 1997

Mel Brooks, Sid Caesar, Spike Jones, WC Fields, Marx Brothers, Buster Keaton.

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465. **Pritchett, Pat**
Re: what about Rickles?

Tue 15 Jul 1997

What? No Don Rickles? Whattsamatta with you hockey pucks? But seriously, folks - only last night as we watched him on Letterman, my wife remarked: "I've hated that man for 40 years." Then we noticed how age had mellowed him - indeed, he had to make a visible effort to work himself up into what was only a mild fit of bellicose indignation. I've always found him incredibly obnoxious - but he's a superb technician of the joke in matters of delivery, timing, improvising and above all, at reading the audience's degree of self-loathing - which wld make him an interesting case study, perhaps. The poetics of self-degradation. Of course, this would apply to many comics and not a few poets (Berryman, Lowell, perhaps Crane?). I _still_ haven't read your piece on Lenny Bruce, Maria - do you deal with this much?

Patrick Pritchett

From: Maria Damon

To: POETICS

Subject: Re: what about Reno?

Date: Tuesday, July 15, 1997 6:16PM

saw reno abt 9 yrs ago, funny but i guess not memorable enough to spring to mind when the q was posted. my life is so intertwined w/ lenny bruce (his spirit not his life) that i found it hard to come up w/ anyone but him, until i saw other posts.

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466. **David Israel**

Re: Inspiring comedians

Tue 15 Jul 1997

<< Mel Brooks, Sid Caesar, Spike Jones, WC Fields, Marx Brothers, Buster Keaton. >>

come to think of it, I'm a fan of Garrison Keillor (including his several comedic routines -- thinking Guy Noir, the Duck Tape ads, the French restaurant, et alia)
--

pity I can't seem to get radio reception in this office building -- no NPR, no Linda Gross, no G. Keillor . . . deprived . . .

d.i.

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467. **George Thompson**

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

Some personal favorites:

linguist/theorist: Roman Jakobson

post-Joyce novelist: Wm Gaddis [only _The Recognitions_]

all-time philosopher: Shankara [Plotinus second place]

comedian: Ronald Reagan [Geo. Bowering <= DB> second place <the fate of Canadians)]

teacher: the Buddha [also all-time]

GT

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468. **Mark Weiss**

(no subject)

Tue 15 Jul 1997

The following came to me from a friend who's always looking out for my interests. I don't know his source. I thought I'd pass it along, as it's damned close to poetry.

The following announcements actually appeared in various church bulletins:

1. Thursday night - Potluck supper. Prayer and medication to follow.
2. Remember in prayer the many who are sick of our church and community.
3. For those of you who have children and don't know it, we have a nursery downstairs.
4. The rosebud on the alter this morning is to announce the birth of David Alan Belzer, the son of Rev. and Mrs. Julius Belzer.
5. This afternoon there will be a meeting in the South and North ends of the church. Children will be baptized at both ends.
6. Tuesday at 4:00 PM there will be an ice cream social. All ladies giving milk will please come early.
7. Wednesday the ladies liturgy will meet. Mrs. Johnson will sing "Put me in my little bed" accompanied by the pastor.
8. Thursday at 5:00 PM there will be a meeting of the Little Mothers Club. All ladies wishing to be "Little Mothers" will meet with the Pastor in his study.
9. This being Easter Sunday, we will ask Mrs. Lewis to come forward and lay an egg on the alter.
10. Next Sunday a special collection will be taken to defray the cost of the new carpet. All those wishing to do something on the new carpet will come forward and do so.
11. The ladies of the church have cast off clothing of every kind. They can be seen in the church basement Saturday.
12. A bean supper will be held on Tuesday evening in the church hall. Music will follow.
13. At the evening service tonight, the sermon topic will be "What is Hell?" Come early and listen to our choir practice.

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469. **George Thompson**

Re: religious poetry

Tue 15 Jul 1997

Mark,

Some of us have been saying all along that what poetry needs is that old-time religion.

See?

George

The following came to me from a friend who's always looking out for my interests. I don't know his source. I thought I'd pass it along, as it's damned close to poetry.

The following announcements actually appeared in various church bulletins:

- 1. Thursday night - Potluck supper. Prayer and medication to follow.*
- 2. Remember in prayer the many who are sick of our church and community.*
- 3. For those of you who have children and don't know it, we have a nursery downstairs.*
- 4. The rosebud on the alter this morning is to announce the birth of David Alan Belzer, the son of Rev. and Mrs. Julius Belzer.*
- 5. This afternoon there will be a meeting in the South and North ends of the church. Children will be baptized at both ends.*
- 6. Tuesday at 4:00 PM there will be an ice cream social. All ladies giving milk will please come early.*
- 7. Wednesday the ladies liturgy will meet. Mrs. Johnson will sing "Put me in my little bed" accompanied by the pastor.*
- 8. Thursday at 5:00 PM there will be a meeting of the Little Mothers Club. All ladies wishing to be "Little Mothers" will meet with the Pastor in his study.*
- 9. This being Easter Sunday, we will ask Mrs. Lewis to come forward and lay an egg on the alter.*
- 10. Next Sunday a special collection will be taken to defray the cost of the new carpet. All those wishing to do something on the new carpet will come*

foreward and do so.

11. The ladies of the church have cast off clothing of every kind. They can be seen in the church basement Saturday.

12. A bean supper will be held on Tuesday evening in the church hall. Music will follow.

13. At the evening service tonight, the sermon topic will be "What is Hell?" Come early and listen to our choir practice.

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470. **Shaunanne Tangney**

Re: Inspiring comedians

Tue 15 Jul 1997

On Tue, 15 Jul 1997, David Israel wrote:

<< Mel Brooks, Sid Caesar, Spike Jones, WC Fields, Marx Brothers, Buster Keaton. >>

dick gregory, richard pryor, george carlin, bill cosby (a generation ago...when we were little kids, my brother and i memorized every word of "I Started Out as a Child"--i still remember half of it!), robin williams, phyllis diller, shelly berman --shaunanne tangney

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471. **Jordan Davis**

Re: influential ... comedians / more urban boosterism

Tue 15 Jul 1997

Jake Johanssen: "I moved to San Francisco from where I grew up in Iowa recently... nobody told me until recently that we were free to go."

Bob and Ray: "It's good that all these apartments have bright elks. It would be terrible to have an apartment with a slow elk."

Monty Python -- won't reveal that I'm one of those scary people who know all the words to "Spanish Inquisition" --

The comedy bits on Conan O'Brien's show (I don't mean the interviews) are fantastic -- especially anything with the ostrich or the bear -- the bit where Conan finds a lost leather jacket, can't decide whether to turn it in, and the devil pops up on his shoulder ("I am your devil, Conan") advising him to keep it -- Conan scratches his chin, says "I dunno", looks to his other shoulder -- a bear pops up

on his other shoulder ("I am your bear") advising him to keep three limbs on the shore when he hunts for salmon or trout --

The Simpsons (also Conan O'Brien) --

Are there other poets out there who've done their tv time?

J

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472. **Layne Russell**

Re: Inspiring comedians

Tue 15 Jul 1997

I still love that 60's remnant, Gallagher....

Layne

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473. **Layne Russell**

Re: Notable Omission/comedians

Tue 15 Jul 1997

David Bromige wrote:

>

> I can't beLIEVE this! I I I mean, th-this is inCREDible! I mean, you you
> you gotta be KIDding me! I mean, you mean there wasn't ONE, SINGLE
PERSON

> out there who who even men-mentioned my NAME?! It's its its simply
> inCREDible! I can't beLIEVE it!

>

> woody.

woody bromige will be reading Wednesday night the 16th in Sonoma at Viva Sonoma 7 p.m. in the garden.

layne (will also be reading)

--

*~***~***~***~***~***~***~***~***~*

<http://www.sonic.net/layne>

"A Quiet Place" -- Poetry

<http://www.sonic.net/layne/calendar.html>

"Poets Leave Their Prints" -- Poetry Calendar

<http://www.sonic.net/layne/wedding.html>

"Weddings Your Way" -- Sonoma County Ceremonies

*~***~***~***~***~***~***~***~***~*

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474. **Layne Russell**
Re: influential writers

Tue 15 Jul 1997

Upanishads, Rumi, Sappho
layne

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475. **Maria Damon**
Re: what about Rickles?

Tue 15 Jul 1997

At 6:46 PM -0500 7/15/97, Pritchett,Pat @Silverplume wrote:
... The poetics of self-degradation. Of course, this would apply to
>many comics and not a few poets (Berryman, Lowell, perhaps Crane?). I
>_still_ haven't read your piece on Lenny Bruce, Maria - do you deal with
>this much?
>
>Patrick Pritchett
>-----

uh...sort of, but not the extent that albert goldman does, in Ladies and Gentle-
men, Lenny Bruce!, which is a bit creepy in that regard, reveling in Bruce's ab-
jection and other forms of hyperbole (referring to Jews as "the most despised
race in history" etc) aiming, i guess, for a sort of titillating voyeuristic pathos.
i'm totally into the pathos i must admit, tho i hope not the titillation, and a few
folks have complained about my paper that it's more tragic than funny. it may
still be up at the postmodern culture website.

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476. **Maria Damon**
Re: what about Rickles?

Tue 15 Jul 1997

At 6:46 PM -0500 7/15/97, Pritchett,Pat @Silverplume wrote:
...self-loathing - which wld make him an interesting case study,
>perhaps. The poetics of self-degradation. Of course, this would apply to
>many comics and not a few poets (Berryman, Lowell, perhaps Crane?). I
>_still_ haven't read your piece on Lenny Bruce, Maria - do you deal with
>this much?

>

>Patrick Pritchett

> -----

ps i am a sucker for this sort of thing: kaufman, jonas, bruce, artaud, etc. i was very taken with bruce boone's talk on "Queer Beat Losers" last november, for example, where he spoke movingly about john wieners' later appearances in san francisco.

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477. **Maria Damon**

Re: influential ... comedians / more urban boosterism

Tue 15 Jul 1997

At 9:35 PM -0400 7/15/97, Jordan Davis wrote:

>Jake Johanssen: "I moved to San Francisco from where I grew up in Iowa

>recently... nobody told me until recently that we were free to go."

>

ah, how true. another paeon to the midwest...

└─ *Monty Python -- won't reveal that I'm one of those scary people who know
all the words to "Spanish Inquisition" --*

oh, yeah, i forgot about them, they can make me laugh...

>

>

>The Simpsons (also Conan O'Brien) --

>

oh, yeah, how cd i forget? i don't have a tv, but in my months on the cape
i took in the simpsons once or twice. how incredibly fun.--md

>J

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478. **Alan J Sondheim**

HANGMAN: STOP HER!!! (fwd)

Tue 15 Jul 1997

-

HANGMAN: STOP HER!!!

ID XAA00311; TUE, 15 JUL 1997 23:11:34 -0400

DATE: TUE, 15 JUL 1997 23:11:34 -0400 (EDT)

FROM: RHS LINUX USER <[REDACTED]>

TO: [REDACTED]

SUBJECT: DO SO

DO SO HELP POOR JENNIFER CAUGHT IN TINY EMAIL HANGMAN DEAD
PROGRAM DO SO DEAREST DO HELPEST POOREST JENNIFER

I PLAY HANGMAN DO PLAYEST HANGMAN DEAREST JULU

I AM SO AFRAID-AND-FEARFUL-JENNIFER DO HELPEST POOR DEAREST
JENNIFER

THE MOON IS WAXING GIBBOUS (81% OF FULL)

THE HANGMAN IS COMING OUT:

{B:1} HANGMAN

Error opening terminal: unknown.

{B:2} /usr/games/HANGMAN

Error opening terminal: unknown.

{B:3} pwd

/root

{B:4} TERM=VT100

{B:5} HANGMAN

{B:6} {B:6} HANGMAN HANGMAN

Error opening terminal: VT100.

```
  _____
  |   |
  |   O
  |  /\
  |   |
  |   /
  |_____|
  |   |
  |_____|
```

Guessed: acefikloprstuy

Word #: 1

Current Average: 6.000

Overall Average: 0.000

Word: KILL-YOURSELF

Guess:

You got it!

Another Word?

ONE LEG OFF THE GROUND I CANNOT GUESS SUICIDE BECAUSE I AM
TOO-GOOD-JENNIFER

BUT I DO GET THE TRUTH AS THERE HAPPEN TO BE 1-2-3-4 WAYS TO
PARADISE

AND I DO SO TRUE CARRY OUT BEAUTY-JULU

NOW I SHALL CUT MYSELF OPEN AND NOW I SHALL JOIN BEAUTY-ALAN

[↑ Contents](#)

479. **Wendy Battin**

Re: influential writers/fiction/comedians

Wed 16 Jul 1997

Meatball Fulton & everybody at ZBS Studios. (Moon Over Morocco, Ruby, etc etc.)

Wendy

----- Wendy Battin
<http://www.geocities.com/SoHo/Lofts/5471/ashland.html>

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480. **Dan Raphael Dlugonski**

influential writers

Wed 16 Jul 1997

i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration.

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481. **Bennett M. Sm [Dimpson]**

Re: influential writers/fiction/comedians

Wed 16 Jul 1997

E. Kovacs, E. Murphy (c'mon!), Jerry L=E=W=I=S, Cora Diamond (wasn't that the bailiff from "Night Court" --not "Bull"?),

Tom Noonan has a great comic/disturbing vacancy, like he's waiting for you to tell the joke so as to correct your punchline,

Marx Bros., Fatty Arbuckle, Lily Tomlin, the manic "monkey boy" of recent SNL episodes,

have animals ever achieved screen/tv success as comic figures (aside from gag cameos and Mr. Ed)?

What poets do poets think would make excellent comedians?

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

[↑ Contents](#)

482. **Bennett M. Sm [Dimpson**

Re: influential writers

Wed 16 Jul 1997

Other books are EX-LAX to me. I don't know what I'd do without someone else's better lines and/or their examples. It's not exactly forcing inspiration so much as conceding the fact that inspiration isn't always desirable, available. Tough, true poets. Often inspiration is a con anyway, a magic wand a hare too short. And beyond this, just because a book is "inspirational" or "compelling" or whatever doesn't mean it'll get words flowing. These are books that make one want to write, while the actual writing is still another thing. Then again, I've no problem with sampling.

Bennett.

On Tue, 15 Jul 1997, Dan Raphael Dlugonski wrote:

i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration.

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

[↑ Contents](#)

483. **David Bromige**
Notable Omission/comedians
Wed 16 Jul 1997

I can't beLIEVE this! I I I mean, th-this is inCREDible! I mean, you you you gotta be KIDding me! I mean, you mean there wasn't ONE, SINGLE PERSON out there who who even men-mentioned my NAME?! It's its its simply inCREDible! I can't beLIEVE it!

woody.

[↑ Contents](#)

484. **Bennett M. Sm [Dimpson**
Re: Notable Omission/comedians
Wed 16 Jul 1997

Can you do this for Don Knotts too? --Please--.

On Tue, 15 Jul 1997, David Bromige wrote:

I can't beLIEVE this! I I I mean, th-this is inCREDible! I mean, you you you gotta be KIDding me! I mean, you mean there wasn't ONE, SINGLE PERSON out there who who even men-mentioned my NAME?! It's its its simply inCREDible! I can't beLIEVE it!

woody.

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

[↑ Contents](#)

485. **George Bowering**
Re: Inspiration
Wed 16 Jul 1997

Who's your favourite diplomat?

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]
e-mail: [REDACTED]

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486. **Hugh Steinberg**
Re: influential writers
Wed 16 Jul 1997

Dan writes:

i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration.

I approach my bookshelf more as a resource, like a refrigerator, than as means for forcing inspiration (books as ingredients, sure; books as meals or snacks, but of course; as laxatives? feh!). Since I primarily work in collage, I literally devour texts, and so long as the language is interesting I'm not all too picky. I got a lot of poems out of a found text, "German Spies at Bay," a rather jingoistic book from the 1920's extolling the heroism of British counterespionage during WWI. Also, a lot of bad art inspires me, as it makes me question what can be done better.

As for comfort food: Kafka (the short stories), Borges (especially his collaboration with Adolfo Bioy Casares as H. Bustos Domecq), Bilge Karasu, Jabes, Barthes, Foucault, Kristeva, Cixous, this great book of essays on music by Al Young, "Drowning in the Sea of Love," Eduardo Galeano, Cordwainer Smith, Alison Deming, Mrabet. Jean Cocteau's films, also Mel Brooks and even though he's an increasingly loathsome creep, Woody Allen.

Hugh Steinberg

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487. **Schuchat Simon**
Re: Inspiration
Wed 16 Jul 1997

On Wed, 16 Jul 1997, George Bowering wrote:

| *Who's your favourite diplomat?*

George Kennan

Townsend Harris

William Seward is most outstanding Secretary of State

I commend an excellent piece by Alexis Leger (St John Perse) in his selected letters (Bollingen published) describing a coup in 1920s Peking

& of course E.H. Norman, outstanding (& tragic) Canadian diplomat

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488. **rsillima**

organizing academics

Wed 16 Jul 1997

Acodominants of the world unite,

Ron

To: [REDACTED]

From: [REDACTED]

Subject: organizing academics

Dear folks:

This is a new initiative coming from the Michigan folks. If you're an academic writer or know some academic writers, you might consider contacting the SE Michigan Local.

John

>

>* * *

>

>FOR IMMEDIATE RELEASE

>

>Southeast Michigan Local of National Writers Union

>Receives \$1,000 Grant to Organize Academic Writers

>

> Ann Arbor, Michigan, June 24,1997--The Southeast Michigan local of the
>National Writers Union, UAW local 1981 (SEM-NWU) has received a \$1,000
grant

>from the National Writers Union to begin an Academic Writers Organizing
>Campaign. The announcement was made at the National Writers Union Dele-
gates

>Assembly in Philadelphia on Sunday June 22. Co-chairs Ken Wachsberger,
from

>Ann Arbor, and Amy Rose, from Detroit, wrote the proposal and presented it
>at the Assembly.

>

> The main purposes of the campaign will be to study publishing conditions of
>academic writers in the Southeast Michigan area and to develop a "Code of
>Conduct for Academic Writers and Publishers." The initial focus will be on
>Eastern Michigan University, Michigan State University, University of
>Michigan, and Wayne State University,

>
> According to Rose, a former college professor and now a freelance
>instructional writer, the grant is recognition on the part of the union's
>national leadership that economic and working conditions for academics are
>getting steadily worse. "Faculty often work for years without getting into
>the better-paying tenure track," she notes. "They have no job security and
>few or no benefits. Publishing is still a professional necessity. However,
>it is increasingly also an economic necessity. Unfortunately, and often out
>of ignorance or fear, academic writers give away all their publishing
>rights. Many, for instance, let book publishers steal away their copyrights
>because contracts are written by publishers' lawyers and academic writers
>don't assert their rights to retain them."

>
> Wachsberger, a long-time author, journalist, and editor, has been a
leader
>of the five-year effort by the Michigan Federation of Teachers & School
>Related Personnel to unionize lecturers at Eastern Michigan University,
>where he teaches writing. He sees a natural alliance between the campus
>teachers' unions and the NWU's Academic Writers Organizing Campaign.

"The
>teachers' unions all represent academics when it comes to issues such as
>tenure, class schedules, and grievances in the workplace. But they are
>largely unknowledgeable about the publishing world. Academic writers who
>have grievances with their publishers can turn to the NWU, where Grievance
>Officers have won members over a million dollars in grievance awards. In
>addition, the newly created Publishers' Rights Clearinghouse is helping
>writers earn their rightful royalties for articles and poems that appear
>first in print and then are reprinted without permission of their authors."

>
> Representatives of SEM-NWU will be meeting with academics at the four
>universities in coming weeks to listen to their concerns and begin laying
>the groundwork for the study.

>
> The National Writers Union was formed in 1981 to represent freelance
>writers in all genres, including fiction, poetry, academic writing,
>technical writing, screen writing, and journalism. The NWU was chartered in

>1983, affiliated with the UAW in 1992, and now has almost 5,000 members.

>

> For interviews or more information, please call Ken Wachsberger at

> [REDACTED] or Amy Rose at [REDACTED].

>

>

>

>

John Feffer

National Writers Union

Philadelphia Local

519 S. Melville St.

Philadelphia, PA 19143

[REDACTED]

[REDACTED]

<http://www.libertynet.org/~nwuphil>

-----End forward message-----

Ron Silliman

262 Orchard Road

Paoli, PA 19301-1116

[REDACTED]

[REDACTED] (o)

[REDACTED] (fax)

[REDACTED]

[REDACTED]

<http://writing.upenn.edu/epc/authors/silliman/>

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489. **rsillima**

Influences

Wed 16 Jul 1997

Poets who drive me to write:

Bill Corbett

Jimmy Schuyler

Rae Armantrout

Bob Perelman

Lyn Hejinian

David Bromige

Charles Bernstein

I've been reading Corbett's Selected for the past several weeks and it's a wonderful, amazing book. Why haven't they named the English Dept at Harvard after the man?

In a completely different vein, I go back to my parents, Whalen, Duncan, Olson, Spicer, Ginsberg, Creeley, Eigner, Blackburn and to my grandparents, Ez, Gertrude, Louis, and William Carlos....

Comics:

Lenny Bruce (only entertainer that both my mother and I paid to see, tho at different times). I can still do most of Father Flotski's Triumph by memory.

Lord Buckley

Andy Kaufman

George Bowering

Novelists:

Sterne

Pynchon

Joyce

My twins and I are reading Finnegans Wake at the moment. It's the perfect book for five year old boys, all puzzle.

Faulkner (esp. the real stuff, not the recycled versions a la Alice Walker)

Hemingway (again, prefer the original to The English Patient)

Beckett (again, prefer the original to Carole Maso's Ava)

Langston Hughes

Michael Gold's Jews without Money

Philip K Dick, Bruce Sterling, Chip Delaney

Ron

Ron Silliman

262 Orchard Road

Paoli, PA 19301-1116

██████████

██████████ (o)

██████████ (fax)

██████████

██████████

<http://writing.upenn.edu/epc/authors/silliman/>

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490. **David Israel**
Re: influential writers
Wed 16 Jul 1997

Dan Raphael Dlugonski remarks:

<< i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration. >>

Actually, I think that many of us were describing a relationship between reading & writing a bit more loosely than that of repairing to books for the "purpose" of "causing" ourselves to be "interested" or "inspired" in writing ourselves. For example, when I said that I had written some things in the wake of reading Ashbery (et al.), this is an after-the-fact observation -- i.e., that while in the act of reading his words, I found (willy-nilly!) myself inclined to write -- and the impulse / impetus to write happened to be of sufficient strength that I actually dragged the pen across the page.

I.e., the question can sound like "where do you turn, when you want to cause yourself to feel like writing?" -- but I think many of us translated this into "under what circumstances [of having read things] have you retrospectively noted that you have felt more inclined to write something [presumably under the "influence" of the thing(s) you were reading]?"

d.i.

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491. **Layne Russell**
Re: Inspiration
Wed 16 Jul 1997

Carl Lynden Peters wrote:

>

> >

> > Who's your favourite diplomat?

> >

> > George Bowering.

>

> a professor at SFU! jery zaslove! he is also my guiding light.

I remember him! I was at SFU in 69-70 studying dance (after English/poetry degree in CA). I didn't have classes from him but was close to someone who did...and they became friends. small world....

Layne (an ex-Vancouverite)

<http://www.sonic.net/layne>

"A Quiet Place" -- Poetry

<http://www.sonic.net/layne/calendar.html>

"Poets Leave Their Prints" -- Poetry Calendar

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492. **Susan Wheeler**

Re: POETICS Digest - 14 Jul 1997 to 15 Jul 1997

Wed 16 Jul 1997

Walt Kelly, yes! A book of Pogo songs of my dad's was the object I coveted most as a kid. Sitcoms rather than individual comedians do it for me, especially one about a British health club occasionally aired here called The Brittas Empire. As for novelists:

Thomas Mann

Tomasso Landolfi

Thomas Pynchon

Willa Cather

Stanley Elkin

J. Goethe

Ayi Kwei Armah

Nathaniel West

Susan Wheeler

██████████

voice/fax ██████████

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493. **Michael Magee**

Re: influential writers/fiction/comedians

Wed 16 Jul 1997

From Maria & Steven:

">> > >What comedians do people find inspiring?

>

>None, now."

You should, if they ever run them anymore, check out the few episodes of a program called "The State" which ran alternately on Comedy Central and MTV over the last couple years - some of it is brilliant sketch comedy, the first to truly move beyond both Monty Python & SNL in its conceptions - my personal favorite: an idiotic piece called "Froggy Jamboree," where two members come on screen and tell the story about how the rest of the ensemble wouldn't let them air their sketch idea during the show but were gracious enough to let them play it over the credits, at which point the scene cuts to the two of them in full body frog suits splashing spasmodically in a kiddie pool while playing banjos: that's it.

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494. **Rachel Loden**

Re: Influences

Wed 16 Jul 1997

Ron Silliman cites:

| *Michael Gold's Jews without Money*

a book I might have mentioned myself. Last week, though--speaking of writing that amuses us--I stumbled on something else by Michael Gold which I first thought to pass on to you-all, as a curiosity, then thought not (since opinions expressed are not necessarily, as they say, those of your correspondent, and who knows, in this pixel-bath, whether people can keep things straight). But in light of this mention. . . why the hell not. (An interesting sidebar might be the recent *_Slate_* piece on Stein's finances and Republicanism.)

Love to hear takes on this, from any angle--Ron?

Rachel

"Gertrude Stein: A Literary Idiot"

by Michael Gold

first published in *_The New Masses_*

Gertrude Stein recently returned to America after an absence of many years. In Paris, where she lived as a forbidding priestess of a strange literary cult, Gertrude Stein accumulated a salon frequented by some of the outstanding names of the modern art world and acquired the reputation of a literary freak. People either gaped at her published writings, or laughed at her incomprehensible literary epigrams- "a rose is a rose is a rose."

She was looked upon by those who believed in her as the greatest revolutionist in the history of contemporary literature, and by those who scoffed as the perpetrator of a gigantic literary hoax.

As it happens, neither of the two opinions is wholly correct. Her "revolution" resembles a literary putsch, and if her writing is "a hoax" nevertheless she earnestly believes in it.

In essence, what Gertrude Stein's work represents is an example of the most extreme subjectivism of the contemporary bourgeois artist, and a reflection of the ideological anarchy into which the whole of bourgeois literature has fallen.

What was it that Gertrude Stein set out to do with literature? When one reads her work it appears to resemble the monotonous gibberings of paranoiacs in the private wards of asylums. It appears to be a deliberate irrationality, a deliberate infantilism. However, the woman's not insane, but possessed of a strong, clear, shrewd mind. She was an excellent medical student, a brilliant psychologist, and in her more "popular" writings one sees evidence of wit and some wisdom.

And yet her works read like the literature of the students of padded cells in Matteawan.

Example: "I see the moon and the moon sees me. God bless the moon and God bless me and this you see remember me. In this way one fifth of the bananas were bought."

The above is supposed to be a description of how Gertrude Stein feels when she sees Matisse, the French modernist painter. It doesn't make sense. But this is precisely what it is supposed to do- not "make sense" in the normal meaning of the term.

.. The generation of artists of which Gertrude Stein is the most erratic figure arduously set out not to "make sense" in their literature. They believed that the instincts of man were superior to the reasonings of the rational mind. They believed in intuition as a higher form of learning and knowledge. Therefore, many of them wrote only about what they dreamed, dream literature. Others practised a kind of "automatic writing" where they would sit for hours scribbling the random, subconscious itchings of their souls. They abandoned themselves to the mystic irrationalities of their spirits in order to create works of art which would be expressions of the timeless soul of man, etc. The result unfortunately revealed their souls as astonishingly childish or imbecile.

The literary insanity of Gertrude Stein is a deliberate insanity which arises out of a false conception of the nature of art and of the function of language.

A leisure class, which exists on the labor of others, which has no function to perform in society except the clipping of investment coupons, develops ills and neuroses. It suffers perpetually from boredom. Their life is stale to them. Tasteless, inane, because it has no meaning. They seek new sensations, new adventures constantly in order to give themselves feelings.

The same process took place with the artists of the leisure class. Literature also bored them. They tried to suck out of it new sensations, new adventures.

They destroyed the common use of language. Normal ways of using words bored them. They wished to use words in a new, sensational fashion. They twisted grammar, syntax. They went in for primitive emotions, primitive art. Blood, violent death, dope dreams, soul-writhings, became the themes of their works.

In Gertrude Stein, art became a personal pleasure, a private hobby, a vice. She did not care to communicate because essentially there was nothing to communicate. She had no responsibility except to her own inordinate cravings. She became the priestess of a cult with strange literary rites, with mystical secrets.

In this light, one can see that to Gertrude Stein and to the other artists like her, art exists in the vacuum of a private income. In order to pursue the kind of art, in order to be the kind of artist Gertrude Stein is, it is necessary to live in that kind of society which will permit one to have a private income from wealthy parents or sound investments. With this as a basis, you can write as you please. You can destroy language, mutilate grammar, rave or rant in the name of the higher knowledge. Nobody will disturb you. And in time perhaps you can impress or intimidate a certain number of critics and win a kind of reputation.

Gertrude Stein has won the reputation. She returns home to America after an absence of thirty-one years to find herself an object of curious respect by book clubs and lecture societies, and front page news for the newspapers.

Which seems to me to be proof that with enough money and enough persistence a madman can convince a world of his sanity.

Gertrude Stein appears to have convinced America that she is a genius.

But Marxists refuse to be impressed with her own opinion of herself. They see in the work of Gertrude Stein extreme symptoms of the decay of capitalist culture. They view her work as the complete attempt to annihilate all relations between the artist and the society in which he lives.

They see in her work the same kind of orgy and spiritual abandon that marks the life of the whole leisure class.

What else does her work resemble more than the midnight revels of a stockbroker throwing a pent-house party for a few intimate friends? Would it be possible to have either of these symptoms of degeneration except in a society divided into classes? Is there not an "idle art" just as there is an "idle rich"? Both do nothing but cultivate the insanity of their own desires, both cultivate strange indulgences. The literary idiocy of Gertrude Stein only reflects the madness of the whole system of capitalist values. It is part of the signs of doom that are written largely everywhere on the walls of bourgeois society.

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495. **Mark Prejsnar**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Wed 16 Jul 1997

Not really..

My post was about people accepted by the mainstream.

Only Graham fits here (and that cd. be argued several diff ways..

Mark P.

On Tue, 15 Jul 1997, James Finnegan wrote:

In a message dated 97-07-11 21:10:30 EDT, you write:

<< Are we living in the same universe??

*Plenty of people have been influenced by Ashbery, but except for Ann
Lauterbach (and >>*

*Cole Swenson
Donald Revell
Marilyn Hacker
Amy Gerstler
Forrest Gander
& of course Jorie Graham*

*come to mind without running to my bookcase.
Also, there have been many reported sightings
outside of Roswell of grad writing students
carrying a dogeared Ashbery tucked under
one arm.*

Finnegan

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496. **Mark Prejsnar**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Wed 16 Jul 1997

Again--

as the poster of the "ashbery influence" post everyone is responding to--
(I think)....

..everyone's cutting off the only part in my post that allows it to make any sense: I was questioning the implication someone'd made that JA was influential on *mainstream* writing practices.

Bronk like all the others mentioned by sundry, is still a *bit* outside the major rewards and kudos the academic mainstream confers, to be a counter-example to what I was saying...I think

On Tue, 15 Jul 1997, Gwyn McVay wrote:

& William Bronk too. Actually, from the Susan Schultz-edited book /The Tribe of John/, it would seem there are rather droves of Ashbery influencees.

*Gwyn,
hoping no one is on a "hate Ashbery" trip: that's so retro*

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497. **Maria Damon**

Re: Inspiration

Wed 16 Jul 1997

At 12:23 AM -0700 7/16/97, George Bowering wrote:

>Who's your favourite diplomat?

sun ra --md

>

>

>

>

>George Bowering.

>

>2499 West 37th Ave.,

>Vancouver, B.C.,

>Canada V6M 1P4

>

>fax: [REDACTED]

>e-mail: [REDACTED]

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498. **Rachel Loden**

tumblers

Wed 16 Jul 1997

George Bowering wrote:

>

> >>What comedians do people find inspiring?

>

> William Clinton

>

> Bob Dole

When my daughter was about eight, she confided in me, somewhat shyly, that for years she had thought Richard Nixon was a comedian, because "whenever he came on TV, everyone laughed."

Any list of people who have deeply amused me would have to include: Jessica Mitford (esp. in *_Daughters and Rebels_* and in person, talking about the funeral industry); J. Edgar Hoover (esp. in drag); Mel Brooks (esp. "The Producers"); Rip Torn (on Larry Sanders); Kafka; Woody Allen as Kafka in *_Without Feathers_* (not the movies though); early live Steve Martin; Richard Pryor live and at the top of his form; Walt Kelly; Madeline Kahn (esp. as Lili von Shtupp); Monty Python (chapel scene in "The Meaning of Life": "Forgive us, O Lord, for this our dreadful toadying. And barefaced flattery. But you are so strong and, well, just so super"); Stephen Fry and Hugh Laurie; Mike Myers as Dieter, host of "Sprockets"; Dan Aykroyd as Bob Dole; George Bowering as dominatrix; David Bromige as God; Jane Curtin as Pat Nixon. . .

Rachel L.

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499. **Douglas**

New S&M books

Wed 16 Jul 1997

Sun & Moon Press once again has several new titles just published, which we are willing to offer members of the Poetics List for a 20% discount.

DRA-- by Stacey Levine.

Levine won the PEN-West Award for fiction for her first book, the 1993 collection of stories, *MY HORSE AND OTHER STORIES*. She's a young and very talented writer, living in Seattle, but soon

be teaching at Illinois State University in Normal next year (she's a temporary replacement for David Foster Wallace). This new work, her first longer fiction, is an incredible dystopia, in which the title character inhabits a drab and reary world of utter dread. Through a Kafka-like lens Levine explores how the meek and sane are made mad in a society that demands choices that only lead to less and less individual choice and control. Paperback \$11.95.

EVERYTHING THAT RISES MUST CONVERGE, by John Jesurun

Influenced by Hitchcock, Gertrude Stein, The Wooster Group, and Richard Foreman, John Jesurun began to produce his own theatrical pieces in the early 1980s. His legendary, fifty-episode theater piece, CHANG IN A VOID MOON, began performances in 1982-1983 as 36 half-hour installments. CHANG was followed by other pieces, DOG'S EYE VIEW at La Mama, and NUMBER MINUS ONE at the Performing Garage, as well as several others.

EVERYTHING THAT RISES MUST CONVERGE was first performed at the Walker Arts Center in Minneapolis and then at the Kitchen in New York, and is one of his major theater pieces.

Jesurun was awarded a MacArthur grant in 1996 for his dramatic writings. Paperback \$11.95

THE CAPTAIN OF THE BUTTERFLIES, by Cees Nooteboom

Nooteboom is currently one of the major fiction writers and poets in Europe, and has been suggested several times for a Nobel Prize. His fictions, published by Harcourt, Brace, have received great attention in the US. And he recently published a personal travel book about Spain to great review attention.

THE CAPTAIN OF THE BUTTERFLIES is the first publication in English of a large selection of his poetry. The result is a wonderful writing of energy and wit, in which surrealist-like images are presented in dialogue in precise, realistic language. Paperback \$11.95

THE LIBRARY OF THOMAS RIVKA, by Martin Nakell

Well known in the Los Angeles poetry scene, Martin Nakell has toured the US several times, and is now touring Europe.

THE LIBRARY OF THOMAS RIVKA is a short fiction exploring various ideas, philosophical and practical, about an entire library of books--how to classify them, how to order them, their bindings, their markings, and what their being within the same library means, how they "communicate" with one another. Suggesting other such fictions by figures from JK Huysmans to Jorge Luis Borges, this book is an absurdly humorous work. Paperback \$11.95

THE BOOK OF WHO ARE WAS, by Benjamin Hollander

San Francisco poet Benjamin Holland negotiates a past and present with poets such as Paul Celan, Edmond Jabes, and Anne-Marie Albiach in the projection of "memory on stage." Recognizing poetry as a theatrical field, a performance so to speak, THE BOOK OF WHO ARE WAS contemplates the process of poetic creation in which it is actually the reader's or spectator's memory that is projected upon the stage or text. A must for anyone interested in contemporary poetry. Paperback \$10.95

Order through my E-mail 
or from Sun & Moon Press, 6026 Wilshire Boulevard
Los Angeles, CA 90036

If you would like a special summer sale catalogue,
please also E-mail us.

Douglas Messerli

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500. **dbkk**

Re: tumblers

Wed 16 Jul 1997

Hi everyone, it's Kevin Killian. Still reeling from the assassination of Gianni Versace and now the newscasters are saying it might be Andrew Cunanan who killed him.

Anyway yesterday I was reading "USA Today" and saw the article about the UK poet Murray Lachlan Young with the "face of Daniel Day Lewis" and the "hair of Jim Morrison" and how his various poetic contracts amount to \$2,000,000.00 (translated to US money). Is anyone on the Poetics List familiar with this man's work? Please fill me in.

Also was drawn to USA Today's coverage of the new memoir by Erik Estrada, "My Road from Harlem to Hollywood." I guess in the book Erik Estrada is kind of tough on his former partner on "CHiPs," Larry Wilcox. "Asked about Erik Estrada's recollections of their 'CHiPs' days in "My Road from Harlem to Hollywood," former castmate Larry Wilcox, now head of a TV production company and a software company called MediaCore, replied via electronic mail. Here is an excerpt:

"To respond to Erik's perceptions would be a litany of material on philosophy and morals combined with what Jacques Derrida refers to as the malady of subjective perception." Only those perhaps who ever saw an episode of "CHiPs" will understand my shock, the way my eyes bugged out of my head while reading this. And it goes on and on.

I've been out of touch with the Poetics List lately and in an awful slump but did want to second Bennett Simpson's recommendation of Dennis Cooper's new novel "Guide" which I enjoyed no end. Actually Bennett Simpson feels less enthusiastic about this book than I do: "I started it this week and it's not inspiring, not titillating, obliquely critical, kinda nauseating and very far from my reality (does this make me a stump?). The dustjacket is calling him the new Genet. Well, huh. The characters are boring (but maybe not as much as they're supposed to be). I do like some of the stylistic tics however. Flatness going places." Some other books I have liked lately are biographies, Helen Sheehy's book on Eva Le Gallienne, Margot Peters' life of May Sarton, John Felstiner's "Paul Celan: Poet, Survivor, Jew," and Hertzl Weinstat & Bert Wechsler's book "Dear Rogue," the life of the US baritone Lawrence Tibbett. (Although it has a dreadful opening line: "Most of us, when our course is run, deserve the anonymity of the grave. Not so Lawrence Tibbett . . .") Jackson Benson's life of Wallace Stegner is horrible. One other book I read at Naropa was Mary Butts' novel "Armed with Madness." This one I give 5 stars. I meant to post here my diary of what it was like to spend a week at Naropa but every sentence I wrote sounded just like Mary Butts. So there's influence for you! Or, maybe, the "malady of subjective perception."

Thanks, everyone.

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501. **James Finnegan**
Re: Bronk v. Ashbery
Wed 16 Jul 1997

The yoking of Bronk to Ashbery I find odd. I think their sensibilities are worlds apart. First there is the simple matter of length. Bronk's poems are shorter, quirky & pithy. Ashbery's longwinded, multi-layered, digressive. Bronk has an

oblique and perverse approach to his subject; often his work seems to be an argument with the world. (I'm reminded here of a recorded interview in which I don't think Bronk agreed with a single assertion the interviewer made about his poetry.) The Ashbery poem is often evasive, opaque--the poem is much less an explanation than an desultory exploration. Anyway, these are just a few of my random musings on their poetries.

Finnegan

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502. **GrahamD**

Re: influential writers

Wed 16 Jul 1997

Hugh Steinberg writes "I literally devour texts."

Is this that Performance Art I've heard so much about?

David Graham



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503. **Douglas Barbour**

Re: influences in prose & comedy?

Wed 16 Jul 1997

George: that's unfair. Canucks have their comedians too: still alive (we think): Lucien Bouchard, Jean Chretien, Mike Harris, Preston Manning (who sat at the feet of another great comedian in the US [I realize this list really confuses most of the poetics readers] -- then House Majority leader, oops, but I cant think of his name only his appearance as a small bomb in doonesbury), my own provincial premier Ralph Klein, GB's own provincial premier, Glenn Clark.

Prose writers: Oh I'm so happy kali tal mentioned delany, russ, & such like, as I have a whole bunch of sf writers I'd mention: a few include those two, Ursula K Le Guin, Brian Aldiss, Iain M Banks, Alfred Bester, John Crowley, Gwyneth Jones, & many others, but not all as 'influences,' since some are fairly recent discoveries; rather, as with George again, that I read them for pleasure.

I have certainly been indebted on some level or other to many of those already named, but again the canuck connection comes to bear: gosh, George Bowering is there; Leonard Cohen, Timothy Findlay, Robert Kroetsch, Daphne Marlatt, bpNichol (for everything), Michael Ondaatje, Audrey Thomas, + the famous ones. Just for beginners.

Guy Davenport as both critic & fiction writer ever since i first discovered him.
This is an impossible question, of course. What do we mean 'influenced'? I pick
the hearts & brains of every new interesting text I read.... Dont you?

=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[REDACTED] FAX: [REDACTED]
H: [REDACTED]

~~~~~  
~~~~~

Sweet time
of honey and sunflower, Byzantine
light through the sprinklers --
and meanings, for sure.
Sharon Thesen

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504. **George Thompson**

Re: influences: a revision

Wed 16 Jul 1997

| George: that's unfair. Canucks have their comedians too...

Okay. A revision:

comedian: Geo. Bowering first place [Ronald Reagan some place]

"We don't want to offend our good neighbors to the North" -- but I can't remem-
ber who said it.

another kind of

george

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505. **LYNES- KATHERINE**

Re: influential writers/comedians

Wed 16 Jul 1997

emily dickinson, of course, for both.

katherine.

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506. **Jordan Davis**
Re: influential writers

Wed 16 Jul 1997

Is this a reference to Mark Strand's hideous poem, "Eating Poetry"?

Jordan

On Wed, 16 Jul 1997, GrahamD wrote:

Hugh Steinberg writes "I literally devour texts."

Is this that Performance Art I've heard so much about?

David Graham

██████████

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507. **David R. Israel**
Re: influential writers / the Strand strand

Wed 16 Jul 1997

Hugh Steinberg writes "I literally devour texts."

Is this that Performance Art I've heard so much about?

Is this a reference to Mark Strand's hideous poem, "Eating Poetry"?

Jordan [Davis]

I remember it -- ink oozing out of mouth of the poetry-eater . . .

a bit macabre, you're saying? (too gothic? cannibalistic?)

memorable, anyhow

d.i.

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Often inspired by Werner Herzog's movies. I can't watch any of those without writing about them for days afterward. "Before the Rain" was very inspirational as well; and Cassavettes' (spelled from a poor memory) "Shadows"

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509. **Matthias Regan**

Re: tumblers

Wed 16 Jul 1997

"To respond to Erik's perceptions would be a litany of material on philosophy and morals combined with what Jacques Derrida refers to as the malady of subjective perception." Only those perhaps who ever saw an episode of "CHiPs" will understand my shock,...

This bowled me over when--just now--I read it but then I remembered Taussig on the role of the interstate system in "The Magic of the State," and all was explained...

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510. **Michael Magee**

Stein & Gold

Wed 16 Jul 1997

Thoughts on the Gold piece on Stein: it would be interesting to hear what Gold might say about William James - just another bored capitilist? Probably not b/c Gold seems to have that love historically common in Marxists, the love of science & scientific method, of technology, almost in spite of themselves - Gold shows it in his incredulity toward Stein's past: what? she was a physician, a psychologist, and she's come to this? In fact, Stein, it seems to me, always considered her work highly applicable, highly "pragmatic" in the Jamesian fashion; believed in its ability to influence and stretch the social fabric, which is to say, believed in the connection btwn linguistic and social flexibility. Of course Gold's having none of it:

"But Marxists refuse to be impressed with her own opinion of herself. They see in the work of Gertrude Stein extreme symptoms of the decay of capitalist culture. They view her work as the complete attempt to annihilate all relations between the artist and the society in which he lives."

This is the crossroads at which Jameson sits himself down, right? Except he has to be a good deal more sophisticated than Gold, post post-structuralism, in dealing w/ the function of language-games in culture. Anyway, thanks for posting this, very interesting. -m.

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511. **H Gould**

Re: influential writers/fiction/comedians

Wed 16 Jul 1997

inspirational writer:

Rod McKuen. I go to his poetry for its deep insight into human emotion.

inspirational fiction:

Ronald Reagan. I invoke his memory whenever I try to remember what's missing in life.

inspirational comedian:

L. Ron Hubbard. The name says it all: it's a logogram in the Saussurian sense.

- Jack Spandrift

p.s. for fiction, the one-paragraph stories in the magazine *_paragraph_* (Oat City Press) are about all I can digest these days.

Eric Blarnes met his double once in Benares. He was a minor cleric there.e. It all began one muggy afternoon...on...n...

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512. **dbkk**

Re: influential writers

Wed 16 Jul 1997

At 1:54 AM -0600 7/16/97, Hugh Steinberg wrote:

I approach my bookshelf more as a resource, like a refrigerator, than as means for forcing inspiration (books as ingredients, sure; books as meals or snacks, but of course; as laxatives? feh!). Since I primarily work in collage, I literally devour texts, and so long as the language is interesting I'm not all too picky. I got a lot of poems out of a found text, "German Spies at Bay," a rather jingoistic book from the 1920's extolling the heroism of British counterespionage during WWI. Also, a lot of bad art inspires me, as it makes me question what can be done better.

See me nodding and nodding in agreement. This week's writing for me: it started with a response to the Jorie Graham article in the New Yorker, trying to examine a close observation of the physical world and the impulse to take that to preciousness, now to undercut the preciousness, then there's AMC's playing of the Johnny Weismuller Tarzan movies which excite me to no end, in particular this week *_Tarzan and His Mate_* and *_Tarzan Finds a Child_*, and then there's this marvelous book I got out of the Naropa library which I just mailed back yesterday: *_Autobiography of a Schizophrenic Girl_*, one of those books that's so great you want to memorize it.

When Dennis Cooper briefly taught private writing workshops in Los Angeles, one of his students told me that Dennis' workshop was very much about influence and his take on it was to go with what really strikes *you* (be it your favorite rock album, whatever) rather than what is held to be Acceptable influences. This is one area in which Kevin K. has been most influential on me-- the spirit of adventure in which Doris Day is just as valid an influence as Walter Benjamin.

Dodie

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513. **Jordan Davis**
jokey and funny

Wed 16 Jul 1997

Matthias --

I sympathize with your apprehension vis a vis comedians. But I think really very funny comedy (Jarry? at least some of the comics listed here over the past couple days?) is as strong a solvent of one's grimy limits as any poetry -- which is not to propose that poetry isn't allowed to be funny; on the contrary, it seems something like a tenet of the poetry in this list's collective consciousness that laughter indicates perception. Of course once you recognize that, it's even more of a battle to keep from being jokey, which is as far from funny as you can get, though the two are in practice usually undistinguished.

But I think a disdain for "mainstream" humor may safely be assumed here? Jordan

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514. **Jordan Davis**
Re: jokey and funny

Wed 16 Jul 1997

I mean indistinguishable, or maybe I mean that the distinction goes unremarked.

Speaking of the New Yorker -- what's with Anthony Lane? Is it a nom de plume of Martin Amis or what?

Are there critics -- NOT theorists -- the readers of the list trust more? Geoffrey O'Brien's essays are always welcome in my book bag.. and I wish Frank Rich would go back to writing about plays -- he's uncomfortable-seeming on the op-ed pages. Can't say enough good things about Neil Strauss.

Just passing the time with this idle gossip,
Jordan

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515. **Carl Lynden Peters**

Re: Inspiration

Wed 16 Jul 1997

Who's your favourite diplomat?

George Bowering.

a professor at SFU! jery zaslove! he is also my guiding light.

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516. **Mark Weiss**

Re: influential writers

Wed 16 Jul 1997

Actually, I think that many of us were describing a relationship between reading & writing a bit more loosely than that of reparing to books for the "purpose" of "causing" ourselves to be "interested" or "inspired" in writing ourselves. For exaample, when I said that I had written some things in the wake of reading Ashbery (et al.), this is an after-the-fact observation -- i.e., that while in the act of reading his words, I found (willy-nilly!) myself inclined to write -- and the impulse / impetus to write happened to be of sufficient strength that I actually dragged the pen across the page.

I.e., the question can sound like "where do you turn, when you want to cause yourself to feel like writing?" -- but I think many of us translated this into "under what circumstances [of having read things] have you retrospectively noted that you have felt more inclined to write something [presumably under the "influence" of the thing(s) you were reading]?"

d.i.

Yup. Often, I think, we write in a sort of oblique dialogue with the poetry, the language, what-have-you, that's already out there. Sometimes Chaucer talks to me, sometimes I talk to him.

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517. **Mark Weiss**

Re: Bronk v. Ashbery

Wed 16 Jul 1997

And of course Bronk established his manner before he is likely to have read Ashbery. Although the latter is all the rage in Hudson's Falls.

At 10:31 AM 7/16/97 -0400, you wrote:

>The yoking of Bronk to Ashbery I find odd. I think their
>sensibilities are worlds apart. First there is the simple matter
>of length. Bronk's poems are shorter, quirky & pithy.
>Ashbery's longwinded, multi-layered, digressive. Bronk has an
>oblique and perverse approach to his subject; often his work
>seems to be an argument with the world. (I'm reminded here
>of a recorded interview in which I don't think Bronk agreed
>with a single assertion the interviewer made about his poetry.)
>The Ashbery poem is often evasive, opaque--the poem is much
>less an explanation than an desultory exploration. Anyway,
>these are just a few of my random musings on their poetries.
>
>Finnegan
>
>

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518. **william marsh**

Re: influential writers/fiction/comedians/poet-comedians

Wed 16 Jul 1997

| *What poets do poets think would make excellent comedians?*

Robert Penn Warren

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519. **Robert Hale**

WATTEN

Wed 16 Jul 1997

Could someone please backchannel me the Detroit address and phone of Barrett Watten? (E-mail too if you have it.)

Many thanks.

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520. **David Israel**

Re: influential writers/fiction/comedians/poet-comedians

Wed 16 Jul 1997

| *What poets do poets think would make excellent comedians?*

well there's turning the question around a bit

possibly James Tate (in an exceedingly deadpan manner)?

likely Rod Smith (under some circumstances) . . .

there's just two, but the possibilities are large

d.i.

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521. **groberts**

novelists and comics

Wed 16 Jul 1997

Dickens, Conrad, and Beckett usually divert me to write poetry. The great variety of their sentence-shapes and their impeccable timing can get me going for a piece of scrap paper and something to write with. I wish Stein's prose would do same. Sometimes Joyce does.

As for the comics, I'm afraid that I was a sucker for the brilliant marketing idea of the Marvel Universe elaborated by Jack Kirby, Stan Lee, and their descendants in the superhero genre, like John Byrne. Tie-ins, cameos, cross-overs, origin stories, serial plots, operatic mythology, graphical and typographical stylistics: it all kept me buying, collecting, assembling the ephemera into my own hand-picked coherence. It later sent me looking to George Herriman, Walt Kelly, and Winsor McCay in reproduction, which set me wondering in earnest about the difference between a comic strip and a comic book. My most intense experience of language as a kid during the 1970s was provided by the lay-out of words in the boxes, polygons, and ellipses of comics. No wonder pomo seems so strangely familiar. Buy on!

Gary R

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522. **Maria Damon**

Re: jokey and funny

Wed 16 Jul 1997

At 1:39 PM -0400 7/16/97, Jordan Davis wrote:

...

>

>But I think a disdain for "mainstream" humor may safely be assumed here?

>Jordan

what's mainstream humor?

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523. **Gwyn McVay**

Grolier Bookstore Emergency (fwd)

Wed 16 Jul 1997

You may have heard this before: the situation is still pretty dire, however, and I'm forwarding this on behalf of "Friends of the Grolier"; purely on principle, I hate to see any independent close--especially after losing several fine ones in New York. I'm sure other suggestions would be welcomed.

You must know The Grolier Bookstore in Cambridge, MA--the ONLY bookstore in the English speaking world devoted exclusively to poetry and prose by poets. Luisa's been the proprietor since 1973, and she is in urgent need of help, or the Grolier will close in September. She must raise \$50,000. Thusfar \$40,000 has been raised. She's not a non-profit, so as yet, this is not a tax write-off. If you can help, here's what we propose: call Luisa at 1-800-234-POEM and open an account with her, paying whatever you can in now, and then buying books from that account after six months or a year. This means she would benefit from an advance from you of \$100, \$200 or whatever amount, large or small, and you'll get books eventually (unless she goes out of business). We're trying to prevent that. Please call her if you can. Any amount would be helpful. Forward this message to any poets, writers, readers or poetry supporters you might know...

And thank you so much!

--Carolyn Forche

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524. **Mark Weiss**

Re: jokey and funny

Wed 16 Jul 1997

At 02:04 PM 7/16/97 -0500, you wrote:

>At 1:39 PM -0400 7/16/97, Jordan Davis wrote:

>...

>>

>>But I think a disdain for "mainstream" humor may safely be assumed here?

>>Jordan

>

>what's mainstream humor?

>

>

Jokes about sewer-lines.

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525. **Susan Schultz**

Re: Bronk v. Ashbery

Wed 16 Jul 1997

The essay, "Fossilized Fish and the World of Unknowing: John Ashbery and William Bronk," by John Ernest (to be found in *The Tribe of John*, edited by yours truly), is actually about the non-influence of Ashbery on Bronk. It's a good essay, one with a sense of humor about it.

Susan

Susan M. Schultz

Dept. of English

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Honolulu, HI 96822

<http://writing.upenn.edu/epc/authors/schultz>

<http://writing.upenn.edu/epc/eazines/tinfish>

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526. **Robert Hale**

Re: influential writers/fiction/comedians/poet-comedians

Wed 16 Jul 1997

John Godfrey

Charles Bernstein

Joel Lewis

At 02:52 PM 7/16/97 -0400, you wrote:

>>What poets do poets think would make excellent comedians?

>

>well there's turning the question around a bit

>

>possibly James Tate (in an exceedingly deadpan manner)?
>
>likely Rod Smith (under some circumstances) . . .
>
>there's just two, but the possibilities are large
>
>d.i.
>
>

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527. **David Bromige**

humorists

Wed 16 Jul 1997

this isnt going to be comprehensive. I keep remembering more names as i continue reading your postings. and yes what is mainstream humor, an oxymoron? Is it Dana Gioia reading his poem about a kitty in heat, "Come into the garden, Fred"? Another line I recall : "I'm wearing nothing but my flea-collar". The slight shock of "Fred" for those oldfashioned enough to expect "Maud" made me laugh, the first time. The wit of analogy abt nakedness was okay, too. I guess it is what we are calling "jokey"? But it's easy to make me laugh. I even laugh at my own work sometimes. I spent an evening with John Ashbery taking turns at reading aloud the works of William MacGonnigal, touted as "the worst poet who ever wrote." It's bathos at its best.

Evelyn Waugh is funny in a way no one else is (In the earlier novels). I am a sucker for British humor. Dudley Moore & Peter Cook in "Bedazzled"--the scene where Cook plays God (atop a pillarbox) to show Moore (who has to run around the box praising Cooke) just why he (Cooke) got so bored with being an angel in heaven & chose to become the devil instead. Peter Sellers in "The Party", in a probably P.I. role as a person from the subcontinent (India/Pakistan) saying "birdy num-nums" inadvertently over the intercom, & otherwise making gaffes; or in the Pink Panther movie where he disguises himself as the Swiss dentist (actually, as Einstein) in order to pull Herbert Lom's tooth : the nitrous oxide is inhaled by both of them, with (to me) hilarious result. But is this brit or american humor? it was made in the usa. So was chaplin.

American humor is terrific, & I agree with Rachel, early live Steve Martin--it doesnt get any funnier than that, though it doesnt always hold up today, probably because Martin's humor was transgressive in a meta-comedy way, & that has now (thanks in part to Sm's pomo sensibility showing the way) been caught up with. As for Woody Allen, I know he is loathed for going "uptown" & for non-

applicable-to-comedy reasons, but it was pretty funny to see him attempt to rob a bank with a misspelled note.

Has anyone named Mark Twain yet? With a stance like that, he cd come back today & continue his deconstructions.

Stephen Wright's "it's a small world.....But I wouldn't want to paint it" shows, like so much of his work, a sound grasp of the use of silence. Such education in the laconic can readily spill over into poetry.

We Canadians are proud of our comedians--maybe being in yet not of the American thing makes for good funny commentary. And of course, they had to move south of the 49th to make it big. (Except for George Bowering). Perhaps not everyone on this list knows the work of Stephen Leacock. Sometimes it's a bit arch & labored, but in the classic *Sunshine Sketches of a Little Town* you find his (like they say) unique brand of humor in spades. I'd be interested in backchanneling with anyone who'll attempt an analysis of its workings. It works in part, I think, by puffing up then deflating pretensions of the provincial sort (& hey, what arent?)

Henry James is a master of the shaggy dog punchline. Recall in *The Ambassadors* when the Pococks are coming, that we are told of Lambert Strether, who hAd checked for a wire from them the day before only to find none, that today when he checks there is one, to the effect that they will shortly be in Paris where he is, "So, if yesterday he had occasion for a small disappointment, today he had occasion for its opposite" ? (I'm paraphrasing here). Hmm. Had he been living in england a while when he wrote that?

Creeley is pretty damn funny--a story (in *The Gold Diggers*) that begins "To work was to pray. He worked" -- or the poem "My wife & I lived all alone. Contention was our only bone. I fought with her, she fought with me, & things went on right merrily"...are xtreme instances of the yankee p-o-v that informs much of his work. But its not only yankee, isnt RC close to being Irish?

And there's none like the Irish for a good laugh, & I second Matthias Regan's nomination of Beckett as the funniest author available. His people are crippled or dying, in incredibly straitened circumstance, echoes (pre-echoes, uncannily, sometimes) of the displaced persons wandering europe for years during/after ww 2, & it is always side-splittingly funny. There's a perpetual undercutting--witness *Malone Dies* . And yet never a feeling that such persons/conditions are being laughed at in a patronizing way.

Peter Quartermain's paper delivered at the Blaser Conference, on how laughter returns us to our bodies, has been with me ever since I heard it, as explanation (& a justification) of & for humor's place in "serious" literature. I *think* it's called "Out of the Frying Pan". I dont know if its been published anywhere yet.

Well thats enough of that. David

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528. **Steven Marks**

Re: jokey and funny

Wed 16 Jul 1997

On Wed, 16 Jul 1997, Mark Weiss wrote:

> At 02:04 PM 7/16/97 -0500, you wrote:

> >At 1:39 PM -0400 7/16/97, Jordan Davis wrote:

> >>

> >>But I think a disdain for "mainstream" humor may safely be assumed here?

> >>Jordan

> >

> >what's mainstream humor?

> >

> Jokes about sewer-lines.

>

No, wrong. It's a 500-sheet book about Main St. that is printed backwards.

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

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529. **Matthias Regan**

Re: jokey and funny

Wed 16 Jul 1997

Jordan writes:

*But I think
really very funny comedy ...is as strong a solvent of one's grimy limits
as any poetry -- which is not to propose that poetry isn't allowed to be
funny;*

I think we mostly agree: as I hope the anecdote about "Endgame" suggests, I am not trying to make any kind of hi-brow/lo-brow distinction or to suggest that poetry or any other art form should be hilarious as hell when desired/required. But at the same time I'm not sure the metaphor of poetry as solvent works for me, except possibly in as much as a solvent allows substances (colors of paint maybe) to mix--and I suppose that mixture IS a vital aspect of

many jokes. Still I guess I don't think of poetry as providing relief in specifically that way.

on the contrary, it seems something like a tenet of the poetry in this list's collective consciousness that _laughter indicates perception_. Of course once you recognize _that_, it's even more of a battle to keep from being _jokey_, which is as far from funny as you can get, though the two are in practice usually undistinguished.

How are you distinguishing them?

Intention?

Need? Circumstance?

But I think a disdain for "mainstream" humor may safely be assumed here?

On my part, O absolutely. Mainstream at least as it describes Letterman and George Carlin and "2nd City" and "The Captial Steps". Of course jokes are mainstream in a different sense--they strike me as one of the few pervasive & widespread (popular) original bits of "folk culture" left. For example, I have almost never actually heard people not termed "specialists" invent songs in response to current events, but I have first-hand heard jokes materialize "on the street" in response to the same.

Matthias

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530. **Thomas Bell**
(no subject)

Wed 16 Jul 1997

Miggght be of interest

<http://www2.bc.edu/~richarad/lcb/home.html>

Literature, cognition, and the brain with a link to a metaphor databank tom bell

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531. **Michael Magee**
Re: influential writers/fiction/comedians/poet-comedians

Wed 16 Jul 1997

James Tate is the only poet I've ever heard read who laughed extensively (*extensively*, I mean like over & over) at the jokes in his poems. Surprisingly, it was kind of endearing. My favorite joke: the end of his poem "I Left My Couch in Tatamagouche": "I left my couch in Tatamagouche, / and that has made a big difference."

-m.

According to David

Israel: > > >What poets do poets think would make excellent comedians?

>

> well there's turning the question around a bit

>

> possibly James Tate (in an exceedingly deadpan manner)?

>

> likely Rod Smith (under some circumstances) . . .

>

> there's just two, but the possibilities are large

>

> d.i.

>

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532. **Pritchett, Pat**

Re: influential ... comedians / more urb

Wed 16 Jul 1997

Ah, TV time... I've had moments when I thought "Seinfeld" was the greatest thing on TV. But the show's clearly in a slump and they ought to just pack it in. The Simpsons rule, of course, and yet - their once subversive edge is playing more and more into the regular sitcom formula of jokes rounded off by some pious moral.

Those Conan bits do sound good, Jordan. But that's way past my bedtime. And what about the great great Preston Sturges? Caught "Palm Beach Story" (again) on AMC the other day. Wonderful stuff.

Patrick Pritchett

From: Jordan Davis

To: POETICS

Subject: Re: influential ... comedians / more urban boosterism

Date: Tuesday, July 15, 1997 8:46PM

Are there other poets out there who've done their tv time?

J

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533. **Pritchett, Pat**

Re: Influences

Wed 16 Jul 1997

Andy Kaufman was wonderful. Some years ago there was piece in Esquire detailing, among other things, how he created his own weird private comic universe in his room as a child.

And I still think often on Buckley on the Bard: "the bad jazz a cat blows wails on long after he's been cut out"

From: rsillima

To: POETICS

Subject: Influences

Date: Wednesday, July 16, 1997 5:56AM

Lord Buckley

Andy Kaufman

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534. **Pritchett, Pat**

Re: influential writers/fiction/comedian

Wed 16 Jul 1997

And what about some of dem dere SCTV peoples? Eugene Levy doing "the great Perry Como" through increasing stages of "mellow" ending with shot of him singing in bed, the blanket pulled up to his chin.

From: Michael Magee

To: POETICS

Subject: Re: influential writers/fiction/comedians

Date: Wednesday, July 16, 1997 7:36AM

From Maria & Steven:

">> > >What comedians do people find inspiring?

>

>None, now."

You should, if they ever run them anymore, check out the few episodes of a program called "The State" which ran alternately on Comedy Central and MTV over the last couple years - some of it is brilliant sketch comedy, the first to truly move beyond both Monty Python & SNL in its conceptions - my personal favorite: an idiotic piece called "Froggy Jamboree," where to members come on screen and tell the story about how the rest of the ensemble wouldn't let them air their sketch idea during the show but were gracious enough to let them play

it over the credits, at which point the scene cuts to the two of them in full body frog suits splashing spasmodically in a kiddie pool while playing banjos: that's it.

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535. **Dave Zauhar**

Re: tumblers

Wed 16 Jul 1997

Rachel Loden wrote of several great comic moments, including:

| *Mike Myers as Dieter, host of "Sprockets";*
| *Rachel L.*

Perhaps the greatest skit in the history of poetry took place on this SNL set-piece: Dieter introduced "the Great American Poet of the Abyss, Jimmy Stewart." Dana Carvey came out and read some of those "my loyal dog" poems that the now-defunct Stewart read on the tonight show (sorry, I can't quote them from memory, and my copy is not at hand), and then explained to the rapt Dieter that "I wrote that poem while hitchhiking through South America with a 14 year old Mexican whore. One morning I woke up in a pool of my own sick and found out she robbed me. . ." Suggestions of a darker side to Jimmy Stewart's poetic persona.

DZ

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536. **Robert Drake**

Virtual Anthology: announce & invite

Wed 16 Jul 1997

You all are invited to visit, and contribute to, the new Virtual Anthology Project, now online at:

<http://www.ims.csuohio.edu/VA/VAintro.html>

A number of listmembers & fellowtravelers have work featured in the various magazines indexed there, including: Mike Basinski, Steve Carll, Chris Daniels, Jacques Debrot, Dan Featherson, Peter Ganick, Los Glazier, David Columbia, Hank Lazer, Sheila Murphy, Dan Raphael, Ken Sherwood, Alan Sondheim... ohdear, who did i miss?..

The site and the project might be particularly interesting in light of recent discussions around "acadominance", criticism, and "schools" of poetry (that last reminding me of schools ov fish). At any rate, wd appreciate any feedback.

lbd

----- Here's from the introductory page:

Welcome to the second stage of the *CybpherAnthology of Discontiguous Literature*. This project is spurred by the recognition that a number of online experimental lit zines seem to draw from an overlapping community of contributors, and praps aesthetics: Jake Berry's *The Experioddicist*; *Juxta Online* edited by Ken Harris & Jim Leftwich; and Tom Taylor's *Anabasis* for a start. During the first stage, we collected and indexed these publications. So far, the following indexes have been completed:

- * Juxta Electronic, issues #1 thru #21;
- * Experioddicist, issues #1 thru 16,
plus a number of online chapbooks;
- * Anabasis/Vision Project;
- * an Authors Index; all works in the above zines, alphabetically by author.

^^^^^^^^^^

These indexes (and the archives that they link to) are now online, enabling quick access to individual works searchable by author or publication. Additional indices are under construction (for instance, to all the single-author chapbooks, and to the collaborations); suggestions for additional indexing are welcome.

You're Invited to contribute to the second stage of this project. The goal is to generate a body of critical work, based on this corpus of texts (and related), using the linkages made available in this format for hypercitations. That work, in the form of essays, close readings, commentary and critique, will be presented as an online issue of TapRoot Reviews, tentatively scheduled for the end of 1997. The overall aim is to put this body of work into a context of community and discussion, and ultimately to help readers find a way in to that community of writers/texts.

Creative Uses of the media and message are encouraged. I'd particularly encourage folks to push the bounds of traditional critical "norms", as befits the non-traditional nature of many of these texts. Additionally, significant print-only zines such as Ficus Strangulensis' *Transmog* and John M. Bennett's *Lost and Found Times* seem relevant; energies that would enable us to engage those (and others) online would be helpful. Any feedback at this stage is most appreciated. Email me:

██████.

luigi-bob drake, ed.
TRR/Burning Press/etc...

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537. **DS**

Re: influences in prose & comedy?

Wed 16 Jul 1997

At 08:57 AM 7/16/97 -0600, you wrote:

>George: that's unfair. Canucks have their comedians too:

Isn't David Boswell's Reid Fleming - The Worlds Toughest Milkman - Canadian?

Dan

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538. **marott**

Where are we in all this?

Wed 16 Jul 1997

Friends,

I want to add my two or three cents to Mr. Prejsnar's very interesting post of the other day about the position of younger poets in respect to the mainstream and the experimental. In his post Mr. Prejsnar closes with:

I have sympathy with your feeling that there is much more, beyond what's been done, for younger poets to reach toward. But: 1. to just abstractly shrug off what was done in the 70s and 80s could risk being just fashion-mangling; 2. if there's any truth or utility to a given group of theoretical insights ya gotta go *thru* them to get to your next step, and neither go around 'em, nor retreat back from them...

Please forgive me if some of this territory has already been tread upon. I've been out of the loop for a few months and only just recently began to read these posts again. At any rate, thinking about Mr. Prejsnar's post, I was re-reading Richard Silberg's article in the June/July 1997 issue of Poetry Flash in which he suggests that "the center itself is starting to break up, to shift and slide." Then he examines some recent work by three poets-Brenda Hillman, Jane Miller, and Jorie Graham-whom he considers to more or less represent "the American mainline," using these three as examples of this supposed shift from center. Then he ends his essay with this:

As I'm sure you've noticed, all three of these poets are women. I wanted to pull in some experimental, mainline-based men to balance this review out, but I couldn't come up with any. I was talking it over with Joyce Jenkins, editor and publisher of these pages [Poetry Flash], and she felt that it's women today who are doing the feelingful poetic experimenting, that male experimental poets, whether mainline-based, Language-based, or postmodernists somewhere 'in between', tend more to be what we could call head poets or maybe poets of

power. I'm resisting that idea, for obvious reasons, but I'm having trouble refuting it. What do you think?

Well, I think that I am a 33 year old male writer who is, I guess, "somewhere 'in between'." (I'm not really sure though.) One time, about three or four years ago, after a reading here in Berkeley I was at a bar with Lyn Hejinian and some other folks of my generation and I asked to no one in particular, "Am I a 'language' poet?" Then, interestingly, Lyn shot back, "Am I?"

At any rate, these many years later, I can decidedly say that I am not a "language" writer. That would be an impossibility. I'm too young. But, I do come at poetry from the margins, and for as long as I've been writing experimentally, practically all of my writing career-after doing a stint in graduate school at UCSD and becoming a member of what Ron Silliman calls "the San Diego Mafia"-I've been concerned with the issue of audience. That is, though I think of myself as an experimental writer, one who cut his writing teeth on the likes of Barrett Watten, Ron Silliman, and Charles Bernstein, I want to write poems that, say, my gramma can read and not simply respond to them by saying either, "That's nice, honey" or worse, "I can't read this. It doesn't make sense."

Of late I've been increasingly concerned with this problem of audience, especially in one particular way that it manifests itself: the inability of the mainstream to converse with the experimental. I've even embarked on a project of writing a series of volumes of occasional poems, poems written for particular individuals (mostly non-poets who, I'd guess, would politically represent the mainstream) on particular occasions (weddings, birthdays, deaths etc.). I hope not only that the people for whom I've written these poems can read them with pleasure, I also hope that poets and editors and teachers from the center would also be able to. Some few of you on this list have, I know, seen or heard some of these poems. While I think of these poems as experimental in that they, for the most part, fragment narrative, eschew representation, mess with conventional syntax, they're written for real people out there, so there's something in them that makes them, I think, really mainstream and therefore, I hope, infinitely readable. That is, I hope the poems, at once, embrace difficulty while also seducing the lazy reader. Since I'm pretty darn shy and hardly ever post, and since most of you have never heard of me, never seen my work (I've got an O Book and a chapbook from Pasquale Verdicchio's The Parenthesis Writing Series), I'll post for you here one of these occasional poems to which I'm referring, so you can see what I mean. (Forgive me for tooting my own horn here.) Okay, here goes:

Still and All

-for Marta, a valentine

Outside, the streaked kitchen window
beyond our wrought iron
grill work, detachable
in case of earthquake, fire
events, cataclysmic
by law required avenues of escape;
branchlets of willow confused and menacing
in winter seeming dead, crumpled
impossible even to imagine, ever
quickenings; now
again, doused by early spring rain
against the torn and soggy pages
of some Sunday morning read-out
of the sky's hard fact littered with slate and steel
banks of cloud and breaths, drawn
anew, small
and tender
trembled, buds in gusts
pinking;
and I think of such mornings when empty pavement meant
a parking lot, the aroma of coffee and sweet jam
permeated the margins, emerging
from night's draped coma, the cold sheets
rose around your soft figure, if it please
you may, shouldering
the idea recorded of a late winter dawn-
that voice, mouth
and kisses
when you used to call me, baby.

As this poem demonstrates (I hope...), if I were to place myself and my work on a poetics numberline, with -10 being stridently conventional and +10 being wildly experimental, I think I'd say that my poetics are up at 10 but my work, increasingly, hovers at around 5 or so (this poem, for example, is quite lyrical, indulges in a romantic appostrophe, utilizes various phonic techniques, treats the line in a fairly conventional manner and on and on). But it's still experimental or avant garde or whatever, influenced by "L" writing, right?

Now, I wonder, where would you all place yourselves on my -10 to +10 continuum? (I'm serious. I want to know.) Is a discrepancy between one's poetics and one's actual poems an unforgivable problem, a selling out of the politics of the great "L" project? Am I doing a Clinton and, evil critter that I am, trying with my work to centralize the radical left? Is there something wrong if you, like me, find yourself interested in writing poems that grandma can read and enjoy? And what if you're a man and find yourself interested in what Richard Silberg describes as "a feelingful poetic experimenting"? Does that mean that you're, as Mr. Prejsnar describes, going "around" the theoretical insights of the 'language' writers rather than going "thru" them? Or worse, "retreat[ing] back from them"? What role does gender play in all this anyway? I look forward to your responses.

Thanks for your time,

Scott Bentley

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539. **Burt Kimmelman**

Re: Bronk v. Ashbery

Wed 16 Jul 1997

one thing bronk and ashbery share is a good ear for the au courant lingo. both tend to turn cliché's etc. to their respective advantages in their poetries, ashbery much more overtly.

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540. **Burt Kimmelman**

Re: Bronk v. Ashbery

Wed 16 Jul 1997

i'm afraid i missed some of the prior discussion on the bron-ashbery thing. did i miss much?

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541. **Alan J Sondheim**

Fragments of Colonization (fwd)

Thu 17 Jul 1997

--+-+-----+ +---

Fragments of Colonization

quiz Asian Capital Bahrein

Manama Pakistan Jakarta What? Djakarta What?

Islamabad South Yemen Aden Nepal Katmandu Laos
Vientiane Taiwan Taipei Right! Turkey Ankara Right! Indonesia Djakarta
Right! Bangladesh
Dacca Philippines Quzon City What? Quzon What?
Quezon City Vietnam Hanoi Right! Cyprus
Nicosia India Delhi What? Iran Tehran Right! South Korea Seoul Right!
Lebanon Beirut Iraq Baghdad Khmer Phnom Penh Sri Lanka
Colombo Israel Jerusalem Right! Qatar Qatar What? Doha Afghanistan
Kabul Australia Canberra Right! China Peiping What? Peking Right! Bhutan
Thimbu Japan Tokyo Right! Syria
Damascus Jordan
Al-kuwait Burma Rangoon Right! Thailand Bangkok Malaysia Kuala Lumpur
Maldiv Islands Male Mongolia Ulan Bator North Korea Pyongyang Right! Sin-
gapore Singapore Papua-New Guinea Port Moresby North Yemen San'a Oman
Muscat
Rights 12, wrongs 29, extra guesses 6, score 29%

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542. **George Bowering**

Re: influential writers / the Strand strand

Thu 17 Jul 1997

Hugh Steinberg writes "I literally devour texts."

Is this that Performance Art I've heard so much about?

Is this a reference to Mark Strand's hideous poem, "Eating Poetry"?

Jordan [Davis]

I remember it -- ink oozing out of mouth of the poetry-eater . . .

a bit macabre, you're saying? (too gothic? cannibalistic?)

memorable, anyhow

d.i.

Have a look at Revelation 10:10!

Yrs-GB

George Bowering.

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e-mail: [REDACTED]

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543. **George Bowering**

Re: influential writers/fiction/comedians/poet-comedians

Thu 17 Jul 1997

What poets do poets think would make excellent comedians?

well there's turning the question around a bit

possibly James Tate (in an exceedingly deadpan manner)?

I dunno. One day in Toronto I took him to my favourite bar and i cracked 22 jokes, and he didnt crack one. Then I took him to the Longhouse bookstore to show him some typical Canadian poetry. I made him look at a few pages of a book by Steve McCaffery. When I wasnt looking (he thought) he put the book back and wiped his wingers on his shirt. I thought that was funny, but he wasnt cracking a joke.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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544. **Schuchat Simon**

Re: New S&M books

Thu 17 Jul 1997

Douglas, why don't you reprint

BEAN SPASMS by Berrigan, Padgett & Brainard -- my copy disappeared many moves ago and I have always wanted to replace it, not possible.

also, why not reprint

stein's work in the 1920s, stein and her *Autobiography of Alice B. Toklas* were the subject of derision, chastisement, correction, and ridicule. in one rant, the author (i can't remember who) accused her of never really knowing what the artistic/social/political ferment around her was really about it. the general feeling expressed was that stein had unfairly profited from her association with them.

gold's accusations that stein is a "literary idiot" by the exploitation of a so-called "primitive" or childlike language echoes, oddly enough, ts eliot's review (among others) of stein's work.

what's also interesting about gold's presentation of stein is that he's the only one i've ever encountered who claimed that stein was an "excellent medical student" or "a brilliant psychologist." a look at her transcripts shows that she struggled after her first year in med school, and the record of her career as a "psychologist" is, i believe, best shown in the literary works gold eschews. michael magee is right to note the petulance of gold's complaint that her literary work falls short of the promise that her scientific start hinted at.

despite my general disagreement with much of gold's article, i do think he's on to something in terms of noting what is often missing in much stein criticism. to focus exclusively on the linguistic play of stein's writing is, i think, to make of her work a bourgeois parlor game. (jeremy green has written of needing to recover the dialectic of her writing.)

jill mccartney

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547. **Maria Damon**

Re: jokey and funny

Thu 17 Jul 1997

At 12:29 PM -0700 7/16/97, Mark Weiss wrote:

>At 02:04 PM 7/16/97 -0500, you wrote:

>>At 1:39 PM -0400 7/16/97, Jordan Davis wrote:

>>...

>>>

>>>But I think a disdain for "mainstream" humor may safely be assumed here?

>>>Jordan

>>

>>what's mainstream humor?

>>

>>

>

>Jokes about sewer-lines.

no, seriously. i think over the last coupla years i've grasped the difference between "mainstream" and "alternative" poetries, but in the realm of humor, i gotta say, i don't know what it is, but i know what i like, and it's lenny and the marxes, etc. and i still remember listening to firesign theatre's "beat the reaper" routine on boston's "underground station" as a high school kid, alone in my room with only my latin homework to keep me company, and loving it. what's an example of mainstream humor?

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548. **Bennett M. Sm [Dimpson**

Dennis Cooper

Thu 17 Jul 1997

Dear Dodie Belamy + Kevin Killian, et al.

Okay, Dennis Cooper does deserve more than I gave him in another post. I agree with Dodie that his ability to cull influence from the "everyday" is pretty great. Rock bands, specific porn titles, carpet burns --all are used fluidly, an abject object world parallel to metaphysics (not allegory though, in that objecta and idea both merit equal over-exposure). I think my reluctance to Cooper comes from the aura of "transgressiveness" foisted on him by publishing/media machines. Need to get through the hype. On their own (is there such a thing as "on their own" with material like this?), passages like the following **are** fairly powerful if the reader is willing to dance around a mess of cultural baggage and false difficulties:

"In Chris' fantasy, he's a ten year-old lost in some forest. He sees a cabin with sweetly lit windows, and knocks. A monster of some sort invites him inside. As soon as the door shuts, the monster tears Chris's clothes off, ties him down on a bed, and tortures him for hours and hours. Then they fuck, and as the monster comes, he brings out a machete and hacks Chris's head off. That's making a long story short." (_Guide_ 41-42)

Or maybe passages like this are powerful exactly because of messy cultural baggage and false difficulties. Cooper is a great acrobat, regardless of how his writing makes the reader feel ("nauseated," put-out, de-sexualized, over-mediated). I don't want to think about Cooper's "intent" or if "shock" is purposed specifically by him. That's a rut to get in.

un-seem-ly,

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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549. **Steve Shoemaker**

Re: influential ... comedians / more urban boosterism

Thu 17 Jul 1997

"Are there other poets out there who've done their tv time?"

Oh yeah, i've definitely done my time. Current fave sitcoms are 3rd Rock from the Sun (amazing surreal space theatre) and Frasier. I've especially loved all those shows over the years with great large, ensemble casts like Taxi (all-time fave), Cheers (only the early ones, w/ Diane), and M=A=S=H (early ones, pre-Colonel Potter). Also Mary Tyler Moore, Rhoda, Bob Newhart, All in the Family etc.--all the stuff i grew up watching with my family--you know, back when there were only 3 networks, and everybody watched the same thing, and prime-time really **was** family time. I used to like those big comedy variety shows too, like Carol Burnett, and Flip Wilson, and Sonny and Cher--of course i was only about 8 years old i guess. I'm still waiting for Flip to come back in reruns (any of you potes doing programming at Nik?) so i can see if i still think he's funny.

from-the-booth-in-the-back-in-the-corner-in-the-dark (as Geraldine used to say),
steve

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550. **Daniel Bouchard**

Re: Influences

Thu 17 Jul 1997

The Mike Gold piece on Gertrude Stein that Rachel L. posted really caught my eye. How does a piece really catch your eye, you ask, without a bloody result? Observe the following: I admire much of Stein's writing. On the other hand, much of it I find innovatively dull. This is my opinion for which I carry an entitlement in my breast pocket.

Gold makes himself out to sound like party apparatchik condemning the artist who is not towing the line for the Revolution. At first, anyway. I wonder what people make of his comment on "idle art."

██████████

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551. **Mark Wallace**

What comes next?

Thu 17 Jul 1997

I want to take up Jacques Debrot's important question, from about a week ago now, about the question of "what comes next" after language poetry.

The first thing to say, I think, is that language poetry is in no sense "over." While the initial impact of much of the work associated with this term now certainly has a history, many language poets are continuing to write wonderful poetry and criticism, with greater or lesser relation to what might be seen as the originary impulses of their context. So in speaking of "what comes next," I don't think one is talking about what will REPLACE language poetry. This is especially true as one of the things I love about poetry generally is that it cannot be "replaced"--history continues to roll, yes, and Emily Dickinson's world is not so simply our own, yet in what significant sense is her work "replaceable"?

So the question, if not what will replace language poetry, seems to me more what contexts, approaches, and concerns will be the crucial ones for a generation of poets influenced (to various degrees, and with various levels of antagonism) but not delimited by the concerns of language poetry?

I think, in response to Jacques' question, that a great deal of work has already been done on this subject, both in terms of poetry and poetics. I can't provide a complete list of writers here, but they include poets, poet-critics, and critical writers like Lee Ann Brown, Juliana Spahr, Harryette Mullen, Rod Smith, Jefferson Hansen, Tan Lin, Rodrigo Toscano, Charles Borkhuis and many many more.

Nor can I, here, summarize a very complex area of activity. Certainly one of the main things that I see among these writers, is that, perhaps to a greater degree than language poetry (if only, at the very least, because there are so many more of these younger writers), there is no simple consensus about what concerns are important--the area involves as much lack of agreement as it does a shared sense of what matters. Even the two people that Jacques mentions, Mark Ducharme and myself, have different significances in focus, although we share a great deal. If I understand properly an article by Mark forthcoming in the next (I think) issue of TALISMAN, he wants to characterize these writers as being marked by a kind of DIVERSITY of poetic approaches, and Mark urges an openness to diversity. While his description has some truth, my own concerns in essays like "Towards A Free Multiplicity of Form" have perhaps been more polemical. I'm not in favor so much in some generalized diversity of forms ("any way you do it, that's okay with me!") as I have been calling for a CONSCIOUS exploration of multiple formal approaches, even in the case of a single writer. Not "acceptance of diversity" so much as "consciousness of the implications of

choices of form" and an attempt to NOT settle for singular traditions or approaches. "Diversity" in poetry seems to me fine ONLY as long it contains awareness about the implications of form, and conscious attempts to find those forms which might reveal untapped potentials in given areas. A more generalized "diversity" that suggests "we're all individuals, and we're all okay" runs to my mind the risk of avoiding the key question of the relation between forms of poetry and forms of culture--if you're not paying attention to how the forms you choose to use tie into the context of the world around you, then I think that's probably NOT okay. But mine, of course, as Mark rightly points out, is only one take of many.

Interesting to me also, on the subject of how one's thoughts about form tie into the world beyond, is the dynamics revealed in a question like Jacques' important one "What comes next?," a question key to the whole history of modernism. Steve Evans' essay THE DYNAMICS OF LITERARY CHANGE does a profound job of putting the question "what comes next?" into context. For haunting that question is the question of the NEW, and Jacques might easily have said "What's NEW?" What Evans has done, I think (as have some others like Jefferson Hansen), among much else, is to problematize the very notion of looking for the NEW. This is not the same as accepting "tradition" unproblematically. Rather, I think this particular generation of poets find themselves at a moment when one must be as ironic about the NEW as one must about the "tradition," without giving up on the possibility of innovation, integrity, and concern with what has been left unexplored.

The irony of the NEW I think may best be expressed by a closing quotation here. Thankfully, this quotation does NOT sum up the value of the new in the work of those poets who have begun appearing in the 90s. But it does express how EASILY that value might be missed, and why irony is necessary these days whenever you or I ask "what's next?". I hope you'll read this closing quote closely, because it's BRILLIANT, it really is, especially considering what it is.

It's from the book BEER BLAST; TWENTY YEARS OF FADS AND FOLLIES IN THE BATTLE OF THE BREWS, written by Phillip Van Munching, whose company handled the international distribution of Heineken until being forced out several years ago:

"I recently asked the public relations guy at Heineken USA why Amstel Light's packaging had been changed so dramatically BEFORE any decisions had been made about the direction of the brand's marketing. 'You know how people like to look busy,' he replied. I relate that story for two reasons... The second reason is that it gives insight into WHY new marketers change everything; marketers feel the overwhelming need to criticize what has come before them, so they can make a name for themselves by spearheading some NEW direction.

This is because there seems to be less and less job longevity among marketers; the guy selling soda pop this year might be selling beer next year and feminine hygiene products the year after that. I suspect that the marketer of today is afraid to go to an interview for the next job and say, 'Well, I've spent the last few years as a caretaker for a brand image created before I arrived on the scene.'"

Mark Wallace

```
/-----\ |
||      | | GWU:
|| http://gwis2.circ.gwu.edu/~mdw      | | EPC:
|| http://writing.upenn.edu/epc/authors/wallace | |
|
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552. **Mark Wallace**

Situation #15

Thu 17 Jul 1997

Situation #15 is now available, featuring the work of Sherry Brennan, Mary Burger, Albert Cook, Joshua Harmon, Rachel Loden, John Lowther, Standard Schaefer, Dean Taciuch, and Joshua Taylor.

Situation is edited by Joanne Molina and Mark Wallace. Subscriptions are \$10 for four issues, or \$3 for single or back issues. Please write to Situation, 10402 Ewell Ave., Kensington, MD 20895, or contact me via e-mail.

Note: just a few complete sets of the first 15 issues of Situation remain available. Please contact this e-mail address if you're interested in obtaining the set.

Thanks.

Mark Wallace

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/-----\ |
||      | | GWU:
|| http://gwis2.circ.gwu.edu/~mdw      | | EPC:
|| http://writing.upenn.edu/epc/authors/wallace | |
|
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553. **Joel Felix**

New LVNG Supplemental

Thu 17 Jul 1997

LVNG's third supplemental (to the magazine, which is free) is a lovely and affordable gem by one Marton Koppany, a Hungarian concrete poet. The title:

"It is the Same"

Mr. Koppany has created a serial poem, which we here laboring in the belly of the LVNG industrial machine have produced in a pristine edition of postcards. The result produced many rounds of hearty back-clapping: is in not glorious the manner in which black ink appears on white stock?

Mr Koppany's "It is the Same" will not fail to produce a smile no matter how often it is flipped and read. I find myself thumbing thru it with the rapidity of a jaded 10 year-old snapping thru a pack of baseball cards looking for all-stars. Such rapidity with Mr Koppany's text may be said to evoke east-european animation of the soviet era. But that is a matter for the exegisists.

Marton Koppany

"It is the Same"

serial concrete poem on postcards, edition of 250

US \$5

We are

LVNG PO Box 3865

Chicago IL 60654-0865

Others in the series still available:

No 1 Ronald Johnson

Blocks to be Arranged in a Pyramid"

Broadside, edition of 366

\$10

No. 2 Joel and Catherine Felix

"a run thru the dictionary"

Artist's Box and text transparencies, limited # still available

\$15

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554. **Christopher Alexander**

senate poll re grad taxation

Thu 17 Jul 1997

L. just sent me a copy of this one. it looks as if the senate plan is on the rocks, but please call anyway.

c'mon, when's the last time you talked to a u.s.
senator ['s assistant's assistant]. stand proud: it's
bureaucracy, er, I mean democracy in action. Chris

The Conference Committee is meeting this week to discuss reconciling the differences between the Senate and House versions of the tax bill, which, as currently passed by the House would result in taxation of graduate student tuitions.

Senator William Roth of Delaware is conducting a telephone poll over the next few days to determine how much support exists in the country for the preservation of Section 117(d) of the tax code, which is the graduate student tuition tax waiver. Whether you are his constituent or not, please contact his office by phone ASAP to register your vote -- if we don't speak out now, later may be too late.

*Senator William Roth (DE) phone [REDACTED]
fax [REDACTED]*

..

Christopher W. Alexander etc.
nominative press collective

[REDACTED]

P.O. Box 522402 / Salt Lake City UT 84152-2402

<http://choengmon.lib.utah.edu/~calexand/nonce>

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555. **p. durgin**

Re: influential writers/fiction/comedians/poet-comedians

Thu 17 Jul 1997

Why, Francois Villon makes the exemplary of either and both, no?

I[I]I [REDACTED] I[I]I

On Wed, 16 Jul 1997, william marsh wrote:

What poets do poets think would make excellent comedians?

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556. **George Bowering**
Re: influences in prose & comedy?

Thu 17 Jul 1997

At 08:57 AM 7/16/97 -0600, you wrote:

George: that's unfair. Canucks have their comedians too:

Isn't David Boswell's Reid Fleming - The Worlds Toughest Milkman - Canadian?

Dan

Well, he's really Vancouver.

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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557. **Rachel Loden**
pre-guillotine lament

Thu 17 Jul 1997

Wish it hadn't become necessary to say this, but backchannels prove otherwise: NO, I don't agree with Michael Gold on Gertrude Stein; I would have thought this obvious. Stein's important to me, to the point of doing star-turns in my dreams (for decades). I DO think the piece is provocative and worth reading. Thanks to the few and the brave who've ventured a comment.

And NO, I am not a fan of Charles Bukowski! Good grief.

Being a tummler on this list is exhausting.

Rachel L.

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558. **David Israel**
Tate's laughter / Twain's humor

Thu 17 Jul 1997

[was:

Re: influential writers/fiction/comedians/poet-comedians]

I'd written,

*What poets do poets think would make excellent comedians? . . .
possibly James Tate (in an exceedingly deadpan manner)?
likely Rod Smith (under some circumstances) . . .*

And Michael McGee remarked:

<< James Tate is the only poet I've ever heard read who laughed extensively (*extensively*, I mean like over & over) at the jokes in his poems. Surprisingly, it was kind of endearing. My favorite joke: the end of his poem "I Left My Couch in Tatamagouche": "I left my couch in Tatamagouche, / and that has made a big difference." >>

thanks for that -- maybe Tate-as-comic's not so deadpan after all (laughing uproariously at his own wit) . . .

as for "and that has made a big difference," -- I hear the original line ("and that has made all the difference") echoing in memory, but quite can't seem to place it. Can somebody help? (Robert Frost or something?) -- a "wisdom" poem as 'twere . . . ??

I saw Tate read in NYC (circa 90) -- he shared the bill (Academy of Am. Poets) with Michael Palmer.

Aboard subway after the reading, my late friend Lynne Beyer remarked she liked Tate's humor & wasn't as wild abt. Palmer's seriousness. (How would Palmer do as a comedian? Surely he could pull it off -- if he wanted . . .)

////

Mark Twain found mention in the humor thread. I just picked up a copy of *Mark Twain on Writing and Publishing* (remaindered, from Book of the Month Club, New York, imprint 1994) -- it includes an essay entitled "Post-Mortem Poetry." The latter is hereby reproduced (in large part) -- in interst of historical poetics or suchlike:

Mark Twain:

"Post Mortem Poetry"

IN Philadelphia they have a custom which it would be pleasant to see adopted throughout the land. It is that of appending to published death-notices a little verse or two of comforting poetry. Any one who is in the habit of reading the daily Philadelphia *Ledger* must frequently be touched by these plaintive tributes to extinguished worth. In Philadelphia, the departure of a child is a circumstance which is not more surely followed by a burial than by the accustoming solacing poesy in the *Public Ledger*. In that city death loses half its terror because the knowledge of its presence comes thus disguised in the sweet drapery of verse. For instance, in a late *Ledger* I find the following (I change the surname):

DIED

HAWKS.--On the 17th inst., Clara, the daughter of Ephraim and Laura Hawks, aged 21 months and 2 days.

That merry shout no more I hear
No laughing child I see,
No little arms are round my neck,
No feet upon my knee;

No kisses drop upon my cheek,
These lips are sealed to me.
Dear Lord, how could I give Clara up
To any but to Thee?

A child thus mourned could not die wholly discontented. From the *Ledger* of the same date I make the following extract, merely changing the surname, as before:

BECKET.--On Sunday morning, 19th inst., John P., infant son of George and John Becket, aged 1 year 6 months, and 15 days.

That merry shout no more I hear
No laughing child I see,
No little arms are round my neck,
No feet upon my knee;

No kisses drop upon my cheek,
These lips are sealed to me.
Dear Lord, how could I give Johnnie up
To any but to Thee?

The similarity of the emotions as produced in the mourners in these two instances is remarkably evidenced by the singular similarity of thought which they experienced, and the surprising coincidence of language used by them to give it expression. In the same journal, of the same date, I find the following (surname suppressed, as before):

WAGNER.--On the 10th inst., Ferguson G., the son of William L. and Martha Theresa Wagner, aged 4 weeks and 1 day.

That merry shout no more I hear
No laughing child I see,
No little arms are round my neck,
No feet upon my knee;

No kisses drop upon my cheek,
These lips are sealed to me.

Dear Lord, how could I give Ferguson up
To any but to Thee?

It is strange what power the reiteration of an essentially poetical thought has upon one's feelings. When we take up the *Ledger* and read the poetry about little Clara, we feel an unaccountable depression of the spirits. When we drift further down the column and read the poetry about little Johnnie, the depression of spirits acquires an added emphasis, and we experience tangible suffering. When we saunter along down the column further still and read the poetry about little Ferguson, the word torture but vaguely suggests the anguish that rends us. In the *Ledger* (same copy referred to above) I find the following (I alter surname, as usual):

WELCH.--on the 5th inst., Mary C. Welch, wife of William B. Welch, and daughter of Catherine and George W. Markland, in the 29th year of her age.

A mother dear, a mother kind,
Has gone and left us all behind:
Cease to weep for tears are vain,
Mother dear is out of pain.

Farewell, husband, children dear,
Serve thy God with filial fear,
And meet me in the land above,
Where all is peace, and joy, and love.

What could be sweeter than that? No collection of salient facts (without reduction to tabular form) could be more succinctly stated than is done in the first stanza by the surviving relatives, and no more concise and comprehensive program of farewells, post-mortuary general orders, etc., could be framed in any form than is done in verse by deceased in the last stanza. These things inestimably make us wiser and tenderer, and better. Another extract:

BALL.--On the morning of the 15th inst., Mary E., daughter of John and Sarah F. Ball.

'Tis sweet to rest in lively hope
That when my change shall come
Angels will hover round my bed,
To waft my spirit home.

The following is apparently the customary form for heads of families:

BURNS.--On the 20th inst., Michael Burns, aged 40 years.

Dearest father, thou has left us,
Here thy loss we deeply feel;

But 'tis God that has bereft us,
He can all our sorrows heal.

Funeral at 2 o'clock sharp.

There is something very simple and pleasant about the following, which, in Philadelphia, seems to be the usual form for consumptives of long standing. (It deplores four distinct cases in the single copy of the *Ledger* which lies on the Memoranda editorial table):

BROMLEY.--On the 29th inst., of consumption, Phillip Bromley, in the 50th year of his age.

Affliction sore long time he bore,
Physicians were in vain --
Till God at last did hear him mourn,
And eased him of his pain.

The friend whom death from us has torn,
We did not think so soon to part;
An anxious care now sinks the thorn
Still deeper in our bleeding heart.

This beautiful creation loses nothing by repetition. On the contrary, the oftener one sees it in the *Ledger*, the more grand and awe-inspiring it seems. With one more extract I will close:

DOBLE.--On the 4th inst., Samuel Peveril Worthington Doble, aged 4 days.

Our little Sammy's gone,
His tiny spirit's fled;
Our little boy we loved so dear
Lies sleeping with the dead.

A tear within a father's eye,
A mother's aching heart,
Can only tell the agony
How hard it is to part.

Could anything be more plaintive than that, without requiring further concessions of grammar? Could anything be likely to do more toward reconciling the deceased to circumstances, and making him willing to go? Perhaps not. The power of song can hardly be estimated. There is an element about some poetry which is able to make even physical suffering and death cheerful things to contemplate and consummations to be desired. The element is present in the mortuary poetry of Philadelphia [in a high] degree of development. The custom I have been treating of is one that should be adopted in all the cities of this land.

/////

[the above is abt. 2/3 of Twain's rap, which is dated 1870.] Thanks, Rod Smith, for selling me the book.

d.i.

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559. **Steve Shoemaker**

Re: influences in prose & comedy?

Thu 17 Jul 1997

"Canucks have their comedians too"

I don't know if anyone's mentioned these yet, but i used to love SCTV, and then later Kids in the Hall--both wacky and not-at-all-boring Canadian troupes. steve

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560. **Steve Shoemaker**

Re: pre-guillotine lament

Thu 17 Jul 1997

"And NO, I am not a fan of Charles Bukowski! Good grief."

I'm not even sure when Bukowski came up, and i wldn't really call myself a fan-- i get the sense he's probably published a lot more stuff than was absolutely necessary. BUT he's got a short story called something like "All the Assholes in the World and Mine" that is tremendous. steve

Steve Shoemaker

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561. **Alan J Sondheim**

ThEjPrIncEjofjthieves (fwd)

Thu 17 Jul 1997

--+-----+-

ThEjPrIncEjofjthieves

XeNajburbbleSjaLl-gRowlyjonjthEjtEllyjbecause

ShejpushesjoutjthroUghjthEjboDyjOf

ThEjPrIncEjofjthieves

WHojijamjtOjbejcerTain,jandjCertainly,jhAvIngjStOlen

ThEjIdea,jamongjoTherjthIngs,jFromjHEgEl,

OfjJennifer-julu,jnotjtOjmenTionjthEjDeSertiOn

OfjthEjCoNceptjofjclarajandjFrAnz,jhaVejiiforgoTten

alljthOsejJeweLsjhiddeNjinjsMalljtOwnSjaCrOsSjAmerica,

ButjAnYwAy,jI'vejgoTjaplOmbj(sToLen!)
WithjAjcerTainjGracej(UnDerjFire)j(sToLen!)j(FromjProMethEus)
DOjYoUjhaVejaNyjIdeaj(hegeL)jwhatji'MjTaLkingjaBout!?!
No!jSuRely,jthenjijhaVejDonejThEjPERfEctjJob
JeweLsjfalljIkEj(stolEnjkIngs!)jrEignjhERE:
ijbidjYoUjFoNdjAdIeU!!jj--jThEjPrIncEjofjthieves

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562. **Ward Tietz**

Re: What comes next?

Fri 18 Jul 1997

On Thursday, July 17, Mark Wallace wrote,

"...my own concerns in essays like "Towards A Free Multiplicity of Form" have perhaps been more polemical. I'm not in favor so much in some generalized diversity of forms ("any way you do it, that's okay with me!") as I have been calling for a CONSCIOUS exploration of multiple formal approaches, even in the case of a single writer. Not "acceptance of diversity" so much as "consciousness of the implications of choices of form" and an attempt to NOT settle for singular traditions or approaches. "Diversity" in poetry seems to me fine ONLY as long it contains awareness about the implications of form, and conscious attempts to find those forms which might reveal untapped potentials in given areas."

Mark,

It seems to me you're only really talking about multiplicities of "discursive" form here. Literary forms that are more presentational in character, hypertexts and other electronic forms, performance and sound poetry, visual poetry, etc. don't offer themselves up to consciousness in the ways you describe. If a "Free Multiplicity of Form" is the goal these forms would probably have to be considered too, unless of course some categorical reason were used to exclude them.

Ward Tietz

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563. **henry gould**

Re: What comes next?

Fri 18 Jul 1997

Just a couple of early-morning squibs attached to Mark Wallace's post.

re: the new - wasn't it Pound who wrote, Poetry is news that stays new? In this sense, as Mark said, E. Dickinson is "the new" or irreplaceable. This relates to something one of those german guys (Schelling? Adorno?) said: the modern is a relational term which has to do with what infiltrates our present concerns. I.e. the ancients still have "modern" impact in many ways - as well as remaining the antithetical "ancient".

Nothing will replace language poetry or exactly "come after" it. But the whole event of langpo has created sort of a model for counter-counter- poetics. & some of those counter-counters might counter language poetry on the level of a "poetics". This shouldn't detract from the value of any of it...(at least "in theory"...)

I don't like the "generational" approach that MW has repeatedly used, mainly cause I'm an old guy starting a young.po movement - if you want to join, see Jack Spandrift's website at www.deadend.wyo.edu (not really).

If you look at US poetry as a kind of closed, solipsistic system, langpo came along and disrupted the "echo effect" (the narcissus effect) of the stylized "discourse" of mainstream semi-academicized poetry. But it did so by means of a different closed system - see Ron Silliman's startling equation of New Criticism & langpo in the Perelman conference thing (Impercipient) - equated except on the level of politics. Now seems to me the new crits & langpo together - along with people like Zukofsky - did invaluable service to poetry by concentrating on the MICROSTRUCTURE - the architecture on a micro level of syllable & word. But in a way, everything turns on mathematics - on the one & the many - on solipsism & reference - on the relation of word & thing. To me the langpos haven't gone FAR ENOUGH in the direction of the microstructure, and an interesting development in the future will be toward Saussure's ideas about anagrams & paranomasia. Hart Crane was into this: "anagrammatize your Name", etc. Saussure found a pervasive subtext underneath a lot of classic latin poetry - the whole poem would be the scattered (Osiris) fragments of a thematic single WORD. Thematic - & referential. Build on it. The poem as architecture. Mandelstam again. & Yeats, too. heck yeah. - Henry Gould

p.s. another interesting thing about Saussure was that the anagrams were sets of phonemes. He wasn't interested in shuffling around written letters. a phoneme-syllable was always a double-letter unity usually linked to a THIRD letter. Individual letters were irrelevant. It was the sound effect of the syllables he was listening to. See Starobinski's little book WORDS UPON WORDS about what Saussure was doing.

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564. **Maria Damon**

Re: tumblers

Fri 18 Jul 1997

At 6:04 PM -0500 7/16/97, Dave Zauhar wrote:

> Rachel Loden wrote of several great comic moments, including:

>

>> Mike Myers as Dieter, host of "Sprockets";

>> Rachel L.

>

> Perhaps the greatest skit in the history of poetry took place on this SNL

> setpiece: Dieter introduced "the Great American Poet of the Abyss, Jimmy

> Stewart." Dana Carvey came out and read some of those "my loyal dog" poems

> that the now-defunct Stewart read on the tonight show (sorry, I can't quote

> them from memory, and my copy is not at hand), and then explained to the

> rapt Dieter that "I wrote that poem while hitchhiking through South America

> with a 14 year old Mexican whore. One morning I woke up in a pool of my own

> sick and found out she robbed me. . ." Suggestions of a darker side to

> Jimmy Stewart's poetic persona.

>

> DZ

this sounds terrific; are the old SNLs available on video anywhere? and, i must say, the sight of kevin kline reading nietzsche in bed with a large automatic weapon, in A Fish Called Wanda,, as well as the "Springtime for Hitler" production number in The PProducers (already mentioned by rloden) are priceless. i guess i get a big kick out of the lampooning of "high culture" (like the nebbishy accountant in The PProducers being named Leo Bloom). also the line (paraphrased) from the producers: "are you a singing hitler or a dancing hitler? dancing hitlers in the next room!" or whatever.

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565. **Daniel Bouchard**

Re: humorists

Fri 18 Jul 1997

>>> Has anyone named Mark Twain yet? With a stance like that, he cd come back today & continue his deconstructions.<<<

"The Innocents Abroad" is without question the funniest book I have ever read. If nothing else, find the passage where Twain and his comrades attempt to eat lunch in a Turkish eatery. And "Roughing It" ranks high in the ha-ha category--his comments on the Book of Mormon made me laugh so hard that my eyes watered.

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566. **Maria Damon**

Re: pre-guillotine lament

Fri 18 Jul 1997

At 6:51 PM -0700 7/17/97, Rachel Loden wrote:

>Wish it hadn't become necessary to say this, but backchannels prove
>otherwise: NO, I don't agree with Michael Gold on Gertrude Stein; I
>would have thought this obvious.

it was; good grief, folks, can't you read?

Stein's important to me, to the point
>of doing star-turns in my dreams (for decades). I DO think the piece is
>provocative and worth reading.

thanks for sending it; i just had the opportunity to read passages from it at a little post-screening discussion of the film *Paris Was a Woman*, and guess what, a lot of those avant garde ladies really **were** politically naive, a point the movie's romanticization of the era completely evades. btw, the homophobic and misogynistic subtext of Gold's review is fascinating. I still hear stuff like this in my classes, just this past quarter a student claimed that when she read on the back cover of *My Life* that Lyn Hejinian had gone to Harvard, she realized 1)why she couldn't "understand" the book and b) why it wasn't worth understanding, as it was all a bunch of insider private stuff by rich people.

Thanks to the few and the brave who've

>ventured a comment.

>

>And NO, I am not a fan of Charles Bukowski! Good grief.

>

>Being a tumbler on this list is exhausting.

>

>Rachel L.

hey rachel a significant number of us adore you, but i admit i'm thinking of unsubbing due to diminishing returns over the last 6 months or so...

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567. **Maria Damon**

Re: stein and gold

Fri 18 Jul 1997

this is a helpful note; thanks. after much consideration, i think, in fact, that stein *was* politically naive, tho to my mind that doesn't mitigate her significance; in fact, i think that her sidestepping some of the crucial politics of her time enabled her to have certain insights about language and experience that may end up being more radical than the politically progressive thinkers of her time. in a way it makes her very interesting. i remember being similarly touched on reading that james brown supported nixon; when someone said, later, "that wasn't very smart," he retorted, "I didn't do it to be smart."

At 5:24 AM -0700 7/17/97, Jill A McCartney wrote:

>some related points to the gold piece:

>

>gold strikes a similar pose to the one struck by various artists and
>writers who published their rebuttals to stein's portrayal of them in the
>*Autobiography*. in a special supplement to *transition*, a little
>magazine which often published stein's work in the 1920s, stein and her
>*Autobiography of Alice B. Toklas* were the subject of derision,
>chastisement, correction, and ridicule. in one rant, the author (i can't
>remember who) accused her of never really knowing what the
>artistic/social/political ferment around her was really about it. the
>general feeling expressed was that stein had unfairly profited from her
>association with them.

>

>gold's accusations that stein is a "literary idiot" by the exploitation of
>a so-called "primitive" or childlike language echoes, oddly enough, ts
>eliot's review (among others) of stein's work.

>

>what's also interesting about gold's presentation of stein is that he's
>the only one i've ever encountered who claimed that stein was an
>"excellent medical student" or "a brilliant psychologist." a look at her
>transcripts shows that she struggled after her first year in med school,
>and the record of her career as a "psychologist" is, i believe, best shown
>in the literary works gold eschews. michael magee is right to note the
>petulance of gold's complaint that her literary work falls short of the
>promise that her scientific start hinted at.

>

>despite my general disagreement with much of gold's article, i do think
>he's on to something in terms of noting what is often missing in much
>stein criticism. to focus exclusively on the linguistic play of stein's

>writing is, i think, to make of her work a bourgeois parlor game. (jeremy
>green has written of needing to recover the dialectic of her writing.)
>
>jill mccartney

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568. **Michael Magee**

Re: Tate's laughter / Twain's humor

Fri 18 Jul 1997

from David: "as for "and that has made a big difference," -- I hear the original line ("and that has made all the difference") echoing in memory, but quite can't seem to place it. Can somebody help? (Robert Frost or something?) -- a "wisdom" poem as 'twere . . . ??"

It's playing off of Frost's "A Road Not Taken." "I took the road less traveled by / And that has made all the difference." I actually like Frost quite a bit but this is one of his worst, a too-simple homage to going your own way, made worse by the fact that its become greeting card fodder. I'm sure it's been lampooned before but something about the way Tate does it - I mean, the word "big," just hilarious. -m.

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569. **henry g**

Re: humorists

Fri 18 Jul 1997

Mark Twain said something like this :

All general statements aren't worth beans - including this one.

- J.L.Spandrift

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570. **Pritchett,Pat**

Re: poem sighting

Fri 18 Jul 1997

Just wanted to call the List's attention to a _marvelous_ poem by Rachel Loden in the latest Antioch Review. Brava, Rachel!

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571. **GrahamD**

Re: Frost

Fri 18 Jul 1997

I'm surprised to hear Frost's "Road Not Taken" described as "a too-simple homage to going your own way." In my reading everything in the poem, from the title's negative to the deliberate ambiguity of "all the difference" (good? bad? bit of both?) works against seeing in it any such simple homage. Also check out the verb tenses: speaker's ringing declaration of nonconformity, if that's what it is, is projected into the future. In the present tense of the poem, he admits that both roads look about the same.

The biography tells us that Frost wrote the poem as a satiric jab at his friend Edward Thomas, who could never make a decision.

This poem is persistently misread, I believe, through the lens of Frost's folksy public persona. Frost wrote many truly bad poems, I'd say, but this isn't one of them.

David Graham
[REDACTED]

From: UB Poetics discussion group on Fri, Jul 18, 1997 9:00 AM

Subject: Re: Tate's laughter / Twain's humor

To: [REDACTED]

It's playing off of Frost's "A Road Not Taken." "I took the road less traveled by / And that has made all the difference." I actually like Frost quite a bit but this is one of his worst, a too-simple homage to going your own way, made worse by the fact that its become greeting card fodder. I'm sure it's been lampooned before but something about the way Tate does it - I mean, the word "big," just hilarious. -m.

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572. **Eliza McGrand- CVA Guest**

twain -- first deconstructionist?

Fri 18 Jul 1997

does anyone remember twain's peice on james fennimore cooper? twain takes apart, bit by bit, the feats of derring do and forest cunning in the natty bumpo/ leatherstocking series, as well as anything cooper writes having to do with rivers. bit by bit, the innaccuracies pile up, the hyperbole, the exaggerations, till i was laughing out loud.

but after that, i was never able to read j.f. cooper with the attention and suspension of disbelief necessary (for me anyway) to really disappear into the book...

now, twain on the old masters ... fortunately, i had been looking at old paintings before i read twain, not that i didn't enjoy it every bit as much. and twain on the infamous "chamois" of switzerland (which he translates as "flea," leading to all kinds of speculation on the nature of chamois gloves, bags, etc.) as well as the wild "chamois" exchange at the opera!!! now THAT is a sendup of high culture!

the delightful obituary poem send up excerpted (thanks david i!) ws so typical of twain -- in its vein does anyone remember his series of stories (which seem slightly autobiographical) on the young married couple -- whose baby is sick, and who weather a thunderstorm?

i was given a complete set of twain when i was nine or so, after i'd been borrowing the books from the neighbors for months (they were moving). my mother got rid of all of my books (w/o forewarning or permission) and i still have dreams of that wall of mark twain books waiting to be cracked. speaking of sci fi, philip jose farmer, in his riverworld series, reset twain into a future "experimental" world where all of humanity has been resurrected. i'm not sure i'm crazy about the series, but it was an interesting interpretation of twain.

how do you all feel about writers who take on the task of "extending" the series of another writer? has anyone read the sequel to "gone with the wind"? and there is, of course, jean rhys' Wide Sargasso Sea meant to extend bronte's Jane Eyre. there have been a couple of others on jane eyre, and on bronte books...

i've generally found sequels unreadable, with the exception of sargasso, which is problematic in its own way (rhys is an extraordinary writer, but i can only take so much of her bleakness and painful vision before i am about ready to lie down under a truck). one feels, painfully, the differences in skill between the original and the copy. i think, as technical point, that perhaps when one subdues one's own internal writing rhythms and clocks for that long to another person's the muting flattens the prose and breaks it down. parodies work (as we know from our resident parodists, but then, bromige is everyone, bromige is all-scrivent, so he doesn't really count) perhaps as a sort of pentimento? one sees the original, and the parody at the same time? but more extended serious endeavors, where one writer tries to disappear into another, don't seem to come off usually. maybe sargasso works because rhys writes AS rhys, with her own rhythms and viewpoints.

the first continuation of nancy drew worked i thought, but the later carolyn keene imitators began slipping into a sort of computer simulation. i picked up one of the latest ones, adn it reminded me of barbara cartland books, where characters are given slightly different physical characteristics, times and scenarios are switched, but the basic dance remains the same. they say she has a master-plot/book on disk, and just plugs in slightly different details...

e

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573. **STACIE ELYSE SLOTNICK**

poetry/comedy/tv

Fri 18 Jul 1997

Has anyone ever seen the episode of the Young Ones where Rick (Rik Mayall) proclaims himself the People's Poet? Acutally, throughout many of the episodes are funny little poem-bits (like the poem he wrote for their house when it was about to be demolished: House/House, oh you're made of stone/but you're not a lone/ ly house). They used to show the Young ONes on MTV really late at night, but I've not been able to find it anywhere since I was in high school.

Stacie S.

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574. **dbkk**

Re: New LVNG Supplemental

Fri 18 Jul 1997

It's Kevin Killian. Haven't seen the third supplemental to LVNG but would recommend to all the previous ones . . .

*We are
LVNG PO Box 3865
Chicago IL 60654-0865*

*Others in the series still available:
No 1 Ronald Johnson
"Blocks to be Arranged in a Pyramid"
Broadside, edition of 366
\$10*

*No. 2 Joel and Catherine Felix
"a run thru the dictionary"
Artist's Box and text transparencies, limited # still available
\$15*

Johnson's AIDS memorial is a grand project and the equal to any of the work in his ARK book. Joel Felix, your book is terrific and unbelievably cheap and you are too modest, you should be flaunting this book across the sky in letters that would soar a thousand feet high. List members (esp. those among you interested in extending text through and into the apparatus of visual art) follow my lead and order these items right away! If I had one hour on QVC these are the first items I'd be hawking. In the corner of the screen, as I kept droning on,

cooing and billing, the edition numbers would diminish till finally I could announce, "Sold Out! . . . let's move on to Diamonique Hour just ahead." Hope these allusions aren't lost to you in other lands where perhaps TV doesn't carry the Home Shopping Network, back channel me for details.

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575. **Shaunanne Tangney**

Re: Tate's laughter / Twain's humor

Fri 18 Jul 1997

On Thu, 17 Jul 1997, David Israel wrote:

[was:

Re: influential writers/fiction/comedians/poet-comedians]

I'd written,

What poets do poets think would make excellent comedians? . . .

possibly James Tate (in an exceedingly deadpan manner)?

likely Rod Smith (under some circumstances) . . .

And Michael McGee remarked:

*<< James Tate is the only poet I've ever heard read who laughed extensively (*extensively*, I mean like over & over) at the jokes in his poems. Surprisingly, it was kind of endearing. My favorite joke: the end of his poem "I Left My Couch in Tatamagouche": "I left my couch in Tatamagouche, / and that has made a big difference." >>*

thanks for that -- maybe Tate-as-comic's not so deadpan after all (laughing uproariously at his own wit) . . .

oh, hey, yes--i studied w/ tate as an undergrad at UMASS and he was wickedly funny in class--and just plain wicked, i might add! he was always dropping in these little tit-bits about affairs and acid trips and the like that would just bring the class to a giggling halt! tate's an odd duck, that's for sure, but in the end it was always a joy to be around him; i look back on that semester w/ great fondness...

shaunanne tangney

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576. **Maria Damon**

Re: Tate's laughter / Twain's humor

Fri 18 Jul 1997

At 9:56 AM -0400 7/18/97, Michael Magee wrote:

>from David: "as for "and that has made a big difference," -- I hear the
>original line ("and
>that has made all the difference") echoing in memory, but quite can't seem
>to place it. Can somebody help? (Robert Frost or something?) -- a
>"wisdom" poem as 'twere . . . ??"
>
>It's playing off of Frost's "A Road Not Taken."
>"I took the road less traveled by / And that has made all the difference."
>I actually like Frost quite a bit but this is one of his worst, a
>too-simple homage to going your own way, made worse by the fact that its
>become greeting card fodder. I'm sure it's been lampooned before but
>something about the way Tate does it - I mean, the word "big," just
>hilarious. -m.

actually, this used to be one of my favorite "let's make fun of frost" poems, until i reread it and realized that what it says is: two roads were exactly the same, i don't know why i picked one over the other, but in the future, when i tell the story, i'll *say* that it was because one was less traveled by, and that has made all the difference. that makes the poem quite a bit more interesting --it's about narrative and self-aggrandizement, and the retroactive assignation of meaning to a random act.

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577. **David R. Israel**

Re: humorists / categorists

Fri 18 Jul 1997

Mark Twain said something like this :

All general statements aren't worth beans - including this one.

- J.L.Spandrift

An old friend, Ludwig Dimpfl (r.i.p.), said something like this:

There are two kinds of people in this world:
Those who divide the world into two kinds of people
and those who don't.

Yo Bob G.:

This could suggest a poetics typology correlary:

(a) the school of poets comprised of those who view poetic practice in terms of schools, (b) the school of poets . . .

d.i.

[↑ Contents](#)

578. **GrahamD**

Re: humorists / categorists

Fri 18 Jul 1997

This quote is from Robert Benchley: "There are two kinds of people in this world: Those who divide the world into two kinds of people and those who don't." He was also the author of the immortal line: there are two kinds of travel, first class and with children.

Sadly, Benchley's been pretty much forgotten, except for Woody Allen, who in his written pieces poaches from him liberally.

David Graham



<<<<<<<An old friend, Ludwig Dimpfl (r.i.p.), said something like this:

There are two kinds of people in this world:
Those who divide the world into two kinds of people
and those who don't.<<<<<<<<<<<<<<<<<<<

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579. **Christopher Alexander**

(Fwd) anxiety of influence/news from old eire (from new york)

Fri 18 Jul 1997

urgh. I've been absent from the list for so long due to insufferable network problems, & now it takes a great deal of effort to re-involve myself in the discussion. not that you're not interesting & all, but I feel like the late-comer at a cocktail party ["bromige & seltzer, please"].

alright, lists are easier than talking. artists that make me "stop my grinnin' & grab my linen", as a college roommate used to say (don't ask me what it meant—I'm sure it was something impolite):

the short haul (recently read/whatever):
Hannah Wiener's *The Fast* (United Artists Books)

Kevin Killian's Santa (Leave Books) ["hi, Kevin"]

Jordan Davis' Upstairs (Barque)

& Little Golden Book (Little Golden Books)

Keston Sutherland's Hate's Clitoris (Barque)

Andrea Brady's Of Sere Fold (Barque)

Peter Ganick's Immigrant Status (?!—um, forget what press)

Michael Gizzi's Species of Intoxication (Burning Deck)

The Big Sleep (1945 restored)

Ran

some Robert Johnson, Black Sabbath, John Coltrane

JavaScript: the Definitive Guide

lots of Spicer as usual

the long haul: Blake (reprints of the illuminated manuscripts), Spicer, Bruce Andrews, Derek Jarman (of The Last of England & The Garden), Brecht, Deleuze & Guattari, Alfred Jarry (or maybe below?), Robt. Duncan, Creeley, Dali, H.P. Lovecraft, Sterne... blah blah blah certain restaurant critics

comedians:

have to admit, I'm with Matthias & Alan on this count, & besides, all my favorites have been recounted already. for what it's worth, Firesign Theater & Lenny Bruce rate very high, also of course the Marx Bros., Keaton, Chaplin. oh, & "Car Talk". ever notice how "language-y" that title sounds? so physical, like something out of Peter Ganick's work:

"toyota cabriolet / the emotion drifts away".

22", 48", 22" & my one wish is to save the earth from gamma rays.

~~~~~

recently discovered: The Irish People online (no jokes, please). so far as I'm aware, this is the only U.S.-published nationalist paper available. I'm finding the dual focus on events in the dis-U.K. & their reflection on the american political front very useful. recent updates on Roisin McAliskey, other, less recent news:

<http://larkspirit.com/IrishPeople/>

makes very good companion reading to An Phoblacht:

<http://www.irlnet.com/aprn/current/news/index.html>

best, Chris

..

Christopher W. Alexander etc.

nominative press collective



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580. **Christopher Alexander**

***Re: Tate's laughter / Twain's humor***

*Fri 18 Jul 1997*

---

Michael McGee:

> << James Tate is the only poet I've ever heard read who laughed

> extensively (\*extensively\*, I mean like over & over) at the jokes in his

> poems.

I saw Tate read a few years ago in Cambridge. by about

15 minutes, in, I was laughing so hard I couldn't see (for

the tears) & looked (I was later told) as if I were verging

on respiratory arrest. quite a compliment, you'll say. I

finally managed to get myself under control when I realized

that the only alternative was to leave the reading. even

in silence, by myself & in my own home, I still find his

humor a nearly incapacitating delight.

Chris

..

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581. **groberts**

***morbid thoughts***

*Fri 18 Jul 1997*

---

Twain's piece on mourning poems (all-bads?) sounds like a send up of

Wordsworth's essays on epitaphs, but it could also be a response to the cult of

sentimental death washing over middle-class Americans in the nineteenth century. This trend produced its greatest monument in the world's first cemetery park, Mt. Auburn Cemetery in Cambridge, Mass. Intended as a place of comfort and leisure, the cemetery today is shared by bird watchers and roller bladers. It also has a truly spectacular collection of trees, which shade sundry Longfellows and Lowells. I haven't memorized any of the verse on the grave markers, but it's closer to Twain's quotations than anything by Robert Lowell. My great-grandfather, Benjamin Franklin Roberts, a Tennessee farmer and Union vet, has on the back of his grave marker a list of the battles he fought in and on the front a different kind of cliché, which is lineated stranglely:

Remember when passing  
By you have to die and  
Lay as low as I

He now lies in the middle of the Oak Ridge atomic compound, and his grave cannot be visited without a special escort.

\*\*\*

Last year I started reading Beckett's Watt, for me his funniest, on an airplane, and I had to stifle myself so as not to disturb fellow passengers. I got a kind of morbid thrill from imagining myself, in the minds of people around me, as a slightly demented giggler who also snorted and sighed now and then. Laughing to oneself in a public place is a fun and harmless enough form of abjection. I followed Watt with Flann O'Brien's At Two-Swim-Birds, also pretty damn funny, though in places a little too like the catechism chapter in Ulysses. The first sentence gives you a taste:

Having placed in my mouth sufficient bread for three minutes' chewing, I withdrew my powers of sensual perception and retired into the privacy of my mind, my eyes and face assuming a vacant and preoccupied expression.

Gary Roberts

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582. **dbkk**

**Re: twain -- first deconstructionist?**

Fri 18 Jul 1997

---

At 11:03 AM -0400 7/18/97, Eliza McGrand- CVA Guest wrote:

*how do you all feel about writers who take on the task of "extending" the series of another writer? has anyone read the sequel to "gone with the wind"? and there is, of course, jean rhys' \_Wide Sargasso Sea\_ meant to extend bronte's \_Jane Eyre\_. there have been a couple of others on jane*

eyre, and on bronte books...

*i've generally found sequels unreadable, with the exception of sargasso, which is problematic in its own way (rhys is an extraordinary writer, but i can only take so much of her bleakness and painful vision before i am about ready to lie down under a truck).*

Eliza, I know what you mean about Rhys, one can't hate her but there is definitely that ickiness to her. I think you might make a clearer distinction between sequels and retellings, Rhys' book being a retelling and those Nancy Drew books being sequels. In the retelling you're basically following the original, but putting in "secret" origins, perspectives, motives. There's this element of cleverness that is seductive. Sequels are much more create-your-own-thing from these elements.

In reading your post I thought of Mary Reilly, which is so much better than the Julia Roberts movie based on the book. This retelling of Dr. Jekyll and Mr. Hyde went way beyond the schlock that I was expecting--particularly in the author's dealings with issues of class, which is an important subtext to the original.

Even though my own book is, in a broad sense, a sequel to Dracula, I'm not so hot on them as a form. Sequels to me are like clones in Sci-Fi movies, there's always something just not right about them.

Dodie

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583. **Bennett M. Sm [Dimpson]**  
**Re: Tate's laughter / Twain's humor**

Fri 18 Jul 1997

I have had similar responses to John Yau. I couldn't even mouth the words to some of the poems in \_Forbidden Entries\_ they were so funny, unexpected, exacting, incisive. Yau's humor is sometimes like Tate's, completely deadpan, even slapstick, but the explicit political elements in Yau's poems supercharge things beyond cleverness or irony. Is something any less funny for its criticality? Or any less critical for its jokes?

Bennett

On Fri, 18 Jul 1997, Christopher Alexander wrote:

*Michael McGee:*

*<< James Tate is the only poet I've ever heard read who laughed extensively (\*extensively\*, I mean like over & over) at the jokes in his poems.*

*I saw Tate read a few years ago in Cambridge. by about 15 minutes, in, I was laughing so hard I couldn't see (for*

*the tears) & looked (I was later told) as if I were verging on respiratory arrest. quite a compliment, you'll say. I finally managed to get myself under control when I realized that the only alternative was to leave the reading. even in silence, by myself & in my own home, I still find his humor a nearly incapacitating delight.*

Chris

..  
*Christopher W. Alexander etc.*  
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&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson      &c.

██████████      &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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584. **Christopher Alexander**  
***Re: twain -- first deconstructionist?***  
*Fri 18 Jul 1997*

---

Eliza M CVA-guest (!??) wroth:

> how do you all feel about writers who take on the task of "extending" the  
> series of another writer? has anyone read the sequel to "gone with the  
> wind"? and there is, of course, jean rhys' \_Wide Sargasso Sea\_ meant to  
> extend bronte's \_Jane Eyre\_. there have been a couple of others on jane  
> eyre, and on bronte books...

well, of course these things are often mass-market fiction, & so much the worse. "one feels, painfully, the differences in skill between the original & the copy"—something like movie sequels shot by successively less talented directors, that degrade as one moves down the line. ["& how"]. reliance on "special effects": "one subdues one's own internal writing rhythms...to another person's". I think the problem can be just that—trying to extend the work seamlessly, an impossible labor (& to what end?). other people are—well, we won't go there again so soon. whereas I find a more liberal ["forgive me"]

interpretation of "extend", something more on the order of "treat" ["mmmmm"] or "treatment of" the extant work a considerably more interesting proposition. (wondering about the announced relation of Kevin Killian's Santa to the— oh, forgive me, dammit, I've just forgotten his name—to a story called "Satan", by another writer). highly visible, unwitting, unwilling (?) collaboration (not necessarily an appropriation)—on the order, really, of the commonest use of language—with the exception that, in this case, the rhizomatic aspect is deliberate—not so much planned, as willful. de-liberated: not "subdues one's own" so much as the stricture (structure) imposed by the extant work. or "liberated": working at the seams, re-situation, re-evaluation—on the order of production, & not reverence. (of course, I've left out liber-ated: text arrested in the moment as book, which, yes, can be at least as much production as commodity. cf. Blake, Drucker, others). sometimes we forget, whatever theoretical lip-service we might pay to intertextuality, that there are no sacred ["discreet"] texts (or is it that all texts are sacred? nah...). all insertion ["immersion"] in the text is necessarily a re-writing from a new subject-position. (of course to say this here is an instance of what, in my loosely protestant up-bringing, was termed "preaching to the choir"). "influence" = confluence. it's physical. love it.

Chris—ah, but will parody work as a \*pimento\*?

..

Christopher W. Alexander etc.  
nominative press collective



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585. **Michael Magee**

***Re: Tate's laughter / Twain's humor***

*Fri 18 Jul 1997*

---

from Maria: "actually, this used to be one of my favorite "let's make fun of frost" poems, until i reread it and realized that what it says is: two roads were exactly the same, i don't know why i picked one over the other, but in the future, when i tell the story, i'll \*say\* that it was because one was less traveled by, and that has made all the difference. that makes the poem quite a bit more interesting -- it's about narrative and self-aggrandizement, and the retroactive assignation of meaning to a random act."

Thanks for this, I'll reread it. -m.

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586. **GRAHAM W. FOUST**

***Roth bother***

*Fri 18 Jul 1997*

---

Just so you folks know, Senator Roth's office is not in fact conducting any poll re: Section 117(d) of the tax code (graduate student tax credit). I called immediately when I heard this (it's important to me, since I'm about to become a graduate student again; it's easy to do because I work on the Hill), and I was informed by the (very nice) office assistant that they were never conducting any poll but were receiving calls from all over the country because of Internet postings that said they were. They're good sports about it, but I wouldn't suggest calling them unless you're one of Mr. Roth's constituents, in which case, knock yourself out.

Bests,  
Graham

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587. **Christopher Alexander**

***Re: Roth bother***

*Fri 18 Jul 1997*

---

Graham wrt:

*Just so you folks know, Senator Roth's office is not in fact conducting any poll re: Section 117(d) of the tax code (graduate student tax credit).*

shit. I just had the same experience.  
sorry to have been the bearer of  
yet more internet dis-information.  
["let this be a lesson to you"]. next  
time I'll call first, & post later.

Chris

..

Christopher W. Alexander etc.  
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588. **Miekal And**

**Re: Virtual Anthology: announce & invite**

Fri 18 Jul 1997

---

Robert Drake wrote:

>

> You all are invited to visit, and contribute to, the new Virtual  
> Anthology Project, now online at:

>

> <http://www.ims.csuohio.edu/VA/VAintro.html>

>

> A number of listmembers & fellowtravelers have work featured in the  
> various magazines indexed there, including: Mike Basinski, Steve Carll,  
> Chris Daniels, Jacques Debrot, Dan Featherson, Peter Ganick, Los Glazier,  
> David Golumbia, Hank Lazer, Sheila Murphy, Dan Raphael, Ken Sherwood,  
> Alan Sondheim... ohdear, who did i miss?..

why Malok of course.

--

@#@@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was: [REDACTED]

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589. **Mark Weiss**

**Humorist/poets**

Fri 18 Jul 1997

---

Nobody'd mentioned Kenneth Koch: his baseball epic "Ko: A Season on Earth," and small pieces like "Mending Sump," which sends up Frost and contains the line "Something there is that does not hump a sump."

Nor a word about Ed Dorn--despite last Winter's flap, one of our best and funniest poets (and the incredible cadences of the opening of Gunslinger I took up permanent residence in this poet's body the first time I read it aloud).

Here's one that no one will take me up on. Dryden coauthored a revised version of the Tempest which abjures all profundity but becomes great slapstick sex comedy. He added a female Caliban and a male Miranda, who somehow had never met their counterparts, and some female castaways. So, four horny virgins and a bunch of lecherous sailors and aristocrats trapped on an island.

Hilarious in itself, plus the subversive pleasure of snickering at a parody of Shakespeare (albeit intended respectfully!).

As long as we're in the Restoration, the poet and playwright Thomas Otway, best known as a tragedian, wrote two great forgotten comedies, *Friendship in Fashion* and *The Atheist*, which bills itself as a sequel to the former. *F in F*: the last three acts are an endless society party. *The Atheist*: a lovelorn woman dresses as a man to seduce her rival for her beau's affections. You hadda be there. Great. And the women change the rules of the game and win.

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590. **Pritchett, Pat**  
***Re: What comes next?***

*Fri 18 Jul 1997*

---

Great post, Mark Wallace. And thanks to Jacques Debrot for first posting this very intriguing question. The quote Mark uses at the end sums up the issue very succinctly, namely, that the concern with the New is basically the expression of an *\_anxiety\_* about what's come before - the acute anxiety every writer feels, in some sense, whenever he or she "sets down to write" (I don't mean this lasy literally...). I'm still reading Steve Evans' essay, so can't add anything gleaned from there. I would just say though that the issue of literary change vis-a-vis LangPo seems to me not so much a question of "replacement" but of mutation.

Aldon Nielsen recently mentioned to me in passing the "manifestos" on post-Language Poetry by John Noto and perhaps others that have appeared recently in *Talisman*. Can anyone comment on what is meant by the idea of post-Language poetry? Judging by the name alone, it doesn't seem to be oppositional to LangPo, but operating in more or less "friendly" relation to it.

But this desire to classify and sum up ideas about the New is also an expression of the anxiety we feel about change, i.e. the urge to name and identify what appears presently to be amorphous, to pin it down somehow.

Patrick Pritchett

-----

From: Mark Wallace

To: POETICS

Subject: What comes next?

Date: Thursday, July 17, 1997 7:55PM

The irony of the NEW I think may best be expressed by a closing quotation here. Thankfully, this quotation does NOT sum up the value of the new in the work of those poets who have begun appearing in the 90s. But it does express

how EASILY that value might be missed, and why irony is necessary these days whenever you or I ask "what's next?". I hope you'll read this closing quote closely, because it's BRILLIANT, it really is, especially considering what it is.

It's from the book BEER BLAST; TWENTY YEARS OF FADS AND FOLLIES IN THE BATTLE OF THE BREWS, written by Phillip Van Munching, whose company handled the international distribution of Heineken until being forced out several years ago:

"I recently asked the public relations guy at Heineken USA why Amstel Light's packaging had been changed so dramatically BEFORE any decisions had been made about the direction of the brand's marketing. 'You know how people like to look busy,' he replied. I relate that story for two reasons... The second reason is that it gives insight into WHY new marketers change everything; marketers feel the overwhelming need to criticize what has come before them, so they can make a name for themselves by spearheading some NEW direction. This is because there seems to be less and less job longevity among marketers; the guy selling soda pop this year might be selling beer next year and feminine hygiene products the year after that. I suspect that the marketer of today is afraid to go to an interview for the next job and say, 'Well, I've spent the last few years as a caretaker for a brand image created before I arrived on the scene.'"

Mark Wallace

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591. **George Bowering**  
***Re: pre-guillotine lament***  
*Fri 18 Jul 1997*

---

*I'm not even sure when Bukowski came up,*

*Steve Shoemaker*

Well, he came up when we were discussing the tradition of John Ashbery. I supported the argument that there is a natural triad in Stevens--Ashbery--Bukowski. It's all there in the text, for the open eye to perceive.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

592. **Robert Hale**  
***Re: What comes next?***  
*Fri 18 Jul 1997*

---

Calling attention to the means of production makes sense. However, terms such as "diversity" and "multiplicity" are only useful for politicizing the matter.

Poetries that are non-discursive (more "presentational") are often market-driven, entertainment economies and are processed that way by the spectator. Performance poetry is usually (and quite literally) "judged" or measured according to its entertainment value. These poetries are rendered economic by virtue of the fact that they are perceived to be more material in some sense -- they are framed in some kind of context that is not concerned with consciousness of form. They are thought to take up the space and time of the individual as other forms of entertainment do and are effected by fluctuating rules of consumption that are essentially market-driven. Though there is no recognizable market for, let's say, "hypertexts," readers/spectators who seek-out such non-discursive forms often do so for the same reasons that they would seek out a particular product.

At 07:22 AM 7/18/97 EDT, you wrote:

>On Thursday, July 17, Mark Wallace wrote,

>

>"...my own concerns in essays like "Towards A Free Multiplicity of Form" have  
>perhaps been more polemical. I'm not in favor so much in some generalized  
>diversity of forms ("any way you do it, that's okay with me!") as I have been  
>calling for a CONSCIOUS exploration of multiple formal approaches, even in  
the

>case of a single writer. Not "acceptance of diversity" so much as  
>"consciousness of the implications of choices of form" and an attempt to NOT  
>settle for singular traditions or approaches. "Diversity" in poetry seems to me  
>fine ONLY as long it contains awareness about the implications of form, and  
>conscious attempts to find those forms which might reveal untapped  
potentials in

>given areas."

>

>

>Mark,

>

>It seems to me you're only really talking about multiplicities of "discursive"  
>form here. Literary forms that are more presentational in character,  
hypertexts

>and other electronic forms, performance and sound poetry, visual poetry, etc.  
>don't offer themselves up to consciousness in the ways you describe. If a  
"Free  
>Multiplicity of Form" is the goal these forms would probably have to be  
>considered too, unless of course some categorical reason were used to ex-  
clude  
>them.  
>  
>  
>Ward Tietz  
>  
>

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### 593. **Joe Safdie**

#### **Prizes**

*Fri 18 Jul 1997*

---

Wasn't anyone going to remark on what I thought was the truly exemplary behavior of Adrienne Rich last week in refusing whatever poetry prize it was she was awarded? I only saw a brief newspaper column about it, but she made some highly critical remarks about Clinton's policies and said she couldn't accept such an award given that context.

I mean, the last book of poems of hers I remember liking is at least 20 years old, maybe 25 ( \*The Will to Change\*, from the Olson lin), and I'm fairly sure I wouldn't be able to appreciate her recent work, but this is a political gesture I can applaud.

But given the anxiety expressed by many about being locked out of the prize circuit a few months back, perhaps not many share this view.

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### 594. **Christopher Reiner**

#### **Re: What comes next?**

*Fri 18 Jul 1997*

---

I've put Mark Wallace's essay "Toward a Free Multiplicity of Form" (which appeared in Witz last summer) online at:

<http://www.crl.com/~creiner/witz/form.html>

It's an important piece of work, and anyone who hasn't read it might want to check it out.

--Chris Reiner



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595. **David Israel**

***Bukowski & the Tribe (a tale of ancestors)***

*Fri 18 Jul 1997*

---

[was:

Re: pre-guillotine lament ]

Following this thread (or yarn) --

<<<

>>> George Bowering <> 07/18/97 04:14pm >>>

>I'm not even sure when Bukowski came up,

>

>Steve Shoemaker

Well, he came up when we were discussing the tradition of John Ashbery. I supported the argument that there is a natural triad in Stevens--Ashbery--Bukowski. It's all there in the text, for the open eye to perceive.

|

how's this? --

Mallarme [say] = {the emotion of intellect}

Stevens = the intellect of {the emotion of intellect}

Ashbery = the intellectual emotion of  
{the intellect of {the emotion of intellect}}

Bukowski = the emotion

(i.e., cuts thru fancy pother & gets basic --id est, he gets down)

(tho at the last second, maybe he swishes in  
a jigger-ful of thought -- to finesse the brew?)

d.i.

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596. **Pritchett, Pat**

**Re: Prizes**

Fri 18 Jul 1997

---

Yes, Joe, glad you mentioned it. Though as I recall, in the article from the NY Times - very small, prob. the one you read - Rich not only objected to Clinton but to the general state of politics as such in the country.

It would be nice if the Poet Laureate made the same gesture - either by using the appointment, for instance, to bring to broader attention the disgraceful way language is used by politicians to dress up their lies (seems like a not unreasonable way for a poet to marshal his or her expertise) - or by simply resigning. Instead the post functions as a mere diadem in the king's crown, flattering the official state culture's image of itself as "standing for the good things in life" - the poet rendering sensitive observations of nature (or Frost's charming little paean for imperialism, "The Gift Outright") from the stage of the Kennedy Center while white papers are drafted for the subversion of this foreign country or that social welfare program. Strange bedfellows indeed - but who's getting screwed?

Patrick Pritchett

-----

From: Joe Safdie

To: POETICS

Subject: Prizes

Date: Friday, July 18, 1997 4:50PM

Wasn't anyone going to remark on what I thought was the truly exemplary behavior of Adrienne Rich last week in refusing whatever poetry prize it was she was awarded? I only saw a brief newspaper column about it, but she made some highly critical remarks about Clinton's policies and said she couldn't accept such an award given that context.

+

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597. **David Israel**

**Re: Prizes**

Fri 18 Jul 1997

---

Joe -- <<Wasn't anyone going to remark on what I thought was the truly exemplary behavior of Adrienne Rich last week in refusing whatever poetry prize it was she was awarded? I only saw a brief newspaper column about it, but she made some highly critical remarks about Clinton's policies and said she couldn't



accept such an award given that context. . . . this is a political gesture I can applaud.

But given the anxiety expressed by many about being locked out of the prize circuit a few months back, perhaps not many share this view.>>

I only read about 3 sentences or something, in the gossip-section of the Washington Post -- I'd really have to have a more full report (e.g., to hear what she said, or what the nature of her objections were, etc.) before I might be able to form much of an impression of it.

(Naturally, one's initial response tends to be favorable for any principled refusal of societal honors. But details are needed.)

Was of course reminded of the renunciation by her old po-friend W.S. Merwin of the Pulitzer (I think it was?), back in Vietnam war days.

d.i.

[↑ Contents](#)

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598. **Christopher Reiner**

***Re: what comes next***

*Fri 18 Jul 1997*

---

Mark's article online was cut off, but it's fixed.

"Towards a Free Multiplicity of Form" at

<http://www.crl.com/~creiner/witz/form.html>

Thanks to Christopher Alexander and Joseph Zitt for calling it to my attention.

--Chris Reiner

████████

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599. **George Bowering**

***Re: humorists / categorists***

*Fri 18 Jul 1997*

---

*There are two kinds of people in this world:  
Those who divide the world into two kinds of people  
and those who don't.*

Actually, there are three kinds of people in the world:  
those who can count and those who can't.

George Bowering.

,

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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600. **George Bowering**

***Re: sequels, etc.***

Fri 18 Jul 1997

---

*Sequels to me are like clones in Sci-Fi movies,  
there's always something just not right about them.*

*Dodie*

One of my favourites (though not a sequel, is it? What would you call it? An extension of some sort)

is Sorrentino's *\_Mulligan Stew\_*, which is (as the title perhaps says) an oleo of Flann O'Brien's *\_At Swim-Two-Birds\_*.

I have seldom read such a nice way of getting the damned spirit of the forerunner.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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601. **Steve Shoemaker**

***Re: pre-guillotine lament***

Sat 19 Jul 1997

---

Oh, i get it. Sort of like Idea of a Drunken Self-Portrait at Key West.

On Fri, 18 Jul 1997, George Bowering wrote:

*I'm not even sure when Bukowski came up,*

*Steve Shoemaker*

*Well, he came up when we were discussing the tradition of John Ashbery. I supported the argument that there is a natural triad in Stevens--Ashbery--Bukowski. It's all there in the text, for the open eye to perceive.*

*George Bowering.*

*2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4*

*fax: [REDACTED]  
e-mail: [REDACTED]*

Steve Shoemaker

[↑ Contents](#)

602. **David R. Israel**

***Re: humorists / categorists***

*Sat 19 Jul 1997*

*There are two kinds of people in this world:  
Those who divide the world into two kinds of people  
and those who don't.*

*Actually, there are three kinds of people in the world:  
those who can count and those who can't.*

There are four kinds of people in the world:  
those who make statements in words and

[↑ Contents](#)

603. **L.MacMahon and T.R.Healy**

***similes***

*Sat 19 Jul 1997*

I remember reading in the height anti-similism their complete dismissal via the single sentence "Comparisons are odious". I don't really like dismissal and was unhappy at the summary nature of their dispatch. However ...

Perhaps one step towards their rehabilitation is to start very small with, say, animal similes. As strong as an ox doesn't mean much to those who don't often

rub shoulders with said bovines. Better stick to native species. On a recent radio quiz program the contestant was asked to complete the sentence "as happy as" which he obliged with "as happy as a pig in shit". Astonishingly, the presenter refused to concede the point, failing to win my confidence since the only Larry I know suffers from depression. Back to the animals. One comparison conspicuous by its absence concerns the common rat. Its testicle/penis ratio is of such an extraordinary dimension that, well if human proportions were on anything like the same scale the wheelbarrow would have been invented much earlier in history. Hung like a rat. You never hear it.

Oh on another radio quiz the contestant was asked "What rock is so light that it can float?" His answer, "the moon", while beating pumice any day, fell on stony soil.

Cheers,

Randolph Healy,  
Ireland.

[↑ Contents](#)

604. **David R. Israel**

***Re: similes***

Sat 19 Jul 1997

---

*Oh on another radio quiz the contestant was asked "What rock is so light that it can float?" His answer, "the moon", while beating pumice any day, fell on stony soil.*

*Cheers,*

*Randolph Healy,  
Ireland.*

another answer: Jefferson Airplane?

However, as for similies, another trope of comparable antiquity is the collocation of an image with implied metaphorical correlate(s) -- without connecting the dots, just suggesting 'em. Speaking of rock, here's a very fine example:

Bright are the stars that shine  
Dark is the sky  
I know this love of mine  
Will never die

A kazillion times more effective & affective than something like "my love is as long-lasting as the bright stars . . ." or any such. Just the image, and the mind

can draw that implied subtext or not -- because anyway there's more to it than that.

Of course, those Beatles lines mirror the same method in the Shih Ching ("Book of Songs" -- or Odes I think Pound called 'em?) of Chinese antiquity.

d.i.

•

.....

.....

////////////////////V///^\\

> david   raphael   israel   <

>> washington d.c. <<

|  (home)

| [REDACTED] (office)

=====

thy centuries follow each other

| perfecting a small wild flower

| (Tagore)

////////////////////\\\V////

[↑ Contents](#)

605. **dbkk**

***Re: Prizes***

Sat 19 Jul 1997

At 2:44 PM -0700 7/18/97, Joe Safdie wrote:

>Wasn't anyone going to remark on what I thought was the truly exemplary  
>behavior of Adrienne Rich last week in refusing whatever poetry prize  
>it was she was awarded? I only saw a brief newspaper column about it, but  
>she made some highly critical remarks about Clinton's policies and said  
>she couldn't accept such an award given that context.

Hi, it's Kevin Killian. In an interview here in San Francisco, Adrienne Rich spoke more fully and linked her decision to decline this award (the National Medal for the Arts, not specifically for poetry) to a number of previous examples. Leonard Bernstein declined the award, refusing to go to the White House while nothing was being done about AIDS. Stephen Sondheim ditto, while Wallace Stegner declined to protest "political censorship." Rich is an extraordinary woman with an extraordinary career, tho Dodie (Bellamy) tells me that Gigi Bradford and Donald Hall, both of whom apparently lobbied for years and years to get this recognition for Rich, are both a bit hurt about her decision. Must have been some wires crossed somewhere, for Rich said in the interview that

she was surprised by her selection. ``Given the kind of work I do, the kind of poetry I write, it never seemed a likelihood that I would be proposed for it."

``I have a strong belief in the inseparability of art from society as a whole," Rich said July 10th. ``Where growing numbers of people are being marginalized, impoverished, scapegoated and beleaguered, I don't feel I can accept an award from the government that is pursuing these policies." She wrote to Clinton, ``The radical disparities of wealth and power in America are widening at a devastating rate. A president cannot meaningfully honor certain token artists while the people at large are so dishonored."

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606. **Bob Grumman**

***The Juxtaphor***

*Sat 19 Jul 1997*

---

Dear David:

Because you seem to be interested in EVERYTHING, I thought you might like to know that I have a name for that trope you mention that "is the collocation of an image with implied metaphorical correlate(s) -- without connecting the dots, just suggesting 'em": "juxtaphor." It's an especially useful term for describing those visual poems where one is supposed to understand but is not told that the visual appearance of the text acts as a metaphor for the denotation of the text. I wonder if the term has a standard name (besides "implicit metaphor"). Does anyone know?

--Bob G.

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607. **aerialedge**

***Aerial***

*Sat 19 Jul 1997*

---

This'll be going up on the EPC sometime soon but thought I'd post it here as well.

Title: Aerial

Editor(s): Rod Smith

Address: Aerial/Edge

POBox 25642

Washington, DC

20007

E-mail: [REDACTED]

Issn: 0894-2633

Frequency: irregular

Sub. Cost: \$24/2 issues

Ed. Stmt:

(General statement)

". . . a measure of bewilderment is part of the job of literature."

--Flann O'Brien

Issue Info:

(Issue by issue descriptions)

Aerial 9: Bruce Andrews (Contemporary Poetics as Critical Theory II) forthcoming fall '97. Interviews, essays, poems, proses, ETC. Contributors include Jed Rasula, Peter Quartermain, Judith Goldman, Marjorie Perloff, P. Inman, Lyn Hejinian, Jacques Debrot, Jerome McGann, Nick Piombino, Rachel Blau DuPlessis, Steve Evans, Tim Davis, Tina Darragh, Charles Bernstein, Robert Mitten-thal, Jerome Sala, Alan Golding, Hank Lazer, Dodie Bellamy, Craig Watson, & many others. Approx 280 pages, 6 x 9, \$15.

Aerial 8: Barrett Watten (Contemporary Poetics as Critical Theory). Interviews, essays, poems, proses, ETC. Contributors include Bruce Andrews, Peter Baker, Daniel Barbiero, Steve Benson, Joseph Conte, Daniel Davidson, Michael Davidson, Alan Davies, Ron Day, Jerry Estrin, Norman Fischer, Allen Fisher, Carla Harryman, Lyn Hejinian, Kevin Killian, Jackson Mac Low, Bob Perelman, Kit Robinson, Leslie Scalapino, Victor Shklovsky, Jack Spicer, & George Tysh. 304 pages, 6 x 9, \$15 (becoming rare).

Aerial 6/7 featuring John Cage. Includes 75 pages of material and cover art from Cage: "Art Is Either A Complaint Or Do Something Else," a lecture-poem using statements by Jasper Johns, a lengthy interview with Joan Retallack, and macrobiotic recipes. This issue also includes the tape-essay "Renga and the New Sentence"-- the first publication of the controversial Araki Yasusada. Also in this issue poetry and prose from Jackson Mac Low, Charles Bernstein, Melanie Neilson, Bob Perelman, Tyrus Miller, Rachel Blau DuPlessis, Elizabeth Robinson, Micahel Anderson, Kit Robinson, Eric Wirth, John Byrum, Marin Sorescu, Daniel Davidson, Phyllis Rosenzweig, Janet Gray, Doug Lang, Carla Harryman and Lyn Hejinian, William Fuller, Jessica Grim, Nick Piombino, Tom Mandel, Dan Barbiero, Andrew Levy, and others. 204 pgs, 8 1/2 x 10, \$15.

Aerial 5. Includes 20 pages of the Carla Harryman/Lyn Hejinian collaboration The Wide Road. Tina Darragh interviewed by Joan Retallack. Retallack on Cage. Barbiero on Bernstein. Gretchen Johnsen journals. Elaine Equi, Bruce Andrews, Julia Blumenreich, Susan Smith Nash, Eric Wirth, Jackson Mac Low, Alan Davies/Charles Bernstein, Hank Lazer, Loris Essary, Andrew Levy, Ray DiPalma, Dan Raphael, others. 180 pgs, 6 x 9, \$7.50.

Complete Set of Aerial 1-9 -- \$100. Includes facsimile of #1.

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608. **Alan J Sondheim**

**(no subject)**

Sat 19 Jul 1997

---

)

^

when i am stable i am like a table  
with four legs down and no questions  
and when i am down like now, the maple  
outside the window rings its bastions  
o----- with brancherly concerns, and when -----o  
like now i think of suicide and hills  
because sadness stems from treacherous fern and fen  
then i hunt for something stronger than pills  
to kill memories and mocking-birds singing  
each to each something different like snow  
flakes covering this corpse high and winging-o  
flaking your cunt from me as if a throw  
winged it higher until the throat's loud course  
crossed the trajectory of horse and hearse  
where nothing treds across the hedge and gorse,  
no lines of song and dead you fuck me, cursed  
v v v v

---

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609. **GrahamD**

**Rbt Duncan**

Sat 19 Jul 1997

---

List subscribers might be interested to know that the featured poet today at the Poetry Daily site is Robert Duncan.

<http://www.poems.com/home.htm>

David Graham



[↑ Contents](#)



610. **Matthew Howard**

***Yasusada, again***

Sat 19 Jul 1997

---

Those who have followed the postings here about Marjorie Perloff's essay on the Yasusada affair, and the various responses to it in Boston Review, may be interested to know that the pieces are now available on the Web, at:

<http://www-polisci.mit.edu/bostonreview/br22.3/br22.3.html>

Contributors to the forum are Charles Simic, Hosea Hirata, Arthur Vogelsang, John Bradley, Juliana Chang, Walter K. Lew, Tan Lin, Eileen Tabios, John Yau, Greg Glazner, Jon Davis, Stephen Owen, and Eliot Weinberger, with a response by Perloff.

Perloff's original piece can be found at:

<http://www-polisci.mit.edu/bostonreview/br22.2/perloff.html>

(Also of interest in the latest issue are poems by Emily Fragos, Katherine Sorniat, Maria Baranda, John Peck, Allen Grossman, and David Baker, and reviews by Richard Howard on C. K. Williams, Kay Ryan on Wallace Stevens's letters, and Perloff on Yau's Forbidden Entries.)

Matthew Howard  
Managing Editor  
Boston Review

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611. **Stephen C. Ellwood**

***Words which make People Garbage.***

Sat 19 Jul 1997

---

My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.

[↑ Contents](#)

612. **Lawrence Upton**

***Re: What comes next?***

Sat 19 Jul 1997

---

Charles Alexander wrote

<<I think this is a limited view of "performance poetry." It may be true of many slam scenes, but I don't think it's true of the performance works of bpNichol, Jackson Mac Low, Charlie Morrow, and others. Such works and performers are acutely conscious of form. Still, depending on how you define product and market, all of our poetries function as part of an economy.>>

performance poetry and performance poetry there are many \_performance poets\_ who fit into the category that doesn't interest me greatly which pay attention to form - and timing and you name it

but the aim may be primarily to entertain - any number of comedians on first hearing come over as left radical because of the things they attack and then you find they'll attack anything if it gets a laugh... any kind of laugh... it is the attempt to to elicit response bringing money regardless of what it is

i have sat through too many formless poetry performances - and what i notice too is the shallowness of the analysis apparently underlying what they say - 18 years of \_get the Tories out\_ and it is all a bit confused now that the Labour party is in with Tory policies

or there is the deeply self-expressionistic - i am in love so this is a poem

as to the economy - there is the older fuller meaning, going back before the cash necklace and still relevant - how you manage things properly, how you achieve civilisation through that

Lawrence Upton

[↑ Contents](#)

613. **Mark Weiss**

***Re: Words which make People Garbage.***

*Sat 19 Jul 1997*

---

What's going on here? Heat stroke? Look, I use this list as a convenient meeting place to exchange ideas, words, wit. It helps fertilize this cultural semi-desert. Provocation for its own sake merely disrupts that process. It also doesn't say much for the cojones of the perpetrator--I mean, what bad thing do you risk in this venue. I suggest, instead, if you really want to provoke reactions, that you have your post printed on a t-shirt and walk into a leather bar. Or maybe just go up to a cop, or your boss, or your parents, and shout it.

At 05:10 PM 7/19/97 -0300, you wrote:

>My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.

>

>

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614. **Herb Levy**

***Upcoming Subtext Readings & recent Seattle publications***

Sat 19 Jul 1997

---

After this week's reading by John Olson & Christine Stewart, I realized there were several months worth of Subtext readings that hadn't been announced here yet. So:

August: Matthew Stadler & Dodie Bellamy

September: Robin Blaser & David Bromige

October: Ezra Mark & Jeff Derksen

This listing includes the tail end of Bryant Mason's curation and the start of Robert Mitterenthal's.

All readings take place on the 3rd Thursday of the month, beginning at 7:30 pm in the back room of the Speakeasy in Seattle's upscale Belltown district. We ask for a \$5 donation.

Hope to see you there, then.

There are also several recent publications by Seattle-area writers that should interest Poetics list folks:

John Olson's *Swarm of Edges*, bcc editions

Nico Vassilakis' *Orange: a Manual*, Sub Rosa press

Laynie Browne also has a book from Kelsey Street, the name of which has disappeared from my desk (sorry)

& the next *Talisman*, due out in a month or so, has a big chunk of work by Seattle poets.

Bests,

Herb

Herb Levy



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615. **Maria Damon**

***Re: Words which make People Garbage.***

Sat 19 Jul 1997

---

At 5:10 PM -0300 7/19/97, Stephen C. Ellwood wrote:

>My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.

hi emily vey duke. i love your name. we have some interesting names on the list. i bet we have lots of Prostitutes and Homosexuals on the List. I bet we

have lots of Demi-Mondaines and Inverts on the list. I bet we have lots of Ladies of the Night and Men Who Squint at the Moon on the list. my name is maria damon. it used to be diamond before i was born.

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616. **Eliza McGrand- CVA Guest**

***Re: Words which make People Garbage.***

*Sat 19 Jul 1997*

---

hi. i'm natasha von rabbit-masher. i wear Coty Dreamy Lady Cosmetics, have perfect pitch but cannot carry a tune, and was born in the steppes of Russia to the daughter of a cossack. i was nursed on frozen vodka, and except for making me pass out and lose several toes to frostbite, it never hurt me a bit. i write sonnets in french when i'm on the pot, and when i am in love, i conjugate irregular verbs in japanese for relaxation.

i know obscene words in many languages, and when there is no moon to howl at, and everyone present speaks japanese, i recite my obscene words to the accompaniment of a dull thrum in perfect pitch but without a tune. sometimes i let my lover wear a cossack hat and eat Dreamy Lady Sugar-Kissed Lipstick, but not if it is a Saturday or i am wearing ermine.

god damn tampon trashbag whore fuck dogpoop candygram WHOOPS -- i think some people here might not speak japanese -- sorry!

perhaps i had better adjust my Dreamy Mascara...

e

[↑ Contents](#)

617. **dbkk**

***Re: Words which make People Garbage.***

*Sat 19 Jul 1997*

---

At 6:02 PM -0400 7/19/97, Eliza McGrand- CVA Guest wrote:

*god damn tampon trashbag whore fuck dogpoop candygram WHOOPS -- i think some*

Eliza,

Dogpoop! I think you've gone too far this time.

Dodie

[↑ Contents](#)

618. **David R. Israel**  
**performance poetries**  
Sat 19 Jul 1997

---

[ was:

Re: What comes next? }

Lawrence Upton wrote:

> performance poetry and performance poetry

well, yes -- and are you in Britain, Lawrence? And are you familiar with (for instance) the performance poets mentioned by Charles Alexander (i.e., bpNichol, Jackson Mac Low, Charlie Morrow)? Or with David Antin? Or others to be heard here in the States?

To speak broadbrush about a genre or medium or school of work, or whatever, involves some risks of misunderstanding -- particularly if one is using the term based on what's seen/heard in one part of the globe, when the term / phenomenon may be a different kettle of fish by some in some other city or area or (so to say) culture . . .

I've seen very few performance poets, but those whom I have seen (like Charlie Marrow and David Antin) have certainly impressed me as having quite as much artistic integrity as the most admirable of poet-poets whose name one might wish to invoke.

> performance poetry and performance poetry

> there are many \_performance poets\_ who fit into the category that

> doesnt interest me greatly which pay attention to form - and timing

> and you name it

*but the aim may be primarily to entertain - any number of comedians on first hearing come over as left radical because of the things they attack and then you find theyll attack anything if it gets a laugh... any kind of laugh... it is the attempt to to elicit response bringing money regardless of what it is*

yes, but there are performance poets who do not seem to have this sort of standard, or level -- (and there are at least a few comedians who are more consistent in their p.o.v.) --

the same line could be applied against "writers" or "poets" -- they only write to be read; they'll write anything to have an affect; they don't care what they say really, just messing around with words . . . all they care about is being published & famous . . . making a name for themselves . . . if they were really wise, they'd be silent . . .

*i have sat through too many formless poetry performances - and what i notice too is the shallowness of the analysis apparently*



>should interest Poetics list folks:

>

>John Olson's Swarm of Edges, bcc editions

>Nico Vassilakis' Orange: a Manual, Sub Rosa press

>Laynie Browne also has a book from Kelsey Street, the name of which has

>disappeared from my desk (sorry)

>

Laynie Browne: *Rebecca Letters*; prose poems--just came in this morning & i'm initially smitten. \$10. website:

<http://www.sirius.com/~kelseyst/Rebec.html>

no sample, alas.

& related, Nico Vassilakis' *sequence* will be out from burning press this week, soon as the glue dries... announcement 4thcoming

lbd

[↑ Contents](#)

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620. **Carl Lynden Peters**

***Re: Words which make People Garbage.***

*Sat 19 Jul 1997*

---

oh yeah! well i have it worse than all of you. no one takes me seriously.

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621. **Hugh Steinberg**

***Re: What comes next?***

*Sat 19 Jul 1997*

---

I think it's grossly oversimplifying performance poetry, especially the slam/spoken word variety, as primarily market driven and formless. Many of the slam poets I know are quite concerned with form, particularly as to how form and sound interrelate. Bland free verse or simple, obvious rhymes and meters don't cut it in performance poetry (at the Green Mill one of the favorite audience heckling tactics is "guess the rhyme" in which audience members will end the poet's lines before he or she does: it's quite rattling). The work that is performed in these venues can be quite political and/or experimental.

The thing to keep in mind is that this genre pretty much evolved independently from the performance poetry that emerged in the sixties and seventies (such as Nichol or Mac Low). Most have never heard of, let alone been influenced by, these people, even though occasionally there are some remarkable parallels going on.

I agree with Charles on all poetry being affected by and taking part in the market economy. As for market economies and entertainment values, I'd like to point out that the institutions of this poetry are much better situated to thrive in the coming grant-free world than much of the mainstream. And I think it's ludicrous, if not downright hypocritical, to single out this poetry as being driven strictly by entertainment. What poetry (discursive or not) isn't entertaining (and do you -- be honest -- want to spend your limited time resources on the kind that isn't)?

Slam poetics are quite explicit in the connection between poetry, pleasure and the presence of audience: their emergence was in reaction to the perceived notion that poetry was a dull, dutiful thing (like truly bad church), to be attended to by people in college. It is populist and popular. It is not, however, strictly hedonistic. One development worth looking at is the split that occurred last summer in the Chicago slam team, where several more explicitly political writers (Daniel Ferri, Monica Copeland, Reggie Gibbons, and a fourth whose name I can't remember to save my life) splintered off from the Green Mill to participate in the national slam as Team Berwyn. I think they took third.

Hugh Steinberg

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622. **charles alexander**

***Re: What comes next?***

*Sat 19 Jul 1997*

---

I think this is a limited view of "performance poetry." It may be true of many slam scenes, but I don't think it's true of the performance works of bpNichol, Jackson Mac Low, Charlie Morrow, and others. Such works and performers are acutely conscious of form. Still, depending on how you define product and market, all of our poetries function as part of an economy.

charles

chax press & alexander writing/design/publishing

handmade books and hand crafted web sites

<http://personal.riverusers.com/~chax/>

-----

- > Poetries that are non-discursive (more "presentational) are often
- > market-driven, entertainment economies and are processed that way by the
- > spectator. Performance poetry is usually (and quite literally) "judged" or
- > measured according to its entertainment value. These poetries are rendered
- > economic by virtue of the fact that they are perceived to be more material
- > in some sense -- they are framed in some kind of context that is not



> concerned with consciousness of form. They are thought to take up the space  
> and time of the individual as other forms of entertainment do and are  
> effected by fluctuating rules of consumption that are essentially  
> market-driven. Though there is no recognizable market for, let's say,  
> "hypertexts," readers/spectators who seek-out such non-discursive forms  
> often do so for the same reasons that they would seek out a particular  
> product.

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623. **Lawrence Upton**

***Re: What comes next?***

Sat 19 Jul 1997

---

Hugh Steinberg wrote:

<<I think it's grossly oversimplifying performance poetry, especially the slam/  
spoken word variety, as primarily market driven and formless.>>

I dont think anyone did

<<I agree with Charles on all poetry being affected by and taking part in the  
market economy. >>

well that's that settled then

<<I think it's ludicrous, if not downright hypocritical, to single out this poetry  
as being driven strictly by entertainment.>>

no one did

<< What poetry (discursive or not) isn't entertaining>>

slightly different usage

Lawrence Upton

[↑ Contents](#)

624. **Lawrence Upton**

***performance poetries***

Sat 19 Jul 1997

---

hallo david

<<are you in Britain, Lawrence?>>

yes

<< And are you familiar with (for instance) the performance poets mentioned by Charles Alexander (i.e., bpNichol, Jackson Mac Low, Charlie Morrow)? Or with David Antin? Or others to be heard here in the States?>>

yes

<<To speak broadbrush about a genre or medium or school of work, or whatever, involves some risks of misunderstanding>>

that was why i responded

<<I've seen very few performance poets, but those whom I have seen (like Charlie Marrow and David Antin) have certainly impressed me as having quite as much artistic integrity as the most admirable of poet-poets whose name one might wish to invoke.>>

sure

<<yes, but there are performance poets who do not seem to have this sort of standard, or level -- (and there are at least a few comedians who are more consistent in their p.o.v.) -->>

sure

<<You're probably describing (with some accuracy) the general tenor of a phenomenon in your surround. But -- as noted above -- I'd question whether it should be applied broadbrush to the whole category of "performance (poetry)" per se.>>

no that is exactly what i wasnt doing - \_performance poetry and performance poetry\_

i suspect you have exactly the same thing in your surroundings

<<I suppose one also finds that sort of thing on paper as well as circulating via public address system . . .)>>

yep

<<don't know what a cash necklace might be, but those questions are indeed perennial, -- and I've seen 'em wonderfully addressed by the few performance poets (those mentioned) I've been lucky to see ...>>

a cash necklace is a cash nexus pulled over your head to burn you up or hang you

buy buy

Lawrence Upton

[↑ Contents](#)

625. **Schuchat Simon**

**Re: Words which make People Garbage.**

Sat 19 Jul 1997

---

eckually, the only irregular verbs in Japanese are  
to be (aka "the copula")  
to come  
but you knew that

[↑ Contents](#)

626. **dbkk**

**Poets House**

Sat 19 Jul 1997

---

Went to another arts administration symposium--this one on the state of poetry in the West (meaning western U.S.). The keynote speaker was Kim Stafford, Bill's son, so that will give you all a sense of the tone/aesthetic. He didn't mention any dead deers but he did recite by heart (and with \*much\* feeling) a poem a woman wrote for the occasion of scattering the ashes of her friend's dead seeing-eye dog. This was an example of the riches that were out there if we arts administrators would only look.

Another speaker was the director of Poets House in New York. She was likeable, and like Kim Stafford, was a fan of cowboy poetry. I'm curious that I've never heard any of my NYC friends mention Poets House. What's the word on the street about it? Backchannel if what you have to say is too juicy for public consumption.

Dodie

[↑ Contents](#)

627. **David R. Israel**

**Re: Poets House**

Sun 20 Jul 1997

---

Dodie, you say & ask --

*Another speaker was the director of Poets House in New York. She was likeable, and like Kim Stafford, was a fan of cowboy poetry. I'm curious that I've never heard any of my NYC friends mention Poets House. What's the word on the street about it? Backchannel if what you have to say is too juicy for public consumption.*

I don't have anything juicy -- & prob. am not in touch w/ the real word on the street -- but do have a few brief impressions, for what worth. A late NYC poet-

friend used to mention the place favorably, saying she'd taken some sort of workshops or seminars there -- Poet's House, as you likely know, was established by Stanley Kunitz (using money he'd gotten from some big poetry prize, I think) -- they have an *\*amazing\** library (books & periodicals) which I've not yet taken time to really take advantage of, but the place is open regular hours and is well worth a visit, if one is in New York, on that ground alone; -- once a year, they have a sort of festival for new po books & publications, and I think they display many hundreds of such -- but I've never made that event --

one thing I did get to, though, was a little several-hour seminar thing (in a series of such); -- the one I managed to attend (timing a visit to NYC so as to be able to do this) was led by our list's own Michael Heller, on topic of the poetry of Wallace Stevens. Slightly pricy (\$25) by some standards, but I much enjoyed the combination of Heller's lecturing (more or less) combined w/ some discussion from the group of half-a-dozen-or-so seminarians . . .

I know the xerox-zine \*Talisman\* is / was regularly dropped off at Poet's House for their library (someone there seemingly knew my almost-unknowable name from that, seemed) -- & many, many other little (or otherwise) periodicals are likewise assembled. I haven't paid a lot of attention to their reading series (I think they have one), but the folks have always seemed non-stuffy & friendly . . .

those are my own scant impressions, for what worth . . . I'll leave it to the real cognoscenti to give you more serious low-down ...

d.i.

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.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0.0....'

//^\\V//^//^/^\\o/^/^\\V//^/^\\...'

.David.....Raphael.....Israel...'

< [REDACTED] >

[&/[REDACTED]]

{telephonic.location.202/[REDACTED]}

| "...honk if you believe in geese" |

\\V///^\\V\\V\\V\\V\\V\\V\\V//&amp;\\V\\V\\V\\V\\V\\V\\V\\V\\V//..!

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628. **Dan Raphael Dlugonski**

***performance poetries***

Sun 20 Jul 1997

---

theres a differnce between poetry written for performance and poetry that is (or can be) performed. you can write something with the intent of a live performance either along the lines of theatre (which itself has several lines, from brechtian to realistic transport, with several places in between), all of which imply some intent for aesthetic experience. then there are less artistic/literary intent, such as to win a slam or to be a successful stand-up performer. there's also the realm of performance art, but im going to limit this to performance poetry. i think a good poem can exist at several levels, including when heard and when read on a page. and that some of the elements and impositions communicated on the page or in a reading/performance are different, and that several levels of experience may be needed to find the full richness of a work. sound is part of the words and part of the poem. the visual images evoked by the words, the individual memories evoked by the words are also part of the experience of the poem. what you see in the poems arrangement, visual puns in spelling, other elements that can only be communicated on the page, are also part of the experience. some poets write more for/from the intellect, some more for/from the emotions, and other realms/channels that are reached to various extents. add to this the poets themselves, their comfort in audiences, in public. their voices. their relationships with their bodies. a poet who is comfortable performing will usually write work more conducive to live presentation; other poets may have work that can be presented by others. my feeling is that the sound, the communication should be there; that if the poem is too reliant on the page, on solitary cogitation, then it is not a fully realized work. my first exposures to poetry (other than grade and high school) were at a coffeehouse where people read ferlinghetti, ginsberg, patcher, yevtushenko & others. people with limited experience with contemporary poetry often find it easier to read my poems on the page once they've heard me perform it.

dan raphael

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629. **Ken Edwards**

***performance poetries***

Sun 20 Jul 1997

---

David R. Israel:

Are you in America?

Have you heard of Lawrence Upton and Bob Cobbing?

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630. **Maria Damon**  
***Re: What comes next?***

*Sun 20 Jul 1997*

---

i agree w/ hugh steinberg that performance/slam style poetry is not to be reduced to commercialism and written off. in fact, one could argue that it is far less commercially driven than other types of poetry. the fact that it is popular and populist is not a bad thing. we've had this discussion b4.

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631. **Kim Dawn**  
***(no subject)***

*Sun 20 Jul 1997*

---

My name is kim dawn vivian graham. I am a sex addict. I am in love with a child molestor.

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632. **David Bromige**  
***Poets House***

*Sun 20 Jul 1997*

---

I know the Poets Hoiuse (Cotage, they call it) in Tucson is a remarkable place, good library, & that one can stay there overnight. Does the Poets House in NYC offer the same hospitality? David

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633. **Michael Heller**  
***Poets House***

*Sun 20 Jul 1997*

---

Re. Dodie's query. Everyone on the list ought to be looking into and joining Poets House (which with fund cutting everywhere badly needs support). Beautiful space, one of the largest poetry libraries in NYC, resource center and many presentations, seminars and panels (by many members on this list) on everyone and everything including--and of special interest in terms of recently dicussed topics-- HD, Neidecker, Oppen, Zukofsky, buddhist influence on Amer. poetry, performance and sound poetries, the enumerations go on and on. Their annual showcase display of newly published books is by itself worth the price of your support.

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634. **charles alexander**

**Re: Poets House**

Sun 20 Jul 1997

I know Poets House tries to acquire every poetry book published in each year since the house's inception -- tries to acquire via donation from the publishers, that is. I visited there and will attest to its rather comprehensive library, particularly of books published in the last few years.

If anyone goes to the building, try to visit Pace Edition's Spring Street Workshop, also in the same building (I don't remember the floor). Great printmaking studios, other arts assembly studios. Once I got out of the elevator on one floor and was right in the middle of Jim Dine working on a new show. I don't know if the Spring Street Workshop is officially open to the public, but the people there are usually very friendly.

charles

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635. **Carl Lynden Peters**

**Re: What comes next?**

Sun 20 Jul 1997

*i agree w/ hugh steinberg that performance/slam style poetry is not to be reduced to commercialism and written off. in fact, one could argue that it is far less commercially driven than other types of poetry. the fact that it is popular and populist is not a bad thing. we've had this discussion b4.*

i didn't even think there was an audience for concrete and sound poetry (but i'm reading those into the word \_performance\_). xcept for the poet. but that doesn't count. i'm not so sure there is such a thing as a public art. or maybe i don't believe in one. and maybe i'm over - interpreting a gain.

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636. **p. durgin**

**Re: poetry/comedy/tv**

Sun 20 Jul 1997

Stacie,

I do remember that episode, and fondly. Remember also that what young Britain needed at that time was a counter to all the Billy Bragg going on, don't you think?

I[I]I  I[I]I

On Fri, 18 Jul 1997, STACIE ELYSE SLOTNICK wrote:

*Has anyone ever seen the episode of the Young Ones where Rick (Rik Mayall) proclaims himself the People's Poet? Acutally, throughout many of the episodes are funny little poem-bits (like the poem he wrote for their house when it was about to be demolished: House/House, oh you're made of stone/but you're not a lone/ly house). They used to show the Young ONes on MTV really late at night, but I've not been able to find it anywhere since I was in high school.*

*Stacie S.*

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637. **p. durgin**

***Re: Words which make People Garbage.***

*Sun 20 Jul 1997*

---

big deal, it's worst of all for myself whom seriously no one takes.

I[I]I [REDACTED] I[I]I

On Sat, 19 Jul 1997, Carl Lynden Peters wrote:

*oh yeah! well i have it worse than all of you. no one takes me seriously.*

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638. **Julie Marie Schmid**

***Re: What comes next?***

*Sun 20 Jul 1997*

---

Amen, Maria and Hugh! I get frustrated with the kind of approach to poetry that needs to maintain this page/stage dichotomy and cannot, for the life of me, figure out why this list keeps having this discussion over and over again. I've been working on a dissertation on community poetics (slam, words-n-music, etc.) for a good while now. What drew me to the project was both my own experience with performing poetry and the fact that many of the poets I heard at the Green Mill and at the Guild Complex and other venues around Chicago were explicitly political. However, poets like Patricia Smith, Michael Brown, or Reggie Gibson (on of my favorites!) also have very good ears and work that slippery intersection of sound and meaning very deftly. I would also like to go on record as saying that much of this work IS incredibly powerful on the page as well. The way that a poet like Smith works with alliteration, assonance, internal rhyme, as well as voice is truly remarkable, both on the page and in performance.



As far as commercialism goes--give me a break! I know of very few performance poets who have big contracts with major publishing houses or recording labels. Nor do I know of any teaching in academic workshops or doing the University reading circuit. I have problem with the idea that ANY commercialism is somehow a sellout or that it cheapens ones work. Personally, I find that as an academic in this publish-or-perish-Routledge-book-of-the-month environment, I am much more driven by commercialism than most slam poets and to argue otherwise would be disingenuous.

On Sun, 20 Jul 1997, Maria Damon wrote:

*i agree w/ hugh steinberg that performance/slam style poetry is not to be reduced to commercialism and written off. in fact, one could argue that it is far less commercially driven than other types of poetry. the fact that it is popular and populist is not a bad thing. we've had this discussion b4.*

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639. **Steven Marks**

***Re: Poets House***

*Sun 20 Jul 1997*

---

How does one join? Anybody have an address -- snail or Web?

Steven

On Sun, 20 Jul 1997, Michael Heller wrote:

*Re. Dodie's query. Everyone on the list ought to be looking into and joining Poets House (which with fund cutting everywhere badly needs support). Beautiful space, one of the largest poetry libraries in NYC, resource center and many presentations, seminars and panels (by many members on this list) on everyone and everything including--and of special interest in terms of recently dicussed topics-- HD, Neidecker, Oppen, Zukofsky, buddhist influence on Amer. poetry, performance and sound poetries, the enumerations go on and on. Their annual showcase display of newly published books is by itself worth the price of your support.*

---

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

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640. **Joe Amato/Kass Fleisher**

***Re: What comes next?***

Sun 20 Jul 1997

---

back from europe and watching the words whiz by, lagging... good to be sleeping in my own bed...

yeah, the performance vs. \_\_\_\_\_ poetry thread is annoying... but hey, it's a tv culture in the u.s. of a. and it's difficult sometimes to know how to conduct a critique of (any aspect of) same while avoiding the old high vs. low culture distinctions... yeah, sure, i've had a good time at slams, seen some stuff performed that was as bad as anything gurgling through the hallowed halls of academe... which is to say, one can be as bad as the other...

on the academic front, i lament the sheer sobriety of technique...

on the slam front, i lament the public relations strategies i've seen employed to secure audience rapport, if not support...

ok, so my french is killing me... the peaches in paris were as sweet as my childhood... most of the time, i mean... hey, humor-wise, how bout anybody remember

STEAL THIS BOOK

?... hope so!...

anyway... not so good in some ways, but as to poetix, good to be back!///

best,

joe

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641. **David Bromige**

***the tale of a toilet paper roll***

Sun 20 Jul 1997

---

At first I thought little of it, being some one thing and no other in life appearing the natural course of events. But as time passed & I became imbued, godknows how, with knowledge of other ways, & I learned that my ancestors were trees, I felt a great yearning to be a tree in a forest. Well, this was not to be. But I couldn't help but bewail my lot, that I had not at least been made into a tallboy, or a set of diningroom furniture, or the headboard of a bed, where the activities open to my view should have proven more various.

I even upbraided myself, that there had been at some point a choice open to me, and that i had, godknows how, stayed unaware of this choice. And that now, affixed to the wall of a lavatory, it was too late. Still, I am nothing if not

consistent, and continued to have regrets even while proving adjustable to my present circumstance. Perhaps this says nothing more than that I had a mind of my own, and at least the choice to speak out or to stay quiet about the conditions society had imposed upon me at the very moment of my creation. My cry may well be a muffled one, but if you listen hard enough, you will hear it.

Monotony, apprehensiveness, surprise & shock, you will suppose, make up my lot -- the waiting & then the sudden ripping off from the whole, the violent application to an asshole, then the rejection, dropped into water to drown in a maelstrom. But I am more than the sum of my parts. I remember those pieces of myself now apparently lost to me; aye, and I recall every ass I've ever cleaned. And for some, although the acquaintance was brief, I treasure to this day, tender feelings. Not all assholes are alike. Some through their mere appearance aroused a passion in me, a longing that I still feel, although the moment of physical intimacy was so brief. And even today, hanging here, I hope that the next hole I see close up, will stir this tender passion in me.

My regrets for the "roads not taken" (to quote one of my peers) have lately yielded to a more pressing concern, however. I observe that I am growing thinner every day, and fear that shortly nothing shall be left of me but the cardboard tube that is my heart, and that this shall be quickly despatched into the garbage, just as so much of me has already been flushed, in what condition I leave to the reader's imagination. Therefore through a great effort of will I am self-perforating my tissue to leave this message behind--some trace that I lived where people moved and had their being. Please examine me carefully sheet by sheet so that my cri de coeur not go unremarked. Like Kilroy, I was here, & like Kilroy, I had no real means to be other than what I am. Do not send to see for whom the bowl flushes. It flushes for thee. T.P.

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## 642. **Joseph Zitt**

### **Re: What comes next?**

Sun 20 Jul 1997

---

Carl Lynden Peters wrote:

*i didn't even think there was an audience for concrete and sound poetry (but i'm reading those into the word \_performance\_). xcept for the poet. but that doesn't count. i'm not so sure there is such a thing as a public art. or maybe i don't believe in one. and maybe i'm over - interpreting a gain.*

For what it's worth, when I was performing in Dallas with the sound poetry group "Question Authority, the", we got a good-sized audience, primarily of people who probably had never hear the term "sound poetry". They just knew that

the people onstage were doing something that appeared to be fun. --

-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt =====  
===== Human Systems \\\| \\\| Austin, Texas! ===== SILENCE: The  
John Cage Mailing List \\\| \\\| / http://www.realtime.net/~jzitt == <\*> <\*> ==  
Empty Words == ecto \\\|

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### 643. **Alan J Sondheim**

**(no subject)**

Sun 20 Jul 1997

<>

Mira Beloved of the Lord

Mira I will wash the feet of my Lord and Will Sit                      Mira at this  
Washing of the Feet and they will                      Mira make of This a Shrine of a Pool of  
Water and They will                      Mira Make of this a Goal of Pilgrimage and I Mira  
Mira Will be Your Slave, and I will Tend                      Mira the Lines of Men and  
Women, and I will Be Mira the tears from Your Eyes, And I will Wipe your Eyes  
Dry of These                      Mira Yours Tears, and I will Wipe the Sweat from your Brow and  
Oh So                      Mira Careful I will Dust by thy Footprints on the Road and Oh So                      Mira  
careful They will be Hide from You Know Who which is of My Name Mira of  
Mira will be for you Of That Darshan and You Will Know Him and Mira You Will  
Know Her and There is a Red Thread Across the River and Mira There is A Red  
Path of Red Dust by the Thread and I will be Your                      Mira Guide by This River and  
I will Walk along the Red Thread by the                      Mira Red Path in the Red Dust and I  
will Wash your Feet and I will                      Mira Wash your Feet

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### 644. **Stephen C. Ellwood**

**Re: Words which make People Garbage.**

Sun 20 Jul 1997

On Sat, 19 Jul 1997, Mark Weiss wrote:

Provocation for its own sake

First of all, Mark, I didn't think of what I wrote as being provocative to the people here, regardless of whether it was "for its own sake" or not. I've been here a while, I've been watching. I don't think of the people on the list as the kind to be "provoked" by words like whore or faggot. It certainly was not intended in that spirit. Secondly, I am truly sick to death of having my own work and the work of others criticised in those terms. Frankly, I think it's a stupid fruitless criticism that comes out of a prickle of discomfort conceptualised as irritation for

the sake of ease. Thirdly, I feel hurt that the first public response I get to a post is this kind of attack. The bottom line is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.

It also doesn't say much for the

> cojones of the perpetrator--I mean, what bad thing do you risk in this  
> venue. I suggest, instead, if you really want to provoke reactions, that you  
> have your post printed on a t-shirt and walk into a leather bar. Or maybe  
> just go up to a cop, or your boss, or your parents, and shout it.

>

>

> At 05:10 PM 7/19/97 -0300, you wrote:

> >My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.

> >

> >

>

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645. **Layne Russell**  
***Sonoma County events***

*Sun 20 Jul 1997*

---

Tonight David Bromige was interviewed on "Inkwell," an hour-long FM PBS radio show out of Santa Rosa, CA. Layne, yours truly, was on the show two Sundays ago.

This next Friday evening at 7:30, July 25th, Layne-that's-me is reading in the Gallery at the Sebastopol Center for the Arts with Sacramento poet Luke Breit. Layne and Luke will also be reading in Petaluma, CA, at Copperfield's Cafe September 18.

David and Layne were among about seven poets who read in Sonoma this last Wednesday as part of the two week Sonoma Valley Poetry Festival. David, btw, was his witty, charming self and read beautifully.

Layne

<http://www.sonic.net/layne>

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646. **Mark Weiss**

***Re: Words which make People Garbage.***

*Sun 20 Jul 1997*

---

I got this backchannel, as if it were a private communication. Then, lo and behold! public! Neat trick.

At 10:54 PM 7/20/97 -0300, you wrote:

>On Sat, 19 Jul 1997, Mark Weiss wrote:

>

>Provocation for its own sake

>

>First of all, Mark, I didn't think of what I wrote as being provocative  
>to the people here, regardless of whether it was "for its own sake" or  
>not. I've been here a while, I've been watching. I don't think of the  
>people on the list as the kind to be "provoked" by words like whore or  
>faggot. It certainly was not intended in that spirit. Secondly, I am  
>truly sick to death of having my own work and the work of others  
>criticised in those terms. Frankly, I think it's a stupid fruitless  
>criticism that comes out of a prickle of discomfort conceptualised as  
>irritation for the sake of ease. Thirdly, I feel hurt that the first  
>public response I get to a post is this kind of attack. The bottom line  
>is I AM a whore and I AM in love with a Faggot and I AM, for obvious  
>reasons, deeply concerned with the mechanisms in place to make me feel  
>like shit about both of those things. I thought that the people on this  
>list would be responsive or interested in the way language operates as  
>such a mechanism. So whatever, buddy. You made me feel really shitty so  
>I feel like saying fuck you. But I won't.

>

>It also doesn't say much for the

>> cojones of the perpetrator--I mean, what bad thing do you risk in this  
>> venue. I suggest, instead, if you really want to provoke reactions, that you  
>> have your post printed on a t-shirt and walk into a leather bar. Or maybe  
>> just go up to a cop, or your boss, or your parents, and shout it.

>>

>>

>> At 05:10 PM 7/19/97 -0300, you wrote:

>> >My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.

>> >

>> >

>>

>

>

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647. **Eliza McGrand- CVA Guest**

**Re: Words which make People Garbage.**

Sun 20 Jul 1997

why, of course i knew there were only the two irregular verbs in japanese, and such delicious words, too! to conjugate any more, irregularly, in performance, would be indelicate, don't you think simon?

ah yes, as i sit nibbling tiny crunchy ortolans, the orotund phrases of bukowski trembling like taught fawns in my mind, i tatter myself back to memories of my days as a courtesan. no bibelot was i, but a myriad, aquifer, flows of words as body as text tumbling body to body, text to text. irregular verbs clash like swords and the sound reverberates in the shatterable waterford halls of my sole -- heel my sole poetry, be as wings to the tender dove, hands to the ticking clock, fowl to the english hunter in pursuit of the inedible. tremble oh faint heart as i drew myself up and said "raoul, it must end now! you must fight, as a man, and i... i must love, as a woman."

but unfortunately my mother purchased several bottles of vicks cough syrup over the coming several weeks and though i meant to cultivate my cough, delicately, the odour of camphor and cherry overcame me. packing my grandfather's carpet bag, i went out into the world in search of the romance so terribly worn, fatigued, in the tiny northern town of my birth. i ended up, as do we all, on the Beaconed Vistas of Broadway, bought a leather jacket, listened to the ineluctable Patty Smith, and now, worn, disillusioned, Fatima hanging from the corner of my mouth, i pursue the only things that can rouse me, occasionally, from my ennui -- "Tasha, Old Thing, do Rouse Yourself" my friends say, but the Muse, the Muse, the languid droop of her thin coughing fingers...

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648. **dbkk**

**Re: Words which make People Garbage.**

Sun 20 Jul 1997

*On Sat, 19 Jul 1997, Mark Weiss wrote:*

*The bottom line*

*is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*

You're the one who's using the shitty language, feeling shitty. The sex worker artists I know here in San Francisco, and there are many of them, it's a cool thing to be, have much higher self images than you exhibit. Why don't you try consciousness-raising rather than flinging your shit on a bunch of strangers.

Ms. Rhetorical Violence

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649. **DS**

***Re: Words which make Herr Garbage.***

*Mon 21 Jul 1997*

---

And now for something completely different...

(spot the Chaplin reference in the subject line)

Has anybody seen the new Isaac Julien - Franz Fanon doco?

I saw it last night - realising during that yesterday was his birthday - & other numerological epiphanies

Anyway this isn't really poetics but it is nicer than all this bickering as Fanon never said (But Mr Burn's did on the Mulder/Scully Simpsons) "Can't we just all get along."

Anyway this was a fascinating & resonant if slightly overblown study of Fanon which attempted all sorts of psychoanalytical quote-y visual tricks (or maybe the director just liked the actor playing Fanon's body). Not really a discussion of the poetics of poetry - but the poetics of cinema - sure. And the poetics of documentary - absolutely. The Fanon readings themselves were delivered poetically - a device stranglely appropriate considering the didactics of his writings (and there is a hate-monger for you - other peoples words not mine - don't think he is so much when you really read him). Interviewees included Homi Bhabha, Stuart Hall & other 'cultural theorists'. Whether people's cups of tea/coffee or not - bloody nice to see something so thoughtful in this age of popular thoughtlessness.

Wasn't sure about directorial efforts to represent 'unveiling etc' but any criticism is a complement to a film attempting something so ambitious. Anyway - a whole lot further on from Julien's homophobia and reggae doco of a couple of years ago.

Anyway that's enough for now - anyone else?

Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings. Flirtings and teasings... keep em up - there are no good soaps on telly at the moment.



So lets get this train (of thought) back on track, and start pushing my barrow  
cos these slivered linings of your cumulo-nimbus are dragging their ol' butts  
hereabouts.

POoH-etics anybody?

Dan Salmon.

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650. **Stephen C. Ellwood**

***Re: Words which make People Garbage.***

*Mon 21 Jul 1997*

---

You don't understand. Which is a little hard to swallow, this shit about you telling me to raise my conciousness and what, maybe my self esteem? After you, Ms. Dodie, chose to A) not communicate with me privately, then B) Make the news of your your brief and somewhat dismissive private correspondance with me as a testimony to your, what was it, Radicalism? Non bourgeoisness? Or was it Avante Gardeism? I can't remember. But here, let me try to clarify: I am using "The Personal Voice" (you're familliar, I'm sure) to write about a Public Institution (language) and the damage it does--yes, to me, to my heart, to me! But obviously I am not submerged. Jesus Christ, there's bad. There's bad and good feelings and there's poison and oppression and no, for fuck's sake, it's not "cool" to be a prostitute. Its lucrative! It affords dignity to me, but I'm a middle class college kid. The word whore hasn't ruined me. But it has power, it corrupts all of our sexual/political/romantic landscapes. It is not cool. The word faggot hasn't ruined the man I love, but it has given him pause. If you don't want to talk about this, fine. There are people who do, and I thank god for them, cause I am a lonely type. Fuck, why are you, Mark Weiss, and you Dodie Bellamy, so nasty about it? I will happily say it again, and please, this time listen to, or speculate on, the inflection:

I am a whore and I am in love with a faggot.

See, no self loathing. Just an acknowledgement of suffering. Just a tear shed against injustice. Just a poem, a short one.

On Sun, 20 Jul 1997 [REDACTED] wrote:

*On Sat, 19 Jul 1997, Mark Weiss wrote:*

*The bottom line*

*is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*

*You're the one who's using the shitty language, feeling shitty. The sex worker artists I know here in San Francisco, and there are many of them, it's a cool thing to be, have much higher self images than you exhibit. Why don't you try consciousness-raising rather than flinging your shit on a bunch of strangers.*

*Ms. Rhetorical Violence*

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651. **Stephen C. Ellwood**  
***Re: Words which make People Garbage.***

*Mon 21 Jul 1997*

I didn't actually backchannel this to Mark Weiss. I don't know why it reached him that way, but it wasn't duplicity on my part.

He told me, privately, that "there are people and agencies in [my] area to help [me]". Glad to hear that even in this forum people still are doing their bit to maintain the boundary between the mentally ill and the sane. Keep it up, Mark. I'll learn to behave myself in no time, not acknowledge suffering or injustice in art or life. First, Mark Weiss, you said to me that I should try to shock people who would be shocked--cops or parents. That its innapropriate to tell you cause you I guess, were not the opressor. But now you charge me with being mentally ill, in need of proffessional help! Telling a person that struggling is mental illness is wrong. You said something to me that's wrong, and I am really mad at you.

Yours Sincerely, Emily Vey Duke

On Sun, 20 Jul 1997, Mark Weiss wrote:

*I got this backchannel, as if it were a private communication. Then, lo and behold! public! Neat trick.*

*At 10:54 PM 7/20/97 -0300, you wrote:  
On Sat, 19 Jul 1997, Mark Weiss wrote:*

*Provocation for its own sake*

*First of all, Mark, I didn't think of what I wrote as being provocative to the people here, regardless of wether it was "for it's own sake" or not. I've been here a while, Ive been watching. I don't think of the people on the list as the kind to be "provoked" by words like whore or faggot. It certainly was not intended in that spirit. Secondly, I am truly sick to death of having my own work and the work of others criticised in those terms. Frankly, I think it's a stupid fruitless*

*criticism that comes out of a prickle of discomfort conceptualised as irritation for the sake of ease. Thirdly, I feel hurt that the first public response I get to a post is this kind of attack. The bottom line is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*

*It also doesn't say much for the cojones of the perpetrator--I mean, what bad thing do you risk in this venue. I suggest, instead, if you really want to provoke reactions, that you have your post printed on a t-shirt and walk into a leather bar. Or maybe just go up to a cop, or your boss, or your parents, and shout it.*

*At 05:10 PM 7/19/97 -0300, you wrote:  
My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.*

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652. **dbkk**

***Re: Words which make People Garbage.***

*Mon 21 Jul 1997*

---

In my last post the line:

| *On Sat, 19 Jul 1997, Mark Weiss wrote:*

Should have read:

| *On Sat, 19 Jul 1997, Stephen C. Ellwood wrote:*

Sorry Mark.

Dodie

[↑ Contents](#)

653. **dbkk**

***Re: Words which make Herr Garbage.***

*Mon 21 Jul 1997*

---

At 4:21 PM +1200 7/21/97, DS wrote:

*Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings.*

"Bickerings." What next DS, are you going to start complaining about women's "chatter"?

db

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654. **Herb Levy**

***Re: Upcoming Subtext Readings & recent Seattle publications***

*Mon 21 Jul 1997*

---

Thanks for the added information, Luigi.

I also forgot to mention Jeanne Heuving's Offering, also from bcc.

I've received a request or two for more info on some of these publications. I'll see what I can do, though some of the principals of both bcc & SubRosa receive poetics list & are (obviously) being remiss in their contractual obligation to announce publications, etc. here; so maybe I won't have to do so.

(& I just today found a message sent to the list from someone involved with Kelsey Street about Laynie's book while I was reading/deleting the last month & a half's messages that had accumulated in this mail box while I paid attention to other things - this is quite a weird array of posts to go through in a few compressed sittings. Hoo-hah, you folks have been, uh, busy round here.)

Bests,

Herb

Luigi wrote:

*Laynie Browne: \_Rebecca Letters\_ ; prose poems--just came in this morning  
& i'm initially smitten. \$10. website:*

*<http://www.sirius.com/~kelseyst/Rebec.html>*

*no sample, alas.*

*& related, Nico Vassilakis' \_sequence\_ will be out frm burning press  
this week, soon as the glue dries... announcement 4thcoming*

*lbd*

Herb Levy



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655. **Lawrence Upton**

***Re: What comes next?***

*Mon 21 Jul 1997*

---

<<i didn't even think there was an audience for concrete and sound poetry (but i'm reading those into the word \_performance\_). xcept for the poet. but that doesn't count. i'm not so sure there is such a thing as a public art. or maybe i don't believe in one. and maybe i'm over - interpreting a gain.>> Carl Lynden Peters

in Britain, there tends to be quite a good audience for sound poetry - relatively there isn't all that much truly concrete poetry around but there is a lot of visual poetry, over here; and there is every reason for taking concrete poems as scores or jumping off points for performance - sound poetry by definition surely means performance

one of the problems of working in those areas is the prejudice of those who have their hands on distribution channels - people respond very positively when they get to experience it

with both visual and sound work there is in some a tendency to treat both as odd, perhaps funny, and quirky, not to be taken that seriously - suggest that only the poet herself is interested for instance - recently I asked Bob Cobbing for visual texts for front and back covers for an issue of a magazine - Sub Voicive Poetry 1997 # 12 - featuring the work of two other poets - Anthony Rudolf UK and Ifigenija Simonovic Slovenia and UK... I put all three names on the cover because all three were contributing poetry. Bob said that is very rare - his work is often treated effectively as illustration

Lawrence Upton

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656. **Mark Prejsnar**

***Re: Where are we in all this?***

*Mon 21 Jul 1997*

---

A very provisional reply to parts of Scott Bentley's post---

(..maybe belated: have been ill and away from my day-job, where I can access the list..)

..What the heck is a poet of power??

If the implication is of (a kind of Bloomian) will-to-power thru one's writing, I'd say this is about equally accurate a claim regarding mainstreamers...For the most part, the tendency associated with Stein and the LangPotes (..I consider

that the label is best used only for the members of that loose circle, not to characterized the work of others that's in the mod/pomo stream), that tendency is very largely about **\*\*relinquishing\*\*** control, inviting the collaboration of the reader..

Mark P.

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657. **Mark Prejsnar**

***Re: Prizes***

*Mon 21 Jul 1997*

---

I missed the (not very numerous or visible, I guess) news stories about Rich's refusal of a prize....Any detailed specifics anyone can give? (What the prize was, more details of what she said, and why her political critique made it appropriate to refuse the prize,etc...)

Mark

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658. **Maria Damon**

***Re: Words which make People Garbage.***

*Mon 21 Jul 1997*

---

At 10:54 PM -0300 7/20/97, Stephen C. Ellwood wrote:

... Thirdly, I feel hurt that the first

>public response I get to a post is this kind of attack. The bottom line

>is I AM a whore and I AM in live with a Faggot and I AM, for obvious

>reasons, deeply concerned with the mechanisms in place to make me feel

>like shit about both of those things. I thought that the people on this

>list would be responsive or interested in the way language operates as

>such a mechanism. So whatever, buddy. You made me feel really shitty so

>I feel like saying fuck you. But I won't.

whoa...seems to me you got other responses before weiss's, some more interested in your point about language. my own for example.--md

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659. **Maria Damon**

***Re: Words which make Herr Garbage.***

*Mon 21 Jul 1997*

---

At 4:21 PM +1200 7/21/97, DS wrote:

*Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings.*

it's about time somebody brought someone like fanon into the discussion. thanks. now, cd u elaborate on the usefulness of fanon to discussions of poetry and poetics? for my part, i've been disappointed by previous isaac julien attempts (looking for langston, young soul rebels,etc) but maybe he's growing into his reputation.

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660. **James Finnegan**  
***Re: Poets House w/Address***  
*Mon 21 Jul 1997*

---

Poets House  
72 Spring St.  
NY NY 10012  
[REDACTED]

I'm not a New Yorker, but travel there often on business and for me its great sanctuary: quiet, well lit, a few comfortable chairs, chockful of poetry books and litmags. In the afternoons after my appointments are over I like to sit there and read. (Located on Spring St., it's a stone's throw from the SoHo galleries.)

I've been to some of the Poet House programs; mostly the panel discussions, symposia & lectures. These events by & large have been very worthwhile.

The Poetry Publication Showcase is an annual event displaying most, if not all, of the new poetry titles released during the past year. In conjunction with this project, they publish an annual catalog that I've found useful in terms of keeping track of new poetry titles, and useful for ordering books directly from the presses. I'm sure this catalog would be helpful to acquisition librarians as well.

Basic tax-deductible membership is \$40. Membership benefits include discounts on the fees charged for their special programs/events and a copy of the above-mentioned catalog. One can avail oneself of the Poets House without being a member--it's free & open to the public as they say.

Finnegan

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661. **John Kinsella**

***Salt***

*Mon 21 Jul 1997*

---

Deadline for pieces on "International regionalism" (Salt 11) is August 15th.

For those in the US, UK, or Europe with work in Salt 10  
copies are being posted this week.

Copies available through ISBS (USA), Penguin (AUST), and Liverpool University  
Press (UK).

Best

JK

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662. **Joe Amato/Kass Fleisher**

***Re: What comes next?***

*Mon 21 Jul 1997*

---

a few of you have posted me to say that my (odd) piece in the most recent ebr  
on rick powers & louis zukofsky was formatted oddly... the kind folks at ebr  
have been working their butts off to correct things, in this summer heat no less  
(thanx joel felix!), & i am happy to report that my piece is now fully readable...  
at

<http://www.altx.com/ebr/ebr5/amato.htm>

any & all feedback, pro & con, much appreciated...

best,

joe

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663. **John Kinsella**

***What's in a poem? Cross-posting 2***

*Mon 21 Jul 1997*

---

Dematerializing The Poisoned Pastoral

With the time-lapse, the upturned echidna writhes,  
ants and maggots consuming its sponge-like  
flesh beneath the spreading International Klein Blue sky--



just a component part of an heroic Blaues Schwammrelief--  
the residue of its life flashing by, as sun-eaten locals  
stare uncomprehendingly at the skins of their  
finest sheep strung out over rusty fences, all veined  
and varicosed with ordnance despite  
tableaux of monochromatic sameness,  
as if each were a small centre, a source of density--  
the sky, the dam water, the raddled paddocks and graded roads,  
those soft diggings around fallen trees multiplying

each night, writ in mystical latin: Tachyglossus aculeatus. Beneath the pic-  
ture subterranean streams overflow, underwriting patches of poison bush  
that'd see the whole flock stone dead on the spread, blue as blue venus in a  
deeply blue light, blue as the International Klein Blue sea beside which the  
locals spend their holidays.

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664. **Douglas Barbour**  
***Re: performance poetry?***

*Mon 21 Jul 1997*

---

Interesting this talk on 'performance poetry.' Paul Dutton, one of the finest sound poets i know, & once a member of The Four Horsemen, performed at eyerhymes & after wards (along with the great Bob Cobbing) at some other venues in Alberta. We were talking at one point & he discussed his difficulties in writing an encyclopedia entry on "Sound Poetry/Performance Poetry": since we (that is stephen Scobie & I as Re:Sounding) were performing with a 'performance poet the next evening, we were interested. He had decided to define sound poetry in terms of what he & Bob & some of the others mentioned already on the list (Charles Morrow, Jackson MacLow) & to leave out the kind of performance poetry we heard the next evening: a good bit of comedy, too many obvious rhymes (& all hit hard by the voie for some reason), & always a strong narrative (at least from this performer0, yet done with he flair of a standup comic. I would, for the moment, tend to agree with him. His amazing "Stereo Head" is certainly an awesome 'performance' but it is so within extremely strict & demanding \*formal\* limits, as were the varied pieces of the horsemen. And Cobbing's chants are too. Or any of the others i've already named & many others.

On the other hand, I have to think a lot of poets can't read too well if performance poets are supposed to be so much better or more 'entertaining' than they are, because this performance poet wasn't really doing anything much beyond what I've heard good readers of their own work do in terms of 'expression': well a

George Bowering for example (when not cowering under a lampshade [it's bow-  
ering not cowering he opined]), certainly Charles Bernstein, definitely Robert  
Creeley the one time i was lucky enough to hear him . . . you probabaly get the  
idea...

=====  
=====  
Douglas Barbour  
Department of English  
University of Alberta  
Edmonton Alberta T6G 2E5  
[REDACTED] FAX: [REDACTED]  
H: [REDACTED]

~~~~~  
~~~~~  
Everywhere I go here, here I go again.  
But even if I worked it out ahead of time  
I'd do it.

Fred Wah

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665. **James Finnegan**  
***Re: acronymically-challenged***  
*Mon 21 Jul 1997*

---

| *This'll be going up on the EPC sometime soon...*

What's EPC? & how is it accessed?  
backchannel if others are familiar with this.

Finnegan <[REDACTED]>

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666. **Rachel Loden**  
***Silliman on Stein & Gold***  
*Mon 21 Jul 1997*

---

This is a multi-part message in MIME format.

Forwarded with permission--

>Return-Path: <[REDACTED]>  
by buckpalace.concentric.net (8.8.5/(97/05/14 5.9))  
id WAA06968; Sun, 20 Jul 1997 22:11:11 -0400 (EDT)  
[REDACTED] The Concentric Network]

From: <[REDACTED]>  
Errors-To: <[REDACTED]>  
by dfw-ix5.ix.netcom.com (8.8.4/8.8.4)  
id VAA25263 for [REDACTED]; Sun, 20 Jul 1997 21:09:34 -0500 (CDT)  
Date: Sun, 20 Jul 1997 21:09:34 -0500 (CDT)  
id sma025234; Sun Jul 20 21:09:02 1997  
To: [REDACTED]  
Subject: Stein & Gold

What intrigued me most about that Gold rant, as you accurately describe it, is that Gold himself got the inverse treatment in the forward of the edition of *Jews without Money* (still sounds like a description of my friendship network) when Michael Harrington basically said, this dude can't write, but he has something to say. In fact, Gold was a precise and even delicate stylist. But his official position of "anti-style" gets taken at face value too often.

Unpacking the Stein comment would take a whole history of the relation of the CP's stalinized politics vis a vis modernism and in particular its attraction to the Trots, first, and then to Stein's very obvious gender transgressiveness as a secondary text. Frankly, no American writers other than Sherwood Anderson and Hemingway seem to have had any idea what she was doing until well after her death. She did better with musicians and visual artists, who were generally less anxious about figuring out how to fit her into any model of what writing "should be."

Consider the difficulty that modernist writers of a stalinist nature had: specifically the objectivists. The Trots reviled them because of their CP leaning politics (Zukofsky's college roommate was Whitaker Chambers, Oppen took off for Mexico the minute that the Rosenbergs were arrested, Carl Rakosi was "around" the CP for years and in fact his name is a nom de plume from the real Calman Rawley partly for that reason), other modernists thought they were nuts, politically speaking, and the CP thought they were nuts aesthetically. Consider, how an intelligent but "well-placed" red like Gold had to negotiate social space. Add misogyny and homophobia to the mix and I think you get what he wrote.

No?

All best,

Ron

Ron Silliman  
262 Orchard Road  
Paoli, PA 19301-1116  
[REDACTED]

██████████ (o)  
██████████ (fax)

██████████  
██████████

<http://writing.upenn.edu/epc/authors/silliman/>

-----CB714A5379--

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667. **henry g**

***Re: Where are we in all this?***

*Mon 21 Jul 1997*

---

On Mon, 21 Jul 1997 09:01:28 -0400 Mark Prejsnar said:

>If the implication is of (a kind of Bloomian) will-to-power thru one's  
>writing, I'd say this is about equally accurate a claim regarding  
>mainstreamers...For the most part, the tendency associated with Stein and  
>the LangPotes (...I consider that the label is best used only for the  
>members of that loose circle, not to characterized the work of others  
>that's in the mod/pomo stream), that tendency is very largely about  
>**\*\*relinquishing\*\*** control, inviting the collaboration of the reader..

Sort of a passive-aggressive approach to power, you mean? "C'mon in, reader,  
let's make meaning together out of random meaninglessness. MY random  
meaninglessness, that is."

- Henry "Power to the Phoneme" Gould

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668. **Michael Heller**

***Poets House***

*Mon 21 Jul 1997*

---

For those who asked: Poets House is at 72 Spring Street, New York, NY 10012,  
Tel: ██████████ (for info, membership info, hours, etc.)

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669. **Bennett M. Sm [Dimpson**

***Chafe or Lube?***

*Mon 21 Jul 1997*

---

Isn't there a one line poem by Ted Berrigan that goes:

"This is the only language you understand, ass-face."

Who was he talking to?

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

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670. **Jordan Davis**

***Words which push my buttons, golly***

*Mon 21 Jul 1997*

---

My name, should you choose to accept it, is Jordan Davis.

In five seconds, this open will in love a clematis.

—

Maria --

What's the earliest usage of "men who squint at the moon"? Do you have other breathtaking euphemisms?

I agree with the other correspondent; the Tonight Show is a solid example of mainstream comedy -- as is Late Show -- as is Saturday Night Live after (choose your own bracket-date).

To sum up -- mainstream comedy is someone telling you jokes or acting in skits on a major American television network (i.e. not Fox or UPN) between 11:30 PM and 1 AM.

More soon --

Signed, Therapy Assembly

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671. **Mark Weiss**

***Re: Words which make People Garbage.***

*Mon 21 Jul 1997*

---

One of the list members was kind enough to explain to me how the backchannel happened.

As for the rest, no further comment.

At 02:52 AM 7/21/97 -0300, you wrote:

>I didn't actually backchannel this to Mark Weiss. I don't know why it

>reached him that way, but it wasn't duplicity on my part.

>

>He told me, privately, that "there are people and agencies in [my] area  
>to help [me]". Glad to hear that even in this forum people still are doing  
>their bit to maintain the boundary between the mentally ill and the  
>sane. Keep it up, Mark. I'll learn to behave myself in no time, not  
>acknowledge suffering or injustice in art or life. First, Mark Weiss, you  
>said to me that I should try to shock people who would be shocked--cops  
>or parents. That its innaproprate to tell you cause you I guess, were not  
>the opressor. But now you charge me  
>with being mentally ill, in need of proffessional help! Telling a person  
>that struggling is mental illness is wrong. You said something to me  
>that's wrong, and I am really mad at you.

>

>Yours Sincerely, Emily Vey Duke

>

>

>On Sun, 20 Jul 1997, Mark Weiss wrote:

>

>> I got this backchannel, as if it were a private communication. Then, lo and  
>> behold! public! Neat trick.

>>

>> At 10:54 PM 7/20/97 -0300, you wrote:

>> >On Sat, 19 Jul 1997, Mark Weiss wrote:

>> >

>> >Provocation for its own sake

>> >

>> >First of all, Mark, I didn't think of what I wrote as being provocative  
>> >to the people here, regardless of wether it was "for it's own sake" or  
>> >not. I've been here a while, Ive been watching. I don't think of the  
>> >people on the list as the kind to be "provoked" by words like whore or  
>> >faggot. It certainly was not intended in that spirit. Secondly, I am  
>> >truly sick to death of having my own work and the work of others  
>> >criticised in those terms. Frankly, I think it's a stupid fruitless  
>> >criticism that comes out of a pricle of discomfort conceptualised as  
>> >irritation for the sake of ease. Thirdly, I feel hurt that the first  
>> >public response I get to a post is this kind of attack. The bottom line  
>> >is I AM a whore and I AM in live with a Faggot and I AM, for obvious  
>> >reasons, deeply concerned with the mechanisms in place to make me feel  
>> >like shit about both of those things. I thought that the people on this  
>> >list would be responsive or interested in the way language operates as  
>> >such a mechanism. So whatever, buddy. You made me feel really shitty

so

>> >I feel like saying fuck you. But I won't.

>> >  
>> >It also doesn't say much for the  
>> >> cojones of the perpetrator--I mean, what bad thing do you risk in this  
>> >> venue. I suggest, instead, if you really want to provoke reactions,  
that you  
>> >> have your post printed on a t-shirt and walk into a leather bar. Or  
maybe  
>> >> just go up to a cop, or your boss, or your parents, and shout it.  
>> >>  
>> >>  
>> >> At 05:10 PM 7/19/97 -0300, you wrote:  
>> >> >My name is Emily Vey Duke. I am a Whore. I am in love with a Fag-  
got.  
>> >> >  
>> >> >  
>> >>  
>> >  
>> >  
>>  
>  
>

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672. **p. durgin**

**Re: Words which make People Garbage.**

Mon 21 Jul 1997

---

I second that emotion, or condone it at least, or laud the brave sentences  
of Mr. Ellwood!

I[I]I [REDACTED] I[I]I

On Sun, 20 Jul 1997, Stephen C. Ellwood wrote:

*On Sat, 19 Jul 1997, Mark Weiss wrote:*

*Provocation for its own sake*

*First of all, Mark, I didn't think of what I wrote as being provocative  
to the people here, regardless of whether it was "for its own sake" or  
not. I've been here a while, I've been watching. I don't think of the  
people on the list as the kind to be "provoked" by words like whore or  
faggot. It certainly was not intended in that spirit. Secondly, I am  
truly sick to death of having my own work and the work of others  
criticised in those terms. Frankly, I think it's a stupid fruitless*

*criticism that comes out of a prickle of discomfort conceptualised as irritation for the sake of ease. Thirdly, I feel hurt that the first public response I get to a post is this kind of attack. The bottom line is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*

*It also doesn't say much for the cojones of the perpetrator--I mean, what bad thing do you risk in this venue. I suggest, instead, if you really want to provoke reactions, that you have your post printed on a t-shirt and walk into a leather bar. Or maybe just go up to a cop, or your boss, or your parents, and shout it.*

*At 05:10 PM 7/19/97 -0300, you wrote:  
My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.*

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673. **Maria Damon**

***Re: Words which push my buttons, golly***

*Mon 21 Jul 1997*

---

At 12:39 PM -0400 7/21/97, Jordan Davis wrote:

>My name, should you choose to accept it, is Jordan Davis.

>

>In five seconds, this open will in love a clematis.

>

>\_\_

>

>Maria --

>

>What's the earliest usage of "men who squint at the moon"? Do you have  
>other breathtaking euphemisms?

i was thinking of dante's inferno, the canto w/ brunetto latini. judy grahn suggests a few nice ones: men who walk backwards is one i remember. i was hoping someone out there cd let loose with a more flamboyant and insiderish list, there must be lots of wonderful, affirmative, wild, imaginative etc terms for both whore and faggot.



>

>I agree with the other correspondent; the Tonight Show is a solid example  
>of mainstream comedy -- as is Late Show -- as is Saturday Night Live after  
>(choose your own bracket-date).

>

>To sum up -- mainstream comedy is someone telling you jokes or acting in  
>skits on a major American television network (i.e. not Fox or UPN) between  
>11:30 PM and 1 AM.

>

>More soon --

>Signed, Therapy Assembly

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674. **dbkk**

***fuel for the fire***

*Mon 21 Jul 1997*

---

At 2:24 AM -0300 7/21/97, Stephen C. Ellwood wrote:

>I am a whore and I am in love with a faggot.

>

Dear List,

Sorry I didn't resist the urge to respond. I promise, I'll leave it alone from now on.

Dodie

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675. **Maria Damon**

***Re: Words which push my buttons, golly***

*Mon 21 Jul 1997*

---

At 12:39 PM -0400 7/21/97, Jordan Davis wrote:

>My name, should you choose to accept it, is Jordan Davis.

>

>In five seconds, this open will in love a clematis.

>

>\_\_

>

>Maria --

>

>What's the earliest usage of "men who squint at the moon"? Do you have  
>other breathtaking euphemisms?

$\succ$ 

actually now that i check it in my singleton edition, it sez: "they [the sodomites] looked at us as men look at one another under a new moon at dusk; and they knit their brows at us as the old tailor does at the eye of his needle." sinclair sez essentially the same except he sez "puckered" instead of "knit," which is more suggestive, but drops the needle-arts metaphor.

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676. **Mark Wallace**  
*a new book by Allen Ginsberg*

Mon 21 Jul 1997

I've just read this past week, with pleasure and obvious sadness, a book just out from Zasterle Press, Allen Ginsberg's LUMINOUS DREAMS, a collection of prose dream sequences written over a number of years. They're all very intriguing; my favorite was the first, a dream sequence called "History of the Jewish Socialist Party in America":

"... in fact we are completely unconcerned with the US Govt, and far from spying on it we welcome spies in our midst in the hope they be converted and learn something about us."

It was both amazing and strange to hear, even in these relatively casual pieces, the voice of Ginsberg come alive again in new work; reading it I felt how powerful and present his work and life remain.

Mark Wallace

```

-----\ |
||      ||      GWU:
||      http://gwis2.circ.gwu.edu/~mdw      ||      EPC:
||      http://writing.upenn.edu/epc/authors/wallace      ||

```

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677. **Lawrence Upton**  
*Re: performance poetry?*

Mon 21 Jul 1997

Douglas Barbour wrote

<<. And Cobbing's chants are [within extremely strict & demanding \*formal\* limits, as were the varied pieces of the horsemen too.>>

Bob frequently works free form

apart from that I think everything you sd is v interesting and worth considering  
Lawrence

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678. **Daniel Bouchard**

***Output of your job// request for Digests***

*Mon 21 Jul 1997*

---

If anyone saves Poetics Digests and could forward them to me (since Friday), I would much appreciate it. I got booted off the list when my server rebelled sometime over the weekend.

Don't you hate it when your Server rebels?

████████

or, ██████████, if you're going to forward things.

Thanks.

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679. **Stephen C. Ellwood**

***Re: Words which make People Garbage.***

*Mon 21 Jul 1997*

---

I'm sorry, Maria. I really appreciate your responses to me, and it may be true that you sent your response before Mark Weiss, but I got his first, plus yours was nice, and his was mean, so I responded (probably wrongly, but from the heart) to the galling one, to defend myself, first. Thanks, though. More stupid computer confusion, like the backchannel thing...

EVD

On Mon, 21 Jul 1997, Maria Damon wrote:

*At 10:54 PM -0300 7/20/97, Stephen C. Ellwood wrote:*

*... Thirdly, I feel hurt that the first public response I get to a post is this kind of attack. The bottom line is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*

*whoa...seems to me you got other responses before weiss's, some more*

interested in your point about language. my own for example.--md

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680. **George Bowering**  
***Re: Words which make Herr Garbage.***

Mon 21 Jul 1997

---

At 4:21 PM +1200 7/21/97, DS wrote:

*Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings.*

Wait a minute. Who the hell is Look Fanon?

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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681. **George Bowering**  
***Re: Words which make People Garbage.***

Mon 21 Jul 1997

---

That person who refers to herself as a whore said:

*You don't understand. Which is a little hard to swallow, this shit about you telling me to raise my consciousness and what, maybe my self esteem? After you, Ms. Dodie, chose to A) not communicate with me privately, then*

etc etc etc etc.

She seems to think that a discussion group on the net is an opportunity to dis people and talk nasty. That is not, I think, the purpose of this group , anyway. It should be a place for discourse and conversation and literary fun.

Someone might mention to her a discussion group for aggression therapy.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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682. **Jacques Debrot**  
***Re: a new book by Allen Ginsberg***  
*Mon 21 Jul 1997*

---

Mark: I've felt for a long time that the Beats' "dreamwork" includes some of their most interesting (though, perhaps, not their best) writing - I guess I'm thinking specifically of Kerouac's \*Dream Book\* and of Burroughs' \*My Education\*. Thanks for passing along the word on the Ginsberg.

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683. **Eliza McGrand- CVA Guest**  
***Re: Words which make People Garbage.***  
*Mon 21 Jul 1997*

---

george bowering

you pilfering communist scum -- it's "aggression," not "agression"! how DARE you recommend anyone get aggression therapy -- we're not aggressive. why, i'm a wounded seal, a palpatating heart of a tender dove you rotten shaggy misbegotten son of a sea cook! none of us are angry! not one single one of us ever, god rot and destroy you, says a single inappropriate thing dogpoop dogpoop dogpoop. it is YOU, all YOU

why, look -- you MIS-SPELLED! what further proof do we need that you are a slaving hater of dogs and small children? i bet you steal from the salvation army drums at christmas!

and if i want to reveal my deepest inner traumas to 400+ complete strangers i will! and they have to be nice! they BETTER say all kinds of delicate supportive things because damn it i can get therapy anywhere i want anytime and anyone i point to has to provide it because you're all scum, communist scum!

fondly ever dearest george (i will always remember you in the delicacy of pink feathers and pearls)...

natasha "That's not an M16, that's my purse ornament and SO WHAT if i shot you" von rabbit-masher

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684. **Dave Zauhar**  
***Re: Chafe or Lube?***  
*Mon 21 Jul 1997*

---

Bennett simpson wrote. . .

*Isn't there a one line poem by Ted Berrigan that goes:*

*"This is the only language you understand, ass-face."*

*Who was he talking to?*

One of the people he likes to beat up?

Dave Zauhar

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685. **Eliza McGrand- CVA Guest**  
***call for work -- the theme is IDENTITY***  
*Mon 21 Jul 1997*

---

CALL FOR SUBMISSIONS!

BRING OUT YOUR POEMS/PROSE/ESSAYS/ARTWORK!

The \_Free Cuisenart\_ is doing a thematic 'zine about IDENTITY and we are looking for work centered around/incorporating/considering: identity, your identity(ies), your friends' identity(ies), your family('s) identity, identity as central (peripheral), identity as de-centering, the notion/fact/myth of identity, (dis)loyalty to identity, gain or loss of identity, making or breaking of identity(ies), remaking identity(ies), or go on somewhere else from suggested... Please send work to Jordanne Holyoak-Kitchel, at [REDACTED], or snailmail to Jordanne Holyoak-Kitchel, P.O. Box 33063, Indianapolis, IN, 46203. For artwork, send gif, jpg, or bmp of moderate size.

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686. **Jay Schwartz**  
***Naropa Dopa & Kim Yawn***  
*Mon 21 Jul 1997*

---

Dodie and Kevin,

Been meaning to drop you a line to try to scratch some Naropa gossip out of you. Sounds like you had fun, judging from brief comments on the List. I'm dying to know your impressions of the curious institution that Lauren Mary and I dealt with. A litany of gossipy questions follows which may come off like a fly buzzing in your ear. If so, please delete it and just enjoy your day.

Litany:

Was there that strange mix of anti-intellectualism and reverence for "Outriders?" How dominant was Andrew this year in determining programming and stuff? How cheesy was he? What were the students like this year? How much exposure to coontemporary experimental writing did students bring this time around? Usually there was a very small minority who had no more than a slight exposure to the Beats. What did you think of Boulder and its New Ageyness? The Townhouses?

Also, I have a strange bit of info about the weird Emily Vey Duke/Kim Dawn Poetics List headache. I havce been correponding briefly with Emily Vey Duke about Naropa, and in the course of this I asked her how she came onto the list. She says she joined because her friend Kim Dawn asked her to sign up to help stick up for her. Seems they went to art school together- I knew some students at CAL ARTS who were taking a creative writing class and produced "Transgressive Writing" that was highly informed by Kathy Acker but lacking in much thought towards considerations of form or linguistic play. I was wondering if this scenario jived with your (Dodie's) experience teaching art students at the Art Institute. I don't mean to generalize too much about this kind of situation, it just seems to be a possible context for placing both KD and EVD.

Anyhow, I don't mean to blab too much. Hope you are both doing well.

Jay

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687. **dbkk**

***Re: Naropa Dopa & Kim Yawn***

*Mon 21 Jul 1997*

---

Jay,

We should chat in person re: all of this. Like, are you doing anything before the reading on Friday???? I'll be at SPT, probably doesn't make much sense to go home between activities.

x,

Dodie

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688. **DS**

**Re: Words which make Herr Garbage.**

Mon 21 Jul 1997

---

I never saw 'looking for langston' and always meant to, but i remember not being too excited about young soul rebels - can't remember the name of the other one i referred to - but was similarly unmoved by. The Fanon doco was flawed. Music was melodramatic and as i said it tried to make some visual connections that were either too obvious or too obscure for my sluggish brain. That said it looked good & provided some thoughtful insight without attempting to provide the usual sort of limiting closure these things often seem to do.

The same cannot be said for a recent documentary (pah) about New Zealand 'folk hero' poet James K Baxter which was a piece of complete crap & should be avoided at all costs.

Dan

as to your question about poetics & Fanon... I haven't thought too much about it. I guess his inextricable influence over postcolonial writers/theorists/politicians(?) pulls him into the poetry/poetics loop - or the loop around him. I can only guess about any direct influence he may have had on specific writers - and would be fascinated to know if there is an Algerian poetry connected to his time there. Often he seems to be dismissed as a simple didact or hate-monger, and it appears his actions at times may have verged on the reactionary, but there is a thoughtfulness/perhaps a circumspect intelligence in his writing (and i have not read it all) that is not always obvious at first browse. (Straining here trying to think of something intelligent to say - will have to settle for just thinking of something to say) I hazard a guess that many members of this list would disregard Fanon in the same breath as disregarding cultural studies (perhaps i am wrong), but it would be interesting to look draw up some sort of post/anti-colonial-capitalism-imperialism whakapapa (sorry 'family tree') that saw parallels between his strategies of resistance and those of the left-wing lang.etc poets we know and love. I am aware that is a very tenuous suggestion. But it would be more provocative than to limit a discussion to his perceived connection to say Walcott, Brathwaite, or perhaps Baraka - along with screeds of novelists.

Blech enough guessing anyone else?

*it's about time somebody brought someone like fanon into the discussion. thanks. now, cd u elaborate on the usefulness of fanon to discussions of poetry and poetics? for my part, i've been disappointed by previous isaac julien attempts (looking for langston, young soul rebels,etc) but maybe he's growing into his reputation.*



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689. **DS**

***Re: Words which make Herr Garbage.***

*Mon 21 Jul 1997*

---

Sorry i was very tired. IT is A type-O which should have read Books Anon is a more relevant poetics discussion for these bickerings.

Apollo Gees,  
LZ in outer space.

At 01:17 PM 7/21/97 -0700, you wrote:

>>At 4:21 PM +1200 7/21/97, DS wrote:

>>

>>>Look Fanon is simply more relevant to a poetics discussion than a lot of  
>>>these bickerings.

>

>

>Wait a minute. Who the hell is Look Fanon?

>

>

>

>

>George Bowering.

>

>2499 West 37th Ave.,

>Vancouver, B.C.,

>Canada V6M 1P4

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>fax: [REDACTED]

>e-mail: [REDACTED]

>

>

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690. **Joel Kuszai**

***Dredging the Harbor for a Sinking Ship***

*Mon 21 Jul 1997*

---

Performance of the spectacle of belligerent, principled, truculent insistence at "being heard" at whatever cost to the community at large, must end!

Having been off-line for a period greater than a month but less than two, I've been lagging behind in my poetics reading, by about a week or so, following up on the digests only as I am able to get them on disk and then back home from my telnet station on this foreign campus. Yesterday or the day before, I returned to regular mail delivery from the poetics listserv back on my home planet of Buffalo New York. If it is not too late, and if there has not been too much written about this, please let me jump in on a couple items that have been going on here.

It is astonishing to me the way that certain discussions, events, or situations are repeated on this list, seemingly every few months. The list itself isn't that old--wuzzit Charles B. said? --went public Dec 1993?--and so perhaps the high volume of verbiage and the nature of the way listservs "conduct themselves" has led to a kind of chronocompression that, when viewed against historical "reality" seems absurd. I'm not personally opposing the repetition of any of the topics discussed, from the criticism vs. poetry debates, to the performance discussions to the continual struggle of the "emerging writers" to define themselves in relation to language poetry. Often, however, it seems that the same problems are discovered and repeated anew without any consideration for the fact that many "in the audience" have seen much better actors in the very same roles.

I read somewhere that if nothing else, the "lumpen-slackers" of the C.O. movement showed that the "system" was fallible in that it wasn't able to garner the allegiance of "subjects."

Just as in the "subjective irrelevant" (an inverse of Eliot's "objective correlative") real world, the lack of historical awareness on the list is due to the huge volume of material to read and comprehend and the unlikely prospect that someone would read the whole list from beginning to current. How many words is that? How many posts? On the other hand, if I'm going to write to the Mammals List about my love and knowledge of Otters, I certainly would do a search on "Otters" first to stake out the field. I might even learn something about Otters that I didn't know. But hey, I'm into Otters.

I'm not arguing that everyone should read everything before participating, but I am thinking of the nebulous netiquette unwritten rule of thumb, that one should read and see what's happening on the list before starting any bonfires. I hadn't felt that way before, but after my storm of reading of the last week or so, I am convinced of it.

I'm not sure how many have been around since January 1994, but us old-timers will tell you that the "identity-evasion" issues of recent spam-artists and their often attendant personal attacks have happened before, and is not the first time such a drama has been perpetrated on this list. Obviously "y'all can do wuchawant." It doesn't, finally, matter much to me. Like Maria Damon, the diminishing returns have alarmed me and often I have thought of unsubbing. But then it seems like things pick up. More often than not it happens that on one of the other poetics channels there is something meaningful in the exchanges (and I like to think of this list as a kind of satellite receiver with a delete-key filter, facilitating many conversations on a wide-open spectrum, some of which, yes, are dumb, boring, or painful to read).

Despite the valiant attempts of many to make something of this space, this list, perhaps like many in cyberspace, is a list where the glorious and ephemeral nature of the discussion is matched only by the participants who keep up with it; or if not, keep changing seats to give the impression of a cohesive set of performers and a stable, if not cotten-eared audience. The shifting nature of the list is now counter-balanced by a firm set of people who've been on the list for more than a couple months and who've stuck it out to have the conversation. List Elders will remember that most of the instigators of Listserv Drama have all moved on to more exciting internet venues, I'm sure.

Any how, I am not sure why I am speaking out on this set of issues except that I was disturbed by the tenor of the list when I hooked back into it and the apparent bad faith by some of the people writing here. I was disappointed by the unbridled yelling, the fingers plugging the ears, the "I cant hear you I cant hear you" of "you're not reading me your're not reading me," that god-awful mantra of the moment.

Much of the complaint surrounding the list is this careless involvement of the public sphere in the quotidian exchanges by exhibitionists seemingly lonely for any other kind of real life. Why do we want to introduce anger and petit bourgeois violence into the mix? It isn't so much to ask that people consider their posts before sending them; keep private chatter backchannel; reduce the amount of "noise," which finally inhibits the intended function of this list.

On that note, on the matter of the literary chalice of poetic inheritance, anxiety, and its attendant mores, I would argue it isn't the value of any particular device that is the point, but the relation of that device to our action and practice in the world. There isn't anything inherently intrinsically radical about language poetry; isn't it the commonest thing in the world? But the language movement was not \*a\* response but a series of responses to a set of perceived institutional perceptions. I confuses me, therefore that \*naive\* language poetry, denounced on this list recently, would be held in disrepute, when it alone can offer a critique from

the vacuum of ignorance, the place in which those literary devices of "advanced" poetic technologies have a "value" that isn't "polluted" or "committed" either. I'm being somewhat facetious here, but really, I want to know what are the "committed" "ideological" values of different formal practices. I asked my peers in Buffalo last Fall what the inherent or tactical value was of doing work in "homophonic translation." This led to a debate on our local listserv there, and yet, I was never satisfied with the answers which ranged in the vicinity of "homophonic translation disrupts normative reading methods," as if such disruption were somehow self-evident. I'm not saying that such work is not valuable, but I want to know what is the significance (or value) of doing this work \*now.\*

Insofar as there has been explanation of some of the rhetorical devices used in recent list behavior, let us have a look at one of them. The evasion of identity, the evacuation of specificity and even the emptying of pronouns to malleable shifters--are these really characteristics representative of the \*current\* generation? Why is identity play a valuable device in writing? I can imagine a number of reasons myself, but wonder what people "out there" think, as it has been something that has been said of much of the current writing out there. It seems that the cynical doubt of the possibility of sincerity (in some kind of absolutist way?) has returned to us with a sort of sinister vengeance. Why not follow out the natural results of some of our theories? Tom Metzger was tried in Portland on charges that he "suggested" the skinhead boys kill Mr. Seraw. A close reading of Mr. Metzger would have one believe that he was not responsible for his death, as he did not kill nor did he give the explicit instruction to kill. I am not saying that we should suspend Mr. Metzger's civil liberties, far from it. However, close reading of the text often doesn't work in conspiracy cases. When people say to those offended by the attacks on this list, "lighten up," I am reminded of the woman at U-Mich in Ann Arbor who was terrorized by a violent story published on the internet in which the victim was \*named\* after her. While there are crucial free speech issues every day, is the defense of such a violent realization of these rhetorical technologies the best way to use our energies? What is there to prove? Seriously, I want to know? What \*is\* at stake here?

The danger lies, I think, mostly in the desire for anonymity as a cover, or in the desire for an effaced or "slippery" identity, by which one is allowed to conduct violent attacks. What is to be gained from remaining anonymous? Certainly we're not Weather Underground people, are we? (I wish we were meeting in a warehouse and not in ineffectual cyberspace) The rationalizing of this behavior among "friendly peers" (is that a fair assumption, that the list should be a safe place to converse without being attacked?) demeans other uses these devices can have, and often those uses are revolutionary or subversive in nature.

Certainly, subversion and revolution are often valued methods of valuing rhetorical technics.

All of this reminds me the "missent letter" (which we still see occasionally, as the sender apologizes for having transgressed their own--if no other--social order) in that being "attacks" both the "spam" and the missent letter are often accompanied by a kind of plausible deniability. Often missent letters are marked only by this apology, with much of the discourse list "missent"--in the sense that it has been reduced to a kind of "could've been sent privately." Or, "should have been." Missent letters are usually innocent; a few times they are embarrassing. Once in a while they have been given an almost device-like flavor of the intentional (and anyone who has been through the logs knows what I'm referring to).

The "misguided" spam on the other hand, offers deniability through a misty cloud of half-baked "postmodernism" (for lack of a better term). Utilizing the space of "plausible deniability" may serve certain functional ideological purposes; a kind of ends-meets-means endgame. But that space, of "willful" misconduct seems dangerous, especially when transmissions of violence posing as linguistic play are often linked to deniability with concern to "identity" while at the same time serving to advance the "cultural capital" of the speaker--and here I'm thinking how much of the capital generated by the AHP a couple years ago was still connected to the never-revealed- but-all-too-obvious writer-editors. The violence done to Jay Schwartz, for instance, wasn't so much an actual nipple-clipping real fear so much as it was a kind of jousting-like aggressive verbal antagonism conducted on the public stage. I personally don't see the point in that. The refusal to engage, then, and defend one's actions, seems to me representative of a kind of cowardice. I think of recent literary magazines which offered up critique in manifesto-editorials but never allowed even one letter to the editor to be published in response--so much for the tradition of wrangling debate, as evidenced on the left in the 30s, for instance. The fact that such an affair as recently witnessed could lead to then a kind of community melt-down and breaking into "sides" or positions, seemed linked to the issue that there is "something to lose." What is it? And if there is something to lose, why aren't we talking about \*that\*?

Let me say that I really don't think we're going to solve any world or personal problems on this list. And while I certainly don't think that there is so much at stake on this list that we should take ourselves so seriously, finally, I do think that we should take this space seriously. Obviously there is tons of symbolic value to everything that is said. I guess it is better to speak uninhibitedly and without reflection if reflection is going to inhibit your speech.

Kind of like talking to people in a bar. Do you mean to be saying that to me, or are you just acting out?

I have more things to post, so until next time--

Ellen-Ricardo

Poetics Janitor

"Sweeping up around the poetics playground  
is what we aim to do."

Leon Grotsky

President

Poetics Workers of the World

Local 2.99

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691. **Joel Kuszai**

***Poetics Flashback: Deep Image c.1962***

*Mon 21 Jul 1997*

---

Rachel Loden's posting of the Michael Gold piece on Stein was a useful demonstration of some positive vibes on the poetics channel. As part of an ongoing attempt to spur debate and educate the masses, here is an installment of POETICS FLASHBACKS. Because poetic yammering didn't begin with the internet, with the literary magazine there is a long tradition of partisan debate and creative juices flowing, POETICS FLASHBACKS (brought to you by the Poetics Workers of the World) would like to present tonight's pogrom, I mean program, the exchange between Robert Kelly and Jerry Rothenberg in the pages of Trobar, which Kelly edited in the early 60s. The following is the initial piece by Kelly, which as he mentions, is a response to Rothenberg's idea of the Deep Image (a concept which is now an unrestricted free agent).

Note: POETICS FLASHBACKS are not copyrighted but belong to the spirit of poetics which is nowhere available but everywhere apparent. Please feel free to upload any POETICS FLASHBACKS that might be recovered from the forgotten world.

[note: POETICS FLASHBACKS  
does not necessarily endorse  
the opinions expressed below]

Robert Kelly

NOTES ON THE POETRY OF DEEP IMAGE

...the movement of images is rhythm.

- Nicolas Calas

These notes represent my attempt to understand and use this statement. The climate of the notes is the atmosphere of excitement and confrontation I am

aware of in Jerome Rothenberg's working in what he calls 'deep image'. In the second issue of his Poems from the Floating World he writes: "the deep image rises from the shoreless gulf: here the poet reaches down among the lost branches, till a moment of seeing: the poem." Working with deep image is the development of a 'basic imagination.' I read FLOATING WORLD as an attempt to plot a series of points, the poems & translations printed, to surround an implicit definition of the powers of the deep image. Rothenberg's first volume, WHITE SUN BLACK SUN (Hawk's Well Press) has just been published. The poems in it are very good, very moving, very much alive: demonstrations of the fruitfulness of the approach to the poem via deep image. And the collection is, beyond the matter of the poems themselves (what shall be said of them?), a happening in itself: the appearance of a demand for a new set of concerns in poetry, the appearance of a cogent movement in a new direction. The notes that follow are offered as pertinent perhaps to the climate I've spoken of.

The present and necessary function of poetry is the transformation of the perceived world. This transformation orders the known world into an effective and coherent universe. The eye, seeing a concrete pavement for the thousandth time but the flakes of mica embedded in it, glowing & fiery, for the first time, sees a transformation and so is illuminated. But poetry cannot stop with that enlightenment. Epiphany is meaningless display outside the context of incarnation. Poetry is concerned with things transforming and transforming things, with the whole picture in mind. We are given: 1 world to transform, 1 language to transform it with. Transformation is process, involves truth as emergent from process and not distinct from it, involves knowledge which alone redeems us from innocence, the deadly innocence of not knowing where and what things are. Poetry answers the questions *what where when*. Nothing can be known unless it is known in situ, in the context of its world. Transformation aims at the continuum of all perceptions. Poetry is this continuum. Poetry establishes the mutual relevance of every percept to every other percept. Percepts are from dreams or from waking, rise from the unconscious or from the retina of the awakened eye. Poetry, like dream reality, is the juncture of the experienced with the never-experienced. Like waking reality, it is the fulfillment of the imagined and the unimagined. The percepts, in order to be communicated, are fleshed in language. Poetry cannot exhibit naked perception. The clothed percept is the image. Poetry is not the art of relating word to word, but the ACT of relating word to percept, image to image until the continuum is achieved.

The Line: If the poem takes its departure from speech, a relationship of some kind must exist between the rhythm supplied by the images and the rhythm of the breath. What is the relationship of image to line? One easy answer is to say that one image equals one line. This denies the independent



existence of line, and is a quasi-solution that produces poetry of blandness, no matter how great the initial force of the images: the images are not being articulated, urgency is lost. Projective verse (for which see Charles Olson, *Projective Verse*) offers a method of resolving breath and line, and my concern with it here seeks to substitute the centrality of image for the centrality of syllable & line as a way of access to the happening of a poem. The line as set down on paper is an indication of the breath period, with visual & rhythmic considerations determining the visual notation. The projective line ending in open juncture allows tremendous stress on the last verbal unit in the line, a stress exploited not for key words but for key silences, stretching out to vital & peripheral words. 'Systematic derangement' of standard speech rhythms, of the inflexibilities of our analytic grammar, is a sharp exploratory tool, and a means of locking images. When the image, *prima materia*, is lacking, the verbal gesture is quickly emptied: the poem elapses instead of happening. The fundamental rhythm of the breath. One line represents one breath period. The line rhythm is a product of internal (stress, morphemic pattern) and external (weight, length) factors, relating one line to another and to all others. Each line is rhythmically related to another line by those same elements that relate lines formally to one another, i.e. formal similarities beget rhythmic relationships. Thus a poem involves the fundamental rhythm of the images (fundamental because more complexly present), a rhythm which is at once intellectual and sensuous, and also the structural, more directly sensual, rhythm of the breath expressed in line. The counterpointing of these two rhythms is a principal source of fullness and complexity in the poem.

Deep Image: Plucking things from the street or from the unconscious is comparable to the digging of ore. Images do not necessarily proceed directly from the pitchblende. Verbalization is of prime importance, and on its subtlety the success of the appearance of the image, and of the rhythm of images, depends. The deep image must be transferred to the paper, BUILT into the poem, in language which gives it its fullest spatial, temporal, sonic & kinetic properties, as conditioned by its presence in a series & in a structure. Supplying the image in its fullest force is thus partially a function of language. Basically, the fullest force is possible only by means of the successful employment of one image's position in a context of other images; the image, after its first appearance as dark sound, still lingers as a resonance. This resonance must be controlled, and the effective means of control are the acoustics of the space intervening between one image & the next. The subsequent image is conditioned, made to work, by the image that precedes it, and conditions, as it is finally conditioned by, the image that follows it: through the whole poem. The first image to appear in an Andre Breton poem will normally dominate all subsequent images and the poem as a whole, even when the reader seems to have



forgotten it. The whole poem is more than the sum of its parts. Very important for this superequivalence is the ORDER of images within a poem. The final quantum will vary with the rearrangement of the images and of the images' fields of force. Every image has its field of force, its shadow moving darkly through the poem, with which the poet must contend. The rational progression of images is only trope, whether or not the middle terms are excluded: metaphor with a stale taste of truism. Only the superior rationality of the dream is an effective impetus for the movements of the deep image. The image is the measure of the line. The line is cut with image in mind.

Language: The verbalization of the image comes out of the linguistic patterns of the poet's native language. In the poem built from the deep image, the image itself bears an enormous weight, for through it and its connection with the rhythmic sequence of images, the flow of the image-conditioned word and music, the meaning of the poem exists, all communication takes place. The American language of today provides the only reliable linguistic patterns for the poet of images. Verbal expression of the image demands an urgency and directness that only the spoken language of poet and reader can supply, the language of here and now. The language of the image must come across vividly and urgently, without cuteness or distraction. Only in the native linguistic PATTERNS can the deep image communicate at full strength. In the image and in the line, the poet is using a language superficially akin to that of everyday. Atop the familiar linguistic patterns, the images mold their own expressions. The poet charges these expressions using the full arsenal of poetics, so that the image works in all its urgency, at its maximal communicative force. The need for urgency, for tension in the work itself, cannot be exaggerated. The language of deep images restores the poetry of desperation. October , 1960 [Trobar 2]

Jerome Rothenberg

#### WHY \*DEEP\* IMAGE?

When we speak about "deep image," we renew a demand that poets get at the reality of things by turning inward: that the process of self-perception be united as far as possible with our means for perceiving the world around us. This sort of concern leads naturally to a reconsideration of whether a "poem" is something other than the structure of its words, even while being integrally connected to that structure, which gives it a shape and name.

The question which presented itself at the start, before image in any sense had clearly entered the picture, was where the poem took root (what its source was) -- or, as it later developed, whether certain elements in what, by the cut of the lines, we distinguished as a "poem," were "poetic" in their very nature: in short, if there existed a special kind of poetic activity. I was by then convinced that

there was a long-standing confusion between the structure of words we call a poem and the event-of-a-poem's-happening: all more elusive because structure and event could coincide in the same space -- and probably should, as likely in the nature of things. But I did feel too that not all events that occur in a poem -- and certainly not in most poems written today -- are in this sense the happening-of-a-poem.

The event that seemed to me most clearly central to the happening-of-a-poem was what we came to call "deep image." The word *\*deep\** wasn't intended to convey a sense of profundity, pseudo or otherwise, but to show that the direction of seeing in this kind of image is into a man rather than outside him: not a habit of the eye so much as a penetration of the self to refocus on the world through the eyes-of-feeling. This means that we have to try to see the world in all its natural and contemporary detail as if no differences existed between the seer and the things he sees. To see in this way -- through the self (emotively) -- results in certain necessary changes on the material emerging in the poem:

a heightened sense of the emotional contours of objects  
(their dark qualities, or shadows);

their free re-association in a manner that would be impossible to descriptive or logical thought, but is here almost unavoidable;

the sense of these objects (and the poem itself) being informed with a heightened relevance, a quickened sense of life;

the recognition of the poem as a natural structure  
arising at once from the act of emotive vision.

The power of the deep image is its ability to convey a sense of two-words-in-one: directly: with no concept to come between the inner experience and its meaning. With this comes a new attack on the mystery of the real, in which all our habitual perceptions are continually being put in question. The poet discovers the unknown by creating it from the vast resources of his inner life, the savings of an experienced world still rich in meaning: he delivers, as deep image, the life-giving vision that he could in no other way explain.

In spite of this essential directness of communication, the recasting of the world in the self's image will seem to some a distortion of whatever world they habitually take for "the real one." Some such discomfort has accompanied the introduction of deep image by other modern poets. But any disruption of a bad habit should be welcome. The deep image brings with it a demand for new visions of the world for new creations into thought: in short for poetry in its *\*creative\** aspect, in which, as Baudelaire first had it, the poem "will contain, at one and the same time, the object and the subject, the external world and the artist himself."

[Trobar 3]

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692. **rsillima**

***Seattle, August 22 & 23***

*Mon 21 Jul 1997*

---

Thanks to our tax dollars at play (then and now), I will be in Seattle on Friday, August 23rd & Saturday, August 24th, and would be happy to give a reading or get together with any of the Poetics list folks thereabouts (Herb? You still around?). Send an email or call.

The very postmodern reason I will be in Seattle is that the US Dept of Energy wants to see if my thyroid glows in the dark and is paying to fly me all the way there to a hospital known colloquially as The Hutch, instead of having me check at a local clinic here. The reason that they want to see if it glows in the dark (that is not a technical term) is that I was born in the immediate vicinity of the Hanford nuclear facility at the far end of the state, which is where they built "Little Man," the bomb dropped on Nagasaki. During said same period, the good scientists at Hanford also dumped radioactive iodine into the ground and eventually into the Columbia River (Roll on...). So, 50 years hence the DOE is checking on 3,200 children born over the next ten years within X number of miles of the facility. In my case, X is literally a Roman numeral.

So I guess I will go do my Tyrone Slothrop imitation. Or maybe my Araki Yasusada one.

But it would be nice to get something positive out of the experience. So give me a shout if you're there,

Ron

Ron Silliman  
262 Orchard Road  
Paoli, PA 19301-1116

██████████

██████████ (o)

██████████ (fax)

██████████

██████████

<http://writing.upenn.edu/epc/authors/silliman/>

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693. **David Israel**

***Re: Words which push my buttons, golly***

*Mon 21 Jul 1997*

---

Jordon Davis wrote --

>Maria --

>

>What's the earliest usage of "men who squint at the moon"? Do you have

>other breathtaking euphemisms?

And Maria Damon wrote:

<< judy grahn suggests a few nice ones: men who walk backwards is one i remember. i was hoping someone out there cd let loose with a more flamboyant and insiderish list >>

While neither flamboyant nor insiderish, I was reminded of a passage in Vladimir Nabokov's *THE EYE* (1965, written originally in Russina), which I lately read for 1st time --

the expression there is "sexual leftie" -- don't know the Russina, but I think it's safe to assume (notwithstanding some paradox of such assumption) that here, "leftie" is meant as a slangy form of "left-handed person" (rather than a slangy form of "left-winger"; this notwithstanding the novel's set among expatriate Russians in Berlin in the 1920s) --

the narrator is fascinated with the a character known as Smurov; & more particularly, he's obsessed with trying to form a clear idea of how various persons in their social surround regard Smurov -- for he has come to understand that each seems to view Smurov differently. To further his research, he intercepts a letter penned by the prolix (& literarily conceited) Roman Bogdanovich (who has made it be known that he writes regular dispatches to a distant friend w/ details of all & sundry). Sure enough, Bagdonovich expresses a view -- and none too generous (in context) -- anent the mysterious Smurov.

Nabokov's prose reads thus:

<< . . . I skipped several pages and suddenly, like a familiar face amid a hazy crowd, there saw Smurov's name. What amazing luck! "I propose, my dear Fyodor Robertovich, to return briefly to that rascal. I fear it may bore you, but in the words of the Swan of Weimar -- I refer to the illustrious Goethe -- (there followed a German phrase). Therefore allow me to dwell on Mr. Smurov again and treat you to a little psychological study . . ." <snip> "I have the impression, dear friend, that I have already written to you of the fact that Smurov belongs to that curious class of people I once called 'sexual lefties.' Smurov's

entire appearance, his frailness, his decadence, his mincing gestures, his fondness for Eu de Cologne, and, in particular, those furtive, passionate glances that he constantly directs toward your humble servant -- all this has long since confirmed this conjecture of mine. It is remarkable that these sexually unfortunate individuals, while yearning physically for some handsome specimen of mature virility, often choose for object of thier (perfectly platonic) admiration -- a woman -- a woman they know well, slightly, or not at all. And so Smurov, notwithstanding his perversion, has chosen Varvara as his ideal. . . . " [etc.] >>

(Coincidentally, the narrator was madly in love with this same Varvara. But much more curiously, at the very end of the novel, the narrator is astounded to discover that evidently -- albeit quite inexplicably -- he is, in fact, himself none other than Smurov -- the bloke whose publicly conceived character he's been so firecely trying to figure out.)

[ this: a long tangent, or a brief diversion . . . ? ]

d.i.

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694. **robert drake**

***Re: Dredging the Harbor for a Sinking Ship***

Mon 21 Jul 1997

---

joel--

glad for yr post, much to think about, but a coupla things i wanted to get back to you abt immediate---

*It is astonishing to me the way that certain discussions, events, or situations are repeated on this list, seemingly every few months. The list itself isn't that old--wuzzit Charles B. said? -- went public Dec 1993?--and so perhaps the high volume of verbiage and the nature of the way listservs "conduct themselves" has led to a kind of chronocompression that, when viewed against historical "reality" seems absurd. I'm not personally opposing the repetition of any of the topics discussed, from the criticism vs. poetry debates, to the performance discussions to the continual struggle of the "emerging writers" to define themselves in relation to language poetry. Often, however, it seems that the same problems are discovered and repeated anew without any consideration for the fact that many "in the audience" have seen much better actors in the very same roles.*

i sometimes share th impatience w/ rehashing what, to me, is old hash... but i think it's a mistake to see the conversations as "only" about their ostensible "topic"--th recurrent themes recur because they're (still) issues that are still in

process... and the ongoing conversation often enuf isnt actually part ov "solving" th "problem", but a public marker that it's still an unresolved collective issue (even tho most ov the discussants probably have resolved it individually & for themselves--probably before the conversation begins...). as an example (sorry fr the rehash), my memory of the criticism/poetry remergence: bob g. posted his taxonomy, which contained his neologism "acadominant" to refer to LangPo; several folks objected to the term on various grounds & w/ seemingly different interpretations of "acadominant"; i ventured a guess as to the connection bob saw between th acadamy & LangPo (i hypothesized it was because of the importance of critical discourse to both); and that triggered th rehash--seemingly just using th 2 terms in the same sentence provoked. seemed misplaced to me at the time, but i read it to mean that it's still a point ov (con)tension w/in the list. i admit i stopped reading the individ posts; but the fact ov the recurring event still seems noteworthy...

[&&, i equally have no use fr the various cat&dog fights etc... pretty quick w/ the delete key, tho, rather than unsubing--& while not reading the posts hard, still noting the event, which then colors other less flammable posts by those authors... ]

*...I asked my peers in Buffalo  
last Fall what the inherent or tactical value was of doing work  
in "homophonic translation." This led to a debate on our local  
listserv there, and yet, I was never satisfied with the answers  
which ranged in the vicinity of "homophonic translation  
disrupts normative reading methods," as if such disruption  
were somehow self-evident. I'm not saying that such work is  
not valuable, but I want to know what is the significance (or  
value) of doing this work \*now.\**

i'd be \_most\_ grateful for any parts ov that conversation that you might be able to share w/ me... i think i brought up homophonic translation here on poetics, and is still of personal interest...

>Insofar as there has been explanation of some of the rhetorical  
>devices used in recent list behavior, let us have a look at one of  
>them. The evasion of identity, the evacuation of specificity and  
>even the emptying of pronouns to malleable shifters--are these  
>really characteristics representative of the \*current\*  
>generation?... ^^^^^^^^^^^^^^^  
^^^^^^^^^^^^^^

th idea of a single & unitary "current generation" seems at heart of many of th misunderstandings here on th list... despite its genesis in a social space where Language Poetry is "the commonest thing in the world", i think the list is much less that sort ov space now, and even less is the world at large... if we havent

agreed on our terms (what subset of poetry? what poetic community?) we're not havin a conversation, we're just talking.

anyway, glad fr yr words, hope they're responded to thoughtfully...

asever

lbd

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695. **George Bowering**

***Re: Words which make People Garbage.***

*Mon 21 Jul 1997*

---

*george bowering*

*you pilfering communist scum -- it's "aggression," not "agression"!*

I never spell anything wrong, Elisa. It is this damned keyboard. It sticks.

Hey, I went outside and stood in the rain for an hour after I read yr message. I'll do anything to make it the way it was before. You remember the space behind the Coke machine at the Day's Inn in Duluth?

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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696. **L.MacMahon and T.R.Healy**

***bric-a-brac***

*Tue 22 Jul 1997*

---

Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or early 90's. The place became the world's biggest requirer of scientists overnight when a new research facility was opened to try to find out why a crust had formed over the nuclear material in the reactors. The occasional burp of gases through said crust, I think Fiona, my sister, said every 15 mins, increased the risk of the things exploding by surely it wasn't 50%? She now works in Italy after a minor hiccup one Thursday afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud image under which was written: Made in America, Tested in Japan. It still shocks me.

Men who squint at the moon: terrific Maria. Am I correct in assuming that this is a collaboration between you and Dante, not a street term, though it surely will be. Many years ago at a writer's workshop, a very down-at-heel one, hey they let me in, someone was intoning piously about Jean Genet the speaker's syrupy accents provoking the objection that G was "an inverted snob" from the back of the room. (I can give the objector's name backchannel)

Many thanks db for your thoughtful piece on the inner life of a toilet roll. Though I am concerned that you are privileging the roll at the expense of the sheet. Or are you slyly leaving room for a sequel?

Jay: why is it that computers are capable of such helpful feedback as  
KEYBOARD DISABLED PRESS ANY KEY TO CONTINUE but not the simple DO  
YOU REALLY WANT TO HANG YOURSELF OUT TO DRY Y/N?

Joel: What a return! Great posts. A v small quibble as a relative newbie, is it disingenuous for people who have panta rei oude menei embroidered on their socks to wave the been-there-discussed-that banner? It's possible to lose your audience's sympathy when you suggest that they cannot be in possession of a single new insight on a given topic.

cheers

Randolph Healy  
Enniskerry Ireland.

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697. **Miekal And**  
***Re: Missing word: can you help?***  
*Tue 22 Jul 1997*

---

alphalubrationary

miekal

--

@#@@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@

Dreamtime Village website: <http://net22.com/dreamtime>

QAZINGULAZA: And/Was/Wakest website:

<http://net22.com/qazingulaza>

e-mail for DT & And/Was: [REDACTED]

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698. **Kim Dawn**

**Re: POETICS Digest - 20 Jul 1997 to 21 Jul 1997**

Tue 22 Jul 1997

---

i hurt really badly today. oh god it aches, it fucking aches.

you know,

this list is always a good morning laugh. we used to do that together over coffee and cigarettes.

See, no self loathing. Just an acknowledgement of suffering.

emily

In five seconds, this open will in love a clematis.

jordan davis

Dear List,

Sorry I didn't resist the urge to respond. I promise, I'll leave it alone from now on.

Dodie

this guilt eats her up it devours her this guilt eats her up it devours her this  
guilt eats her up it devours her this guilt eats her up it devours her this guilt  
eats her up it devours her this guilt eats her up it devours her this guilt eats her  
up it devours her this guilt eats her up it devours her this guilt eats her up it  
devours her this guilt eats her up it devours her this guilt eats her up it devours  
her this guilt eats her up it devours her this guilt eats her up it devours her this  
guilt eats her up it devours her

she sees herself as less.

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699. **R I Caddel**

**postmodern poetry coinference (fwd)**

Tue 22 Jul 1997

---

----- Forwarded message -----

Date: Wed, 9 Jul 1997 12:24:37 BST

From: tony lopez <[REDACTED]>

To: [REDACTED]

Subject: postmodern poetry coinference

call for papers

Postmodern Poetry: a conference

31 March 1998

Exmouth campus University of Plymouth

Participants will include

Andrew Crozier

Rachel Blau DuPlessis

John Kinsella

We invite papers on any aspect of contemporary poetry:

politics, history, poetics, performanc, and particularly

papers on the work of those participants named above.

250 words proposals for 25-30 minute papers

SHOULD BE SENT BY 31 October 1997 to

Tony Lopez & Philip Terry (conference organisers)

Faculty of Arts & Education, University of Plymouth

Douglas Avenue, Exmouth, EX8 3QA, UK

email proposals welcome, send to:

████████

████████

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700. **Eliza McGrand- CVA Guest**

***Re: Words which make People Garbage.***

*Tue 22 Jul 1997*

---

george

the author of that post was a friend of mine, natasha von rabbit-masher, who happens to look a great deal like me, have many of the same verbal ticks, and who is borrowing my account occasionally. other than that there is no link. really.

but i found it extremely interesting that she, too, had seen you in pink and pearls though our opinions on that matter differ. given that she regularly sports white pumps in december, however, a few sartorial differences of opinion may not be such a bad thing...

re the coke machine, indeed, how could i ever forget. there you were trying to be plausible about having "dropped" your change on the floor. then you tried to get me to check your pockets for "more change" because, as you so charmingly put it, you weren't sure "your arms would reach."

yes, naif that i was, dewy-eyed young cantaloupe in the fruit medley of life,  
trembling boutonniere of moss rose in the lapel of a roue, i was taken in by you.  
but no more.

as far as i'm concerned we're through, and i'll be returning the teflon waffle-  
maker and vacuum bags you tried to pretend you'd bought for me (although the  
store tags were still on them). by the way, when i told tasha, she was very an-  
noyed and asked me to tell you she wanted to know why all she ever got was  
the ring from one of your cigars, a used bicycle spoke, and a rock from brighton  
beach. i smiled, soi distante, and said there is more than one use for a vacuum  
bag, but you can look elsewhere in the future, pink and pearls or no.

wretched and throbbing,

e

ps

oh, did i mail this to the WHOLE LIST?! oh goodness, i meant to send it  
only to you...!

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701. **Jordan Davis**

***L-Dopa***

*Tue 22 Jul 1997*

---

*I get frustrated with the kind of approach to poetry that needs to maintain  
this page/stage dichotomy and cannot,*

I see "dichotomy and carrot", as in, if you accept the dichotomy, you can have  
the carrot. Bob Hale's post (he used the word "often" when he made the inter-  
esting if general statements about performance poetry) proposed the idea that  
poetry need not be produced in the same time-economy as comedy. Is Bob  
wrong to say that slam poetry (which is a distinct category of performance po-  
etry? no, but only some performance poets participated in slams -- pace Charles  
Alexander) shares many trappings with stand-up comedy.

The audience has a clearer contract with the stand up comedian, though -- you  
go (or you change the channel) and within say a minute, you laugh, or you can  
start talking to your date (or change the channel again). What is the audience's  
contract with the performance poet? Give me some crazy words, give me a nar-  
rative describing how you had a strong and easily identifiable emotion, talk too  
fast -- what?

Implicit in Bob's description of performance poetry is the idea that a poet is bet-  
ter off where the contract is clearer -- i.e. where the audience knows that they  
don't know the rules. (Viz Rod Smith's post -- inspiration comes from listening  
to Bird -- bop ((like abstract expression)) being a systematization of surprise

((or maybe just a few simultaneous incarnations of Shiva in the world?)) -- the jazz audience contracting to have their minds blown -- to know that they weren't going to know -- to be ok with that -- the parallels between bop and serialism?)

Julie's (was it Hugh's?) account of heckling by guessing the rhyme jibes with this -- the poet has a harder job when the audience knows the rules -- when they can collaborate. This ties back into Mark Presjnar's post about reader-response.

At 9:01 AM -0400 7/21/97, Mark Prejsnar wrote:

>that's in the mod/pomo stream), that tendency is very largely about  
>**\*\*relinquishing\*\*** control, inviting the collaboration of the reader..

I know this is the jargon -- but is it the case? Even the jargon seems a little like \_states' rights\_, if you ask the individual with this reply address. But assuming that the jargon describes something about the relationships between writer work and reader, what would that collaboration be? (No fair citing O'Hara's Lucky Pierre -- not all of us went to adventurous schools) Filling in the blank spaces on the page (in a work like Bruce Andrews' \_Tizzy Boost\_)? Coming up with one's own brutal one-liners (in a work like Bruce Andrews' \_I Don't Have Any Paper So Shut Up, (or, Social Romanticism)\_)?

I'm assuming, Joel Kuszai, that when you ask what the meaning is of doing homophonic translation *\*now\**, you're referring to a couple of things *\*in the air\** (or rather, in magazines and books) lately. One is Marjorie Perloff's idea (quoted in David Kellogg's Diacritics article; thanks for the offprint, David) that one must figure out what language game is the one to be playing *\*now\**. Another might be Andrews' gonzo homophonic translation of the entirety of Dante's Paradiso.

To ask the meaning is to assume there is one, or that there's a process going on and what set it off is interesting and what will follow it is interesting. Maybe the meaning going on is sluggish? Maybe the critical will to proscribe (to place bets on?) what goes on *\*now\** is off? But if it's not, then I'm placing my bets on what Henry's mentioned, the phonemic shuffle -- but with this corollary -- the paraphrasable meaning has to be as unfamiliar and overdetermined as the sound combinations are -- viz the recent work of Ben Friedlander, the lunch poems of Tim Davis, "Eon" by Kim Lyons, practically anything by Ange Mlinko. But I wouldn't bet \_everything\_, my printing press goes too slowly for that.

Anyway, to echo Mark Wallace's call for a CONSCIOUS exploration of multiple approaches (as opposed to what Mark characterizes as a naive "anything goes" polymorphousness -- more about that dichotomy, Mark?) I'm more comfortable looking at Andrews' work as a *reductio ad infinitum* of Pound/Olson's idea that each poem must take its own form. Alice Notley's work has a similar impulse -- do a different thing. Those might be some interesting trajectories to track -- any

grad schools out there with cash? Can an exploration of multiple approaches be separated out from its ordinary literary-historical complement, the biographical/chronological? I do this \_then\_ I do that? Or does influence work backwards, in the form of \_fame\_.

Ahh, who knows,  
Neologism or Typo

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702. **hg**

**Re: L-Dopa**

Tue 22 Jul 1997

---

On Tue, 22 Jul 1997 09:57:50 -0400 Jordan Davis said:

>

>Implicit in Bob's description of performance poetry is the idea that a poet  
>is better off where the contract is clearer -- i.e. where the audience  
>knows that they don't know the rules. (Viz Rod Smith's post -- inspiration  
>comes from listening to Bird -- bop ((like abstract expression)) being a  
>systematization of surprise ((or maybe just a few simultaneous incarnations  
>of Shiva in the world?)) -- the jazz audience contracting to have their  
>minds blown -- to know that they weren't going to know -- to be ok with  
>that -- the parallels between bop and serialism?)

just a coupla comments on the always-always posts of JD & his aliases.

I have trouble relating the poet/listener contract described(?) here with be-bop. Other extensions of jazz, maybe (O. Coleman? Sun-Ra?) - but in bop I hear a lot of form, control, expectations. Not that I'm an expert.

>

>

>I'm assuming, Joel Kuszai, that when you ask what the meaning is of doing  
>homophonic translation \*now\*, you're referring to a couple of things \*in  
>the air\* (or rather, in magazines and books) lately. One is Marjorie  
>Perloff's idea (quoted in David Kellogg's Diacritics article; thanks for  
>the offprint, David) that one must figure out what language game is the one  
>to be playing \*now\*. Another might be Andrews' gonzo homophonic translation  
>of the entirety of Dante's Paradiso.

Re: homophonicism, check out as I mentioned before Starobinski's book on Saussure's never-published years-long investigations into what he calls "hypograms" (extended vowel-sound anagrams of a key word or words spread THROUGH other words across the poem like a kind of thematic bass-note). I dug this up following an essay about, yes, again, sorry, Mandelstam, which

investigated the AMAZING anagrammatic fireworks in M's 1st poem from his 1st bk ("I am given a body - what to do with it?"). Saussure is aware of the danger of research solipsism, given the small # of vowel sounds, a line's undertone can be read in myriad ways - but he discovers some remarkable symmetries. Hart Crane was a master of this kind of thing.

*To ask the meaning is to assume there is one, or that there's a process going on and what set it off is interesting and what will follow it is interesting. Maybe the meaning going on is sluggish? Maybe the critical will to proscribe (to place bets on?) what goes on \*now\* is off? But if it's not, then I'm placing my bets on what Henry's mentioned, the phonemic shuffle -- but with this corollary -- the paraphrasable meaning has to be as unfamiliar and overdetermined as the sound combinations are -- viz the recent work of Ben Friedlander, the lunch poems of Tim Davis, "Eon" by Kim Lyons, practically anything by Ange Mlinko. But I wouldn't bet \_everything\_, my printing press goes too slowly for that.*

*Anyway, to echo Mark Wallace's call for a CONSCIOUS exploration of multiple approaches (as opposed to what Mark characterizes as a naive "anything goes" polymorphousness -- more about that dichotomy, Mark?) I'm more comfortable looking at Andrews' work as a reductio ad infinitum of Pound/Olson's idea that each poem must take its own form. Alice Notley's work has a similar impulse -- do a different thing. Those might be some interesting trajectories to track -- any grad schools out there with cash?*

The key word up there is "overdetermined". As Jordan & Mark is saying, multiple approaches should be looked for not only in the generational "scene" but within individual writers' works & individual WORKS. There's no simple formula for styles & schools. The phonemic shuffle, for example, can be understood not only as a "subtext" or undertone but as a method of producing poetry (see OM's "Conversation abt Dante" on the malleability of "poetic instruments") - which clearly is related to jazz improvization & glossolalia too. Words themselves become amazingly malleable under pressure (did anyone see the article in Times science section today about quantum "tunneling" through walls etc.?) - really very much like CLAY - and can be molded to "mean" literally dozens of things simultaneously (I'm mouthing the obvious for many of you out there). - Henry G.

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703. **Michael Magee**

**Re: L-Dopa**

Tue 22 Jul 1997

---

Mark and Jordan conversing:

">that's in the mod/pomo stream), that tendency is very largely about  
>\*\*relinquishing\*\* control, inviting the collaboration of the reader..

I know this is the jargon -- but is it the case? Even the jargon seems a little like \_states' rights\_, if you ask the individual with this reply address. But assuming that the jargon describes something about the relationships between writer work and reader, what would that collaboration be? (No fair citing O'Hara's Lucky Pierre -- not all of us went to adventurous schools) Filling in the blank spaces on the page (in a work like Bruce Andrews' \_Tizzy Boost\_)? Coming up with one's own brutal one-liners (in a work like Bruce Andrews' \_I Don't Have Any Paper So Shut Up, (or, Social Romanticism)\_)?"

I think the idea of filling in the blank spaces on the page is only the simplest expression of a readers collaboration and a writers willingness towards such collaboration. More interesting to me at least are those instances when a writer's willingness to collaborate with her readers is somehow inscribed in the language itself. Nate Mackey talks about how Creeley "registers the impact upon the rhythms of those thoughts of his apprehension of the other inhabitants of the field or space in which this articulation takes place. The allowance he makes for the sensibilities of his audience exemplifies a decentralizing impulse, a field approach, his admission that not only other things but also other minds exist." So, that's a kind of writer/reader collaboration, one which has been very important to me, one which I see coming down from people like Creeley, and even O'Hara, to the present moment.

-m.

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704. **Gwyn McVay**

***Missing word: can you help?***

*Tue 22 Jul 1997*

---

Dear List,

I'm missing a word I used to know, and would greatly appreciate getting at least its phone number, if any of you can help.

The word is a theoretical/critical term. The words closest to it in sound and meaning that I can think of are disjunctive, dissociative, disruptive, but none of those is it. The missing word essentially describes the act, in poetics, of jumping from A to Z without traversing points B, C, D, et cetera along the way. An instantaneous flash, if you will.

I used to feel really smart when I used it, and it actually came in handy a lot for describing some of the things I am trying to do. A handsome reward (unless you would prefer an ugly reward) is offered for its safe return.

Thanks  
Gwyn McVay

705. **George Thompson**

***Re: What comes next? Martian poetics***

Tue 22 Jul 1997

---

A tardy response to Henry Gould's interesting post, in particular to:

"To me the langpos haven't gone FAR ENOUGH in the direction of the microstructure, and an interesting development in the future will be toward Saussure's ideas about anagrams & paranomasia. Hart Crane was into this: "anagrammatize your Name", etc. Saussure found a pervasive subtext underneath a lot of classic latin poetry - the whole poem would be the scattered (Osiris) fragments of a thematic single WORD. Thematic - & referential. Build on it. The poem as architecture. Mandelstam again. & Yeats, too. heck yeah."

Saussure is a VERY interesting linguist, one who, like Jakobson, should be of great interest to poets in general. Of course he is best known for his "Course in General Linguistics" which triggered that language revolution which I'm sure you're all familiar with [structuralism, semiology, etc]. But as Henry points out he did very interesting work on poetic "microstructure" too [on an earlier thread there was discussion of sub-lexical, sub-morphemic, and even sub-phonemic analysis: Saussure worked very fruitfully on such things].

Although he triggered a revolution, Saussure was also a master of the old-style comparative linguistics [etymology, reconstruction, etc.]. Non-specialists often don't realize that Saussure pulled off one of the most impressive stunts in the history of linguistics. In his doctoral dissertation [he was 21 yrs old!], using the comparative method, he posited the existence of "sonant coefficients" that \*must have existed\* in the parent language, Proto-Indo-European, long-dead. This series of sounds did not survive in any known language, but accd to S's analysis, they must once have existed, way back in pre-history. Well, a generation or two later, well after S's death, Hittite was discovered, and when it was deciphered, guess what was found? The Hittite language, very archaic, preserved these very "sonant coefficients" exactly where S predicted they would be [they are now known as 'laryngeals']! This is an astonishing demonstration of the fact that the theoretical constructs of historical linguistics had a verifiable basis in reality [in real languages].

Saussure was also interesting for other, less mainstream, interests, such as the notebooks on anagrams that Henry cites. If it is feasible to write a book on Vedic poetics now, as I am trying to do, it is largely because Saussure and Jakobson have opened the eyes of Vedicists to things in "their" texts that they had not seen, in spite of 200 yrs of looking.



Then there is the matter of Martian poetics, which Saussure explored when he was invited to examine the glossolalia of a Mdme. Helene Smith, "famous clairvoyante". His researches are treated in Th. Flournoy's *From India to the Planet Mars*, recently reprinted somewhere.

When I teach Jakobson in a course on linguistics & literature, I suggest that J's conception of the poem is that it is a Rube Goldberg machine [= Henry's 'poem as architecture'].

Try to imagine Emily Vey Duke's recent poem as a Rube Goldberg machine ["a small one"].

George T

[↑ Contents](#)

706. **henry g**

***Re: Missing word: can you help?***

*Tue 22 Jul 1997*

---

On Tue, 22 Jul 1997 10:29:51 -0400 Gwyn McVay said:

>I'm missing a word I used to know, and would greatly appreciate getting at  
>least its phone number, if any of you can help.

>

>The word is a theoretical/critical term. The words closest to it in sound  
>and meaning that I can think of are disjunctive, dissociative, disruptive,  
>but none of those is it. The missing word essentially describes the act,  
>in poetics, of jumping from A to Z without traversing points B, C, D, et  
>cetera along the way. An instantaneous flash, if you will.

are you thinking of parataxis? I don't think so... - HG

[↑ Contents](#)

707. **Christina Fairbank Chirot**

***Re: What comes next? Martian poetics***

*Tue 22 Jul 1997*

---

Re anagrams see work of one Edgar Allan Poe

("Murders in rue Morgue" done by an APE for ex.)  
Narrative of Arthur Gordon Pym: "proto eartwords"  
as Robert Smithson noted in "A Sedimentation of  
the Mind: Earth Projects"

re paronomasia

Futurist Russian poetry and much contemporary Russian work continuing  
those investigations and methods

## dbchirography

On Tue, 22 Jul 1997, George Thompson wrote:

*A tardy response to Henry Gould's interesting post, in particular to:*

*"To me the langpos haven't gone FAR ENOUGH in the direction of the microstructure, and an interesting development in the future will be toward Saussure's ideas about anagrams & paranomasia. Hart Crane was into this: "anagrammatize your Name", etc. Saussure found a pervasive subtext underneath a lot of classic latin poetry - the whole poem would be the scattered (Osiris) fragments of a thematic single WORD. Thematic - & referential. Build on it. The poem as architecture. Mandelstam again. & Yeats, too. heck yeah."*

*Saussure is a VERY interesting linguist, one who, like Jakobson, should be of great interest to poets in general. Of course he is best known for his "Course in General Linguistics" which triggered that language revolution which I'm sure you're all familiar with [structuralism, semiology, etc]. But as Henry points out he did very interesting work on poetic "microstructure" too [on an earlier thread there was discussion of sub-lexical, sub-morphemic, and even sub-phonemic analysis: Saussure worked very fruitfully on such things].*

*Although he triggered a revolution, Saussure was also a master of the old-style comparative linguistics [etymology, reconstruction, etc.]. Non-specialists often don't realize that Saussure pulled off one of the most impressive stunts in the history of linguistics. In his doctoral dissertation [he was 21 yrs old!], using the comparative method, he posited the existence of "sonant coefficients" that \*must have existed\* in the parent language, Proto-Indo-European, long-dead. This series of sounds did not survive in any known language, but accd to S's analysis, they must once have existed, way back in pre-history. Well, a generation or two later, well after S's death, Hittite was discovered, and when it was deciphered, guess what was found? The Hittite language, very archaic, preserved these very "sonant coefficients" exactly where S predicted they would be [they are now known as 'laryngeals']! This is an astonishing demonstration of the fact that the theoretical constructs of historical linguistics had a verifiable basis in reality [in real languages].*

*Saussure was also interesting for other, less mainstream, interests, such as the notebooks on anagrams that Henry cites. If it is feasible to write a book on Vedic poetics now, as I am trying to do, it is largely because Saussure and Jakobson have opened the eyes of Vedicists to things in "their" texts that they had not seen, in spite of 200 yrs of looking.*

*Then there is the matter of Martian poetics, which Saussure explored when he was invited to examine the glossolalia of a Mdme. Helene Smith, "famous clairvoyante". His researches are treated in Th. Flournoy's \_From India to*

*the Planet Mars\_, recently reprinted somewhere.*

*When I teach Jakobson in a course on linguistics & literature, I suggest that J's conception of the poem is that it is a Rube Goldberg machine [= Henry's 'poem as architecture'].*

*Try to imagine Emily Vey Duke's recent poem as a Rube Goldberg machine ["a small one"].*

*George T*

[↑ Contents](#)

708. **Gwyn McVay**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

YES! O wonderful Henry! parataxis! parataxis! like what is always hanging around a metro stop! parataxis!

Next silly question: What is the opposite of parataxis? Is it something like "syntaxis"?

Gwyn, who promises, someday,  
to get a proper dictionary of her own

[↑ Contents](#)

709. **Fred Muratori**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

*Next silly question: What is the opposite of parataxis? Is it something like "syntaxis"?*

*Gwyn, who promises, someday,  
to get a proper dictionary of her own*

I think it's "deathyntaxis."

\*\*\*\*\*

Fred Muratori "The spaces between things keep

( ) getting bigger & more

Reference Services Division important."

Olin \* Kroch \* Uris Libraries - John Ashbery

Cornell University

Ithaca, NY 14853

WWW: <http://fmref.library.cornell.edu/spectra.html>

\*\*\*\*\*

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710. **Don Cheney**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

Gwyn,

isn't that bthrougnyaphobia? i use that all the time. it's a great word for scrabble. pisses people off, disrupts the game unless the players are so bored that they've disassociated themselves disjunctively from the action.

<tone change here>

actually, Gwyn, i have that problem too (missing words). except the words i forget are simple words which makes me very frustrated ("it's a simple, fucking word!... hand! that's it! HAND me the hammer!"). i have a similar problem with directions, with trying to visual directions in my head from memory. most times i can't do it at all. my mind will actually go blank -- nothing there -- like my mind is saying "don't EVEN go there!"

There's a billboard ad for Honda cars that i see every day that i drive home from work and it shows a Honda car and above it are the words:

Slam! Slam! Slam! Slam!

but my mind at first, second and third pass tells me:

Slap! Slarn! Slam! Slarn!

don cheney

*Dear List,*

*I'm missing a word I used to know, and would greatly appreciate getting at least its phone number, if any of you can help.*

*The word is a theoretical/critical term. The words closest to it in sound and meaning that I can think of are disjunctive, dissociative, disruptive, but none of those is it. The missing word essentially describes the act, in poetics, of jumping from A to Z without traversing points B, C, D, et cetera along the way. An instantaneous flash, if you will.*

*I used to feel really smart when I used it, and it actually came in handy a lot for describing some of the things I am trying to do. A handsome reward (unless you would prefer an ugly reward) is offered for its safe return.*

Thanks  
Gwyn McVay

=====  
Don Cheney San Diego, CA, USA  
<http://www.geocities.com/Paris/5791>  
[REDACTED]  
=====

[↑ Contents](#)

711. **Don Cheney**  
**Re: Missing word: can you help?**  
Tue 22 Jul 1997

---

it's hypotaxis, no? like all the hypotaxis in the zoo.  
groucho: this is all so fascinating. i'm fascinated.  
chico: i'm fascinated too. right on the arm.  
don

*YES! O wonderful Henry! parataxis! parataxis! like what is always hanging  
around a metro stop! parataxis!*

*Next silly question: What is the opposite of parataxis? Is it something  
like "syntaxis"?*

*Gwyn, who promises, someday,  
to get a proper dictionary of her own*

[↑ Contents](#)

712. **David R. Israel**  
**Re: Missing word: can you help?**  
Tue 22 Jul 1997

---

\> Gwyn, who promises, someday,  
> to get a proper dictionary of her own  
meanwhile, you could use these:

WWWebster's Dictionary  
at: <http://www.m-w.com/netdict.htm>

Hypertext Webster Interface  
at: <http://c gp.cs.cmu.edu:5103/prog/webster>

cheers / chimes/ chortles,  
d.i.

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713. **nico vassilakis**  
**NEW FROM SUB ROSA PRESS**  
*Tue 22 Jul 1997*

---

-NEW FROM SUB ROSA PRESS-

ORANGE: A Manual by Nico Vassilakis     \$7  
illustrated by Friese Undine  
ISBN:0-945085-11-7

Other Sub Rosa Titles:

1. clear-cut: Anthology, A Collection of Seattle Writers     \$10     edited by Nico Vassilakis     [www.speakeasy.org/clear-cut](http://www.speakeasy.org/clear-cut)     ISBN:0-945085-10-9 Laynie Browne, Heather McHugh, Steve Shaviro, Robert Mitterthal, John Olson, Noemie Maxwell, Tom Malone, Joseph Donahue, S.P.Miskowski, Jeanne Hueving and others.

2. Remixsponse Categoriarray #1     \$15  
(rubber cover, bolted, masonite back)

Nick Piombino, Daniel Davidson, John Perlman, Sheila Murphy, Robert Gregory, Crag Hill, Ezra Mark, Liz Was, Bob Grumman, Joel Lewis, Harry Polkinhorn, Charles Borkhuis and others.

3. Remixsponse Categoriarray #2     \$4

Susan Bee, Jim Leftwich, David Bromige, Ronald Sukenik, Bill Luoma, Carolyn Hart, Peter Ganick, Jeff Conant and others.

4. Driftin' on a Nightriff by Stanley Nelson     \$3  
ISBN:0-945085-04-4

5. Baudelaire's Brain by Ivan Arguelles     \$3  
ISBN:0-945085-08-7

6. River Night by Chris Munford     \$3  
ISBN:0-945085-09-5

7. Yank (Irish Poems) by Patrick Hammer     \$3  
ISBN:0-945085-07-9

8. Twitch by John M Bennett     \$3  
ISBN:0-945085-06-8

\$1.50 postage and handling  
add \$1.00 per book after

please make payable to Nico Vassilakis

Sub Rosa Press  
6234 Carleton Ave S.  
Seattle, WA 98108



\*thanks\*

[↑ Contents](#)

714. **David Bromige**

***russian river writers guild reading in sonoma town***

Tue 22 Jul 1997

---

I thought everyone read well. I was struck by the \_physicality\_ of the readers--two dancers, an ice-skater-turned-long-distance cyclist, a maseuse, a long-distance runner : and was wondering whether the learned ability to objectify one's body doesn't bleed over into an awareness of the poem as an autonomous object--an awareness so often missing in your would-be poet, an awareness that understands poetry is something else than "i open my mouth and the words stream out, bound for poetry!" Layne Russell, Catherine Bowers, Cydney Chadwick, Jayne MacPherson, Karen Eberhardt--thanks to you all.

The radio i'view Layne Russell alludes to was in fact a talk on Beckett I gave because no-one around here reads him any more as far as I can discover.

On another matter, I am not so much "witty and charming" as indifferent and bewildered, by turns. WWhen I am not getting on someone's case, at which point, nothing is too small for me. I advance these disclaimer because I shall be traveling back east this fall, & want to avoid disappointing people looking for noel coward. I'm a grumpy old fart, but you can still be my friend. David B

[↑ Contents](#)

715. **Layne Russell**

***Re: entire urls***

Tue 22 Jul 1997

---

charles alexander wrote:

*Just nitpicking, but if people who include URLs in email messages would include the full address, in this case <http://www.onelook.com/index.html> then if people have their email configured to highlight URLs, double-click them and go right to their web browsers and to the sight, all will work fine.*

thanks,

charles

my sentiments exactly! thanks, Charles. it's a heck of a lot easier and faster to get around in this realm when these little protocols are observed.

Layne

<http://www.sonic.net/layne>

"A Quiet Place" -- Poetry

<http://www.sonic.net/layne/calendar.html>

"Poets Leave Their Prints" -- Poetry Calendar



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716. **hg**

***Re: What comes next? Martian poetics***

Tue 22 Jul 1997

---

On Tue, 22 Jul 1997 10:26:22 -0500 Dave Chirot said:

>Re anagrams see work of one Edgar Allan Poe

>

> ("Murders in rue Morgue" done by an APE for ex.)

> Narrative of Arthur Gordon Pym: "proto eartwords"

> as Robert Smithson noted in "A Sedimentation of

> the Mind: Earth Projects"

>

& see John Irwin's fascinatin' book *\_Mystery to a Solution\_* on the mazeful mirror methods of Poe & Borges.

but it's all a load of Alexandrian rotten eggs - all this microstructure - without the something... the anti-poetry... here's a mirror for you: c i v i c [scales] - Yhern Elahlu Dog

[↑ Contents](#)

717. **dbkk**

***Re: Missing word: can you help?***

Tue 22 Jul 1997

---

At 12:15 PM -0400 7/22/97, David R. Israel wrote:

| meanwhile, you could use these:



WWWebster's Dictionary  
at: <http://www.m-w.com/netdict.htm>

I tried this, David. First I entered "syncope," and I got:

| Unable to answer query in the 10 seconds allowed.

I decided to try a more common word, so I entered "frog," and I got:

| Unable to answer query in the 10 seconds allowed.

Oh well . . .

Dodie

[↑ Contents](#)

718. **dbkk**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

---

At 1:12 PM -0500 7/22/97, STACIE ELYSE SLOTNICK wrote:

>Try this:

>

>[oed.harvard.edu/oed/](http://oed.harvard.edu/oed/)

You have to be working at a station that has access, which probably is not a problem for you all you university-ites on the list.

| <http://c.gp.cs.cmu.edu:5103/prog/webster>

Worked nicely, found "casaba" in no time and offered me a detailed link to "melon."

Dodie

[↑ Contents](#)

719. **Don Cheney**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

---

dodie, i'm at the university of california, san diego and was denied access.

don

| [oed.harvard.edu/oed/](http://oed.harvard.edu/oed/)

Dodie:

>You have to be working at a station that has access, which probably is not

>a problem for you all you university-ites on the list.

[↑ Contents](#)

720. **David Israel**

**WWWebster! (wwwwhere are you?)**

Tue 22 Jul 1997

---

[was: Missing word: can you help? ]

Dodie --

surprised to hear abt. the WWWrong IIIInfo? --  
(& apologies for poss. bbbbum steer?) --

can't check it out here at office (no WWW access)  
will double-check tomorrow mornin' --  
but I did use it successfully just yesterday . . .

vary streng indweed  
d.i.

>>> <[REDACTED]> 07/22/97 01:07pm >>>

At 12:15 PM -0400 7/22/97, David R. Israel wrote:

| *meanwhile, you could use these:*

| *WWWebster's Dictionary*  
| *at: <http://www.m-w.com/netdict.htm>*

I tried this, David. First I entered "syncope," and I got:

| *Unable to answer query in the 10 seconds allowed.*

I decided to try a more common word, so I entered "frog," and I got:

| *Unable to answer query in the 10 seconds allowed.*

Oh well . . .

Dodie

[↑ Contents](#)

721. **Don Cheney**

**Webtionaries**

Tue 22 Jul 1997

---

i tried looking up the word hypotaxis at  
<http://c.gp.cs.cmu.edu:5103/prog/webster>  
and got this reply:

Unknown\Un\*known", a. Not known; not apprehended. -- Un\*known"ness, n.  
[R.] --Camden.

tried hypotaxis at

<http://www.m-w.com/netdict.htm>

and got a reply that stated no findings after allotted 10 seconds

tried again and got:

Main Entry: hy·po·tax·is

Pronunciation: -'tak-s&s

Function: noun

Etymology: New Latin, from Greek, subjection, from hypotassein to arrange under, from hypo- + tassein to arrange

Date: 1883

: syntactic subordination (as by a conjunction)

don

[↑ Contents](#)

722. **Bob Grotjohn**

***Re: Missing word: can you help?***

*Tue 22 Jul 1997*

---

OED--as for 1883, I would have thought it to be the reverse

parataxis pæratæ;ksis. Gram. [mod.a. Gr. paratacij a placing side by side, f.

paratass-ein to place side by side, f. para- para-1 1 + tassein to arrange, tacij

arrangement.] The placing of propositions or clauses one after another, without indicating by

connecting words the relation (of co-ordination or subordination) between them.

1842 in Brande Dict. Sci. etc.

1883 B. L. Gildersleeve in Amer. Jrnl. Philol. IV. 420 Now to make hypotaxis out

of parataxis we must have a joint.

1888 W. Leaf Iliad II. 414 A good instance of primitive parataxis, two clauses being

merely set side by side.

--

Bob Grotjohn

[↑ Contents](#)

723. **Jay Schwartz**

***Re: Naropa Dopa & Kim Yawn***

Tue 22 Jul 1997

---

Well, I fucked up. That post was intended for backchannel. I hope you all enjoy this bit of unintended disclosure. Or get really angry.

Seems strangely appropriate given issues of late plotzing on the List.

Jay Schwartz

[↑ Contents](#)

724. **STACIE ELYSE SLOTNICK**

***Re: Missing word: can you help?***

Tue 22 Jul 1997

---

Try this:

oed.harvard.edu/oed/

Stacie S.

[↑ Contents](#)

725. **George Thompson**

***Re: What comes next? Martian poetics***

Tue 22 Jul 1997

---

A Martian poem for the list's delectation [n.b. diacritic marks go with the preceding letter]:

mode' tanine'e ce' ke' mache radzire' ze' tarvini  
va nini nini trime'ne^ni ii adzi  
ce' ze' sei"mire' ve'tiche  
i mode' ine'e ke'vi be'rimir m hed  
machiri ce' di trine' ti e'stotine' ni baze'e animina  
i mode' ce' me'i" adzi iline'e  
i mode' ine'e ce' ke' le' naze`re ani --  
mira^ mode' itatine'e  
mira^ mira^ mira^

Translation:

My dearest, I cannot pronounce the language  
in which we understood each other so well!  
I understand it, however!  
Oh! adored mother, when will it return?  
When shall I be able to speak to thee of my last and short existence?

Oh! mother, I have well recognized thee  
Oh! mother, I am not mistaken!  
Farewell, dearest mother,  
farewell, farewell, farewell!

N.B. Being no Martiologist myself, I give this in Flournoy's rather florid translation [itself translated from the florid French].

Henry, do you smell any Alexandrian rotten eggs here? Or Martian marigolds?  
George T

p.s. Yes, Russian poets and critics have been there [I mean Mir] for quite some time.

[↑ Contents](#)

726. **dbkk**

**Re: WWWebster! (wwwwhere are you?)**

Tue 22 Jul 1997

---

At 1:43 PM -0400 7/22/97, David Israel wrote:

*surprised to hear abt. the WWWrong IIIInfo? --  
(& apologies for poss. bbbbum steer?) --*

*can't check it out here at office (no WWW access)  
will double-check tomorrow mornin' --  
but I did use it successfully just yesterday . . .*

David,

I'm sure it's just a matter of trying to use the site during a high-use period.  
There's probably an x-amount of users allowed on at any given time.

Dodie

[↑ Contents](#)

727. **Eliza McGrand- CVA Guest**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

---

gwyn

disjointed?

my thesaurus provides the following possibles as well:  
seperated, unconnected, detached, disarticulated, spasmodic, disconnected,  
discontinuous, heterogeneous

other possible -- aporia? disengaged?

e

[↑ Contents](#)

728. **George Thompson**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

---

Mime-Version: 1.0

Date: Tue, 22 Jul 1997 13:55:33 -0400

Reply-To: [REDACTED]

Sender: UB Poetics discussion group <[REDACTED]>

From: Bob Grotjohn <[REDACTED]>

Subject: Re: Missing word: can you help?

To: [REDACTED]

*OED--as for 1883, I would have thought it to be the reverse*

*parataxis pfratf;ksis. Gram. [mod.a. Gr. paratacij a placing side by side, f.*

*paratass-ein to place side by side, f. para- para-1 1 + tassein to arrange, taci*

*j arrangement.] The placing of propositions or clauses one after another, without indicating by connecting words the relation (of co-ordination or subordination) between them.*

*1842 in Brande Dict. Sci. etc.*

*1883 B. L. Gildersleeve in Amer. Jrnl. Philol. IV. 420 Now to make hypotaxis out of parataxis we must have a joint.*

*1888 W. Leaf Iliad II. 414 A good instance of primitive parataxis, two clauses being merely set side by side.*

--

Bob Grotjohn

[↑ Contents](#)

729. **STACIE ELYSE SLOTNICK**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

---

Whoops! I didn't realize that the oed.harvard site was a harvard-only site- my summer job is @ harvard, which would explain why I could get in from my work computer. Anyway, try this site:

www.onelook.com/index.html

Which is a neat site that can search multiple on-line dictionarys at once. Alas, however, it doesn't seem to include the OED.

Apologies again for the access-blunder.

Stacie S.

[↑ Contents](#)

730. **henry**

**Re: What comes next? Martian poetics**

Tue 22 Jul 1997

---

On Tue, 22 Jul 1997 14:22:08 -0400 George Thompson said:

>

>Henry, do you smell any Alexandrian rotten eggs here? Or Martian marigolds?

I like the original. Reminds me of a dialect I learned as a wee lad in the scandinavian wilds of upstate MN : Unfinnish. Though the civic ambience is not easy to detect on the surface, the poem does have a public side. Can you find it?

Down around the 4th hypogrammatic level, there's a key theme-word there: EUREKA. & if you scan for anagram- vowels in the TRANSLATION, you get the following: GREETINGS, EARTHLINGS. BOW DOWN BEFORE YOUR MASTERS, THE RULERS OF MARS. (As everyone knows, the poem was recited from the pod door back in the 30s when they landed in New Jersey.) - HH...G...HH

[↑ Contents](#)

731. **Gwyn McVay**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

---

Eliza and everybody,

Thanks. I actually got a letter in response to my fan letter to Jack Spandrift today, and on the envelope he had scrawled "beware parataxis!" and below it the postmaster had scrawled "beware its opposite, hypotaxis!" and all of a sudden

this koan totally illuminated me. But "aporia" is certainly one of the other good ones to make people's eyes glaze over at parties.

bests  
Gwyn

[↑ Contents](#)

732. **Brian Carpenter**

**Re: bric-a-brac**

Tue 22 Jul 1997

---

<< Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or early 90's. The place became the world's biggest requirer of scientists overnight when a new research facility was opened to try to find out why a crust had formed over the nuclear material in the reactors. The occasional burp of gases through said crust, I think Fiona, my sister, said every 15 mins, increased the risk of the things exploding by surely it wasn't 50%? She now works in Italy after a minor hiccup one Thursday afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud image under which was written: Made in America, Tested in Japan. It still shocks me. >>

Reminds me of the notorious team mascot of Richland (i think) High School, just down the river in Richland, WA: the Bombers. Dont know the team colors, but the football team helmets, etc, sport a mushroom cloud as the school logo, and apparently there is also a very large cloud painted in the school gym, to make those pep rallies all the more lively.

BC

[↑ Contents](#)

733. **hg**

**Re: Missing word: can you help?**

Tue 22 Jul 1997

---

On Tue, 22 Jul 1997 15:17:22 -0400 Gwyn McVay said:

>

>Thanks. I actually got a letter in response to my fan letter to Jack  
>Spandrift today, and on the envelope he had scrawled "beware parataxis!"  
>and below it the postmaster had scrawled "beware its opposite, hypotaxis!"  
>and all of a sudden this koan totally illuminated me. But "aporia" is  
>certainly one of the other good ones to make people's eyes glaze over at  
>parties.

Gwyn, remember, whatever Henry says about Jack is a lie. This is the truth. "Aporia" is one of those words that makes me feel queasy. Maybe because it is



faintly recursive [is that word "dictionary" in the dictionary?]. When EA Poe was wooing SH Whitman in Providence, he wrote out a copy of his poem "To Helen" & then FOLDED IT LIKE AN ENVELOPE & sent it to her (pearl-lined) in the mail. They thought they were twins. SH's father's name was Power; one version of Poe's family name was Poer. They weren't really related. - Eric Blarnes

Zen student: If I feel butterflies in my stomach, do they exist? Zen master (JS): The rice dreams of the paddy wagon. Dream on, junior.

POE-OM POE-OM POE-OM (OM means "breath")

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734. **Aldon L. Nielsen**

***Re: Paromologia***

*Tue 22 Jul 1997*

---

was denied access to the language this morning -- has anybody else encountered this problem?

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735. **charles alexander**

***Re: Missing word: can you help?***

*Tue 22 Jul 1997*

---

At 01:47 PM 7/22/97 -0500, you wrote:

>Whoops! I didn't realize that the oed.harvard site was a harvard-only site-  
>my summer job is @ harvard, which would explain why I could get in from my  
>work computer. Anyway, try this site:  
>  
>www.onelook.com/index.html

Just nitpicking, but if people who include URLs in email messages would include the full address, in this case `http://www.onelook.com/index.html` then if people have their email configured to highlight URLs, double-click them and go right to their web browsers and to the sight, all will work fine.

thanks,

charles

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736. **charles alexander**

**repetitions**

Tue 22 Jul 1997

---

I agree with Joel that repetitions of topics within short time frames can be frustrating. But I think web behavior is such that there's not much to do about this. People do come onto lists all the time and have concerns that have come up before. And if anyone did a statistical study I would hazard a prediction that a tiny percentage of people ever go back through archives, rather than try to get answers or conversation going immediately. Personally, if this list was always at such a level of new ideas that it was consistently compelling for me, then it would be nearly too much and I wouldn't have enough time for it at all. As is, I can go through periods where I don't participate much at all, skimming for the most part, yet joining in again when something moves me to do so.

Compared with another list I'm on, concerned with design for the web, the repetition on poetics is slight. But on the webdesign list, it's usually a question of someone who needs to know some java trick, and asking for help. Then a couple of weeks later, someone else needs to know basically the same thing, and asks for it. Often I'm glad for the repetition, in case I failed to note the code in the first place.

And here, I do find that the repetitions aren't usually exact, and it's good to hear new voices.

I think there's a web-sociology list out there somewhere which discusses how people behave on the web & why, how lists tend to work and be repetitive, etc. I don't have the address handy, but perhaps someone else does.

Still, for the most part I have to agree with Joel's post, and say that it's always good to hear from you, Joel.

charles

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737. **Pritchett, Pat**

**Re: Paromologia**

Tue 22 Jul 1997

---

could be explained by the fact that when I looked up this suspicious word on our LAN's Random House Unabridged Electronic Dictionary, I got "parolee" - coincidence? I think not.

-----

From: Aldon L. Nielsen

To: POETICS

Subject: Re: Paromologia

Date: Tuesday, July 22, 1997 3:56PM

was denied access to the language this morning -- has anybody else encountered this problem?

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738. **Alan J Sondheim**  
***JULU-VIRTUAL-WORLD (fwd)***

*Tue 22 Jul 1997*

---

(This might or might not be of interest here; there are other additional graphics files as well at the site - and of course texts. Alan)

Subject: JULU-VIRTUAL-WORLD

From the mirror URL at

MIRROR with other pages at: [http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)

You can easily get to JULU-WORLD, which is a fairly slim VRML (150k). Psychoanalysis meets cinder-block.

This works on Netscape 3.0 and other browsers with native VRML readers or with the COSMOS reader (at least), which is clumsy to be sure. If your browser or system can read .mus documents, you get a bit of text; go to

[http://www.anu.edu.au/english/internet\\_txt/ab.mus](http://www.anu.edu.au/english/internet_txt/ab.mus)

The other full address is:

[http://www.anu.edu.au/english/internet\\_txt/ab.wrl](http://www.anu.edu.au/english/internet_txt/ab.wrl)

which is standard VRML as far as I know.

Alan

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739. **charles alexander**  
***dog days***

*Tue 22 Jul 1997*

---

Some talk of dictionaries lately, and I tried various lookups with no help. Can anyone here help me? Mi esposa is teaching an art class to 5 to 8 year olds and has titled it "Hot Dog Days" -- it is very hot in southern Arizona right now. The children are making drawings of dogs, paintings of dogs, a mural of dogs, and building and decorating dog houses.

Her question: when did the term "hot dog" (meaning the sandwich, mostly) come into usage, and why did it come into usage, or how? Any information is

much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.

Her class is over at the end of this week, so an answer today or tomorrow would be most helpful. I don't think I've ever used this list before as a library resource/question desk, and if anyone thinks such use is an abuse of the list, I apologize.

Unless anyone else is remotely interested, please email me directly at [REDACTED] and not the poetics list.

thanks,

charles

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740. **Schuchat Simon**

***Re: Missing word: can you help?***

Tue 22 Jul 1997

---

paratactic?

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741. **Christina Fairbank Chirot**

***Re: What came before? a Martian poetics 1916***

Tue 22 Jul 1997

---

Martian poetics has already been accomplished  
at least in part--a project ongoing

see from 1916 "The Trumpet of the Martians" in Collected Works of Velimir Khlebnikov Volume One 321-24 (Harvard UP 1987)

"All the illustrious participants in Futurian publications are hereby promoted from the ranks of human beings to the ranks of Martians."

ZA DA ("beyond yes")! --dbchirography

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742. **Maria Damon**

***Re: What came before? a Martian poetics 1916***

Tue 22 Jul 1997

---

not to mention --again --spicer, sun ra and guido cavalcanti

At 7:49 PM -0500 7/22/97, Christina Fairbank Chirot wrote:

> Martian poetics has already been accomplished

>at least in part--a project ongoing  
>  
> see from 1916 "The Trumpet of the Martians" in Collected Works of  
>Velimir Khlebnikov Volume One 321-24 (Harvard UP 1987)  
>  
> "All the illustrious participants in Futurian publications are  
>hereby promoted from the ranks of human beings to the ranks of Martians."  
>  
> ZA DA ("beyond yes")! --dbchirography

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743. **Maria Damon**

**Re: dog days**

Tue 22 Jul 1997

---

At 8:25 PM -0400 7/22/97, charles alexander wrote:

...

>

>Her question: when did the term "hot dog" (meaning the sandwich, mostly)  
>come into usage, and why did it come into usage, or how? Any information is  
>much appreciated. I couldn't find it all in the OED, and while I found it  
>in some other dictionaries, I didn't find any historical information of use.

>

>Her class is over at the end of this week, so an answer today or tomorrow  
>would be most helpful. I don't think I've ever used this list before as a  
>library resource/question desk, and if anyone thinks such use is an abuse  
>of the list, I apologize.

>

>Unless anyone else is remotely interested, please email me directly at  
>[REDACTED] and not the poetics list.

>

no, please respond to the list; i'd be fascinated.--md

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744. **dbkk**

**Re: dog days**

Tue 22 Jul 1997

---

At 8:25 PM -0400 7/22/97, charles alexander wrote:

| *Her question: when did the term "hot dog" (meaning the sandwich, mostly)*  
| *come into usage, and why did it come into usage, or how? Any information is*

*much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.*

Charles,

On Alta Vista I looked up "hot;dog and origin;of"

I found the following under the wordwizard site:

<http://wordwizard.com/club/askww/>

It has the origins of lots of fun words.

-----

Ask

The Word Wizard

hot dog - the American version for frankfurter

Question:

What is the derivation of "hot dog" I have several students (ESL) that I am tutoring and I can't explain this term to them.

Frederick Gilmore (Traverse City - U.S.A.)

Mar 16, 1997

Answer:

This is the entry from my forthcoming Casell's Dictionary of Slang (pub. 1998)

hot dog n. [late 19C+] (orig. US) a spiced, heated sausage, served on a split roll and garnished, traditionally, with 'rags and paint': sauerkraut and mustard;

2. the penis (cf. HIDE THE HOT DOG).

Ety:

[SE since c. 1939, when it was served under that name by the Coney Island Chamber of Commerce to President Franklin D. Roosevelt and his guests, King George VI and Queen Elizabeth of England, the hot dog started life as slang. It probably comes from heavy-handed mid-19C humour focussing on the supposed use of horse- and dog-meat as sausage filling, a concept that was accentuated by the 1843 scandal concerning the use of dog-meat for human consumption. The image was intensified by the use c. 1860 by German immigrants of hundefurst: dog sausage to mean smoked frankfurter sausages (larger sausages were pferdwurst: horse baloney); the dachshund, of course was a 'sausage dog']

-----

Sorry to bring up definition #2!

Dodie

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745. **Tom Mandel**

***neethur george nor elisa kant spell***

Tue 22 Jul 1997

---

"agression?" (djordg)

"palpatating?" (Elixa)

By the way, I have not understood one word, not one word, of the "whore" "fag-got" thread. I hope most of you are equally lucky.

Tom Mandel

Tom Mandel

\*\*\*\*\*

Screen Porch \* <http://screenporch.com>

4031 University Dr. Suite 200 \* vox: [REDACTED]

Fairfax, VA 22030-3409 \* fax: [REDACTED]

\*\*\*\*\*

Join the Caucus Conversation

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746. **Aldon L. Nielsen**

***Re: hot dog nominalism***

Tue 22 Jul 1997

---

and in many parts of the country, including Detroit (which I just visited), those things are still called "Coney Islands" --

anybody know when "hot dog" got to mean "top gun"?

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747. **James Finnegan**

***Re: Peter Ganick***

Tue 22 Jul 1997

---

Peter Ganick asked me to  
relay the message that due to  
a computer crash and travel  
he'll be off-line for most of August.  
Should anyone want to reach him,  
his snail mail address is:

181 Edgemont Ave  
W. Hartford CT 06110

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748. **George Bowering**

**Re: Hanford**

Wed 23 Jul 1997

---

Yep, and all this sophisticated sensitivity makes us British Columbians feel all warm and fuzzy, because Hanford is just a few kilometers from us. Or as a US-American fisher said on Canadian TV last night: "You people have been living under our wing forever." We love things like that.

<< Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or  
>early 90's. The place became the world's biggest requirer of scientists  
>overnight when a new research facility was opened to try to find out why a  
>crust had formed over the nuclear material in the reactors. The  
>occasional burp of gases through said crust, I think Fiona, my sister,  
>said every 15 mins, increased the risk of the things exploding by surely  
>it wasn't 50%? She now works in Italy after a minor hiccup one Thursday  
>afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud  
>image under which was written: Made in America, Tested in Japan. It  
>still shocks me. >>

>

>Reminds me of the notorious team mascot of Richland (i think) High School,  
>just down the river in Richland, WA: the Bombers. Dont know the team  
>colors, but the football team helmets, etc, sport a mushroom cloud as the  
>school logo, and apparently there is also a very large cloud painted in  
>the school gym, to make those pep rallies all the more lively.

>

>BC

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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749. **George Bowering**

**Re: hot dog nominalism**

Wed 23 Jul 1997

---

| anybody know when "hot dog" got to mean "top gun"?



In most sports and activities modelled on sports, a hot dog is a show off who makes the play look tougher than it was, or who uses more flair than Joe DiMaggio would. You always shout something like this at him: "Hey! You want mustard with that?"

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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750. **Hugh Steinberg**

**Re: What came before? a Martian poetics 1916**

Wed 23 Jul 1997

Wasn't there a whole "martian school" of poetry in Britain during the 70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"

Hugh Steinberg

*not to mention --again --spicer, sun ra and guido cavalcanti*

*At 7:49 PM -0500 7/22/97, Christina Fairbank Chirot wrote:*

*Martian poetics has already been accomplished  
at least in part--a project ongoing*

*see from 1916 "The Trumpet of the Martians" in Collected Works of  
Velimir Khlebnikov Volume One 321-24 (Harvard UP 1987)*

*"All the illustrious participants in Futurian publications are  
hereby promoted from the ranks of human beings to the ranks of Martians."*

*ZA DA ("beyond yes")! --dbchirography*

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751. **Hugh Steinberg**

**Re: dog days**

Wed 23 Jul 1997

Charles, et al:

According to my Webster's new collegiate, the use of "Hot dog" as exclamation traces back to 1906, while the verb "to hot dog" dates from 1962.

## Hugh Steinberg

At 8:25 PM -0400 7/22/97, charles alexander wrote:

...

*Her question: when did the term "hot dog" (meaning the sandwich, mostly) come into usage, and why did it come into usage, or how? Any information is much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.*

*Her class is over at the end of this week, so an answer today or tomorrow would be most helpful. I don't think I've ever used this list before as a library resource/question desk, and if anyone thinks such use is an abuse of the list, I apologize.*

*Unless anyone else is remotely interested, please email me directly at [REDACTED] and not the poetics list.*

*no, please respond to the list; i'd be fascinated.--md*

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## 752. **Mark Weiss**

### **Re: hot dog nominalism**

Wed 23 Jul 1997

---

At 08:45 PM 7/22/97 -0700, you wrote:

>and in many parts of the country, including Detroit (which I just  
>visited), those things are still called "Coney Islands" --

>

>anybody know when "hot dog" got to mean "top gun"?

>

1976 OED Supplement:

1.a. -N. Amer. slang\_ ...1896 W.C. Gore in *\_Inlander\_*, *\_Hot Dog\_*, good, superior. "He has made some hot-dog drawings for---."

1900 *\_Dialect Notes\_* II. 1. One very proficient in certain things. 2. A hot sausage. 3. A hard student. 4. A conceited person. (followed by several examples of 1.)

2. A hot sausage enclosed as a sandwich in a bread roll. orig. *\_U.S.\_*

Examples that follow, from O.Henry in 1908, Sinclair Lewis (Main Street, no less) in 1920, and three others in the twenties and early thirties, suggest that it was firmly established in its present senses by then. The guess as to origin in Dodie's communication is as good as any; could also be that the "hot dog" was the leader of the pack, or a good dog in the dog-fight ring, and got applied to

the sausage as an approbation. Aldon--more on "Coney Islands?" I've never heard the usage. I would guess that it comes from the brand-name "Coney Island Franks" from the '70s, I think.

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753. **Jordan Davis**

***Re: What came before? a Martian poetics 1986***

*Wed 23 Jul 1997*

---

To add to DBC and MD's lists, Craig Raine is one of the more recent self-proclaimed martianists .. in his case tho Mars is not so much a trope of alterity as it is a chance to anthropologize and enstrange our own strange and beautiful planet.

Looking for the rock named "Fritz",  
Jordan

PS what about a contrarian poetics of consensus ... the difference between parliamentary debate and collaboration is .. what?

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754. **Christina Fairbank Chirot**

***Re: paranomasia a bibliographic note***

*Wed 23 Jul 1997*

---

Yesterday re paranomasia i noted the use of this in some contemporary Russian poetry. not having the reference to hand was not specific (i.e. not poetic practice which is specific) so here is an excellent reference that may be of much use to those interested:

Vsevolod Nekrasov, Master Paronymist

by Gerald Janecek

in Slavic and East European Journal Volume 33 Number 2  
Summer 1989 275-292

From Professor Janecek i understand the essay will be included as well in a forthcoming collection of his essays. I would also very highly recommended to anyone interested in Russian Futurism his most recent book from San Diego State UP Zaum The Transrational Poetry of Russian Futurism The book is for most part focused on this writer's exemplar Kruchonykh. Examples of Kruchonykh's work and excerpts from Professor Janecek's book may be found at Light and Dust Mobile Anthology of Poetry at <http://www.thing.net/~grist/homekarl.htm>

Henry Gould noted re anagram a book by John Irwin on Borges and Poe to which add a very high recommendation for another book of Irwin's American Hieroglyphs which is concerned with the influence of the then recently translated Egyptian hieroglyphs on the writers of the "American Renaissance"--esp. Melville and Poe's Narrative of Arthur Gordon Pym. Robert Smithson in his great essay (concerns art as well as poetry and poets writing art criticism) "A Sedimentation of the Mind: Earth Projects" recommends Poe's book as excellent art criticism and presentation of "proto-earthwords". --davebaptistechirography ZA DA!

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755. **Michael Heller**  
**(no subject)**

Wed 23 Jul 1997

---

Gywn:

Hypotaxis--which refers to subordination, arranging under, etc. as opposed to parataxis which refers to arranging side by side or juxtaposing. A lot on these distinctions in various studies on Pound.

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756. **Herb Levy**  
**Re: L-Dopa**

Wed 23 Jul 1997

---

On Tue, 22 Jul 1997 09:57:50 -0400 Jordan Davis said:

*Implicit in Bob's description of performance poetry is the idea that a poet is better off where the contract is clearer -- i.e. where the audience knows that they don't know the rules. (Viz Rod Smith's post -- inspiration comes from listening to Bird -- bop ((like abstract expression)) being a systematization of surprise ((or maybe just a few simultaneous incarnations of Shiva in the world?)) -- the jazz audience contracting to have their minds blown -- to know that they weren't going to know -- to be ok with that -- the parallels between bop and serialism?)*

*just a coupla comments on the always-always posts of JD & his aliases. I have trouble relating the poet/listener contract described(?) here with be-bop. Other extensions of jazz, maybe (O. Coleman? Sun-Ra?) - but in bop I hear a lot of form, control, expectations. Not that I'm an expert.*

Jordan & Henry,

You're both right about be-bop, you're just writing about two different moments in its life cycle. I'll continue with the musical analogy, despite clear differences

in how things work in the performing arts, I think the potential parallels are also clear.

There was a time when bop was the very essence of the sound of surprise (to swipe a phrase from Whitney Bailliett), though now it's rare (though certainly not impossible) for an improviser to play bop with the kind of freshness of the folks who developed the form. More often someone playing be-bop nowadays is someone who learned it as a set of rules, possibly in an accredited degree program, rather than someone who's using it as a language system to create within. Over time, innovation calcifies into form which in turn calcifies further into cliché. (Late SunRa performances, for instance, were mostly sloppy versions of swing-era tunes, hardly the Magic City or Heliocentric Worlds). Interesting sometimes, but not always inspired or inspiring.

While I'm not advocating that more musicians (whether they play jazz or grunge) becoming junkies, there is something disconcerting about hearing a bunch of very clean & very straight high school kids who have learned the rules of playing be-bop "correctly" - in most, though not all, cases, I'd rather hear their rock bands.

This is probably true for most (again, though, not all) post-bop forms of improvisation, or for that matter, most performing arts. To bring it around (I think) to Jordan's point, though this is my take on it, not his: one can learn the formal structures of a style at any time, but there's a point after which one can not partake of the community of peer out of which the style developed.

To use a non-musical example, is it possible to imagine an emerging poet using some of the formal procedures of, say, Language poetry, to write a work that was non-ironically supportive of, say, the views of the Christian Right?

I'm not (just) arguing for a simple form of "authenticity" here, there are (shudder) those who'll say one shouldn't play "free improv" unless it's clear that one can "really" play other kinds of music, but there's often less room for irony, sarcasm, irreverence, etc. among artists who don't have some kind of stylistic ownership.

(On the other hand, considering Jordan's use of a parallel with serialism, perhaps he's thinking of listeners who know the rules as a language, as the musicians do which happens before the calcification of the forms, but after the initial development by the originating community of artists.

(For that matter, one of the most effective definitions of new music I know of is simply "music you haven't heard before." So maybe you should just forget all of the above, especially to whatever extent it may pertain to any possible parallels with poetry or other art forms.)

Bests,

Herb

Herb Levy



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757. **Herb Levy**

**Re: dog days**

Wed 23 Jul 1997

---

Dodie Bellamy, in the interest of completeness & apparently despite her better judgement, quoted the following:

| 2. the penis (cf. *HIDE THE HOT DOG*).

Guess I've lead a sheltered life or something, but when, or more likely, where (& does anyone know if the Dictionary of American Regional English is available online?) I was growing up, the expression wasn't "hide the hot dog," but "hide the salami."

Herb Levy



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758. **Judy Roitman**

**Re: repetitions**

Wed 23 Jul 1997

---

| *I agree with Joel that repetitions of topics within short time frames can be frustrating. ...*  
| *charles*

Not everyone can read the archives. My old computer could only call up messages from the first few days of a given month before becoming overloaded.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
| ory fails Lawrence, KS 66045 | these are the days."   
| Larry Eigner, 1927-1996

---

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759. **Judy Roitman**

**Re: dog days**

Wed 23 Jul 1997

---

At 8:25 PM -0400 7/22/97, charles alexander wrote:

...

*Her question: when did the term "hot dog" (meaning the sandwich, mostly) come into usage, and why did it come into usage, or how? Any information is much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.*

*Her class is over at the end of this week, so an answer today or tomorrow would be most helpful. I don't think I've ever used this list before as a library resource/question desk, and if anyone thinks such use is an abuse of the list, I apologize.*

*Unless anyone else is remotely interested, please email me directly at [REDACTED] and not the poetics list.*

*no, please respond to the list; i'd be fascinated.--md*

Me too. This is a great use of a list.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| Larry Eigner, 1927-1996  
-----

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760. **George Thompson**

**Re: What came before? a Martian poetics 1916**

Wed 23 Jul 1997

---

About Sun Ra: there's an interesting new biography of him [I forget the details]. Unfortunately, one of his sisters is quoted as saying, her eyes rolling upward in exasperation, that he was born and raised right here on earth.... But maybe she's missed something, or has an axe to grind.

Other members of the Martian poetics lineage might include St. Paul [yes, that's right]. He was a glossolalist too, though for some reason he attributed his inspiration to the Holy Ghost rather than to Mars.

The Jakobson-Khlebnikov connection is very clear. I wonder if K. was familiar with Saussure's work on Martian, published in Flournoy's book in 1900?

Many others could be mentioned, but I think esp. of Borges. Apparently he had something to do with the following homophonic translation of Saussure's Mar-tian text:

>mode' tanine'e ce' ke' mache radzire' ze' tarvini  
>va nini nini trime'ne^ni ii adzi  
>ce' ze' sei"mire' ve'tiche  
>i mode' ine'e ke'vi be'rimir m hed  
>machiri ce' di trine' ti e'stotine' ni baze'e animina  
>i mode' ce' me'i" adzi iline'e  
>i mode' ine'e ce' ke' le' naze`re ani --  
>mira^ mode' itatine'e  
>mira^ mira^ mira^  
>

Homophonic Translation:

mode' tanine'e ce' ke' mache radzire' ze' tarvini  
va nini nini trime'ne^ni ii adzi  
ce' ze' sei"mire' ve'tiche  
i mode' ine'e ke'vi be'rimir m hed  
machiri ce' di trine' ti e'stotine' ni baze'e animina  
i mode' ce' me'i" adzi iline'e  
i mode' ine'e ce' ke' le' naze`re ani --  
mira^ mode' itatine'e  
mira^ mira^ mira^

It strikes me as being both *\*very\** literal and *\*very\** accurate, more so than Zukofsky's Catullus, though perhaps less lyrical and not as funny.

GT.

[no sign of activity on the Sanskrit front]

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761. **Daniel Bouchard**

**this is**

Wed 23 Jul 1997

---

this is one of those letters

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762. **Mark Weiss**

**hot dog**

Wed 23 Jul 1997

---

A propos, a Dictionary of American Regional English (or similar title) Vol 1 A-C came out some years ago--I bought it, it's in deep storage at the moment. It was projected for 8 or 10 thick volumes. I've seen nary a word since. Does anybody know its fate? It was a wonderful thing, although full of omissions (they did project a supplement, asked for reader input): modeled after the OED, and in addition it plotted words and phrases for frequency of occurrence on a schematic map of the US.

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763. **Mark Wallace**

**elaborating multiples**

Wed 23 Jul 1997

---

Thanks very much, Jordan, for suggesting that I might say more! What could be more fun than elaborating!

I think, in this case, that Henry Gould's comment is almost exactly what I mean--a conscious multiplicity of form in a writer might seek a radical alteration of formal perspective from book to book, from poem to poem, or even within a single poem. It's one of the things my own poetry has been about, frankly. My first book was very much about shifts in perspective from line to line; I've done very lyrical work like in my Standing Stones chapbook and in things like the Oblek anthology; I published a book of Sonnets last year (not quite traditional ones); I've worked with chance and "deterministic" techniques in an issue of Abacus; and my soon to be available Edge Book might be taken for Ron Silliman-like parataxis if I didn't so consistently lack his intelligence. Some books I've done have been more or less in a single structure which I then don't use again; other things I've done shift structure within the work. I published in AVEC, "The Necessity of Feet" a 12-page poem in which the form of each page was consciously different, and I've done that several other times as well. I've been pushing this structural shift within works lately; I've got a piece I think of as a long (about 50 page) poem in which I try to call up as many different structural shifts as I can think of, although certain structures do repeat (I'm not so interested in complete differences of structure as I am in the tension between similarity and difference in structure).

So that's where I'm at. What this attempt has to do with the work of other writers of my generation is not clear. Certainly my attempt is NOT new or particular to this moment in time, but I'm less interested in whether it's new as in whether it feels worthwhile at this moment, and I think it does. By no means do

I think of my own attempt as characterizing the work of other writers of my generation--it clearly does NOT characterize them, or at least more than some of them. But while I am sympathetic to Henry's assertion that the matter CAN'T be considered from merely a generational perspective, what I DO think is true is that many writers of my own generation (which is more or less yours, Jordan, I guess, maybe) have a different relation to the history of the poetries we've read. And I think the difference is THIS; that because of historical circumstances, many of us have learned about more differing traditions of poetry than any previous generation of writers, which gives us both increasing options as well as increasing irony about the idea that some "new" direction in poetry is going to save or make anybody. Some of my language poetry friends describe coming up in a time where repression of poetic possibilities seemed the rule, but equally a time in which they seem to have felt that their poetic revolution would be heard, someplace or other. My own sense is more like I can do anything I want in poetry, with little chance of it being heard anywhere. This is a bit of an exaggeration, of course, but it's like what they say about freedom of speech in the U.S.--you can say what you want because nobody's listening. I don't, for the most part, encounter students or even professors who are "resistant" to formally experimental poetry, or who desire formally traditional verse. I encounter students and professors who usually don't read any contemporary poetry at all. There are obviously a few exceptions, but I do mean a FEW. And certainly it's true that more formally conservative approaches still get most of whatever CASH there is in poetry.

Non-poetry people are probably not the point, of course, so I'll get back to the subject. In his forthcoming article, Mark Ducharme is right that my arguments don't DESCRIBE the writers of my generation. But I never meant them to. Still, what IS at stake in a description of such writers? And I think there are some pretty interesting answers here. If these writers are characterized by "diversity," then we're describing a kind of free-for-all smorgasborg of writers borrowing from various traditions all of which are okay. But we're not NECESSARILY describing writers with consciousness about form, or writers working out of any more than singular traditions. IN the worst case scenario, for my money, we all end up seeming borrowers of earlier and more vital traditions--Jordan Davis and Lee Ann Brown are latter-day New York School, Rod Smith and Jefferson Hansen are latter-day language poets, Jennifer Moxley likes traditional lyrics, Lisa Jarnot is just imitating Bernadette Mayer. And I've heard enough arguments LIKE that to know that the risk that things will be taken that way is real. But it would also, of course, be wrong.

So I see a number of reasons for polemically asserting the value NOT of a free smorgasborg of traditions but of a conscious shifting, rearranging, and perhaps violating of the various poetic frameworks which existed before we did and

which became part of our education. I'm not sure whether Joel's post indicated some annoyance with ME that these issues keep coming up, but as long as people keep asking questions like "What's next?" I see a value in trying to answer them, even if part of that answer must be a deconstruction of the question. And the issue is NOT simply about anxiety regarding language poetry--it's about finding poetic structures that make SENSE as a response to the world in which we find ourselves. And I don't think that's a question that any poet can really avoid. My saying that, of course, won't make it so--I think where Mark D's point about diversity has the drop on me is that MY conviction about what matters will never be everybody else's. Thankfully, I guess, and not, I guess.

Mark Wallace

```

/-----\ |
||      ||      GWU:
||  http://gwis2.circ.gwu.edu/~mdw      ||  EPC:
||  http://writing.upenn.edu/epc/authors/wallace      ||

```

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764. **Mark Wallace**

**Mike Gold**

Wed 23 Jul 1997

Anyone wanting an interesting take on Mike Gold might want to look at Richard Hofstaetler's (sorry about the spelling, but I don't have the book here) great book from the 60s, ANTI-INTELLECTUALISM IN AMERICA. There's a fascinating section on the Communist Party and Gold, reading it in the larger context of how intellectuality and anti-intellectuality have been at odds in American labor movements. If I remember correctly, RH quotes from one individual at the time (who was later described by people in the party as "terminally Bohemian," or something like that) talking about Gold as the intellectual who had MOST absorbed a sense of guilt about being intellectual, and therefore as the MOST ready to idealize the working man and deny his own non-working class roots. I think Ron Silliman is right to call him a "delicate stylist," but Gold was paranoid enough about his lack of "working class masculinity" that he probably would have been tempted to slug anyone who called him "delicate" about anything.

Mark Wallace

```

/-----\ |
||      ||      GWU:
||  http://gwis2.circ.gwu.edu/~mdw      ||      EPC:
||  http://writing.upenn.edu/epc/authors/wallace      ||

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765. **Aldon L. Nielsen**

**Re: Parrhesia**

*Wed 23 Jul 1997*

---

from hot dogs to hypotaxis, the list has been its old self these past few days, without giving up one iota (if such can be measured in iotas) of its generally sexy combativeness -- (by the way, I note that English "feist", dial. for a small dog, also has the now obsolescent connection to "\_fist\_" -- "to break wind" --

HAS ANYONE ACTUALLY LAID EYES YET ON A COPY OF THIS LONG ANTICIPATED BIOGRAPHY OF SUN RA???

---

around Sunday I shall vanish from the fray for some indeterminate period of time -- Any who wish to reach me in the interim may write to me at:

Aldon L. Nielsen  
760 Oak Walk  
Apt. D  
Goleta, CA 93117

once I get ensconced in my new job I'll be back on the net --

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766. **George Bowering**

**Re: L-Dopa**

*Wed 23 Jul 1997*

---

Very much pleased by Herb's notes on be-bop.

Maybe go as far as (or toward) sense that even recordings of great bop, such as Bird and Diz on "salt peanuts" are never as good as hearing it really cooking live, when the surprises even surprise the hornist.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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767. **George Bowering**

**Re: dog days**

Wed 23 Jul 1997

---

*Guess I've lead a sheltered life or something, but when, or more likely, where (& does anyone know if the Dictionary of American Regional English is available online?) I was growing up, the expression wasn't "hide the hot dog," but "hide the salami."*

*Herb Levy*

Ah, another size freak heard from!

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

e-mail: [REDACTED]

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768. **henry g**

**Re: L-Dopa**

Wed 23 Jul 1997

---

I'm gonna display my ignortance (good word - use it) once again, Herb - I thought bebop was invented by Monk, Bird, Dizzy and them - & was speeded-up offbeat un-scripted, yes - but what comes out is so deeply musical in terms of controlled harmonics - whereas what Coleman & Sun-Ra (yes, 2 very different) sound like to me is also deeply musical of course but it's CHAOTIC in a lot of ways - so I think of the surprise JD referred to as the chaos in the music - which I don't hear so much in the other above-mentioned - this is just diletantism, I realize, & if you want to backchannel that's probably a good idea.

- Henry the harmonica

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769. **David Israel**

**Re: hot dog nominalism**

Wed 23 Jul 1997

---

from Mark Weiss:

<< Aldon--more on "Coney Islands?" I've never heard the usage. I would guess that it comes from the brand-name "Coney Island Franks" from the '70s, I think.  
>>

Ferlinghetti's "Coney Island of the Mind"  
wouldn't, meseems, have the same ring  
w/ such synonymy  
d.i.

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770. **henry**

***Re: What came before? a Martian poetics 1916***

*Wed 23 Jul 1997*

---

On Wed, 23 Jul 1997 12:27:32 -0400 George Thompson said:

>  
>Many others could be mentioned, but I think esp. of Borges. Apparently he  
>had something to do with the following homophonic translation of Saussure's  
>Martian text:

>  
>>mode' tanine'e ce' ke' mache radzire' ze' tarvini  
>>va nini nini trime'ne^ni ii adzi  
>>ce' ze' sei"mire' ve'tiche  
>>i mode' ine'e ke'vi be'rimir m hed  
>>machiri ce' di trine' ti e'stotine' ni baze'e animina  
>>i mode' ce' me'i" adzi iline'e  
>>i mode' ine'e ce' ke' le' naze`re ani --  
>>mira^ mode' itatine'e  
>>mira^ mira^ mira^  
>>

>Homophonic Translation:

>  
>mode' tanine'e ce' ke' mache radzire' ze' tarvini  
>va nini nini trime'ne^ni ii adzi  
>ce' ze' sei"mire' ve'tiche  
>i mode' ine'e ke'vi be'rimir m hed  
>machiri ce' di trine' ti e'stotine' ni baze'e animina  
>i mode' ce' me'i" adzi iline'e  
>i mode' ine'e ce' ke' le' naze`re ani --  
>mira^ mode' itatine'e  
>mira^ mira^ mira^  
>

>It strikes me as being both *\*very\** literal and *\*very\** accurate, more so  
>than Zukofsky's Catullus, though perhaps less lyrical and not as funny.

Thank you, George, for transversing us the Borgesian "wedge extractum" as it's called in 4th planet lingo. While I agree that this is by far the most accurate homophonicism of the text we have, I do hear a very faint temblor in Borges' rendition here of "nini nini trime'ne-ni" (transcribing his transposition, if I might be so bold) - the 2nd "nini" - a repetition in miniature of an initial non-repetitive repetition - seems drenched in a red-planet pampas atmosphere that only Borges (or JLB, as his nemesis LBJ used to taunt him) could corral. E verde? - Enrique Los Bastolos-Michaelski da Entrada dos Corralles

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771. **David Israel**

***Re: hot dog***

*Wed 23 Jul 1997*

---

(also) from Mark Weiss --

<< A propos, a Dictionary of American Regional English (or similar title) Vol 1 A-C came out some years ago--I bought it, it's in deep storage at the moment. It was projected for 8 or 10 thick volumes. I've seen nary a word since. Does anybody know its fate?>>

don't exactly know, but William Safire (in weekly "On Language" column in NYT Magazine) has been mentioning DARE, periodically, for years -- and I think he'll say, from time to time, that he got such & such info from so-and-so, who is [present tense] an editor with that project . . . or wurdz to that effect . . . from which I'd conjecture that it's still (anyway) "in the works" --

what expectation sees as alacrity  
observation beholds as reticence

anticipated faster than a bat out of hell  
it was on the slow boat to China . . . .

d.i.

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---

772. **Christina Fairbank Chirot**

***Re: What came before? a Martian poetics 1916***

*Wed 23 Jul 1997*

---

one last Martian before i go/to the valley below to paraphrase bob dylan  
Roky Erikson leadsinger/songwriter/vocalist with the legendary Thirteenth  
Floor Elevators and later with his various Aliens bands in interviews often

speaks of his inspiration coming from Mars. on a double lp collection of work by musicians on the old International Artists label out of Houston (run by Kenny Rogers' cousin Leland, the label included besides the Elevators the original Red Krayola, Bubble Puppy and Lightnin' Hopkins) Roky tells an interviewer that the Punk classic (see Nuggets vol. one from Rhino or the old double LP on Sire) "You're Gonna Miss Me" is about the creature from the Black Lagoon and messages from Mars There are two volumes out now of Roky's writings. (Can't recall the publisher.) He has moved from Houston to Austin--maybe too much competition from the NASA crowd in Houston for Martian messages? There is a tribute CD/double cassette out for Roky and many great covers of his work. For "You're Gonna Miss Me" see DMZ--the lp and various live recordings and the Nomads Stagger in the Snow collection. Also one by Doug Sahm on Border Wave lp. Then there was "Flying Saucers Rock and Roll" by Billy Lee Riley and His Little Green Men" . . . which you can get on most Sun rockabilly collections . . . dbchiromancy

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773. **Gwyn McVay**

***Re: What came before? a Martian poetics 1916***

*Wed 23 Jul 1997*

---

Well, if we're going to go /there/, i.e. popular music shedding light on a Martian poetics, somebody better bring a copy of /Mars Hotel/ by the Grateful Dead--an instance of Perec-like linguistic play on the cover, which, if held up to a mirror, spells "Ugly Rumors."

Gwyn

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774. **charles alexander**

***Re: hot dog***

*Wed 23 Jul 1997*

---

At 05:53 PM 7/23/97 -0400, you wrote:

>(also) from Mark Weiss --

>

><< A propos, a Dictionary of American Regional English (or similar title)

>Vol 1 A-C came out some years ago--I bought it, it's in deep storage at

>the moment. It was projected for 8 or 10 thick volumes. I've seen nary a

>word since. Does anybody know its fate?>>

I believe this is a project whose home for a long time, and perhaps still, was at the University of Wisconsin-Madison. It was under the direction of Fred Cassidy for years, perhaps decades, and the research was so thorough that it



seemed everyone knew this was a project that volumes might be issued years apart from one another. But that was about as much as I knew about its status about 16 or so years ago. Now? I don't know -- any Wisconsin folk on this list who know about it?

charles

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775. **David Israel**

***Re: L-Dopa / rightwing langpo?***

*Wed 23 Jul 1997*

---

following fine clarifications / thoughts abt. surprise & structure, Herb Levy poses this surprising formulation/question:

<< To use a non-musical example, is it possible to imagine an emerging poet using some of the formal procedures of, say, Language poetry, to write a work that was non-ironically supportive of, say, the views of the Christian Right?>>

don't know (am doubtful -- except for a Christian whose intelligence belies somewhat the nominative rubric), -- but at risk of blooperism, maybe I'll try anyway (at least a little).

strait is the gate & narrow is the path  
your rutabaga's a tangential argument

you didn't read the rule-book? why bitch  
at the curteous operator on the 800-line?

this ain't my theme-park -- hey I just work here!  
you're trash -- the boss showed me your picture

there are reasons for everything -- the stars  
are bright enough to follow sensible advice

go ahead put your head in a garbage bag  
your pierre cardin suit is wrinkled hey

mr. versace! you've inherited miami vice  
the lord is righteous but who said nice?

first you X out school prayer then you  
belch in public -- what a Y-zenheimer!

you haven't got a prayer since you ripped it  
from the mouth & the ears of my grandson

the good tree never once bore bad fruit  
your boring confusion belies ineptitude

here's the value of your elite art movement:  
effete monotony in the int'l journal of farts

. . . [okay, enough enough; maybe more deep image than LangPo ... ?] (anyway don't blame me -- I was just trying to follow the assignment!)

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776. **DS**

***Re: dog days***

*Wed 23 Jul 1997*

---

In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich -  
whcih we call an american hot dog

At 10:21 PM 7/22/97 -0600, you wrote:

>Charles, et al:

>

>According to my Webster's new collegiate, the use of "Hot dog" as  
>exclamation traces back to 1906, while the verb "to hot dog" dates from  
>1962.

>

>Hugh Steinberg

>

> >At 8:25 PM -0400 7/22/97, charles alexander wrote:

>>...

>>>

>>>Her question: when did the term "hot dog" (meaning the sandwich,  
mostly)

>>>come into usage, and why did it come into usage, or how? Any information  
is

>>>much appreciated. I couldn't find it all in the OED, and while I found it

>>>in some other dictionaries, I didn't find any historical information of use.

>>>

>>>Her class is over at the end of this week, so an answer today or tomorrow  
>>>would be most helpful. I don't think I've ever used this list before as a  
>>>library resource/question desk, and if anyone thinks such use is an abuse  
>>>of the list, I apologize.

>>>

>>>Unless anyone else is remotely interested, please email me directly at

>>> [REDACTED] and not the poetics list.

>>>

>>

>>no, please respond to the list; i'd be fascinated.--md

>  
>

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777. **Pam Brown**

**Re: dog days**

Wed 23 Jul 1997

---

So what kind of edible food do you reckon a "toad-in-the-hole" might be ?

Pam

At 06:01 PM 23/7/97 -0700, you wrote:

>At 10:43 AM +1200 7/24/97, DS wrote:

>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich

>>- whcih we call an american hot dog

>

>In the midwest and in California, the two dialects I'm most familiar with,

>hot dogs in a corn batter are called corn dogs.

>

>Little dogs with dough wrapped around them are called pigs in the blanket,

>a term I find jarring because, being raised in the Melting Pot, when we

>spoke of pigs in the blanket, we meant stuffed cabbages.

>

>Dodie

>

>

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778. **Steven Marks**

**Re: dog days**

Wed 23 Jul 1997

---

On Thu, 24 Jul 1997, DS wrote:

*In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich  
- whcih we call an american hot dog*

This reminds me of a dinner my mother used to make which she called "pig in a blanket." It was a sausage in Yorkshire pudding. For you Yanks (I'm one, too, but the only one in my family born in the States), Yorkshire pudding is more like a muffin than a pudding. Found out years later from a Scottish co-worker, that his folks called the same dinner, "toad in a hole."

It tastes better than it sounds. But then again, it is English fare.

TTFN,  
Steven

---

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

---

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779. **dbkk**

***Re: dog days***

*Wed 23 Jul 1997*

---

At 10:43 AM +1200 7/24/97, DS wrote:

>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich  
>- whcih we call an american hot dog

In the midwest and in California, the two dialects I'm most familiar with, hot dogs in a corn batter are called corn dogs.

Little dogs with dough wrapped around them are called pigs in the blanket, a term I find jarring because, being raised in the Melting Pot, when we spoke of pigs in the blanket, we meant stuffed cabbages.

Dodie

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780. **Alan J Sondheim**

***Words Worth (fwd)***

*Wed 23 Jul 1997*

---

-

Words Worth

I would love to lie with Julu, unfold  
Her flap of skin from where it joins  
This perineum, or Jennifer, unstitched  
In that vast region between one nipple  
And the other's vacancy and stare;  
Still, somewhere bleak I recognize  
These impulses as extra-current voices  
Ceasing precisely at a certain temperature,  
Beginning once again as world and room fall quiet  
And my too comfortable bed holds all at once.  
O Julu, I would cry, O Jennifer, and turning

Then from one unto the other, homeward-bound,  
I'd once again be whole and hole identical,  
The perfect rose within the perfect vase,  
Or perfect home within a perfect vale.  
But now, I wake, another scar appears  
Across my bleak plateaus of sheltered skins,  
And it will take until my death reigns down  
For such writing to complete, to cease -  
Then, and only then, will others come  
And read my body, what I could not, across  
The corpse of Alan, Julu, Jennifer.  
I write myself for you, and you, I think;  
I cannot read these letters that I write -  
They were not meant for me, what may contain  
The vast appeal of great uncertain worlds,  
Which I could be but vessel, channel, woman,  
Of Julu, Jennifer, Alan, tribe of woman,  
Not that a story would not have started forth  
From half-dead lips, breath, pale exhalation;  
The flap of skin, the surgery, is all  
The fuel I have left, as well as memory  
Of fuel, triad, scar, and conflagration.

---

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781. **Pam Brown**

***toads***

*Wed 23 Jul 1997*

---

Well, my Scottish mother used to cut a hole in a piece of bread and fry an egg in it - that's what a toad in the hole must be on the Partick side of Glasgow...but it's a good name for your band...In Sydney at the Royal Easter Show they used to call the NZ version of a hot dog - saveloys in batter - "Pluto Pups" or "Dagwood Dogs" - they were on little plywood sticks and covered in tomato sauce...urk Pam

Toad In the Hole is a local English Country dance band that i sometimes play with; but we are not thot by most folks to be edible... my English/American translation dictionary gives "sandwich" as an approx. synonym, as well as the oldtyme advertising sandwich-board...

lbd

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782. **Hugh Steinberg**

**Re: What came before? a Martian poetics 1986**

Wed 23 Jul 1997

---

Jordan writes:

>

>PS what about a contrarian poetics of consensus ... the difference between  
>parliamentary debate and collaboration is .. what?

Actually, they're the same thing, in that they both operate under an agreed upon set of rules. In parliamentary debate you have a loyal opposition, who hopefully is just that: they disagree with you, but they're not going to overthrow the state either, and they have as much an investment in the structures and institutions in the society as the ruling party.

I think this is a valuable concept to understand when thinking about poetry and poetics, specifically when considering the way we all interact with each other, and the way in which people outside of our communities interact with us.

There's a lot of poetry I like, and there's a lot I don't, but at a fundamental level there is just poetry and the forces trying to silence it.

To illustrate my point: a short while ago there was much discussion about APR, both good and ill, particularly towards the type of writing it published. Would we be better off if it ceased publication? How about Poetryflash (which nearly did cease publication) or any other journal, reading series, publisher? Would we be better off if the Green Mill or the Nuyorican Cafe got out of the poetry business? If a goodly number of MFA programs went defunct? How 'bout this list?

From an institutional level, I don't really care about what people write about or how well they write. All I care about is that there will be places where these people (and that includes us) can be heard.

Hugh Steinberg

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783. **Maria Damon**

**Re: dog days**

Wed 23 Jul 1997

---

At 6:01 PM -0700 7/23/97, [REDACTED] wrote:

>At 10:43 AM +1200 7/24/97, DS wrote:

>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich

>>- whcih we call an american hot dog

>

>In the midwest and in California, the two dialects I'm most familiar with,  
>hot dogs in a corn batter are called corn dogs.  
>

yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand. this obviates the need for a protective bun of dough to hold while mustard, ketchup, sauerkraut and juice from punctured dog splatters the face and potentially the hands. that is, the corn dog has none of the above, just a husk of corn batter and a stick. other Fair food includes "wisconsin cheese curds" (plastic bags of inch-long/wide bits of cheese), "mini-donuts" (or "minnedonuts," heavily sugared and made right in front of you! and all the milk you can drink for \$.25. one of the hilites of the fair is the array of butter sculptures of Miss Dairy 1997. (i always thot dylan was making up the butter sculpture concept in Tarantula).

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784. **Maria Damon**  
**Re: Words Worth (fwd)**  
*Wed 23 Jul 1997*

---

At 9:15 PM -0400 7/23/97, Alan J Sondheim wrote:

>-  
>  
>  
>Words Worth  
>  
>  
>I would love to lie with Julu, unfold  
>Her flap of skin from where it joins  
>This perineum, or Jennifer, unstitched  
>In that vast region between one nipple  
>And the other's vacancy and stare;  
>Still, somewhere bleak I recognize  
>These impulses as extra-current voices  
>Ceasing precisely at a certain temperature,  
>Beginning once again as world and room fall quiet  
>And my too comfortable bed holds all at once.  
>O Julu, I would cry, O Jennifer, and turning  
>Then from one unto the other, homeward-bound,  
>I'd once again be whole and hole identical,  
>The perfect rose within the perfect vase,  
>Or perfect home within a perfect vale.  
>But now, I wake, another scar appears

>Across my bleak pleateaus of sheltered skins,  
>And it will take until my death reigns down  
>For such writing to complete, to cease -  
>Then, and only then, will others come  
>And read my body, what I could not, across  
>The corpse of Alan, Julu, Jennifer.  
>I write myself for you, and you, I think;  
>I cannot read these letters that I write -  
>They were not meant for me, what may contain  
>The vast appeal of great uncertain worlds,  
>Which I could be but vessel, channel, woman,  
>Of Julu, Jennifer, Alan, tribe of woman,  
>Not that a story would not have started forth  
>>From half-dead lips, breath, pale exhalation;  
>The flap of skin, the surgery, is all  
>The fuel I have left, as well as memory  
>Of fuel, triad, scar, and conflagration.  
>  
>  
>

---

wowie kazowie alan jj

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785. **Steven Marks**  
**Re: Words Worth (fwd)**  
*Wed 23 Jul 1997*

---

On Wed, 23 Jul 1997, Maria Damon wrote:

> wowie kazowie alan jj

ditto from me. The last five or six poems/poetics have been riveting. I've saved some and have reread them several times. Somebody out there take alan at his word and publish this work.

Steven

> At 9:15 PM -0400 7/23/97, Alan J  
Sondheim wrote: > >-  
> >  
> >  
> >Words Worth  
> >  
> >  
> >I would love to lie with Julu, unfold



> > Her flap of skin from where it joins  
> > This perineum, or Jennifer, unstitched  
> > In that vast region between one nipple  
> > And the other's vacancy and stare;  
> > Still, somewhere bleak I recognize  
> > These impulses as extra-current voices  
> > Ceasing precisely at a certain temperature,  
> > Beginning once again as world and room fall quiet  
> > And my too comfortable bed holds all at once.  
> > O Julu, I would cry, O Jennifer, and turning  
> > Then from one unto the other, homeward-bound,  
> > I'd once again be whole and hole identical,  
> > The perfect rose within the perfect vase,  
> > Or perfect home within a perfect vale.  
> > But now, I wake, another scar appears  
> > Across my bleak plateaus of sheltered skins,  
> > And it will take until my death reigns down  
> > For such writing to complete, to cease -  
> > Then, and only then, will others come  
> > And read my body, what I could not, across  
> > The corpse of Alan, Julu, Jennifer.  
> > I write myself for you, and you, I think;  
> > I cannot read these letters that I write -  
> > They were not meant for me, what may contain  
> > The vast appeal of great uncertain worlds,  
> > Which I could be but vessel, channel, woman,  
> > Of Julu, Jennifer, Alan, tribe of woman,  
> > Not that a story would not have started forth  
> > > From half-dead lips, breath, pale exhalation;  
> > The flap of skin, the surgery, is all  
> > The fuel I have left, as well as memory  
> > Of fuel, triad, scar, and conflagration.  
> >  
> >  
> >

---

Steven Marks

<http://members.aol..com/swmarks/welcome.html>

---

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786. **robert drake**

**Re: dog days**

Wed 23 Jul 1997

---

Toad In the Hole is a local English Country dance band that i sometimes play with; but we are not thot by most folks to be edible... my English/American translation dictionary gives "sandwich" as an approx. synonym, as well as the oldtyme advertising sandwich-board...

lbd

*So what kind of edible food do you reckon a "toad-in-the-hole" might be ?*

*Pam*

*At 06:01 PM 23/7/97 -0700, you wrote:*

*At 10:43 AM +1200 7/24/97, DS wrote:*

*In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich  
- whcih we call an american hot dog*

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787. **George Bowering**

**Mail failure**

Thu 24 Jul 1997

---

*From: <[REDACTED]>*

*Date: Wed, 23 Jul 1997 16:37 -0500 (CDT)*

*Subject: Mail failure*

*To: George Bowering <[REDACTED]>*

*MIME-version: 1.0*

*Posting-date: Wed, 23 Jul 1997 16:37 -0500 (CDT)*

*FROM: AMS/CLLBMCS/POSTMASTER*

*TO: George Bowering*

*DATE: 07-23-97*

*TIME: 16:37*

*SUBJECT: Mail failure*

-----

*[005] Mail retry count exceeded sending to:*

*AMS /AMGSP2*

-----

*FROM: George Bowering (SMTP: [REDACTED])*

*TO: SMTP: [REDACTED]*

*SUBJECT: Re: Hanford*

-----

*Yep, and all this sophisticated sensitivity makes us British Columbians feel all warm and fuzzy, because Hanford is just a few kilometers from us. Or as a USAmerican fisher said on Canadian TV last night: "You people have been living under our wing forever." We love things like that.*

*<< Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or early 90's. The place became the world's biggest requirer of scientists overnight when a new research facility was opened to try to find out why a crust had formed over the nuclear material in the reactors. The occasional burp of gases through said crust, I think Fiona, my sister, said every 15 mins, increased the risk of the things exploding by surely it wasn't 50%? She now works in Italy after a minor hiccup one Thursday afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud image under which was written: Made in America, Tested in Japan. It still shocks me. >>*

*Reminds me of the notorious team mascot of Richland (i think) High School, just down the river in Richland, WA: the Bombers. Dont know the team colors, but the football team helmets, etc, sport a mushroom cloud as the school logo, and apparently there is also a very large cloud painted in the school gym, to make those pep rallies all the more lively.*

BC

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

[↑ Contents](#)

788. **George Bowering**

**Re: Mail failure**

Thu 24 Jul 1997

---

FROM: AMS/CLLBMCS/POSTMASTER

TO: George Bowering

DATE: 07-23-97

TIME: 17:17

SUBJECT: Mail failure

-----

[005] Mail retry count exceeded sending to:  
AMS /AMGSP2

-----

FROM: George Bowering (SMTP: [REDACTED])

TO: SMTP: [REDACTED]

SUBJECT: Re: hot dog nominalism

-----

anybody know when "hot dog" got to mean "top gun"?

In most sports and activities modelled on sports, a hot dog is a show off who makes the play look tougher than it was, or who uses more flair than Joe DiMaggio would. You always shout something like this at him: "Hey! You want mustard with that?"

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

George Bowering.

2499 West 37th Ave.,  
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Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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789. **George Bowering**

**Re: dog days**

Thu 24 Jul 1997

---

*Little dogs with dough wrapped around them are called pigs in the blanket, a term I find jarring because, being raised in the Melting Pot, when we spoke of pigs in the blanket, we meant stuffed cabbages.*

*Dodie*

The latter we call something spelled different, but sounding like "holopshey" (i.e. try to get a Slavic spelling of it.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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790. **George Bowering**

**Re: dog days**

Thu 24 Jul 1997

---

*yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand. this obviates the need for a protective bun of dough to hold while mustard, ketchup, sauerkraut and juice from punctured dog splatters the face and potentially the hands. that is, the corn dog has none of the above, just a husk of corn batter and a stick.*

That's what they are called everywhere I have lived, including here. Some people like to dip 'em in something, like, say honey-Dijon or salsa.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]  
e-mail: [REDACTED]

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791. **Alan J Sondheim**

***Capacitor (fwd)***

*Thu 24 Jul 1997*

---

Capacitor VRML available at

[http://www.anu.edu.au/english/internet\\_txt](http://www.anu.edu.au/english/internet_txt)  
as usual

If you have the ability to read .mus, use

[http://www.anu.edu.au/english/internet\\_txt/cap.mus](http://www.anu.edu.au/english/internet_txt/cap.mus)

- otherwise, simply go in and click.

This is difficult to manipulate; the planes must be examined from the back. It works well with built-in VRML 1.0 readers, but the new Cosmo proves, as usual, almost incomprehensible.

VRML, for 28.8, has a LONG way to do; nevertheless, this is only around 100k.

Alan

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792. **Susan Wheeler**

***Re: POETICS Digest - 22 Jul 1997 to 23 Jul 1997***

*Thu 24 Jul 1997*

---

Re various threads: DARE is now 3 volumes, from Harvard UP. Random House has a comparable project, a Historical Dictionary of American Slang, but DARE is the standard. Volume 3 is through O, so too early for pigs in a blanket, but I remember clearly the picture of these items from my Betty Crocker Boys & Girls cookbook and they were full-size dogs in biscuit dough. Of course Chicago has red hots too. And isn't the Sun Ra bio by John Swed?

Apropos of DARE, there is a great journal out of the University of Alabama Press (editorial at Duke) published for the American Dialect Society, American Speech: A Quarterly of Linguistic Usage. At \$20/year it is a slang maven's dream for its "Among the New Words" feature at the back of the book. Its papers are often amazing too: the winter 1996 includes "Transmission Languages and Source Languages of Chinese Borrowings in English," "Cultural Sensitivity and Political Correctness: The Linguistic Problem of Naming," and "The Development of the Strong Obligation System in American English." Although I admit

I first tracked it down for an article on regional differences in current teenagers' slang for penis, the gamut keeps me in its debt.

Susan Wheeler

██████████

voice/fax ██████████

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793. **charles alexander**

***Re: dog days***

*Thu 24 Jul 1997*

---

At 09:28 PM 7/23/97 -0500, you wrote:

>At 6:01 PM -0700 7/23/97, ██████████ wrote:

>>At 10:43 AM +1200 7/24/97, DS wrote:

>>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich

>>>- whcih we call an american hot dog

>>

>>In the midwest and in California, the two dialects I'm most familiar with,

>>hot dogs in a corn batter are called corn dogs.

>>

>

>yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a >stick" --that is, impaled on a disposable, slender wooden wand.

I just assumed everyone grew up with these as standard fare every couple of weeks in their public school cafeterias. And they're still present, as my elementary school daughter knows.

charles

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794. **Mark Weiss**

***Re: dog days***

*Thu 24 Jul 1997*

---

At 09:28 PM 7/23/97 -0500, you wrote:

>At 6:01 PM -0700 7/23/97, ██████████ wrote:

>>At 10:43 AM +1200 7/24/97, DS wrote:

>>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich

>>>- whcih we call an american hot dog

>>

>>In the midwest and in California, the two dialects I'm most familiar with,

>>hot dogs in a corn batter are called corn dogs.

>>

>

>yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a  
>stick" --that is, impaled on a disposable, slender wooden wand. this  
>obviates the need for a protective bun of dough to hold while mustard,  
>ketchup, sauerkraut and juice from punctured dog splatters the face and  
>potentially the hands. that is, the corn dog has none of the above, just a  
>husk of corn batter and a stick. other Fair food includes "wisconsin  
>cheese curds" (plastic bags of inch-long/wide bits of cheese),  
>"mini-donuts" (or "minnedonuts," heavily sugared and made right in front of  
>you! and all the milk you can drink for \$.25. one of the hilites of the  
>fair is the array of butter sculptures of Miss Dairy 1997. (i always thot  
>dylan was making up the butter sculpture concept in Tarantula).

>

>

I first came upon corndogs, so yclept, as an adult at New England county fairs. Be interesting to know what the geographic vector was. Little cocktail franks wrapped in dough and deep-fried were a standard at Bar Mitzvahs. I don't remember what we called them, certainly not pigs in a blanket, a term I learned only when my world became more cosmopolitan. My first wife used to reminisce about the round of competitive Bar Mitzvah receptions that she went to, each more elaborate than the last. At the penultimate one there were huge swans carved out of ice. The final Bar Mitzvah featured a life-size sculpture of the Bar Mitzvah boy in full regalia. He was the presumptive heir to the Joyva Halvah fortune, and that was the medium in which the sculptor worked. What's the phrase, "no flies on him?"

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795. **Rachel Loden**

**Re: Mike Gold**

*Thu 24 Jul 1997*

---

Thanks, Mark, for the tip on the Hofstadter book. Fascinating what he says about Gold's class roots--Michael Harrington is spinning quite a different (could it be mythologized?) tale in the afterword to *Jews Without Money*:

"He [Gold] was born Irwin Granich in 1893 on the Lower East Side of New York. The child of a Roumanian immigrant family, he went to work at the age of twelve like the character in *Jews Without Money* (the book is as much autobiography as it is fiction). As he later told it, he had 'no politics. . .except hunger' until he was nineteen..."



Very odd. Found this, from Katherine Anne Porter, which seems to support the Hofstadter:

"Once on the picket line, I took a good look at the crowd moving slowly forward. I wouldn't have expected to see some of them on the same street, much less the same picket line and in the same jail. I knew very few people in that first picket line, but I remember Lola Ridge, John Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very well known then and mostly favorably--most of them have vanished, and I wonder who but me is alive to remember them now? I have a strangely tender memory of them all, as well as the faces of strangers who were being led away by the police.

We were as miscellaneous, improbable, almost entirely unassorted a gathering of people to one place in one cause as ever happened in this country. I say almost because among the pickets I did not see anyone identifiably a workingman, or 'proletarian,' as our Marxist 'dialecticians' insisted on calling everybody who worked for his living in a factory, or as they said, 'sweatshop,' or 'slave mill,' or 'salt mine.' It is true that these were workdays and maybe all the workingmen were at their jobs. Suppose one of them said to his boss, 'I want a day off, with pay, to picket for Sacco and Vanzetti.' He would be free to picket at his leisure from then on, no doubt. There were plenty of people of the working class there, but they had risen in the world and had become professional paid proletarians, recruits to the intelligentsia, dabbling in ideas as editors, lawyers, agitators, writers who dressed and behaved and looked quite a lot like the bourgeoisie they were out to annihilate. What a vocabulary--proletarian, intelligentsia, bourgeoisie, dialectic--pure exotics transplanted from the never-neverland of the theoretically classless society which could not take root and finally withered on the stalk. Yet, they had three classes of their own and were drawing the lines shrewdly. During that time I went to a meeting of radicals of all kinds and shades, most of them workers, but not all by any means; and Michael Gold made a speech and kept repeating: 'Stick to your class, damn it, stick to your class.' It struck me as being such good advice that I decided to take it and tiptoed out the way one leaves church before the end."

I would guess that an internalized anti-Semitism played some role in the Stein rant (along with the misogyny and homophobia already mentioned by Maria D. and Ron S.), since Gold seems particularly unglued by the notion of a Jew \_with\_ money.

Rachel L.

Mark Wallace wrote:

>

> Anyone wanting an interesting take on Mike Gold might want to look at

> Richard Hofstaetler's (sorry about the spelling, but I don't have the book  
> here) great book from the 60s, ANTI-INTELLECTUALISM IN AMERICA.  
There's a  
> fascinating section on the Communist Party and Gold, reading it in the  
> larger context of how intellectuality and anti-intellectuality have been  
> at odds in American labor movements. If I remember correctly, RH quotes  
> from one individual at the time (who was later described by people in the  
> party as "terminally Bohemian," or something like that) talking about Gold  
> as the intellectual who had MOST absorbed a sense of guilt about being  
> intellectual, and therefore as the MOST ready to idealize the working man  
> and deny his own non-working class roots. I think Ron Silliman is right to  
> call him a "delicate stylist," but Gold was paranoid enough about his lack  
> of "working class masculinity" that he probably would have been tempted to  
> slug anyone who called him "delicate" about anything.  
>  
> Mark Wallace

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#### 796. **Henry Gould**

##### ***Re: paranomasia a bibliographic note***

Thu 24 Jul 1997

---

re: sound effects & russian poets, talking to Tom Epstein yesterday (editor of  
\_alea\_ who just came back from Russia) there's a hunchbacked poet in Moscow  
(I didn't get his name) who specializes in palindromes - apparently ALL his po-  
ems are palindromes - and not just the individual lines, but whole-poem palin-  
dromes.

kayak (sound/shape <> ) what's Russian's favorite water sport? vodkayaking

y

what's a linguist's favorite hot dog? Saussursage on a vowel. (oh, there's a  
howler, Hen.)

o - Yhern Elahu 'l DOG

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#### 797. **Henry Gould**

##### ***Re: elaborating multiples***

Thu 24 Jul 1997

---

On Wed, 23 Jul 1997 15:37:04 -0400 Mark Wallace said:

--a conscious multiplicity of form in a writer might

>seek a radical alteration of formal perspective from book to book, from

>poem to poem, or even within a single poem. It's one of the things my own  
>poetry has been about, frankly. My first book was very much about  
>shifts in perspective from line to line; I've done very lyrical work like  
>in my Standing Stones chapbook and in things like the Oblek anthology; I  
>published a book of Sonnets last year (not quite traditional ones); I've  
>worked with chance and "deterministic" techniques in an issue of Abacus;  
>and my soon to be available Edge Book might be taken for Ron Silliman-like  
>parataxis if I  
>didn't so consistently lack his intelligence. Some books I've done have  
>been more or less in a single structure which I then don't use again;  
>other things I've done shift structure within the work. I published in

This approach reminds me of Isaiah Berlin's(?) bit about the hedgehog and the fox - every writer is one or the other - the fox knows a little bit about everything, the hedgehog knows a lot about one big thing. Eventually, I suppose, by sniffing in circles for long enough, the fox turns into a hedgehog - and after a long while, the hedgehog begins to think she's a lot like a fox (knowing one thing is knowing everything). The situation Mark describes - of a complex multiverse of differing approaches to what poetry is - seems optimal for the poet with the confidence to absorb it & spin it around - for the one who isn't looking for the right group but how to reflect it all back in the "right" way - but to avoid too much pastiche & imitation would seem to require I say again an awareness of microstructure - I am continually amazed by some of the ancient & renaissance poets who can make a 12-line poem - because of the minute architectonics - comparable to a large building or ornamental tent - architectonics of both sound & multiple meaning - classicism is voluble lotion -oo lalala goo goo gong - Henry Geewhiz

is there a heart in the goldberg machine?

*AVEC, "The Necessity of Feet" a 12-page poem in which the form of each page was consciously different, and I've done that several other times as well. I've been pushing this structural shift within works lately; I've got a piece I think of as a long (about 50 page) poem in which I try to call up as many different structural shifts as I can think of, although certain structures do repeat (I'm not so interested in complete differences of structure as I am in the tension between similarity and difference in structure).*

*So that's where I'm at. What this attempt has to do with the work of other writers of my generation is not clear. Certainly my attempt is NOT new or particular to this moment in time, but I'm less interested in whether it's new as in whether it feels worthwhile at this moment, and I think it does. By no means do I think of my own attempt as characterizing the work of other writers of my generation--it clearly does NOT characterize them, or at least more than some of them. But while I am sympathetic to Henry's*

assertion that the matter CAN'T be considered from merely a generational perspective, what I DO think is true is that many writers of my own generation (which is more or less yours, Jordan, I guess, maybe) have a different relation to the history of the poeties we've read. And I think the difference is THIS; that because of historical circumstances, many of us have learned about more differing traditions of poetry than any previous generation of writers, which gives us both increasing options as well as increasing irony about the idea that some "new" direction in poetry is going to save or make anybody. Some of my language poetry friends describe coming up in a time where repression of poetic possibilities seemed the rule, but equally a time in which they seem to have felt that their poetic revolution would be heard, somewhere or other. My own sense is more like I can do anything I want in poetry, with little chance of it being heard anywhere. This is a bit of an exaggeration, of course, but it's like what they say about freedom of speech in the U.S.--you can say what you want because nobody's listening. I don't, for the most part, encounter students or even professors who are "resistant" to formally experimental poetry, or who desire formally traditional verse. I encounter students and professors who usually don't read any contemporary poetry at all. There are obviously a few exceptions, but I do mean a FEW. And certainly it's true that more formally conservative approaches still get most of whatever CASH there is in poetry.

Non-poetry people are probably not the point, of course, so I'll get back to the subject. In his forthcoming article, Mark Ducharme is right that my arguments don't DESCRIBE the writers of my generation. But I never meant them to. Still, what IS at stake in a description of such writers? And I think there are some pretty interesting answers here. If these writers are characterized by "diversity," then we're describing a kind of free-for-all smorgasborg of writers borrowing from various traditions all of which are okay. But we're not NECESSARILY describing writers with consciousness about form, or writers working out of any more than singular traditions. IN the worst case scenario, for my money, we all end up seeming borrowers of earlier and more vital traditions--Jordan Davis and Lee Ann Brown are latter-day New York School, Rod Smith and Jefferson Hansen are latter-day language poets, Jennifer Moxley likes traditional lyrics, Lisa Jarnot is just imitating Bernadette Mayer. And I've heard enough arguments LIKE that to know that the risk that things will be taken that way is real. But it would also, of course, be wrong.

So I see a number of reasons for polemically asserting the value NOT of a free smorgasborg of traditions but of a conscious shifting, rearranging, and perhaps violating of the various poetic frameworks which existed before we did and which became part of our education. I'm not sure whether Joel's post indicated some annoyance with ME that these issues keep coming up, but as long as people keep asking questions like "What's next?" I see a value in trying to answer them, even if part of that answer

*must be a deconstruction of the question. And the issue is NOT simply about anxiety regarding language poetry--it's about finding poetic structures that make SENSE as a response to the world in which we find ourselves. And I don't think that's a question that any poet can really avoid. My saying that, of course, won't make it so--I think where Mark D's point about diversity has the drop on me is that MY conviction about what matters will never be everybody else's. Thankfully, I guess, and not, I guess.*

Mark Wallace

```
/-----|
|         |
| [REDACTED] |
| GWU:    |
| http://gwis2.circ.gwu.edu/~mdw |
| EPC:    |
| http://writing.upenn.edu/epc/authors/wallace |
```

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798. **Maria Damon**

**Re: dog days**

Thu 24 Jul 1997

At 2:17 AM -0700 7/24/97, Mark Weiss wrote:

...>My first wife used to reminisce about the round of competitive Bar Mitzvah  
>receptions that she went to, each more elaborate than the last. At the  
>penultimate one there were huge swans carved out of ice. The final Bar  
>Mitzvah featured a life-size sculpture of the Bar Mitzvah boy in full  
>regalia. He was the presumptive heir to the Joyva Halvah fortune, and that  
>was the medium in which the sculptor worked.  
>What's the phrase, "no flies on him?"

as a teen i read a book called I Love YOu Alice B Toklas (a movie w/ pter sellers)  
that featured, as i recall, a huge green jello sculpture of a star of david that jig-  
gled and shook.

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799. **Maria Damon**

**Re: dog days**

Thu 24 Jul 1997

just a bland comment (my specialty) --this has turned out to be a remarkably  
productive and fun thread.

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800. **A. Sarah Hreha**

***Re: Parrhesia***

Thu 24 Jul 1997

---

HAS ANYONE ACTUALLY LAID EYES YET ON A COPY OF THIS LONG  
ANTICIPATED  
BIOGRAPHY OF SUN RA???

Yes, I own it.

A. Sarah Hreha

WWW Site Maintainer

Institute of International Studies

U of Minnesota

<http://www.tc.umn.edu/nlhome/g188/hreh0001/homepage.html>

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801. **Lawrence Upton**

***Re: What came before? a Martian poetics 1916***

Thu 24 Jul 1997

---

<<Wasn't there a whole "martian school" of poetry in Britain during the  
70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"

Hugh Steinberg>>

the poems werent really that \_martian\_ whatever that is - i.e. they were  
workaday with a gimmick

the poems werent \*that\* good

the mechanics of it were in part a variation on competitions to identify a  
familiar object from an unexpected angle

cleverness rather than wit

lots of imitators

easy to explain in newsbite format

\_martian postcard\_ became an easy category

very popular in schools / for simplistic \_creative writing\_

me i wld rather read anglo saxon riddles

or something else

Lwrence Upton

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802. **Susan Wheeler**

***Digest***

Thu 24 Jul 1997

---

>  
>Re various threads: DARE is now 3 volumes, from Harvard UP. Random House  
>has a comparable project, a Historical Dictionary of American Slang, but  
>DARE is the standard. Volume 3 is through O, so too early for pigs in a  
>blanket, but I remember clearly the picture of these items from my Betty  
>Crocker Boys & Girls cookbook and they were full-size dogs in biscuit dough.  
>Of course Chicago has red hots too. And isn't the Sun Ra bio by John Swed?  
>  
>Apropos of DARE, there is a great journal out of the University of Alabama  
>Press (editorial at Duke) published for the American Dialect Society,  
>American Speech: A Quarterly of Linguistic Usage. At \$20/year it is a slang  
>maven's dream for its "Among the New Words" feature at the back of the  
book.  
>Its papers are often amazing too: the winter 1996 includes "Transmission  
>Languages and Source Languages of Chinese Borrowings in English," "Cul-  
tural  
>Sensitivity and Political Correctness: The Linguistic Problem of Naming,"  
>and "The Development of the Strong Obligation System in American English."  
>Although I admit I first tracked it down for an article on regional  
>differences in current teenagers' slang for penis, the gamut keeps me in its  
>debt.  
>  
>Susan Wheeler  
>[REDACTED]  
>voice/fax [REDACTED]  
>  
>  
Susan Wheeler  
[REDACTED]  
voice/fax [REDACTED]

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803. **Christina Fairbank Chirot**

***Re: What came before? a Martian poetics 1916***

Thu 24 Jul 1997

---

or is that "ugly roomers" . . .



On Wed, 23 Jul 1997, Gwyn McVay wrote:

*Well, if we're going to go /there/, i.e. popular music shedding light on a Martian poetics, somebody better bring a copy of /Mars Hotel/ by the Grateful Dead--an instance of Perec-like linguistic play on the cover, which, if held up to a mirror, spells "Ugly Rumors."*

Gwyn

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804. **Herb Levy**

***Re: L-Dopa***

Thu 24 Jul 1997

---

I want to respond to this on the list, cause I think some of the issues raised by Henry are relevant. I'll make a few more poetical analogies to show this, though some of them will be no more accurate than any analogy is likely to be. I do think that generally, though there's a parallel reception dynamic for advanced work in virtually any creative field & comparing how these mechanisms work in a variety of genres and styles can be useful.

Now of course bop is little more than the music used to cue a detective on television, or some other culturally specific referent, but early on it was often perceived as being as weird as "free jazz" or punk rock. Think, for example of the early responses to Beat work in comparison to the overall influence of this kind of writing today.

In a lot of ways, Be-bop was very different from the jazz that came before it - the time feel & the use of greatly extended harmonies made it seem extremely foreign to many swing-era listeners used to Glenn Miller and Duke Ellington. & the obscure slang & costumes of post-war hipsters further distanced the music from the general pop audience that had followed big band jazz in the '30s. There were long-standing, well argued fights between traditional jazzers (called moldy figs) & champions of the new music (called boppers, etc.) that you can read in magazines like Downbeat and Melody Maker. This situation parallels the raw v. cooked anthology wars of the 1960s poetry world, or, say, the more recent articles focusing on distinctions between new formalism, language poetry, & workshop poetry. & there are remarkable quotes from musicians like Louis Armstrong that the new music (bop) was no more comprehensible than Chinese music, etc., just as, later, Miles Davis would often sound off against the late works of Coltrane, anything by Cecil Taylor, etc.

The work of folks like Ornette Coleman or Sun Ra seemed chaotic in the context of either the swinging groove or more formalist be-bop, but has many parallels



with the collective improvisations of early New Orleans jazz. Also, though its not fun (& probably not worth the time, unless you're looking for a musicological dissertation topic in modern jazz theory), the music of Coleman, Taylor, etc. can be analyzed in terms of traditional harmonic structures, though the most interesting in the way the players avoid cycles of repetitive chordal patterns (the key, so to speak, to bop's riches & its seemingly dull repetitive structure) while moving within a shared harmonic realm.

The analogies of the collective improvisations of Coleman, Ra, et al to the earlier New Orleans styles seems to me to be a strong parallel to the claims of various avant garde writers (Pound, Olson, Sanders, etc.) that they are reclaiming formal and/or social functions of poetry lost since ancient times, while the possibility of looking at Coleman's work as advanced harmonic structures recalls the frequent later reception of work, poetic or otherwise, that seems totally crazy when it first comes out, but later turns out to be as overdetermined, if not moreso, as the more traditional works of the time. Remember when writers as different as Stein, Joyce, Zukofsky, etc. were criticized as "not being about anything?" even though, to varying degrees they're now readable with much less, uh, training than previously required.

If I had more time today, this could all be brought to bear on the issues Mark Wallace raises in his "elaborating multiples" thread, but this will be a day from hell so I'll leave it at this for now.

*I'm gonna display my ignortance (good word - use it) once again, Herb - I thought bebop was invented by Monk, Bird, Dizzy and them - & was speeded-up offbeat un-scripted, yes - but what comes out is so deeply musical in terms of controlled harmonics - whereas what Coleman & Sun-Ra (yes, 2 very different) sound like to me is also deeply musical of course but it's CHAOTIC in a lot of ways - so I think of the surprise JD referred to as the chaos in the music - which I don't hear so much in the other above-mentioned - this is just dilettantism, I realize, & if you want to backchannel that's probably a good idea.*

*- Henry the harmonica*

Herb Levy



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805. **Franklin Bruno**

**(no subject)**

Thu 24 Jul 1997

---

Calling hot dogs 'Coney Islands' or, better yet, 'Coneys,' predates by several decades the 70's brand name--they were served on the boardwalk long before. I think that the excellent book -Roadfood- (a state-by-state guide to the niceties of local vernacular cuisine) sheds some light on this. Can't recall the authors' names, I'm afraid. Actually, now that I think of it, the technical term is 'Coney Island Red Hots,' I think because of the pepper flakes within. And let's not even start on the regional variants on hot dog condiments--the Chicago dog with its celery salt, the slimy red relish indigenous to New York, Pink's chili (loved by Howard Hughes and also rumored to be horsemeat--see James Ellroy's 'Hollywood Nocturnes') here in L.A.

On an equally 'pop' note--an excellent versions of You're Gonna Miss Me (R. Erickson) have also been recorded by The Lazy Cowgirls. But I don't believe for a minute it's about Martians. Now, The Rezillos' "Flying Saucer Attack," or Twin-keez' amazing single "Aliens In Our Midst"...and that old novelty hit "Martian Hop," there's some homophonic translation for you.

Which reminds me--is Andrews' ongoing -Paradise- really a homophonic translation of Dante? From what I read of his working method it -Paradise and Praxis- it would seem otherwise.

diggity,  
fjb

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806. **David R. Israel**

**Re: repetitions**

Thu 24 Jul 1997

---

Charles Alexander wrote --

*I agree with Joel that repetitions of topics within short time frames can be frustrating. But I think web behavior is such that there's not much to do about this. People do come onto lists all the time and have concerns that have come up before. . . .*

I've been reading ~85-95% of the poetics posts since Feb. of this year, and haven't seen the repetitions that Joel mentioned -- so I guess these exceed a stretch of 6 months anyway. Also to note, if (as Joel did) one sits down and pores over everything from a period of several weeks, that's a different relationship with a listserv than if one reads & participates on a day-to-day basis. The way discussion emerges *\*in situ\** and develops, suggests the organic life of

discourse in a way that a retrospective read (transcript) of the proceedings won't necessarily serve to illuminate. What folks talk about over coffee may also exhibit thematic repetition & incremental variation, but to what extent is that a useful critique of the discussion practice? Also (finally) to note, Joel did seemingly get some of the controversial / controverted facts a bit wrong, anent the KD diatribe dialogue . . . but I think I'll let a sleeping dog lie . . .

hot (dog) today / cold (dog) tamale,  
d.i.

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807. **Jordan Davis**

***Lip Service / Hughes Mouth Marble***

*Thu 24 Jul 1997*

---

Dear Franklin  
when it comes to BA's method I'm a duffer  
you're better off asking a pro  
but each time I hear him read it he says  
this is the first song off our new album  
no  
this is from my sound translation of Dante's Paradiso  
is what he says (I say)  
the poem's called "Lip Service" and parts of it  
were in Brian Kim Stefans' excellent magazine, *\_Arras\_*  
anyway what ever happened to Dale Herd?  
To Curtis Faville?  
To Charlie Vermont?  
To Dee-dee Susan Dubelyew?  
walking through Union Square last night  
heard Ed Sanders and Eileen Myles read  
Eileen got to say Fuck You to the Barnes & Noble marquee  
it was a very pleasant evening  
they both read very well I thought to a loosely assembled crowd  
of young thugs in the breeze  
afterwards Lisa Jarnot reintroduced me to Ed which was cool  
Anselm Berrigan was there  
so was Simon Pettet reclining on the pavement  
Ed Friedman was a sort of cohost  
Ed Sanders had read from 1968 Eileen read from School of Fish  
Anyway  
How are things out there?  
Jordan

[↑ Contents](#)

808. **dbkk**

***Re: dog days***

*Thu 24 Jul 1997*

---

At 10:25 PM -0700 7/23/97, George Bowering wrote:

>>Little dogs with dough wrapped around them are called pigs in the blanket,  
>>a term I find jarring because, being raised in the Melting Pot, when we  
>>spoke of pigs in the blanket, we meant stuffed cabbages.

>>

>>Dodie

>

>The latter we call something spelled different, but sounding like  
>"holopshey" (i.e. try to get a Slavic spelling of it.

We said something like golumpky--I bet it's the same word. The Polish ones were called kaPUsta, the Hungarian (made with sauerkraut) ones called KApusta.

Dodie

[↑ Contents](#)

809. **Henry Gould**

***Re: dog days***

*Thu 24 Jul 1997*

---

On Thu, 24 Jul 1997 09:52:04 -0700 <[REDACTED]> said:

>We said something like golumpky--I bet it's the same word. The Polish ones  
>were called kaPUsta, the Hungarian (made with sauerkraut) ones called  
>KApusta.

>

>Dodie

and in Italy, if the meat was over 75 years old, it was called "attsa KAPUTSA". That is, until around 1912, when they started the Milan Chuwowzi Pup races, which involved literally thousands of lil weenie dogs from Venice running their buns off around Piazza della Splatza. 4 sectors of the city would compete ferociously year after year, & this, according to Dr. Simonetta Frankcesca-Giuliani of Torno Ospedale, was instrumental in preserving them links for at least another ten years of active bird-doggin'.

- Jack Spandrift

"Blarnsey loves the teacher  
on tip-toe he can reach her  
--he's a bird-dog."

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810. **dbkk**

**Re: dog days**

Thu 24 Jul 1997

---

At 5:11 AM -0400 7/24/97, charles alexander wrote:

*yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand.*

*I just assumed everyone grew up with these as standard fare every couple of weeks in their public school cafeterias. And they're still present, as my elementary school daughter knows.*

Actually, there used to be a stand outside the Cliff House out by the ocean here in SF where they sold the \*best\* corn dogs and they were called Pronto Pups, which may be a brandname. This was before I was a vegetarian--now I eat Tofu Pups and Smart Dogs. The stand may still be there, I haven't been out there in years.

Dodie

[↑ Contents](#)

811. **Rebecca Reynolds**

**Re: dog days**

Thu 24 Jul 1997

---

dog to cat:

pig in the blanket reminds me of pig in the poke (they used to sell pigs in sacks, or "pokes"), but there was a scam in which a cat would be substituted for the pig--unbeknownst to the buyer. Hence "letting the cat out of the bag."

Personally, I would not eat a hot cat.

Regional hors d'oeuvres: I grew up in a vaguely Jewish household in one of the whiter sections of Washington, D.C., so I missed out on a local dialect (\*). Anyway, we did not have pigs in blankets--just chopped liver and those little pieces of dense, cocktail pumpernickel. It isn't too hard to figure out where the term "chopped liver" comes from; but had we HAD pigs in the blanket, I would have been preoccupied. Think I associated "hot dog" with puppy dog tails--purely visual, slightly you know what. Then, the proximity of "buns."

\*much speculation/justification here

--rreynolds

*Little dogs with dough wrapped around them are called pigs in the blanket, a term I find jarring because, being raised in the Melting Pot, when we spoke of pigs in the blanket, we meant stuffed cabbages.*

*Dodie*

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812. **Judy Roitman**

***Re: dog days***

*Thu 24 Jul 1997*

*At 5:11 AM -0400 7/24/97, charles alexander wrote:*

*yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand.*

*I just assumed everyone grew up with these as standard fare every couple of weeks in their public school cafeterias. And they're still present, as my elementary school daughter knows.*

*Actually, there used to be a stand outside the Cliff House out by the ocean here in SF where they sold the \*best\* corn dogs and they were called Pronto Pups, which may be a brandname. This was before I was a vegetarian--now I eat Tofu Pups and Smart Dogs. The stand may still be there, I haven't been out there in years.*

*Dodie*

Yeah, I remember those. Meanwhile back at the tofu corral, Morningstar Farms makes dynamite veggie hot dogs, the best.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| Larry Eigner, 1927-1996  
-----

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813. **Charles Alexander**

**Re: dog days**

Thu 24 Jul 1997

---

At 10:16 AM 7/24/97 -0700, you wrote:

>Actually, there used to be a stand outside the Cliff House out by the ocean  
>here in SF where they sold the \*best\* corn dogs and they were called Pronto  
>Pups, which may be a brandname.

And is there still a Doggie Diner in SF? Or is/was that a wider chain? I remember it from the early/mid 1970's . . .

nothin' could be finer  
than to eat at doggie diner  
in the mornin'

charles

chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision

handmade and trade editions of contemporary innovative writing

██████ :: <http://personal.riverusers.com/~chax/>

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814. **henry**

**Re: L-Dopa**

Thu 24 Jul 1997

---

Thanks Herb, intrsting comments - just a couple quick bops on the head -

thinking about the "bop" speed of change in both invention/reception of 20th cent poetry - may have seemed excruciatingly slow to its inventors - but to MW's "generation" - it's all suddenly available-millennial - enlarged keyboard both energizing & dismaying (i.e. the speed-up of hype following closely after the bop; the troubles with the ephebe-echo- effect (called 3-cubed on Mars)) - chaos/energy/entropy/noise

things fall together, the hold cannot center, as S.T. Aeybw once said -

or, where's East in this yeast? to the North? Dizzy know or not?

- HG

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815. **Lawrence Upton**

***Mail failure***

Thu 24 Jul 1997

---

Well i dont know who AMS/CLLBMCS/POSTMASTER is but she has a hell of a nerve ----- Forwarded Message -----

FROM: AMS/CLLBMCS/POSTMASTER

TO: Lawrence Upton

DATE: 07-24-97

TIME: 10:19

SUBJECT: Mail failure

---

[005] Mail retry count exceeded sending to:

AMS /AMGSP2

---

----- FROM: Lawrence Upton  
(SMTP: [REDACTED])

TO: SMTP: [REDACTED]

SUBJECT: Re: What came before?a Martian poetics 1916

---

<<Wasn't there a whole "martian school" of poetry in Britain during the 70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"

Hugh Steinberg>>

the poems werent really that \_martian\_ whatever that is - i.e. they were workaday with a gimmick

the poems werent *\*that\** good

the mechanics of it were in part a variation on competitions to identify a familiar object from an unexpected angle

cleverness rather than wit

lots of imitators

easy to explain in newsbite format

\_martian postcard\_ became an easy category

very popular in schools / for simplistic \_creative writing\_

me i wld rather read anglo saxon riddles

or something else

Lwrence Upton

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816. **Layne Russell**

**Re: russian river writers guild reading in sonoma town**

Thu 24 Jul 1997

---

David Bromige wrote:

>

> I thought everyone read well. I was struck by the \_physicality\_ of the  
> readers--two dancers, an ice-skater-turned-long-distance cyclist, a  
> maseuse, a long-distance runner : and was wondering whether the learned  
> ability to objectify one's body doesn't bleed over into an awareness of the  
> poem as an autonomous object--an awareness so often missing in your  
> would-be poet, an awareness that understands poetry is something else than  
> "i open my mouth and the words stream out, bound for poetry!" Layne  
> Russell, Catherine Bowers, Cydney Chadwick, Jayne MacPherson, Karen  
> Eberhardt--thanks to you all.

Interesting observation, David. I think all poets/writers do "bleeds over" into their poetry/writing. Certainly the physicality would too, IMO. Another aspect...I have always seen the similarity/correlation/overlap/etc. between music, dance, and poetry. They definitely bleed into one another for me. I see it as a gift, this bleeding and the fuzzy edges.

[This reminds me that at my reading Friday night the 25th at the Sebastopol Center for the Arts I will be reading a poem called "blood" and also a poem of a dance performance I did years ago with Yvonne Rainer (dance lovers will know who she is!).]

*The radio i'view Layne Russell alludes to was in fact a talk on Beckett I gave because no-one around here reads him any more as far as I can discover.*

I was booked with wedding biz that night and didn't get to hear it. I didn't know of the topic! Sorry I couldn't report more on that one.

*On another matter, I am not so much "witty and charming" as indifferent and bewildered, by turns. WWhen I am not getting on someone's case, at which point, nothing is too small for me. I advance these disclaimer because I shall be traveling back east this fall, & want to avoid disappointing people looking for noel coward. I'm a grumpy old fart, but you can still be my friend. David B*

...naw, really, David \_is\_ witty and charming. I will not retract my statement. I love the asides before the poems...kind of a mumbling aloud about them...almost like talking to himself. I should try this technique.

Layne

http://www.sonic.net/layne  
"A Quiet Place" -- Poetry  
http://www.sonic.net/layne/calendar.html  
"Poets Leave Their Prints" -- Poetry Calendar

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817. **Judy Roitman**

**Re: Mail failure**

Thu 24 Jul 1997

---

*Well i dont know who AMS/CLLBMCS/POSTMASTER is but she has a hell of a nerve  
----- Forwarded Message -----*

*FROM: AMS/CLLBMCS/POSTMASTER*

*TO: Lawrence Upton*

*DATE: 07-24-97*

*TIME: 10:19*

*SUBJECT: Mail failure...*

This is the 3rd or 4th message like this today. No need. All that "mail failure" means is that Poetics is maxed out and your message will get sent after a (short or medium) wait, almost always within a day.

So by resending mail failure messages you're just increasing the likelihood of someone else getting a mail failure message, and sending your message twice.

Not that AMS/CLLBMCS/POSTMASTER makes this very clear.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| Larry Eigner, 1927-1996  
-----

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818. **henry**

**Re: another production idea**

Thu 24 Jul 1997

---

Hi Steve -

Our Little Group met again finally... what do you think of meeting sometime in August with some of us down at George's fish place in Galilee (ever been there?) to talk poetry theater? it's a good halfway point.

regards, Henry

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819. **henry**

**sorry**

Thu 24 Jul 1997

---

o dern... sorry folks. I thought maybe the poetics address wore off of messages you don't reply to for a month or so. how wrong can you be. - Henry Gould

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820. **Mark Weiss**

**Re: Mail failure**

Thu 24 Jul 1997

---

Y3eah, I've been getting a lot of these, in re: my mail, but also Bowering's. Anybody know what gives?

At 03:11 PM 7/24/97 -0400, you wrote:

>Well i dont know who AMS/CLLBMCS/POSTMASTER is but she has a hell of a nerve

>----- Forwarded Message -----

>

>FROM: AMS/CLLBMCS/POSTMASTER

>TO: Lawrence Upton

DATE: 07-24-97

>

TIME: 10:19

>SUBJECT: Mail failure

>-----

>

>[005] Mail retry count exceeded sending to:

> AMS /AMGSP2

>

>-----

>FROM: Lawrence Upton (SMTP: [REDACTED])

>

>TO: SMTP: [REDACTED]

>

>SUBJECT: Re: What came before? a Martian poetics 1916

>

>-----

>

><<Wasn't there a whole "martian school" of poetry in Britain during the

>70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"

>

>Hugh Steinberg>>

>

- >the poems werent really that \_martian\_ whatever that is - i.e. they were
- >workaday with a gimmick
- >the poems werent \*that\* good
- >the mechanics of it were in part a variation on competitions to identify a
- >familiar object from an unexpected angle
- >
- >cleverness rather than wit
- >
- >lots of imitators
- >easy to explain in newsbite format
- >\_martian postcard\_ became an easy category
- >
- >very popular in schools / for simplistic \_creative writing\_
- >
- >me i wld rather read anglo saxon riddles
- >or something else
- >
- >Lwrence Upton
- >
- >

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821. **Steven Marks**

***Re: sorry***

*Thu 24 Jul 1997*

---

Oh God! Now everybody is going to know that I've met Henry Trinity in person. Well, nothing to say except that he is 85 years old, about 6' 7" and built like a linebacker. It's that good drinking water they get out of Narragansett Bay. The same water that probably went in the beer by the same name and the incomparable and lately lamented Heffenrefer Private Stock Ale which had sort of greenish cast to it, especially under a black light. But then again, it could have been the herb I was smoking in high school.

like wow, man,  
Steven

On Thu, 24 Jul 1997, henry wrote:

*o dern... sorry folks. I thought maybe the poetics address wore off  
of messages you don't reply to for a month or so. how wrong can you be.  
- Henry Gould*

---

Steven Marks

<http://members.aol.com/swmarks/welcome.html>

---

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822. **David Israel**

**Re: Mail failure**

Thu 24 Jul 1997

---

Mark Weiss inquires:

*Y3eah, I've been getting a lot of these, in re: my mail, but also  
Bowering's. Anybody know what gives?*

well, since you asked,  
h4ere's a c5opy of my b6ackchannel r7eply to J8udy -- [that's a typo  
joke, btw (but not a very funny typo joke, just a bland type)] --

////

just a little techno note here -- I believe the message generated under the circumstance you refer to (i.e., where the listserv has maxed out) has a different subject heading than "mail failure."

This mail failure is a different situation -- it indicates that one particular subscriber's address is no longer active (or something like that) -- ergo, that particular subscriber didn't get reached, and their server is letter you know that said server isn't serving them.

You're quite correct, though, in your observation that the REST of the listserv population HAS successfully rec'd the particular item in question. I'm sure our good list-master will clear up the failure mailee (i.e., remove a non-working address from the list -- or whatever procedure is appropriate for such situation) --

and meanwhile, it's quite correct that there's no need to re-post in such a situation (but this simply provides a somewhat different explicatory background for that same general conclusion) . . .

///

anyway, that's how I reads it.  
d.i.

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823. **David Bromige**

***mail failure***

*Thu 24 Jul 1997*

---

Possibly this has something to do with the list's 50-message per diem limit having been exceeded?

In a possibly related story, the prize for the most posts since i last checked my in-bin will be shared between george bowering & henry gould, although since 2 of gb's were "failed mail" reruns, perhaps henry should get the prize outright. Each of them managed 8 postings. We realize that, if everyone posted 8 times within 24 hours, only 6 1/4 persons would be able to get on the list in that time period. So what! This is capitalism at its finest! First come first served. And the devil take the hindmost.

Only an old lefty like me would think of saving it up & doing a post that covers several topics. Heck, I still let people get out of the elevator before beginning to step into it.

George & Henry won pulling away from the race for third place. That, too, is shared, if my calculations are correct, among Mark Weiss, Judy Roitman, Maria Damon and David Israel (a quiet day for David). Each posted 4 times. At 4 times per person per diem, 12 1/2 persons would be able to get on the list. I should note that one of Judy's, however, and one of Mark's (I \_think\_), was a "failed mail", so perhaps they didn't finish as close to the front runners as I have suggested.

Charles Alexander, Herb Levy, is it Hugh? Steinberg, Dave Chirot, Kevin & Dodie, although managing 3 each, finished way out of the money. At 3 per diem, 16 2/3 persons could post to the list per day.

I myself have more than once exceeded the 3 per diem mark, but I do try to keep it down.

A number of these multiple postings held my interest. The problem is the 50-per-day limit, as I see it. Cant it be changed? It sounds so arbitrary (why not 49 or 51?) Whats the reason for it? Do more than 50 messages a day cost the list-master more?

In a slightly related story, I wondered if George Bowering was hinting at a pun with his "mail" failure--something up (or not up) with his salami?

I enjoy the be-bop discussion--most informative. On hot dogs, I feel that I've eaten a whole bunch, & am maxed out, but thats probably the delicate stomach of one who was made in england.

Well, I hope this covers the ewaterfront & that i dont feel the urge to post again this thursday! But if I do, it will probably turn into "failed mail". In fact, I expect that this will, too--how fitting! David

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824. **Pritchett, Pat**

***Re: Mail failure***

*Thu 24 Jul 1997*

---

This may have something to do with my WAN mail server, folks, located in College Station, TX and maintained by parent company. AMS. Oddly, I haven't gotten any of these message - but I haven't been posting either. I'm told, though, that the problem - a corrupted mailbag - has been fixed. Again - I don't know if this is in fact connected to "my" AMS, but if it is - apologies all around.

Patrick Pritchett

-----

From: Mark Weiss

To: POETICS

Subject: Re: Mail failure

Date: Thursday, July 24, 1997 3:16PM

Y3eah, I've been getting a lot of these, in re: my mail, but also Bowering's. Anybody know what gives?

At 03:11 PM 7/24/97 -0400, you wrote:

>Well i dont know who AMS/CLLBMCs/POSTMASTER is but she has a hell of a nerve

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825. **jarnot**

***c.s. giscombe***

*Thu 24 Jul 1997*

---

I'm trying to get in touch with c.s. giscombe. if anyone can give me info, please backchannel. thanks, lisa jarnot

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826. **Charles Bernstein**

***The 50 Limit***

*Thu 24 Jul 1997*

---

>A number of these multiple postings held my interest. The problem is the >50-per-day limit, as I see it. Can't it be changed? It sounds so arbitrary

>(why not 49 or 51?) What's the reason for it? Do more than 50 messages a day  
>cost the listmaster more?  
asks David Bromige

50 is the default on the listserve program we use, but yes this can be reset to 49 or 51. There is no limit to the size of individual messages, however, so in general it is better to send one message that responds to several threads, if so inclined.

This issue recurs every six months or so. A few years back I posted this comment:

All of this reminds me of my commitment to keep the scale of this list on the smaller side, not only because I am committed to small-scale exchanges but also because this particular list is not set up -- \_I'm not set up!\_ -- to handle more volume than we've now got. The paradox is that in an attempt to be open and nonexcluding one can end up excluding those who are unable to handle the volume: people are drowned out rather than kept out -- until Dreamworks Interactive, Inc., guides us and we asphyxiate. My hope is that we have set-up some basic alternative sites: EPC and Poetics are two models, firmly in place. But I certainly don't have the answers and see Poetics as only one of many possible formats for listserve poetry discussion groups.

\*\*\* by the way, the "failed mail" messages some of you report as getting are likely just bounced mailed from individual subscribers who did not get your individual post. These only occasionally go out to an individual poster, but they come by the scores to our Poetics account and this is the rather monotonous maintenance task that Joel Kuszai has generously been doing for the past year. When a subscriber's address stops working, we have to manually delete them from the subscription roles. In any case, suffice it so say, we do prefer those list "defaults" that minimize extra maintenance. You get a different message when the 50 limit is reached. The Buffalo listserve generates a message to say that your message is being held until the list is released by the list owner.

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827. **LYNES- KATHERINE**

**Re: Mike Gold/katherine anne porter**

Thu 24 Jul 1997

---

Rachel L. wrote:

*Very odd. Found this, from Katherine Anne Porter, which seems to support the Hofstadter:*

*"Once on the picket line, I took a good look at the crowd moving slowly forward. I wouldn't have expected to see some of them on the same*



*street, much less the same picket line and in the same jail. I knew very few people in that first picket line, but I remember Lola Ridge, John Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very well known then and mostly favorably--most of them have vanished, and I wonder who but me is alive to remember them now? I have a strangely tender memory of them all, as well as the faces of strangers who were being led away by the police.*

where was Katherine Anne Porter saying/writing this? thanks--  
kl

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828. **Lawrence Upton**  
**poetry reading**

Thu 24 Jul 1997

---

Mainstream and Sub Voicive Poetry announce a reading on the evening of Thursday 28th August 1997 in London UK

The reading will be by Michael Heller, Burt Kimmelman, Ed Foster and Jane Augustine

Venue to be announced

Entrance 5 pounds / 2.50 pounds

Please pass this information on to anyone who may be in London

Thanks

Lawrence Upton

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829. **Christina Fairbank Chirot**  
**Re: toads**

Thu 24 Jul 1997

---

On Thu, 24 Jul 1997, Pam Brown wrote:

- > Well, my Scottish mother used to cut a hole in a piece of bread and fry an
- > egg in it - that's what a toad in the hole must be on the Partick side of
- > Glasgow...but it's a good name for your band...In Sydney at the Royal Easter
- > Show they used to call the NZ version of a hot dog - saveloys in batter -
- > "Pluto Pups" or "Dagwood Dogs" - they were on little plywood sticks and
- > covered in tomato sauce...urk
- > Pam

>

We call that egg-bread pan fry job "texas-toast" but don't know the origin of the term. Another de riguer food @ WI State Fair is cream puffs. . . . w/beer,brats, cheese curds & cream puffs Wisconsinites weigh in as heaviest peopled state in the USofA

-t in a c

*Toad In the Hole is a local English Country dance band that i sometimes play with; but we are not thot by most folks to be edible...  
my English/American translation dictionary gives "sandwich" as an approx. synonym, as well as the oldtyme advertising sandwich-board...*

lbd

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830. **Mark Weiss**  
***hot dogs I have known***

Thu 24 Jul 1997

---

At 08:29 AM 7/24/97 -0700, you wrote:

>Calling hot dogs 'Coney Islands' or, better yet, 'Coneys,' predates by  
>several decades the 70's brand name--they were served on the boardwalk long  
>before. I think that the excellent book -Roadfood- (a state-by-state guide  
>to the niceties of local vernacular cuisine) sheds some light on this.  
>Can't recall the authors' names, I'm afraid. Actually, now that I think of  
>it, the technical term is 'Coney Island Red Hots,' I think because of the  
>pepper flakes within.  
>

I, too, predate the brand name by several decades, a couple of which I spent (weather permitting) getting sunburned and eating hot dogs, garnished with mustard and sand, at Coney Island. They weren't, to the best of my knowledge, served on that boardwalk. "Red hots" was used in some neighborhoods of my youth, and especially at ballparks, as a synonym for an ordinary hot dog. Could this usage pre-brand name, have been attached to the hot dog in the provinces so that it would bask in the reflected glory of the place? Just as there were hot dogs at Yankee Stadium long before "Yankee Franks?" The quintessential Coney Island hot dog was, and is, the "kosher style" all-beef (or so it's claimed) served since before modern sanitation and franchises a block from the boardwalk at Nathan's. The default New York hot dogs have always been, unlike those of other places, primarily beef--witness the Sabrett's wagons. "Le hot dog" is now fairly common in France, but it hasn't displaced another exotic, the far-superior merguez, a Tunisian lamb sausage served with harissa, a red pepper

concoction, and/or dijon mustard. To those with English stomachs--this for me is more about language usage than about food (I've already eaten lunch). There are yet mysteries to plumb here. To add another--why is the frankfurter sometimes a wiener? I don't see how a cumulative (aglutinative?) exchange like this could do anything but eat up message units. The democratic spread of web-time is preserved, it seemeth me, by the frequent descents into lurk-mode of even the most active communicator.

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831. **Shaunanne Tangney**

***Re: hot dogs I have known***

*Thu 24 Jul 1997*

---

in my family the preference is for "street dogs"--any kind of sausage in a bun served by street vendors. for example, when i liven in boston and my dad came out to visit and i took him to a red sox game, we eschewed anything thay might be selling inside fenway for whatever they were selling on the street. That night we ended up w/ polish sausage w/ peppers and onions in a sour-dough roll--awesome!

another thing my family (well: dad, bro, and i) are big fans of are Top Dogs. Top Dog is a sausage joint in Berkeley and truly one of a kind. tiny, tiny place and all they serve is sausage (polish, keilbasa, brats, etc.) (sometimes cleverly titled: a turkey dog there is a "bird dog") and whenever we are in berkeley we have to make a pilgrimage to Top Dog. been there since the '50s, looks like it, and tastes like it--awesome (again)!

--shaunanne

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832. **cris cheek**

***Re: performance poetry?***

*Thu 24 Jul 1997*

---

Hi, sorry if this crosses other recent posts, have been off-line for two days and might have missed discussion: but

Doug Barbour's report on Paul Dutton's attempt at a form of purist cleansing within the ranks of 'performance poets' point up a vain folly. There are likely to be as diverse appraoches to the performance of poetries, as to the writings of them. Dutton's deliberations mark out a protectionist approach to parameter formation that does us all a dis-service. I write as someone who considers performance an integral aspect of my 'writing' practice and whose work fits neither comfortably into the slam / rap / epiphanic identikit skools, nor is 'sound' poetry

as such conventions might be referred to in short-hand. The binary, on which Dutton is reported to be deliberating, is appallingly false and crude. It also bears more than a hint of old creaky 'high' 'low' blather. It's the corrupt rump of modernist angst. No thanks.

*He had decided to define sound poetry in terms of what he & Bob & some of the others mentioned already on the list (Charles Morrow, Jackson MacLow) & to leave out the kind of performance poetry we heard the next evening: a good bit of comedy, too many obvious rhymes (& all hit hard by the voie for some reason), & always a strong narrative (at least from this performer0, yet done with he flair of a standup comic. I would, for the moment, tend to agree with him. His amazing "Stereo Head" is certainly an awesome 'performance' but it is so within extremely strict & demanding \*formal\* limits, as were the varied pieces of the horsemen. And Cobbing's chants are too. Or any of the others i've already named & many others.*

love and love  
cris

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### 833. **Maria Damon**

#### **Re: toads**

Thu 24 Jul 1997

speaking of toads i just had the pleasure of rereading don marquis's "warty bliggens the toad" from The Lives and Times of Archie and Mehitabel. like pogo, this seems to be another favorite of the left-leaning tho terrorized by mc-carthyism and stalinism crowd of the previous generation, namely, my father.

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### 834. **Lawrence Upton**

#### **Re: Mail failure**

Thu 24 Jul 1997

<<This is the 3rd or 4th message like this today. No need. All that "mail failure" means is that Poetics is maxed out and your message will get sent after a (short or medium) wait, almost always within a day.

So by resending mail failure messages you're just increasing the likelihood of someone else getting a mail failure message, and sending your message twice.>>

ok - sorry - i have read ABOUT this but not seen the actual message  
i wont do it again  
honest

L

835. **Lawrence Upton**  
***Re: performance poetry?***

Thu 24 Jul 1997

---

<<Doug Barbour's report on Paul Dutton's attempt at a form of purist cleansing within the ranks of 'performance poets' point up a vain folly. There are likely to be as diverse approaches to the performance of poetries, as to the writings of them. Dutton's deliberations mark out a protectionist approach to parameter formation that does us all a dis-service. I write as someone who considers performance an integral aspect of my 'writing' practice and whose work fits neither comfortably into the slam / rap / epiphanic identikit skools, nor is 'sound' poetry as such conventions might be referred to in short-hand. The binary, on which Dutton is reported to be deliberating, is appallingly false and crude. It also bears more than a hint of old creaky 'high' 'low' blather. It's the corrupt rump of modernist angst.>>

Hi Cris - my emails to you have been bouncing so I am happy to converse via Buffalo. I don't think I have seen / heard what Paul has said and would rather hear what he is saying before saying things like \_vain folly\_... i did delete a couple of messages by accident but i dont think that was one

Having said that I agree with the undertow... there are not only diverse approaches but also changing perhaps evolving approaches so that the diversity patterns themselves change - by evolving I dont necessarily mean getting better of course... and as with evolution approaches will come into being again and again

and as with evolution if you are doing it then you exist / it exists and it deserves attention even if you dont

all texts are created free and are everywhere in anthologies

almost any binary is likely to be wrong... the answer whatever the question is more than likely to look as though it should be \_maybe\_ but with a bit more processing power the answer is nearly always seen to be \_wrong question\_

asking the wrong question isnt a cue to ask the right question - it is an alarm that you have misapprehended the context

terminologies are short hand and therefore unreliable - you enlarge the picture they appear to give and all you get is a page of dots - you have to keep saying at least to yourself what you mean by each term or you start thinking it is real

sound poetry - i \_grew up\_ with the term but it worries me - it isnt so much that i dont know what \_sound poetry\_ is - i dont know what \_poetry\_ is

i think i know it when i hear it

but then I think i am sane

terminologies are useful to help me think and talk about i t - poetry - they are counter productive if the terminologies take over the work always comes first

Lawrence

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836. **George Bowering**

***Re: hot dogs I have known***

Thu 24 Jul 1997

---

All my life I have thought you USAmericans called them "franks" or "frank-furters". Is that something from the olden days? Are they called that anywhere now?

George Bowering.

2499 West 37th Ave.,

Vancouver, B.C.,

Canada V6M 1P4

fax: [REDACTED]

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837. **Karen and Trevor**

***Re: dog days***

Thu 24 Jul 1997

---

Charles Alexander wrote:

>

> At 10:16 AM 7/24/97 -0700, you wrote:

> >Actually, there used to be a stand outside the Cliff House out by the ocean

> >here in SF where they sold the \*best\* corn dogs and they were called

Pronto

> >Pups, which may be a brandname.

>

> And is there still a Doggie Diner in SF? Or is/was that a wider chain? I

> remember it from the early/mid 1970's . . .

I think you're talking about the Doggie Diner on Sloat across from the SF Zoo. It's actually called The Carousel, but we all call it the Doggie Diner. The dog's head is still there, and once featured in Zippy the Pinhead.

And Dodie- When I was in grade school, pronto pups were served in the cafeteria on Fridays. I think they were misnamed; I think now that they were really pups in a blanket.

Karen McKevitt

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838. **robert drake**

***Re: What came before? a Martian poetics 1916/Performance Poetry***

*Thu 24 Jul 1997*

i was thingking abt th recent discuss of Paul Dutton's sound/performance poetry distinctions, thot to go back to *\_Sound Poetry: A Catalogue\_* (ed. by mccaffery/nichol) & see what dutton was saying then, and low & beholden, INSTEAD found another martian ref, our own Lwrence Upton's graphic "from Poems in Polar Martian", which very much reminds me ov an anglosax riddle...

one ov the things most interesting to me about that Catalogue, btw, is the extent to which sound poetry is represented by scores that are more visual poetry than most vispo i see lately... which tends, fr me, to argue against th kind of neat separation into neat catagories that is th oversimplification of pauls argument. contrarywise, i'm sympathetic to th impulse to try to distinguish among directions... i've performed some sound poetry at slams, and the results aint pretty...

*<<Wasn't there a whole "martian school" of poetry in Britain during the 70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"*

*Hugh Steinberg>>*

*the poems werent really that \_martian\_ whatever that is - i.e. they were workaday with a gimmick  
the poems werent \*that\* good  
the mechanics of it were in part a variation on competitions to identify a familiar object from an unexpected angle*

*cleverness rather than wit*

*lots of imitators  
easy to explain in newsbite format  
\_martian postcard\_ became an easy category*

*very popular in schools / for simplistic \_creative writing\_*

*me i wld rather read anglo saxon riddles  
or something else*

Lwrence Upton

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839. **Steve Shoemaker**  
**Re: hot dogs I have known**

Thu 24 Jul 1997

Mmmmmm, sounds good. I just had a Wholesome and Hearty Foods, Inc. Garden Vegan burger myself, but when i'm back in Maryland i still sometimes go for an Anne's Footlong. It's a tiny, white diner-style place w/ a long counter, an open grill, fry baskets, and those stools you can spin around on. It can be found in Glen Burnie, a suburb in the vicinity of Baltimore (or Balmer, as we like to say) known for its high redneck quotient, and it's been there "forever," even as a giant mall has devoured the entire surrounding area. But if you sit on one of those stools you'll have a three-deep crowd breathing down your neck as they shout their orders. The piece de resistance is the "footlong with everything," everything meaning onions, mustard, and a delightful chili-style sauce. When i was a kid i wld always "wash it down" (picture a rather \*slo\* process) with one of those really sticky-sweet milkshakes in one of \*the\* three flavors--chocolate, vanilla, or strawberry (you know the \*really\* pink kinda strawberry where you're never in danger of encountering a stray seed). But the best thing about the place is the waitress/cooks (and tho Anne is retired, her daughters are rumored to still work there). They're amazing. They're gruff, brisk and friendly all at the same time, and no one \*ever\* writes down an order, no matter how byzantine its requirements.

just a veggie drooling for meat, steve

On Thu, 24 Jul 1997, Shaunanne Tangney wrote:

*in my family the preference is for "street dogs"--any kind of sausage in a bun served by street vendors. for example, when i liven in boston and my dad came out to visit and i took him to a red sox game, we eschewed anything thay might be selling inside fenway for whatever they were selling on the street. That night we ended up w/ polish sausage w/ peppers and onions in a sour-dough roll--awesome!*

*another thing my family (well: dad, bro, and i) are big fans of are Top Dogs. Top Dog is a sausage joint in Berkeley and truly one of a kind. tiny, tiny place and all they serve is sausage (polish, keilbasa, brats, etc.) (sometimes cleverly titled: a turkey dog there is a "bird dog") and whenever we are in berkeley we have to make a pilgrimage to Top Dog. been there since the '50s, looks like it, and tastes like it--awesome (again)!*



--shaunanne

Steve Shoemaker

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840. **Alan J Sondheim**  
***First User's Guide to the Net, Ever:***  
*Fri 25 Jul 1997*

---

First Internet Guide:

The following is the first user's guide to the Internet, ever, dated Harvard 30-Apr-71 ; the indenting is slightly changed, and underlining is given as \_x\_.

-----

## PRELIMINARY USER'S GUIDE TO THE ARPA NETWORK

### 1 \_Overview\_

The socket connection is viewed as a device and setting up a connection is analogous to mounting a disk pack or, in the 10/50 system, to assigning a logical name to a device. The user establishes a connection (via the UUO given below) and performs normal I/O, including file manipulations (initially not implemented). The connection is permanent for the life of the user's job (unless it is explicitly closed). The user interface to the network is a pseudo-device labelled an "IMP". Each IMP is capable of a transmit and/or a receive socket connection. The IMP has been constructed to resemble as much as possible the device types on the PDP-10 timesharing system. Thus existing programs can be expected to work over the network.

### 2 \_Implementation\_

#### 2A NCP Interface

2A1 The user interfaces with the NCP via a single UUO. The calling sequence is:

```

MOVE AC,[ (<FLAGS>B8) + <CODE> ,, E]
CALLI AC,-5  OR CALL AC,[SIXBIT -IMP UUO-]
  ERROR RETURN...      ERROR CODE PLACED IN E+1
  OK RETURN...         FUNCTION COMPLETED

...

E:  SIXBIT /NAME/ ;DEVICE LOGICAL NAME
    O          ;RETURN ARGUMENTS
    <SOCKET>    ;LOCAL (8 BIT) SOCKET NUMBER
    <STATE>,,<HOST> ;INITIAL STATE(BYTE SIZE,
```

; ETC.), REMOTE HOST  
 <REMOTE SOCKET> ;REMOTE(32 BIT) SOCKET

## 2A2 Operation

Upon execution of the IMPUO, the exec first identifies the requested function and verifies that the user is privileged to use the facility. The device identified in location E is then found and assigned by console to the user. If the device cannot be found and the function is of the connection type, then a free IMP is given to the user. If the specified name is null or "IMP", then the physical name of the device (IMP1, IMP2, IMP3, etc.) is written over it. Otherwise, the supplied name is given to the IMP as a logical name.

The NCP(Network Control Program) is called to generate the proper control messages and the current socket state (see section 2A5) is updated, as appropriate. If the function is one of those that wait for a reply from the remote host, the user's job is placed in I/O wait until that reply arrives or a timeout occurs (timeout occurs) timeout not yet implemented). When the operation has been completed, the skip return is taken. Whenever an error is detected, the proper code is deposited in E+1 and the non-skip return is taken.

## 2A3 Function Codes

The function codes are not yet fixed and are subject to immediate alteration. The current set is:

- 0 Return the status of transmit socket in left half of E+1 and the receive socket in the right half of E+1. See 2A5 for an explanation of the state codes.
- 1 Start making the connection specified.
- 2 Start closing the connection specified.
- 3 Same as (1), but wait for completion.
- 4 Same as (2), but wait for completion.
- 5 Listen for external requests for connection.
- 6 Flush all requests.
- 7 Get the next external request.
- 8 Accept the latest request.
- 9 Reject the latest request.
- 10 Connect the user's teletype to the specified socket pair. Both must be open.
- 11 Specify a translation code. (unimplemented)
- 12 Send an interrupt on link.
- 13 Trap to specified address on receipt of an interrupt on link. Address is in E+1.
- 14 Return the version numbers of the IMP service and the NCP in the left and right halves of E+1, respectively.

- 64 Send a "RST"
- 65 Send an "ALL". Arguments in E+1 and E+5.
- 66 Send a "GVB".
- 67 Send a "RET".
- 68 Send an "ECO".
- 69 Send an "ERP".

#### 2A4 Error Codes

When the non-skip return is taken, an error code is deposited in E+1 as follows:

- 0 The function is not available (illegal or not implemented).
- 1 There is no such device (IMPn with n too big).
- 2 The device is not available.
- 3 The device is not an IMP.
- 4 The socket must be closed for this operation.
- 5 System error -- socket wouldn't open.
- 6 Socket must be open for this operation.
- 7 System error -- socket wouldn't close.
- 8 Socket must be listening for this operation.

#### 2A5 Socket States

- 0 S.CLOS Closed
- 1 S.LSTN Socket is listening for incoming requests.
- 2 S.RFCN An RFC has arrived on a listening socket
- 3 S.ABRT A CLS was received for a socket in S.RFCN state.  
(aborted request)
- 4 S.RFCW A RFC was sent. An answer is expected.
- 5 S.OPEN Open for data transfer.
- 6 S.CLSW A CLS was sent. A reply is expected.
- 7 S.RFMW Waiting for a RFNM before issuing a CLS.
- 8 S.CLRC Awaiting a CLS for the logger
- 9 S.RMLW Awaiting a RFNM for the logger.

----- [This constitutes the first 3 pages. Punctuation has been preserved. The fourth page is handwritten and contains a diagram, Module interaction for a Telnet-logger Connection. The date on this is 12-May-71; both are from Harvard. The diagram demonstrates the central role of the IMP, NCP, Data Control, and Logger modules, as well as Server and User Processes.

Thanks to Peter H. Salus for the xerox. It's unclear whether the diagram is part of the Guide. Salus states that Guide is "four pages long," but the diagram is dated later, and is not necessary for access. The third page ends half-way down.

I recommend Salus' Casting the Net; he is also producing two larger volumes on the early history of the Net, which will include various reproduced documents.

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841. **Joseph Zitt**

**Re: toads**

Fri 25 Jul 1997

---

Christina Fairbank Chirot wrote:

*We call that egg-bread pan fry job "texas-toast" but don't know the origin of the term.*

Well, here in Texas (I can say that until I move to Maryland on Saturday), texas toast is a thick slab of bread, buttered lightly on both sides then grilled.

(Somehow "egg-bread pan fry job" sounds like an obscure John Zorn title...) --

-----1-----1-----1-----1-----1-----1----- |||/ Joseph Zitt =====  
===== Human Systems \\\| \\\| Austin, Texas! ===== SILENCE: The  
John Cage Mailing List \\\| \\\| http://www.realtime.net/~jzitt == <\*> <\*> ==  
Empty Words == ecto \\\|

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842. **Hugh Steinberg**

**(no subject)**

Fri 25 Jul 1997

---

The authors of Roadfood are Jane and Michael Stern. Their new book is called "Eat Your Way across the USA," and I cannot recommend it highly enough, especially if you're on a roadtrip. Along with scads of reviews of great regional restaurants, there are fascinating sidebars exploring the different types of regional cuisine, such as the different varieties of barbecue, hot dogs, meal and threes, etc.

Having recently left Chicago, my stomach still periodically yearns for Italian beef sandwiches, which are sort of like an especially sloppy french dip (and if you're especially interested in clogging your arteries, you can get a combo Italian beef/Polish sausage, complete with grilled onions and peppers).

Hugh Steinberg

*Calling hot dogs 'Coney Islands' or, better yet, 'Coneys,' predates by several decades the 70's brand name--they were served on the boardwalk long before. I think that the excellent book -Roadfood- (a state-by-state guide*

*to the niceties of local vernacular cuisine) sheds some light on this. Can't recall the authors' names, I'm afraid. Actually, now that I think of it, the technical term is 'Coney Island Red Hots,' I think because of the pepper flakes within.*

*And let's not even start on the regional variants on hot dog condiments--the Chicago dog with its celery salt, the slimy red relish indigenous to New York, Pink's chili (loved by Howard Hughes and also rumored to be horsemeat--see James Ellroy's 'Hollywood Nocturnes') here in L.A.*

*On an equally 'pop' note--an excellent versions of You're Gonna Miss Me (R. Erickson) have also been recorded by The Lazy Cowgirls. But I don't believe for a minute it's about Martians. Now, The Rezillos' "Flying Saucer Attack," or Twinkees' amazing single "Aliens In Our Midst"...and that old novelty hit "Martian Hop," there's some homophonic translation for you.*

*Which reminds me--is Andrews' ongoing -Paradise- really a homophonic translation of Dante? From what I read of his working method it -Paradise and Praxis- it would seem otherwise.*

*diggity,  
fjb*

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### 843. **Hugh Steinberg**

**Re: Mike Gold/katherine anne porter**

Fri 25 Jul 1997

My hunch is that they were picketing over the Sacco-Vanzetti case (two anarchists railroaded over an alledged murder of a paymaster and his guard in 1920. They were armed when arrested, gave contradictory evidence, and feared deportation. They were found guilty in 1921, and executed in 1927. The most notorious political execution in this country prior to the Rosenbergs).

Hugh Steinberg

*Rachel L. wrote:*

*Very odd. Found this, from Katherine Anne Porter, which seems to support the Hofstadter:*

*"Once on the picket line, I took a good look at the crowd moving slowly forward. I wouldn't have expected to see some of them on the same street, much less the same picket line and in the same jail. I knew very few people in that first picket line, but I remember Lola Ridge, John Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very well known then and mostly favorably--most of them have vanished, and I wonder who but me is alive to remember them now? I have a strangely*

*tender memory of them all, as well as the faces of strangers who were being led away by the police.*

*where was Katherine Anne Porter saying/writing this? thanks--*

*kl*

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844. **Christina Fairbank Chirot**

***Re: performance poetry?***

*Fri 25 Jul 1997*

Re Paul Dutton: Making a "high"/"low" distinction --I don't think from conversations with him and his essays that Paul Dutton does this. After all, his work has long drawn on blues forms, doo wop, early rock and roll and Free Jazz. Paul has written essays in Musicworks on Doo wop and as well an excellent essay on bpNichol in which Free Jazz and country and western are discussed. I won't pretend to speak for Paul Dutton in re the ways in which he may make distinctions among performances. I can only offer my impressions--and one is that he is open to listening to anything and everything as material. From his interest in blues, doo wop and Free Jazz I gathered that he has more of a sense of what Lorca called Duende in his response to a work's "immediacy and force" to use Larry Eigner's criteria. That is--Paul has a sense of what used to be called Soul involved in his listening. As well he did note a sense of some artists being such by vocation and others by professionalism. But these are not hard "modernist" distinctions. They are ones that may be found in any area of work and performance. I have heard more than my share of interviews with baseball and football and basketball players in which such distinctions are made. Sometimes the two are intertwined--as they are in Paul's work in which scholarship and discipline are used as materials in the presentation of a work which opens up the materials as in the disciplined exchanges involved in the spontaneity of Free Jazz. Bob Cobbing said he had one criteria for a work to be of interest and use: "robustiousness". That may be more akin to Paul's sense than the intellectual dialectics being imputed to him. -dbchirot

On Fri, 25 Jul 1997, cris cheek wrote:

*Hi, sorry if this crosses other recent posts, have been off-line for two days and might have missed discussion: but*

*Doug Barbour's report on Paul Dutton's attempt at a form of purist cleansing within the ranks of 'performance poets' point up a vain folly. There are likely to be as diverse approaches to the performance of*

*poetries, as to the writings of them. Dutton's deliberations mark out a protectionist approach to parameter formation that does us all a dis-service. I write as someone who considers performance an integral aspect of my 'writing' practice and whose work fits neither comfortably into the slam / rap / epiphanic identikit skools, nor is 'sound' poetry as such conventions might be referred to in short-hand. The binary, on which Dutton is reported to be deliberating, is appallingly false and crude. It also bears more than a hint of old creaky 'high' 'low' blather. It's the corrupt rump of modernist angst. No thanks.*

*He had decided to define sound poetry in terms of what he & Bob & some of the others mentioned already on the list (Charles Morrow, Jackson MacLow) & to leave out the kind of performance poetry we heard the next evening: a good bit of comedy, too many obvious rhymes (& all hit hard by the voie for some reason), & always a strong narrative (at least from this performer0, yet done with he flair of a standup comic. I would, for the moment, tend to agree with him. His amazing "Stereo Head" is certainly an awesome 'performance' but it is so within extremely strict & demanding \*formal\* limits, as were the varied pieces of the horsemen. And Cobbing's chants are too. Or any of the others i've already named & many others.*

*love and love  
cris*

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845. **Christopher Alexander**  
***Relics Serve As Youse Mouth Are Able***

*Fri 25 Jul 1997*

Fraulein—

BA's method ["paradise"] is, I take it not particularly methodica. methodical. at least in so0me instances of the work. "duffer": (used to hear this in connection with—was it golf?) "an incompetent, ineffectual, or clumsy person". I highly doubt that you cld be made to "fit that bill". or "a peddlar, esp. of cheap flashy articles"? hmmm, nope. I think BA's method is something like this paragraph.

btw, I've included yr msg below: I thought at first that it was a poem, & in fact—I still do. try it out.

I have this idea now, that I'm just going to say my work is a sound translation of the Purgatorio. it's not. but I'm going to claim that that's the source & mission of my work from now on: a sound translation that spans all of my poems & books. the trick is, it's in no particular order, i.e., not an orderly working through the poem—or, rather, that it's done in order, but presented in another order imposed by the resultant, individual poems. wldn't that be fun? who cld say otherwise. if I were more prolific, sooner or later I wld have written more lines than are available from that work, & someone might notice that. yet still I wld insist. people might be angered, & perhaps I'd be reviled in the "innovative poetry" community, & eventually die in isolation. oh—alright, then, the project's off.

how fortunate for you to have stumbled on that reading. it does sound like a nice evening. I'm starving for art out here. the closest thing I might stumble on wld be a a bake sale.

send help.

out here things are fine. Linda returned from Oregon wednesday night, & that's been nice. she's travelling a lot this summer. we had mimosas last night. apparently, 24 July is a holiday here in Utah: Pioneer Day. everybody has off work except the people who are paid less—retail workers & cooks, waiters etc.—who have to work as usual. but the university was closed, so I had the day off. there were fireworks last night, too, but we didn't go. I'm much too grumpy for "civic" events, especially as people out here generally have 4 or more children by 35. . L. is teaching me to play tennis, & I spent the afternoon trying to hurt my wrist as badly as possible—which fortunately was a wasted effort as it seems fine now. at work today but



everyone seems to have taken a 4 day weekend.  
seriously thinking that I'll do a bit of work, then  
lock myself in my office & read Spicer or write  
for the rest of the day.

listen, I want that Arras, but I'm out of checks.  
do you think it's safe to wait (I expect them  
next wk), or should I get a \$\$ order? I have  
occasionally sent cash through the mail, but  
not to NYC.

best, Chris

oh, the poem you sent, which I've taken the  
liberty of titling (fondly) "Loose Lips". very  
post-"NY School"—though parts of it are  
clearly influenced by Bernstein's work (so  
maybe post-post-NYSchool?).

Loose Lips

Dear Franklin  
when it comes to BA's method I'm a duffer  
you're better off asking a pro  
but each time I hear him read it he says  
this is the first song off our new album  
no  
this is from my sound translation of Dante's Paradiso  
is what he says (I say)  
the poem's called "Lip Service" and parts of it  
were in Brian Kim Stefans' excellent magazine, Arras  
anyway what ever happened to Dale Herd?  
To Curtis Faville?  
To Charlie Vermont?  
To Dee-dee Susan Dubelyew?  
walking through Union Square last night  
heard Ed Sanders and Eileen Myles read  
Eileen got to say Fuck You to the Barnes & Noble marquee  
it was a very pleasant evening  
they both read very well I thought to a loosely assembled crowd  
of young thugs in the breeze  
afterwards Lisa Jarrot reintroduced me to Ed which was cool  
Anselm Berrigan was there  
so was Simon Pettet reclining on the pavement  
Ed Friedman was a sort of cohost

Ed Sanders had read from 1968 Eileen read from School of Fish  
Anyway  
How are things out there?

..

Christopher W. Alexander etc.  
nominative press collective



P.O. Box 522402 / Salt Lake City UT 84152-2402

<http://choengmon.lib.utah.edu/~calexand/nonce>

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846. **Jordan Davis**

***deipno / diotima***

*Fri 25 Jul 1997*

---

I liked the democratic trappings of the Dictionary of American Regional English, too, and I loved the bird-book quotient of the use-maps. Why am I piping up? All this discussion of sausage has me thinking of Athenaeus's The Philosophers at Dinner which admittedly is at times an entertaining read, but am I glorifying an imaginary past when I say it's perhaps less \_on topic\_ than that other collection of table talk, the Symposium?

What are poems about? Or rather, what are \_other people's poems\_ about, what do they do, since it seems likely that are many complications involved in speaking reasonably about what one's own poems do. Probably a writer can say useful things about the architecture of a poem, and the working method, and also probable is the will of the writer to confirm or deny rumors of influence. What then are other people's poems about?

Jordan

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847. **Christopher Alexander**

***Re: Words Worth (fwd)***

*Fri 25 Jul 1997*

---

Steven Marks wrott:

- > ditto from me. The last five or six poems/poetics have been riveting. I've
- > saved some and have reread them several times. Somebody out there take
- > alan at his word and publish this work.

Alan & I are working out a selection of the Jennifer poems to appear as a book on nominative press collective in the fall. one of us will announce it to the list when it comes available.

Chris

..

Christopher W. Alexander etc.  
nominative press collective



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848. **Franklin Bruno**  
*merguez and messages*

*Fri 25 Jul 1997*

---

Mark Weiss wrote:

>"Le hot dog" is now fairly common in France, but it hasn't displaced another  
>exotic, the far-superior merguez, a Tunisian lamb sausage served with  
>harissa, a red pepper concoction, and/or dijon mustard.

Thanks, Mark, now I know how to spell 'merguez,' which I'd never heard them until man-of-much-travel-and-many-talents Guy Bennett (whose Seeing Eye Books series I hope you've all subscribed to) served them at a dinner a few months back. They reminded me a bit of a gamy Italian meat-product called (I'm transliterating from my family) 'gimarede,' which isn't really a sausage, having no casing. You know, this list, especially in the digest(ed) form I receive it, is a bit like a string of sausages itself--a long receptacle of undifferentiated matter pinched and twisted into separable units. To that extent, I'm with those who have recently suggested that people stuff more rather than less into their casings (i.e. comment on several threads in a single post). Since, as CB comments, there's no limit on the length of each of the arbitrary 50 messages, this might help avoid more rejected messages. Dodger Dogs, not Lil' Smokies, people.

Actually, I don't feel that strongly about this, but the strained metaphor was too much for me to resist.

fjb

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849. **cris cheek**

**Re: performance poetry / what comes next?**

Fri 25 Jul 1997

---

Hi Lawrence,

re: I don't think I have seen / heard what Paul has said and would  
>rather hear what he is saying before saying things like \_vain folly\_...

I would agree. Wish (perhaps he is) he were here to put my slander right. I've great respect for his skill as a performer.

I wanted to encourage this thread to unravel further since as through the extension of the subject heading i feel this is part of the discussion under 'what comes next?'.

Without any intention to priveledge performance, it is that work which explores an inter-disciplinarity between 'page' and 'stage' with some integrity and sharp attention to detail, that excites my curiosity. Even to the points of blur.

I'm particularly struck by the work of TRG (bp nicol and Steve McCaffery), as documented in 'Rational Geomancy' in this respect. Also Steve Benson's 'Blue Book' and 'Reverse Order'; Fiona Templeton's 'Recognition'; the work that you yourself are doing with Bob Cobbing in the 'Domestic Ambient Noise' series; Caroline Bergvall's 'Eclat'; Carla Harryman's 'Memory Play'; Bernard Heidsieck's 'Poems - Partitions'; Joan Retallack's 'Errata Suite'; Antin's 'Talking at the Boundaries'; Jackson MacLow's 'The Pronouns' and many more

*almost any binary is likely to be wrong... the answer whatever the question is more than likely to look as though it should be \_maybe\_ but with a bit more processing power the answer is nearly always seen to be \_wrong question\_*

Indeed binaries, more often than not, reveal the oversimplistic results of dull application.

*asking the wrong question isnt a cue to ask the right question - it is an alarm that you have misapprehended the context*

Apprehension is that context. It often results in a reading for comforts of 'home'. Perhaps it's time for more strategically exploratory approaches to 'discomfort'.

Placing of the work into contexts which offer less obvious securities - engagements with issues of site (and 'non-site', not to forget Smithson's hugely useful dialectics) and audience - that become dialogic with the work itself, in ways that ask direct (very often positive) questions of it.

love and love  
cris

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850. **Christopher Alexander**  
***Relics Serve... (apologistic mix)***

*Fri 25 Jul 1997*

---

All—

damn, inadvertently sent  
a backchannel msg to the  
list. actually, I can't figure  
out how that happened,  
as it wasn't in response  
to a posted msg in the  
first place. "& I specifically  
told them to make it  
without MSG"! maybe  
I clicked the wrong entry  
in my "address book"?  
(mutter)... technology...  
(grumble grumble)...

anyway, unless you're hot  
to hear praise for Bruce  
Andrews & an update on  
my tennis game, don't  
bother w. that Relics Serve...  
message. as to who the  
"Fraulein" is, you'll just have  
to guess.

Chris—still apologizing  
under his breath

..

Christopher W. Alexander etc.  
nominative press collective



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851. **David Bromige**

**mark wallace/mark weiss/held list?**

Fri 25 Jul 1997

---

I would like to second, with great appreciation, Mark Wallace's expositions of multi-variable poetry. Such an approach to the art was certainly given by the poetics of the New American Poetry, & also by the poetics of Langpo. Yet it is not often found, & it is an interesting question as to why? Perhaps it has something to do with it being the thing, & espec. the american thing, to build a better mousetrap & then go on using it. As marketable product, which poetry at one point in its social life has to be, it needs to be readily identifiable, & the kind of work Mark would advance, does not lend itself readily to this "trade-mark" or "brandname" practice.

Such practice, btw, is intimately bound up with an authentic (though not nec. intrinsic) aspect of poetry, to wit, that, just as in the sciences, there are problems & can be solutions, (or better, with poetry, (non) problems & (non) solutions), & that these often bear a "stamp" or "typos". Diminishing returns, esthetically, arise, however, when last time's solution becomes this time's goal. Increasing returns, though, may be anticipated in terms of product recognition. The poet becomes to her/him/self the poetry already written, with consequent loss of sharpness. (Rae Armantrout writes in her poetry : "At first we loved because we startled." For present purposes of clarification, I would add to this., "And then we love because we dont.")

Actually, for those who really want a poetry that bears the authentic imprint of an author, Mark's is the way to follow. The greater the variety of practice by one author, the greater the chance that what consistencies can be traced throughout the oeuvre, are unavoidable to that poet, the real blind spots that everybody know it or not wants to love. But that is difficult work, locating such, & more superficial signs of identity prove more generally welcome. Mark has chosen a hard row to hoe, but his books to date demonstrate he does it brilliantly, and his essays & postings show that he argues for it very well.

\*\*\*\*\*

Another Mark, surnamed Weiss, writes me via this list that the hotdog thread isn't abt food, it's abt language.. Sure, I get that, but for me, words are mixed up with the objects they name. When I read about hot dogs, the taste & texture of a hot dog comes into my mouth. This is why I can't discuss Hedy Lamarr's book Ecstasy & Me, except with increasing incoherence.

\*\*\*\*\*

Is this another list-held day? Perhaps we should all send ten bucks to the list-master so that he can hire extra help. (No, Charles didn't put me up to this back

channel. But it must cost something to run this operation. How come we're getting it for free? If we paid something, we could feel more justified in wishing to control the means of production, & able to do something about things that don't please us.)

David

PS talking abt neologisms, which someone usually is, i at first typed "Means of prodsuction". Now we have a new word for "fuck".

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852. **simon**

***Re: dog days***

*Fri 25 Jul 1997*

---

I'm a former editor of DARE (in Vol. II wrote (nonscience) ho's, hu's) Vol. II 1st half of nonscience i's, & the k's (my favoriate phone).

It's not online. That's a hugely expensive proposition.

But, regarding DARE, we include regional and social dialect/ nonstandard material, but not slang--although Vol I sticks with this distinction less than Vols. II & III. (above should be Vol. III 1st half).

Haven't got it in front of me, but latest Random House is quite good on slang.

beth simon

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853. **Judy Roitman**

***Re: hot dogs I have known***

*Fri 25 Jul 1997*

---

Then there were the hot dogs served between 1975 and 1985 in Warsaw, when communism had destroyed the economy and little food was available. If memory serves me right, these consisted of mushrooms and cheese on a bun.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| Larry Eigner, 1927-1996  
-----

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854. **simon**  
**Re: hot dog**  
*Fri 25 Jul 1997*

---

Volume III of the DARE just came out this year. The "launch" was at the end of May, part of the Dictionary Society of North America meeting in Madison.

Volume I A-D

Volume II E-H

Volume III I-N

Volume IV (which we began working on 4 yrs ago while finishing Vol. III) O-T.

Vol. V U-Z plus a list of al the people who contributed quotes, and other addenda.

It was initially projected as a 5-year project--and still does offer the only synchronic pciture of (U.S.) American speech. Data collection 1965-70.

DARE's part of the English dept. at UW-madison.

More than you wanted to know, perhaps.

best,

beth simon

(now) assistant professor, linguistics and english  
indiana university purdue university



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855. **simon**  
**Re: dog days**  
*Fri 25 Jul 1997*

---

Pig in the blanket, and toad in the hole will both be entries in DARE.

oh, oh, now you've got me started.

Pig in the blanket will have several senses.

beth simon

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856. **Mark Weiss**

**Re: Mike Gold/katherine anne porter**

Fri 25 Jul 1997

---

See Rexroth poem re: the execution. Sorry, my books are unavailable. The executions are one of the key events in US leftist history/myth.

At 11:38 PM 7/24/97 -0600, you wrote:

>My hunch is that they were picketing over the Sacco-Vanzetti case (two  
>anarchists railroaded over an alledged murder of a paymaster and his guard  
>in 1920. They were armed when arrested, gave contradictory evidence, and  
>feared deportation. They were found guilty in 1921, and executed in 1927.  
>The most notorious political execution in this country prior to the  
>Rosenbergs).

>

>Hugh Steinberg

>

>>Rachel L. wrote:

>>

>>> Very odd. Found this, from Katherine Anne Porter, which seems to

>>> support the Hofstadter:

>>>

>>> "Once on the picket line, I took a good look at the crowd moving slowly

>>> forward. I wouldn't have expected to see some of them on the same

>>> street, much less the same picket line and in the same jail. I knew very

>>> few people in that first picket line, but I remember Lola Ridge, John

>>> Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James

>>> Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very

>>> well known then and mostly favorably--most of them have vanished, and I

>>> wonder who but me is alive to remember them now? I have a strangely

>>> tender memory of them all, as well as the faces of strangers who were

>>> being led away by the police.

>>>

>>

>>

>>where was Katherine Anne Porter saying/writing this? thanks--

>>

>>kl

>

>

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857. **Aldon L. Nielsen**

***Re: is "doo wop" an ethnic slur?***

*Fri 25 Jul 1997*

---

I'm just the opposite of David Bromige in this regard. I can't look at food without thinking of words. When I made love to Heddy Lamar, I kept thinking of that book.

and every time I saw a virtual space with a real corn dog in it, I thought "shit on a stick" --

---- I was going to post my poem "fifty things about Gennifer" here, but I kept getting messages that the poetics list had exceeded its capacity for the day

-----

One man's prozeugma is another woman's execratio. -- that's what I always say --

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858. **Mark Weiss**

***American food***

*Fri 25 Jul 1997*

---

While we're on the subject, I've always been curious about the yuck factor in American eating habits--the voluntary restriction of dietary choices. Even in cultures with strict food taboos the range of what's considered edible is usually fairly wide: traditional Jews, for instance, keep kosher, but they eat intestines, tongue and liver. English, Germans, Italians, French, Chinese, eat almost anything, regardless of the social class of the eater. Americans, on the other hand, reduce their range as they get further from their ethnic origins. Here's a short list of the often-considered yucky: any innards, octopus, squid, eel, lamb or goat (at least in Anglo Southern California--there are Greek restaurants here that don't serve lamb), mutton, all game, duck, oysters and clams (particularly raw), all other seafood except lobsters and shrimps. Veggies fair somewhat better, altho okra commonly provokes a gag reaction. Actually, vegetables are more tolerated for their healthfulness than loved--witness Bush's PR- manufactured aversion to broccoli, which was supposed to make him seem childlike and appealing, a regular guy or something. The consequence--limited production of many of the offending comestibles and a food industry that caters to food paranoia--hence the listing of ingredients on restaurant menus and the proliferation of clone franchises that protect one from the gustatory surprises of travel. Even cheeses are affected by the general narrowing of taste--in the countries of origins hundreds of cheeses are produced. Here it's mostly cheddars and near-relatives and one or two soft cheeses and unripe goat cheese among the well-travelled:

selection for blandness, as in the distaste for gamey meats. I don't think that this progressive limiting of taste is a product of agribusiness, altho it certainly makes its job easier--in industrialized countries where the yuck factor doesn't exist or is less extreme demand has successfully thwarted suppliers' homogenizing tendency. Perhaps an anthro list would be more appropriate for this one. Any theories?

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859. **john\_lavagnino**

***Real food***

*Fri 25 Jul 1997*

---

Out near Worcester, Mass., is a great place called Hot Dog Annie's, open every day of the year. One of the largest displays of hot dogs rolling in place that you'll see anywhere. They also do hamburgers. A few years back the Boston Globe ran an interview with Annie herself, and she complained: you go to most burger places and order a burger, and what do you get? A plate of weeds. When you order a burger at Hot Dog Annie's, we don't put any weeds on it.

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860. **Pritchett, Pat**

***Re: deipno / diotima***

*Fri 25 Jul 1997*

---

Oh Jordan they must be about what they find missing in the poems of other people who write poems in which their own poems purport to find what is missing in all those poems in which the missing center of the poem occupies the margins. Now read on...

\*\*\*\*

Good news and hurrah for Christopher Alexander and Alan Sondheim publishing a collection of Alan's new work.

\*\*\*\* Sometimes a hot dog is just a hot dog but sometimes it is also (in LA anyway) an Oki-Dog on Santa Monica near Highland and wrapped in a tortilla. But I will be in LA from Aug. 12-20 and intend to visit my favorite burrito stand in the universe at Sunset and Alvarado. Would also be happy to meet any from the List who live or may be there too.

Patrick Pritchett

-----

From: Jordan Davis

To: POETICS

Subject: deipno / diotima

Date: Friday, July 25, 1997 3:46PM

What are poems about? Or rather, what are \_other people's poems\_ about, what do they do, since it seems likely that are many complications involved in speaking reasonably about what one's own poems do. Probably a writer can say useful things about the architecture of a poem, and the working method, and also probable is the will of the writer to confirm or deny rumors of influence. What then are other people's poems about?

Jordan

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861. **Lawrence Upton**

***Re: performance poetry?***

*Fri 25 Jul 1997*

---

<< Re Paul Dutton:

Making a "high"/"low" distinction --I don't think from conversations with him and his essays that Paul Dutton does this.>>

-dbchirot

Yes - that wld describe my feeling - that big sea between Canada and UK inhibits conversation quite a bit - but I was surprised by the idea based on my distant memories of meeting, much more recent memories of a visit Paul made here a couple of years ago - we talked best part of an afternoon and evening then as i recall and i guess that \_ anything and everything as material\_ would sum it up, i remember openness and inquiry - and based on his work/writing, wch for me is an incomplete knowledge

I tried to speak to cris about this backchannel last night but it bounced back \_unknown\_ again - must be the mist coming off the north sea

L

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862. **cris cheek**

***Re: performance poetry?***

*Fri 25 Jul 1997*

---

Hi Dave, fair points all along - it seems crass on my part to use Douglas' Dutton dilemma story:

*Re Paul Dutton:*

*Making a "high"/"low" distinction --I don't think from conversations with him and his essays that Paul Dutton does this. After*

*all, his work has long drawn on blues forms, doo wop, early rock and roll and Free Jazz. Paul has written essays in Musicworks on Doo wop and as well an excellent essay on bpNichol in which Free Jazz and country and western are discussed.*

But what's curious then, is that when it comes to the performance poetics which much align themselves to rap, dub, ragga and so on - surely the blues, jazz, of our time - there is (and here i've only, as Lawrence points out, got Douglas Barbour's report to go on) apparently a wish to distance such influences in terms of poetic practice. That is to feel the desire to define them outside of 'performance poetry'. Perhaps exactly the point Dutton is making. That the verbal stylings and the vocal projection have most impact when integrated. In other words that such things can be discussed in terms of their vocal stylings but become more bothersome when the linguistic content (we could go on gnawing over that one all night) is offered without all of the contextualising sound.

My worry is of a priveledge being given to the Free Music trajectory as an arrival on the trail of 'progress' - that idea that that's the stuff that's really going down. It promotes what Fiona Templeton usefully nick-names the 'ejacula-improv' approach to voice.

I suggest that is both old and too closed, reductive and sometimes even essentialist (something McCaffery also pointed out). Not uninteresting, but period.

I'm writing here as someone who values highly what Bob Cobbing is up to, who has done and still does do voice-based performance work, who has in the past played a lot of so-called Free Music.

Voice / orality / spoken rhetorics have far more to offer integrated and inter-disciplinary poetics practices than such an advocacy, if that is what is somehow surfacing, permits. It seems far too easy to consign 'that' to 'there' as not a part of. To say that's all slam poetry, that's stand-up (Jeff Derkson can be hilarious and so on) or comedy poetry or whatever - without looking at what can be learned and re-applied in other contexts to other purposes.

Time to re-appraise, re-contextualise - move on (not in a teleological sense but - you know what i mean i think).

love and love  
cris

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863. **Mark Weiss**

**Re: dog days**

Fri 25 Jul 1997

---

In the interest of limiting the flow of electrons through space this post will serve three distinct functions.

1. Perhaps this should be backchannel. Where and for how much can one acquire Dare vols II-III?
2. This should be of more general interest. What is the boundary between social dialect/nonstandard material and slang, and is it guarded by permanent gun emplacements? For instance, my wife's family, from Charleston SC (deebutante class) and Asheville NC (educated ministerial hillbillys become professionals), use words like wapperjar and bumfuzzled. Which are these?
3. This one's just because I want to tell the story. It speaks to a social dimension of the yuck factor. My then inlaws-to-be, trying to be nice, acceded to my requests for regional food by taking me to a wonderful black-run soulfood restaurant (I forget the name, but it's apparently well-known) in Chapel Hill (we were visiting relatives in Durham, which is close by). I was delighted to find chitlins (alright, chitterlings) on the menu. They are a favorite of mine, and hard to come by in my usual haunts. When I ordered them the black waitress asked me if I was sure I knew what they were, i.e, "white people don't eat this stuff." My future father-in-law (we very quickly became great friends) had a peculiar look on his face which I interpreted as approbation, as in, "this long-haired yankee jew knows how to eat!" I later learned that what he really meant was "this long-haired yankee jew is even weirder than the last guy she brought home--he eats servants' food." I was, of course, the only one who ordered chitlins.

*But, regarding DARE, we include regional and social dialect/nonstandard material, but not slang--although Vol I sticks with this distinction less than Vols. II & III. (above should be Vol. III 1st half).*

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864. **cris cheek**

**Re: appropriateness and strategy**

Fri 25 Jul 1997

---

Hi Bob, re

i've performed some

>sound poetry at slams, and the results aint pretty...

wouldn't the reversal also be true? I'm all for the  
challenging, but it needs to be curated with the cunning  
of appropriateness to strategy.

Appropriate production for the work, appropriate context  
for distribution. Sometimes the jump just falls clunk.

To wit, i'm enjoying the new amalgamated messages  
necessitated by the list post limit. That mother Bernstein,  
doing the business again.

love and love  
cris

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### 865. **Lawrence Upton**

#### ***Re: What came before? a Martian poetics 1916/Performance Poetry***

*Fri 25 Jul 1997*

---

robert drake wrote: <<i was thingking abt th recent discuss of Paul Dutton's  
sound/performance poetry distinctions, thot to go back to \_Sound Poetry: A Cat-  
alogue\_ (ed. by mccaffery/nichol) & see what dutton was saying then, and low &  
beholden, INSTEAD found another martian ref, our own Lwrence Upton's  
graphic "from Poems in Polar Martian", which very much reminds me ov an an-  
glosax riddle...>>

ASIDE \_thingking\_ is interesting - END OF ASIDE

i nearly mentioned this you know - but it didnt really seem relevant then - yes I  
did a whole booklet of polar martian from wch bp and Steve took that bit - I was  
going to do poems from each linguistic region of Mars but ... didnt. Not long  
ago I came upon a huge file of texts given me by my friend the scholar  
\_\_\_\_\_ sorry, I don't know how to send MSCII characters, before he  
went back - I looked at it and couldnt quite see my way to finishing the project...  
one booklet was enough and probably the one outtake

<<one ov the things most interesting to me about that Catalogue, btw, is the  
extent to which sound poetry is represented by scores that are more visual po-  
etry than most vispo i see lately...>>

my experience too - now is this paucity of experience or a general change?

could i ask for responses from or info on anyone working in \*that\* area i.e.  
\_sound poetry...represented by scores that are ... visual poetry\_ - I have taken  
out the \_more\_ there because this request is aside from the question above

this request is to do with research / cogitation I am working on both solo and with others... I would like information in the hope I shall be thinking / speaking from a position of knowledge - wanting to know about fellow practitioners

backchannel on this by all means

snailmail 32 Downside Rd Sutton SM2 5HP UK

<<i'm sympathetic to th impulse to try to distinguish among directions>>

yes, we have to, but not to render them as categories

Lwrence

-----

Cris says

<<In other words that such things can be discussed in terms of their vocal stylings but become more bothersome when the linguistic content (we could go on gnawing over that one all night) is offered without all of the contextualising sound.>>

we may have to gnaw it and then boil it some for much longer than that before we're done. It isn't just a matter of style or content or context - there is also - are questions relating to authorship, intent etc etc relating to works made partially or wholly in performance \*and\* by more than one person

<<Voice / orality / spoken rhetorics have far more to offer integrated and interdisciplinary poetics practices than such an advocacy, if that is what is somehow surfacing, permits. It seems far too easy to consign 'that' to 'there' as not a part of. To say that's all slam poetry, that's stand-up (Jeff Derkson can be hilarious and so on) or comedy poetry or whatever - without looking at what can be learned and re-applied in other contexts to other purposes.>>

indeed indeed - we shall need working categories of some kind - i was going to say that they are only like scaffolding but that's not a good comparison.... more like dissolving stitches perhaps... here i am still willing to use \_visual poetry\_ and \_sound poetry\_ - terms I grew up with... but they are less and less useful. One cld say they don't write tunes like that any more but in fact as Cris says it is \_Time to re-appraise, re-contextualise - move on\_

aside - when he and i and others went to Germany in the 70s i remember we were \_lout poets\_ for a while

it always was time to move on but this is not a declaration of faith in artistic progress - more artistic nomadism

-----

<<Then there were the hot dogs served between 1975 and 1985 in Warsaw, when communism had destroyed the economy and little food was available. If



memory serves me right, these consisted of mushrooms and cheese on a bun.>>

I was there for some time in 73 and it was like that except mushrooms and cheese were off and the buns were hard to find. But \*pleeeeeease\* it wasn't communism destroyed the economy. They never did communism in \*any\* sense. It was tyranny with newspeak. And when the self-named communists took over EVERYTHING was destroyed already not just the economy... but the pre-war set up wasn't exactly human-friendly as I read it

L

[↑ Contents](#)

866. **Maria Damon**

***Re: is "doo wop" an ethnic slur?***

*Fri 25 Jul 1997*

---

At 1:32 PM -0700 7/25/97, Aldon L. Nielsen wrote:

>I'm just the opposite of David Bromige in this regard. I can't look at  
>food without thinking of words. When I made love to Heddy Lamar, I kept  
>thinking of that book.

>

>and every time I saw a virtual space with a real corn dog in it, I thought  
>"shit on a stick" --

>

>----

>I was going to post my poem "fifty things about Gennifer" here, but I kept  
>getting messages that the poetics list had exceeded its capacity for the  
>day

>

>-----

>One man's prozeugma is another woman's execratio. -- that's what I always  
>say --

aldon  
yr the greatest  
for making me  
laugh aloud  
now that rachel'  
s in semi-  
retirement

[↑ Contents](#)

867. **Maria Damon**

***Re: American food***

*Fri 25 Jul 1997*

---

no theories but yearning for many of the weird things you describe. when i was young my mother would serve cold tongue as a matter of course for weekend lunches, until our little friends started coming over and having strong reactions of revulsion. we used to get cheese airmailed by her danish-farmer father so strong that she'd get calls from the post office, Mrs Damon, we think someone has mailed you a dead animal, please come get it out of here right away.

At 1:44 PM -0700 7/25/97, Mark Weiss wrote:

>While we're on the subject, I've always been curious about the yuck factor  
>in American eating habits--the voluntary restriction of dietary choices.  
>Even in cultures with strict food taboos the range of what's considered  
>edible is usually fairly wide: traditional Jews, for instance, keep kosher,  
>but they eat intestines, tongue and liver. English, Germans, Italians,  
>French, Chinese, eat almost anything, regardless of the social class of the  
>eater. Americans, on the other hand, reduce their range as they get further  
>from their ethnic origins. Here's a short list of the often-considered  
>yucky: any innards, octopus, squid, eel, lamb or goat (at least in Anglo  
>Southern California--there are Greek restaurants here that don't serve  
>lamb), mutton, all game, duck, oysters and clams (particularly raw), all  
>other seafood except lobsters and shrimps. Veggies fair somewhat better,  
>altho okra commonly provokes a gag reaction. Actually, vegetables are more  
>tolerated for their healthfulness than loved--witness Bush's PR-  
>manufactured aversion to broccoli, which was supposed to make him seem  
>childlike and appealing, a regular guy or something.  
>The consequence--limited production of many of the offending comestibles  
and  
>a food industry that caters to food paranoia--hence the listing of  
>ingredients on restaurant menus and the proliferation of clone franchises  
>that protect one from the gustatory surprises of travel. Even cheeses are  
>affected by the general narrowing of taste--in the countries of origins  
>hundreds of cheeses are produced. Here it's mostly cheddars and  
>near-relatives and one or two soft cheeses and unripe goat cheese among the  
>well-travelled: selection for blandness, as in the distaste for gamey meats.  
>I don't think that this progressive limiting of taste is a product of  
>agribusiness, altho it certainly makes its job easier--in industrialized  
>countries where the yuck factor doesn't exist or is less extreme demand has  
>successfully thwarted suppliers' homogenizing tendency.  
>Perhaps an anthro list would be more appropriate for this one. Any theories?

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868. **Maria Damon**

**Re: dog days**

Fri 25 Jul 1997

---

At 3:45 PM -0700 7/25/97, Mark Weiss wrote:

...

>

>3. This one's just because I want to tell the story. It speaks to a social  
>dimension of the yuck factor. My then inlaws-to-be, trying to be nice,  
>acceded to my requests for regional food by taking me to a wonderful  
>black-run soulfood restaurant (I forget the name, but it's apparently  
>well-known) in Chapel Hill (we were visiting relatives in Durham, which is  
>close by).

>>

it's Dip's, or something like that. i was taken there when i was trying to decide  
between UMN and Duke. yes, i'm a masochist. yes, the food was great. yes,  
there's nowhere to eat in the twin cities.

[↑ Contents](#)

869. **Rachel Loden**

**Re: Mike Gold/katherine anne porter**

Fri 25 Jul 1997

---

Hugh Steinberg wrote:

| *My hunch is that they were picketing over the Sacco-Vanzetti case*

That's correct. The Porter piece is "The Never-Ending Wrong," from the June  
1977 issue of *The Atlantic*

Available on the web at:

<http://www.theatlantic.com/unbound/flashbks/oj/porterf.htm>

Rachel Loden

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870. **George Bowering**

**Re: Mike Gold/katherine anne porter**

Fri 25 Jul 1997

---

| *See Rexroth poem re: the execution. Sorry, my books are unavailable. The  
executions are one of the key events in US leftist history/myth.*

When I was in my late teens, early twenties, and gobbling up all the US literature I could, the Sacco-Vanzetti case was one of the things I ran into most often, as in James T. Farrell, and Dos Passos, etc.

George Bowering.

2499 West 37th Ave.,  
Vancouver, B.C.,  
Canada V6M 1P4

fax: [REDACTED]

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871. **Alan J Sondheim**

***Advertisement, Virtual Love (fwd)***

*Fri 25 Jul 1997*

--

Advertisement

pay me five dollars and when i come,  
i'll cry out your name

pay me five dollars, and, coming,  
i'll cry your name out, in the empty room

pay me seven and i'll caress my naked breasts,  
whispering, I love you, and for eight,  
i love you <name>

your name my love, your name, and for nine,  
your name my love, your name, and for nine

pay me ten and i'll grasp air, calling you softly  
i will wrap my arms around the empty air  
and i will grasp the empty air

for fifteen you'll be in all my dreams, and for twenty  
i'll promise anything, tossing and turning  
in the bed alone, tossing and turning in that empty bed  
and for twenty, you will have me, you will have my name,  
for twenty, you will have my name

and for thirty, when you come, i will write @hold you,  
@hold you in my arms

you need not fear escalating prices, i promise you,  
they remain the same for all time, and as for forty,

you dream of naked me,  
you dream of naked me  
and now there are no higher prices, this empty air expands  
and covering your body, and penetrating you,  
in my dreams, and forever you will have your name  
upon my lips  
you will have your name, upon my lips,  
forever

---

[↑ Contents](#)

872. **David R. Israel**

***Re: russian river writers / Yvonne Rainer . . .***

*Fri 25 Jul 1997*

---

Layne Russell remarked --

*[This reminds me that at my reading Friday night the 25th at the  
Sebastopol Center for the Arts I will be reading a poem called  
"blood" and also a poem of a dance performance I did years ago with  
Yvonne Rainer (dance lovers will know who she is!).]*

film-lovers may also know who she is -- at least if lucky enough to have seen  
some of her admirable work in cinema -- a phase which, as I understand it, basi-  
cally followed on the heels of her (long-since past) days of dance/choreography.  
I think I only saw one such film, (including Valda Sutterfield among the cast  
(and wish such things were to be seen more readily elsewhere than such film  
meccas as Anthology Film Archive in NYC . . . )

also to note, David Bromige equivocates --

*On another matter, I am not so much "witty and charming" as  
indifferent and bewildered, by turns. . . .*

it seems quite possible that the most witty & charming may well be those who  
find themselves to be . . . (mightn't it?) . . .

*I advance these disclaimer because I shall be traveling back east  
this fall, & want to avoid disappointing people looking for noel  
coward. I'm a grumpy old fart, but you can still be my friend.  
David B*

(don't the well-bred say "Q.E.D." or some such, at this point?)

d.i.

.

.....

.....



staying with his parents to help care for his mother, who had suffered a stroke. Gerald's plan was to be there for approximately a couple of months, assisting his mother in gaining back some of her functioning, and helping his father handle the difficult situation. It seems to me that Gerald had been in Michigan for about a month when this occurred a couple of days ago. As many of you may know, Gerald had for the past couple of years made Portland his home.

Scott Duddridge is planning to assemble reminiscences from people who were friends of Gerald. Anyone wishing to participate may contact me through e-mail at [REDACTED], and I will share contact information for Scott. For those who may want to write to Gerald's family, I can direct you on that, as well.

The shock of this is great. Suffice it to say that those of us who loved Gerald will miss him greatly. His contribution as a writer, critic, teacher, and friend was exceptional. You may remember Robert Creeley's having selected Gerald's book *SHORTER POEMS* for the National Poetry Series book selection that appeared from Dalkey Archive Press in 1993. In Creeley's words,

"These extraordinary poems are testament to their author's passionate commitment to all that has entered his mind and heart. He is our great master of detail, of why it is and how it is that the things of our lives constitute a primary index of place. I love the pleasures he so invites, the wit of his insistent response."

Gerald was born in Detroit in 1940, was educated at Harvard and Trinity College (Dublin). He taught at Southern Methodist University and New York University, and in 1985 was awarded an NEW Creative Writing Fellowship for poetry. His volume of verse theory, *A THING ABOUT LANGUAGE*, was published by Southern Illinois University Press in 1989.

These were among the things Gerald was proud of having done.

Sometimes we come to believe it is our right to have someone with us forever. In fact, each moment of time we have is a privilege. Gerald's life and his infinite generosity of spirit will continue to give those of us who loved him courage.

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875. **Mark Weiss**

***Re: wapperjar and bumfuzzled***

*Sat 26 Jul 1997*

---

Aren't these great?

wapperjar--askew. "Straighten that picture, it's wapperjar."

bumfuzzled--confused.

I literally never know what's going to come out of my wife's mouth.

At 12:45 AM 7/26/97 -0400, you wrote:

>[ was:, Re: dog days ]

>

>Mark Weiss asks & says [which seems vaguely

>related to "anglo-saxon"] --

>

>> . . . . . What is the boundary

>> between social dialect/nonstandard material and slang, and is it

>> guarded by permanent gun emplacements? For instance, my wife's

>> family, from Charleston SC (debutante class) and Asheville NC

>> (educated ministerial hillbillies become professionals), use words

>> like wapperjar and bumfuzzled. Which are these?

>

>of equal (or poss. even more immediate) interest: \*what\* are these?

>

>never seen hide nor hair of a wapperjar --

>

>have prob. heard bumfuzzled once or twice,

>but would be hardpressed to lend it definition --

>

>little help?

>

>Wondering in Washington [d.i.]

>

>

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876. **Rebecca Weldon**

**Re: Thai influences**

Sat 26 Jul 1997

Sorry for the mix-up, Alan, and, as to why this took so long, I've been way up in northern Laos on the China border.

*Did you not want to send this to the Poetics list? And if you do, could you perhaps talk about the first three writers, who I am unfamiliar with?*

Alan

On Tue, 15 Jul 1997, Rebecca Weldon wrote:

*Rong Wongsawan, Sila Komchai, Sunthorn Plu, Mehta, Mishima, Eco, Fuentes, Okri and the writers of southeast asian epics who gave their names in private offering to their gods.*



Rong Wongsawan is perhaps the master of the Thai satirical novel and has not, to my knowledge, been translated into English. His career has brought him fame, but perhaps because of his highly creative use of language, not a very wide readership. One of a generation educated outside the country, he returned to become an important and much beloved social critic (perhaps because he was of the hedonistic rather than the ascetic variety). He was named National Artist last year and those of us who know him were relieved that he would at least receive 8,000 Baht (approx \$300) per month from the government from the rest of his days. Until this time, his main income was from the mass-distributed newspaper Daily News, for which he writes a regular column under increasingly difficult circumstances since his health is failing.

Sila Komchai's novel "the path of the tiger" has been recently translated into English. He is best known, though, for his short stories, having won the SEA Write award in 1993 for his second collection. He was among the thousands of the best and the brightest of young Thai who were forced into the jungles following the 1976 massacre. Nature is an important metaphor for his socio-political observations.

Sunthorn Plu composed in verse, over 200 years ago. His favorite form was "klone paet" (eight lined klone), double quatrains with both internal and final, linking rhymes, to which he added a rhyming innovation of his own. His many works include epic tales, plays and "nirat" or journey poems (a form much honored by Thai poets, even today, a personal interpretation of a voyage). His work illustrates how tonal languages expand plays on words and make for a particularly rich poetic expression. The following quatrain (khlong form):

Khao khiao khote khoum khuen khieng khieng  
Rom ruen rouk rang rieng riep roy  
Hom hak hing hai hieng hua haad haing he  
Yaang yai yode yuen yoy yoke yo yone yen

may be translated thus:

Emerald facades twist merge forever  
Perfect, coolly clothed dark green forest  
Nude trunks and broken branches the riverbed  
Huge trees shoot the sky swaying canopy

although the translation cannot even approximate the original, since each word has both rhyming and tonal values, the equivalents of which do not exist in English.

Of course, Thai literature is as rich as any other, I simply happen to admire these three more than others.

Rebecca

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877. **Joe Amato/Kass Fleisher**

***address query...***

*Sat 26 Jul 1997*

---

all: i'm trying to reach johanna drucker... if anyone out there has her email address (which i've misplaced, again), i'd be grateful if you could forward to me backchannel...

many thanx!...

best,

joe

[↑ Contents](#)

878. **rsillima**

***Doggie Diner, Curtis Faville***

*Sat 26 Jul 1997*

---

Doggie Diner, with its trademark (literally) 20 foot tall smiling dachshund head in a chef's hat, was a regional fast food chain with HQ in Oakland during the 1950s and '60s (maybe even the '40s, a period I partook of only partly and then only in a preliterate fashion, so I lack notes). I'll wager that the one Charles is recalling was the one at the southwest corner of Mission & Army streets in SF, immediately next to what was then Sears and was, last time I needed it, the Employment Development Department (with some pretty generic loft space upstairs). Doggie Diner's specialty was the foot long hot dog, though as I recall any resemblance between that processed thing and meat was too abstract for me to make the connection. My favorite high school teacher, Charles C. Clarke, aka Chico Charlie to us at Albany High, used to deliver supplies from the central DD warehouse to the 10-20 doggies.

We call pups in a blanket "pigs in a blanket" in our house.

Curtis Faville, last I heard (a couple of years back) was still living in Kensington and still working at Social Security in SF (right next to UN Plaza, known locally as Urine Plaza). His son Randy was living out near SF State. Curtis "gave up" poetry with a vengeance. He studied architecture for awhile (which led to his last book, Wittgenstein's Door, which Lyn published as Tuumba 29) and spent some time in Japan thanks to a job that his wife got with one of the armed services. While there, he got into photography. But other than those ventures, he's been at Social Security for 20+ years. Stanzas for an Evening Out remains one of the great books of the 1970s, up there with Bending the Bow, Sentences, Space and a precious few others. I don't think I ever met anyone who'd known

Curtis who didn't learn something useful about writing from him, but he will let you know that he doesn't want to discuss it, Period (capital P), the instant you bring it up.

All the years I knew Curtis, I don't think we ever ate at Doggie Diner together. Last meal we had was a breakfast at Mama Royal's Cafe on San Pablo in Albany.

Ron

Ron Silliman  
262 Orchard Road  
Paoli, PA 19301-1116

[REDACTED]

[REDACTED] (o)

[REDACTED] (fax)

[REDACTED]

[REDACTED]

<http://writing.upenn.edu/epc/authors/silliman/>

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879. **Aldon L. Nielsen**

***Re: dog days***

*Sat 26 Jul 1997*

---

other terms for chitterlings: "wrinkled steak"

anybody know others?

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880. **Aldon L. Nielsen**

***Re: Sad News - Gerald Burns***

*Sat 26 Jul 1997*

---

I never got to meet Gerald Burns, but I got to know him well through a constant stream of mail from him, an experience many others will recognize. When I started `_lower limit speech_`, I got a few poems from him. Wrote back to tell him this was just the sort of response I had hoped for -- I'd read Gerald's small pamphlets years ago and found his work a refreshing departure from nearly everything else I was reading at the time -- Gerald also sent me a number of whimsical drawings (has anyone ever collected his drawings for publication) --

There is a delightful interview with Gerald recorded for a Portland (I think it was) radio program -- I hope they will air it again in remembrance --

Has anyone mentioned that he used to work in the circus?

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881. **shemurph**

***Re: Sad News - Gerald Burns***

*Sat 26 Jul 1997*

---

I neglected to sign the notice regarding Gerald Burns, for those who wish to contact me. That's

Sheila Murphy



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882. **shemurph**

***Re: Gerald Burns - Drawings***

*Sat 26 Jul 1997*

---

In a message dated 97-07-26 11:39:42 EDT, A.L. Nielsen writes:

<< a number of whimsical drawings (has anyone ever collected his drawings for publication) --

To my knowledge, the drawings have not been collected, but they should be. They were included in some Lucky Heart Publications (Jim Haining, now in Waco, TX). And of course in magazines and newspapers, not to mention letters. I have a number of them, also, that emerged ad hoc and were shared, as do others, I am sure.

Sheila Murphy

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883. **Joe Amato/Kass Fleisher**

***address query...***

*Sat 26 Jul 1997*

---

thanx to poetix listmembers for backchanneling johanna's address!...

best,

joe

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884. **charles alexander**

***Re: address query...***

*Sat 26 Jul 1997*

---

Joe -- I've got one, but it's her Yale address, and it's at my studio, so I can't get it to you right now. But I heard she is moving or has moved, to SUNY/Purchase, for this next year? If that's true, then it's possible that my address is no good anymore. Still, I'll send it to you when I retrieve it. Let me know if you get an updated one, please.

thanks,

charles

At 08:47 AM 7/26/97 -0500, you wrote:

>all: i'm trying to reach johanna drucker... if anyone out there has her  
>email address (which i've misplaced, again), i'd be grateful if you could  
>forward to me backchannel...  
>  
>many thanx!...  
>  
>best,  
>  
>joe  
>  
>

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885. **charles alexander**

***Re: Doggie Diner, Curtis Faville***

*Sat 26 Jul 1997*

---

At 08:56 AM 7/26/97 -0500, you wrote:

>Doggie Diner, with its trademark (literally) 20 foot tall smiling dachshund  
>head in a chef's hat, was a regional fast food chain with HQ in Oakland  
>during the 1950s and '60s (maybe even the '40s, a period I partook of only  
>partly and then only in a preliterate fashion, so I lack notes). I'll wager  
>that the one Charles is recalling was the one at the southwest corner of  
>Mission & Army streets in SF, immediately next to what was then Sears and  
yes, that's the one.

charles

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886. **Judy Roitman**

**Re: Mike Gold/katherine anne porter**

Sat 26 Jul 1997

---

*See Rexroth poem re: the execution. Sorry, my books are unavailable. The executions are one of the key events in US leftist history/myth.*

My God I'm getting old. To think that people need to be reminded about Sacco-Vanzetti...

My kid has this friend who calls himself an anarchist. Says I archly, "ever hear of Emma Goldman?"

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| Larry Eigner, 1927-1996  
-----

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887. **Steve Carll**

**Antenym 13 / Readings in Golden Gate Park**

Sat 26 Jul 1997

---

(Apologies to anyone who receives this message more than once)

announcing the August publication (and new mailing address!) of  
Antenym 13

Sun in Leo, Moon in Cancer 1997

featuring work by: Joseph Aukee (San Francisco), Edmund Berrigan (San Francisco), Jonathan Brannen (Morris, MN), Mary Burger (San Francisco), Avery E.D. Burns and Eric Selland (S.F.), Steve Carll (San Francisco), Stephen Collis (Vancouver, B.C.), Mark DuCharme (Boulder), Norman Fischer (Sausalito, CA), Greg Evason (Owen Sound, Ontario), David Golumbia (New York City), Bob Herman (Brooklyn), Brenda Iijima (Brooklyn), Thoreau Lovell (San Francisco), John Lowther (Decatur, GA), William Marsh (San Diego), John Olson (Seattle), Mark Owens (Fairborn, OH), Douglas Powell (San Francisco), Pat Pritchett (Boulder), Lisa Samuels (Charlottesville, VA), Jono Schneider (Albany, CA), Peter Valente (Cliffside Park, NJ), and Nico Vassilakis (Seattle).

PART ONE OF A TWO-PART SERIES ON THE THEME: ONTOLOGICAL  
ACTIVISM

and a 3-part reading miniseries, Saturday afternoons at 1:00 in Golden Gate  
Park, San Francisco:

August 9th: Edmund Berrigan, Dan Featherston (from Tucson), Jono Schneider  
August 16th: Joseph Aukee, Mary Burger, Thoreau Lovell  
August 23rd: Avery E.D. Burns, Joseph Noble (from Stony Brook, NY), Eric Sell-  
and

1. Enter Strybing Arboretum at Main Entrance gate, near County Fair Building on MLK Jr. Way near 9th Ave. and Lincoln Ave.
2. Follow a path heading west (straight through gate), but bearing south (left) as close to Lincoln Ave. as possible.
3. Bear right (north) past nursery buildings until you get to the Redwood Trail.
4. Find Redwood Trail Markers #17 and #18. Nearby is a tree-ringed clearing with benches and a tree-stump podium. Reading is here.

CALL [REDACTED] FOR MORE DETAILS.  
A \$2.00 DONATION WILL BE REQUESTED.

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Bathysphere Press  
"It's Deep!"

\*\*\*\*\*

[REDACTED] Steve Carll  
<http://writing.upenn.edu/epc/mags/antenym>  
<http://writing.upenn.edu/epc/ezines/antenym>

In seed-  
sense  
the sea stars you out, innermost, forever.

--Paul Celan

\*\*\*\*\*

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888. **Layne Russell**

**Re: russian river writers / Yvonne Rainer . . .**

Sun 27 Jul 1997

---

David R. Israel wrote:

>

> Layne Russell remarked --

>

> > [This reminds me that at my reading Friday night the 25th at the  
> > Sebastopol Center for the Arts I will be reading a poem called  
> > "blood" and also a poem of a dance performance I did years ago with  
> > Yvonne Rainer (dance lovers will know who she is!).]

>

> film-lovers may also know who she is -- at least if lucky enough to  
> have seen some of her admirable work in cinema -- a phase which, as I  
> understand it, basically followed on the heels of her (long-since  
> past) days of dance/choreography. I think I only saw one such film,  
> (including Valda Sutterfield among the cast (and wish such things  
> were to be seen more readily elsewhere than such film meccas as  
> Anthology Film Archive in NYC . . . )

thanks for the info on Yvonne. I hadn't heard of her film involvement. how  
could I find her films?

perhaps I'll post the poem "Wreck Beach Performance" on the site. she was  
wonderful to work with, be with, dance with. also her partner at the time, Bar-  
bara (Lloyd) Dilly, who is director of the dance department at Naropa  
Insitute...Barbara has been there since the first Naropa summer of '74.

talk about the merging of poetry and dance....

Layne

<http://www.sonic.net/layne>



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889. **cris cheek**

**Re: Yvonne Rainer . . .**

Mon 28 Jul 1997

---

Thanks Layne, Yvonne's work is surely overdue a major reappraisal

| *talk about the merging of poetry and dance....*

i hope you'll forgive me being a bit autobiographical, it might spark some bases  
for discussions - Working on a boundary between dance and poetry is



something i used to do more. To be brutally honest i found working in old tea warehouses and veneer factories with dancers preferable to propping up the bar with poets and musicians for quite a few years.

When 'jggjggjggjggj . . . (as long as you can say it that's our name) - a trio with Lawrence Upton and Clive Fencott - was performing 3 (sometimes more) voice writing, much along the lines of the Four Horsemen, we began, individually and or collectively i can't remember which, to lose interest in holding a 'score' (the page in the hand approach). That necessitated memorised materials and memory strategies, themselves particularising editorial performance tools. Of course gesture became more consious as part of the performance. I'm reminded of David Bromige's hilarious presentation on 'podium behaviour' at last year's Assembling Alternatives Conference in New Hampshire. How a poet presents themselves, how they stand, what they do with their hands, what is readable and revealed - Bourdieu's 'habitus'?

We did some work incorporating deliberate gesture, then drifted onto seperate paths. I'd got very interested in the interaction between vocalising and movement. In fact i always had been. One of my first things was a sonnet of invented signs, several of which repeated, which necessitated variations on vocal gesture and physical mark-making (drawing with the hand in space, body wriggle, constriction and release - simple stuff, related to writing).

I was in Baltimore, working with CoAccident throughout much of 1979/80, with Kirby Malone, Chris Mason, Marshall Reese, Nora Ligora, Patty Karl, Svexner Labs and Lisa Land. We did a lot of work that incorporated what i'd now refer to as physical theatre.

Back in London the prospect of supporting myself through my poetry seemed slim. I had however seen a couple of independent choreographers, from X6 Dance Collective, performing at the ICA - Fergus Early and Jacky Lansley. My line of interest jumped across from Judson. I got invoved with the emergence of what was called New Dance in the UK. 'Dance' was becoming porous to quotidian movement, sports and so on and i thought "i could do that". There was a lot of Contact Jamming happening (i danced with Nancy Stark-Smith, Mark Tompkins and Julyen Hamilton and so on). I auditioned for a company Jacky and Fergus were putting together. As i remember, it's one of only 2 auditions i've ever been to, i knew i had to have a piece. So i prepared something during which I improvised a talk and then threw 5 balls of different sizes and colors up into the air (like going to juggle which is a pet no-no - as my friend Sianed Jones says, when i see someone starting to juggle, i goes to sleep) opened my arms in a grand dramatic gesture and saying something like a bunch of non-sequitors let them all simply fall to the floor without making an effort to

catch any. I got the job and was in a dance company performing regularly and earning ok (for about the next year).

That experience brought me into contact with many choreographers for whom i was commissioned to write. They opted for a spoken text instead of music. These were some of the most satisfying performance experiences i can remember. Michael Clark, Mary Prestidge, Miranda Tufnell, Lisa Nelson, Kistie Simpson, Sue MacLennan and Patricia Bardi were all collaborators at this time. I'd always be 'on stage', always be working from memorised materials devised with the movement, frequently move myself at times.

A few years back i got together a bunch of younger choreographers and re-created Jackson MacLow's 'The Pronouns' with shinkansen on London's South Bank. That worked really well. Initially they looked at the writing and couldn't find ways into it. When however, they began to actually try to work out, in a space, how to DO them, everything rocked.

It's this DO thing that interests me. Basil Bunting declared that 'Poetry must be read aloud'. How many do that. And when they do, how aware are they of the subtle particularities of what Steve Paxton calls the small dance , taking place in their bodies?

Any thoughts? I'm keen to hear on this

love and love  
cris

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890. **Daniel Bouchard**  
*execution/myth and poetry*

Mon 28 Jul 1997

---

I know a Rexroth poem titled (I think) "August 23, 1939" which is the anniversary date of the execution of Sacco and Vanzetti. It begins with a lengthy extract of a letter Sacco wrote to his son Dante while incarcerated. The poem has wonderful energy, I think, memorable lines ('if they line the cellars with cork it is not to still the pistol shots but to silence the last words of . . . ' -- an approximation, I don't have the book before me either, which doesn't make it less memorable). It's a poem about exile and execution, a long list, not confining itself to US history but Europe and Asia also.

As notorious as the Sacco/Vanzetti case was (is), I think it falls under the larger notoriety of the Haymarket "martyrs, in--what?, 1886? 1888? Indeed the context of the movements Sacco and Vanzetti were much active in retained a heavy grasp on the memory of 8 (8?) anarchists executed in Chicago. (Rexroth, in another longer poem--"The Dragon and the Unicorn," I think-- answers when some

young men ask him in Europe (in the late 40s), "Is THE GRAPES OF WRATH true?" "Most of it's true. In the book one man is killed, but really it was eight men." (Or something like that.)

Paul Avrich's book SACCO & VANZETTI: THE ANARCHIST BACKGROUND is a wonderfully informative book. His conclusion is that the cobbler and fish peddler WERE innocent of killing the paymaster and guard, but of bomb-throwing activity they were not.

In fact, it's interesting to learn about how many bombs were thrown in the years following WWI especially since many seem to be going off recently. Of the group S & V were part of--disciples of an Italian anarchist who published a paper in the US and was deported after many years living in the country--can't remember his name-- the bombing attempt on Attorney General Mitchell Palmer's house in Washington DC is linked to it. The bomb went off on Palmer's front step. Some think the man carrying the bomb tripped going up the steps. Whatever happened, the authorities found his scalp on the Chief Justice's lawn and other parts of him on the house of then-Navy Sec'ty FDRoosevelt.

It takes so long to write posts like these, with the citations questionable but not the essence of the material and work piling up before me, etc. -- I think I lost my intended point. Read the Rexroth poem, it's quite good. And the Avrich book too, especially considering how often Sacco & Vanzetti appear in 20th literature.



See Rexroth poem re: the execution. Sorry, my books are unavailable. The executions are one of the key events in US leftist history/myth.

At 11:38 PM 7/24/97 -0600, you wrote:

>My hunch is that they were picketing over the Sacco-Vanzetti case (two  
>anarchists railroaded over an alledged murder of a paymaster and his guard  
>in 1920. They were armed when arrested, gave contradictory evidence, and  
>feared deportation. They were found guilty in 1921, and executed in 1927.  
>The most notorious political execution in this country prior to the  
>Rosenbergs).

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891. **Jordan Davis**  
**Re: *deipno / diotima***  
*Mon 28 Jul 1997*

---

Things is going to infinity all around us and all you can say is hell is other people? Poems remain. I notice that a lot of my friends are what you might term celebrating (so some of them are pouring caustics down pipes while they do it). Is this a different world-historical phoneme from the one that preceded it, or are we in the middle of one big diphthong. (So that differing becomes necessary, the *raison d'* from whom we are all trying to get a table? -- in that making meaning takes on a macroscopic ((greil marcus --> brioschi)) meaning of its own .. to differ \_and\_ survive is the job. Differing the long range surviving the short range tho as the priest at st marks liked to say a group in survival mode is not an attractive group).

Echoes of bedraggled joy?

J

At 4:32 PM -0500 7/25/97, Pritchett,Pat @Silverplume wrote:

>Oh Jordan they must be about what they find missing in the poems of other  
>people who write poems in which their own poems purport to find what is  
>missing in all those poems in which the missing center of the poem occupies  
>the margins. Now read on...

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892. **Bennett M. Sm [Dimpson]**  
**Re: *Yvonne Rainer . . .***  
*Mon 28 Jul 1997*

---

For those interested, there is a longish and info-packed interview with Yvonne Rainer in the July "Art in America." Chronicles early dance, performance, shift to film, personal live, family history, zeitgeist particularities, politics, etc. Enjoyable, too. Interview by Thyrsa Goodeve.

wilted

not jilted,

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.

&c.

Bennett Simpson &c.

██████ &c.

&c.

&c.&c.&c.&c.&c.&c.&c.&c.

893. **Christina Fairbank Chirot**

***Re: Moment for Khlebnikov***

*Mon 28 Jul 1997*

---

Today is 75th Anniversary of death of Khlebnikov.

A moment of respect & sound for him!

"The King of Time" . . .

Kogda umirayut koni--dyshat,

Kogda umirayut travy--sokhnut,

Kogda umirayut solntsa--oni gasnut,

Kogda umirayut lyudi--poyut pesni.

When horses are dying--they wheeze,

When grasses are dying--they wither,

When suns are dying--they wane,

When people are dying--they sing songs.

NEZHNYI YAZYK

Segodnya veshchi,

Nezhny i veshchi;

Nezhenki-bezhenki

V nebe plyvut.

SOFT TALK

All things today

Have all things to say;

Softly and swiftly

They swim through the sky.

(from Snake Train Ann Arbor: Ardis, 1976 pp. 35 & 44.

Edited by Gary Kern. Translations Kern, Richard Sheldon,

Edward J. Brown, Neil Cornwell, Lily Feiler.)

the world as we see it is passing

before our very eyes turns dark

yet the brilliance of its sounding

makes one turn back

for one last look at the horizon

where the rough grass lies

silhouetted by a blue so sharp

it cuts the eyes with its memories

cuts it sharp as any stone in field

as any tongue in mouth  
crying to the ear  
... crying to the a-i-r  
    my beloved  
        i have  
            found you

--dbKiro

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894. **dbkk**

***Re: execution/myth and poetry***

*Mon 28 Jul 1997*

---

At 8:42 AM -0400 7/28/97, Daniel Bouchard wrote:

*It takes so long to write posts like these, with the citations questionable  
but not the essence of the material and work piling up before me, etc.*

Dan,

This is what I love about the internet--the web particularly--the way it abounds with random, questionable information. The tension between the authority of written word and a form which is no more reliable than conversation.

Dodie

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895. **Mark Weiss**

***Sacco & Vanzetti***

*Mon 28 Jul 1997*

---

The Rexroth poem to which I referred is "Climbing Milestone Mountain, August 22, 1937," pp. 89-90 in *The Collected Shorter Poems*.

It's a constant source of dismay to me that the decade 1965-1975 has become, with astonishing speed, a subject for university courses, almost a discipline, as aging college profs try to rewrite their youths, while the once-subversive and seductive passions of almost everything that came before gather dust and are lost to memory. Important to remember that the greatest grassroots movement of the post-Vietnam period thus far has been the struggle to restore classic coke.

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896. **David Israel**  
***Re: Sacco & Vanzetti***  
*Mon 28 Jul 1997*

---

Mark Weiss notes --

<< Important to remember that the greatest grassroots movement of the post-Vietnam period thus-far has been the struggle to restore classic coke. >>

I assume that with the plethora of hot-dog postage circa Friday, this is intended as an appropriate afterlude.

(As said Woody Allen: man lives not by bread alone.  
Sometimes he requires a beverage.)

d.i.

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897. **simon**  
***Re: Doggie Diner, Curtis Faville***  
*Mon 28 Jul 1997*

---

"the hot dog stand is open" (in DARE II) is what one man in South Carolina says to warn someone his (sic) fly is open.

beth

(you can get a special price for DARE now. )

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898. **Don Cheney**  
***bumpersticker***  
*Mon 28 Jul 1997*

---

Carl's Jr. fast food out here in California has a new ad campaign that centers around the phrase "eat meat." as funny as that is, the funnier (is "funnier" a word, seems kind of, well, funny) thing is that they are handing out bumperstickers portraying a yellow star with a smiling face on it and next to it the phrase:

EAT MEAT

who comes up with these ideas and can't anyone on the committee to promote fat and cholesterol SEE? it DOESN'T take a rocket scientist to figure out that this phrase can be easily altered with scissors to create an even funnier phrase!

don

=====

Don Cheney San Diego, CA, USA  
http://www.geocities.com/Paris/5791

██████████

=====

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899. **william marsh**  
*bumpersticker / m/eat*  
Mon 28 Jul 1997

---

EAT EAT ? -- Just kidding, don, i see your point.

And while on the subject, i wonder what other tv enthusiasts on this list think of same Carl's Jr.'s "all over the place / all over your face" campaign. What kind of thinking renders the conclusion that the sound and sight of big globs of red sauce dripping from the jowls of generally big, sweaty guys is *\*appealing\** to the fastfood crowd? Really, where DO those ideas come from?

Similarly: our local food co-op sells the bumpersticker: "friends don't let friends eat meat", which is equally amusing when scissored at both the front and back ends...

bmarsh

At 04:13 PM 7/28/97 -0400, you wrote:

>Carl's Jr. fast food out here in California has a new ad campaign that  
>centers around the phrase "eat meat." as funny as that is, the funnier (is  
>"funnier" a word, seems kind of, well, funny) thing is that they are  
>handing out bumperstickers portraying a yellow star with a smiling face on  
>it and next to it the phrase:

>

>EAT MEAT

>

>who comes up with these ideas and can't anyone on the committee to promote  
>fat and cholesterol SEE? it DOESN'T take a rocket scientist to figure out  
>that this phrase can be easily altered with scissors to create an even  
>funnier phrase!

>

>don

>

>=====

>Don Cheney San Diego, CA, USA  
>http://www.geocities.com/Paris/5791

>██████████



>=====

>

>

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900. **Mark Weiss**  
***Re: Sacco & Vanzetti***  
*Mon 28 Jul 1997*

---

Good catch, David, but it's literally true. there were public demonstrations by hundreds of thousands.

How quickly they forget!

At 03:33 PM 7/28/97 -0400, you wrote:

>Mark Weiss notes --

>

><< Important to remember that the greatest grassroots movement of the  
>post-Vietnam period thus-far has been the struggle to restore classic coke. >>

>

>I assume that with the plethora of hot-dog postage circa Friday, this is intended

>as an appropriate afterlude.

>

>(As said Woody Allen: man lives not by bread alone.

>Sometimes he requires a beverage.)

>

>d.i.

>

>

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901. **David Israel**  
***(no subject)***  
*Mon 28 Jul 1997*

---

Don Cheney adds this demotic note --

<< Carl's Jr. fast food out here in California has a new ad campaign that centers around the phrase "eat meat." as funny as that is, the funnier (is "funnier" a word, seems kind of, well, funny) thing is that they are handing out bumperstickers portraying a yellow star with a smiling face on it and next to it the phrase:

EAT MEAT

who comes up with these ideas . . . ? . . . >>

what I'm wondering is: does this suggest a commercial attempt to capitalize on (& consolidate in language-in-circulation) a sort of contra-PC-ish-ness w.r.t. meat eating? -- i.e., the idea of an "in your face" gesture: the bumper sticker as a sign of identity ("I am what I like to eat") -- so that, in a highly bumpersticker-sensitive society, contrarian responses could be anticipated:

NOTHIN' BUT TOFU

or

BROWN RICE! (19 years & counting)

or even a retro

EAT YOUR VEGETABLES!

in short: a war of the comestibles?

What I'm trying to get at here, is the observation that, evidently, the fast-fooders are feeling conceptually cornered by science facts & culture trends, and are trying to lash out / take a stand / make a statement / gather a following / or something . . . (??) -- Carl Jr. as the avant garde in a culinary campaign of carnivore reaction? . . . (just as other companies position themselves as proxies of hipness nostalgia etc.)

the language of advertising at the Carl Jr. level lacks the finesse one gets used to in pages of Vanity Fair or The New Yorker -- but then, perhaps the target audience is believed not quite as accustomed to subtlety & irony, &c. . . .

d.i.

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902. **Don Cheney**

**Re: THE THING**

*Mon 28 Jul 1997*

---

david, i think you're right about what is on the minds of the fast-fooders. another funny carls jr. ad campaign is the poster in the window of the local site: a picture of a hamburger with the phrase BITE THE BIG ONE! underneath it!

seems like a conscious effort to attract kids. maybe someone can get a lawsuit started. you know, someone who's been eating at CJs for some time and has horribly clogged arteries, high cholesterol, etc. lawsuits could be combined mirroring the recent tobacco company lawsuits (2nd hand smoke/nicotine/Joe Camel). these lawsuits would target CJ for the myriad of problems caused by consuming meat and with deliberately targeting/enticing kids to eat meat.

and targeting kids is just the start. i'm sure something could be worked up for mcdonalds targeting the black community AND kids, etc.

don

david israel wrote:

>What I'm trying to get at here, is the observation that, evidently, the fast-fooders  
>are feeling conceptually cornered by science facts & culture trends, and are  
>trying to lash out / take a stand / make a statement / gather a following / or  
>something . . . (??) -- Carl Jr. as the avant garde in a culinary campaign of  
>carnivore reaction? . . . (just as other companies position themselves as proxies  
>of hipness nostalgia etc.)  
>  
>the language of advertising at the Carl Jr. level lacks the finesse one gets used to  
>in pages of Vanity Fair or The New Yorker -- but then, perhaps the target audience is believed not quite as accustomed to subtlety & irony, &c. . . .  
>  
>d.i.

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903. **David Israel**

**Re: THE THING**

*Mon 28 Jul 1997*

---

quiet these days at the listserv corral --  
all gone to Bermuda or the Hamptons? --  
(we lingering hangabouts must carry on?) --

from Don Cheney --

<< ... seems like a conscious effort to attract kids. maybe someone can get a lawsuit started. you know, someone who's been eating at CJs for some time and has horribly clogged arteries, high cholesterol, etc. lawsuits could be combined mirroring the recent tobacco company lawsuits (2nd hand smoke/nicotine/Joe Camel). . . . >>

unlikely in the near term (by & large, burgers in our culture aren't so much given

up as transcended; -- and then rarely absolutely) --

but as for Joe C, there was this cartoon in last week's New Yorker:

two boys (in t-shirts & shorts & sneakers & baseball caps)  
are standing at a street corner, smokin' ciggies -- says one:

I was all set to quit, but when  
the bastards killed off Joe Camel  
I swore -- \*never\*.

d.i.

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904. **L.MacMahon and T.R.Healy**

***aliens landing***

Tue 29 Jul 1997

---

Maurice Scully, Catherine Walsh, Billy Mills and Randolph Healy will be traveling from Ireland to read and discuss their work at Brown University on the 3rd and 4th of September.

If any kind soul was interested in helping to arrange other readings while we're all in the U.S. of A they can contact me at the above e-mail address

best wishes

Randolph Healy

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905. **Layne Russell**

***Re: Yvonne Rainer . . .***

Tue 29 Jul 1997

---

Bennett M. Sm [Dimpson wrote:

>

> For those interested, there is a longish and info-packed interview with  
> Yvonne Rainer in the July "Art in America." Chronicles early dance,  
> performance, shift to film, personal life, family history, zeitgeist  
> particularities, politics, etc. Enjoyable, too. Interview by Thyrsa  
> Goodeve.

thank you, thank you! will find. Yvonne was very inspirational to me...spoke my language, at least some of it...along with Barbara Dilly.

layne



<http://www.sonic.net/layne>

"A Quiet Place" -- Poetry

<http://www.sonic.net/layne/calendar.html>  
"Poets Leave Their Prints" -- Poetry Calendar

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906. **L.MacMahon and T.R.Healy**

***body dance***

*Tue 29 Jul 1997*

---

cris wrote:

>>>Basil Bunting

declared that 'Poetry must be read aloud'. How many do that. And when they do, how aware are they of the subtle particularities of what Steve Paxton calls the small dance , taking place in their bodies?

Any thoughts? I'm keen to hear on this<<<

This is something which has interested me for some time. The entire body is continually mapping and consulting with what becomes constructed at various levels as realities. In one model it absorbs/seeks out about one hundred billion bits per second, the mind/perception at the same time swimming in a data space many many times this size. This raises all sorts of interesting questions. Clearly not all of this activity is conscious. However, by subconscious I do not mean the gizmo laden productions of Freud et al. Not that I am necessarily against, or for, them. I simply mean to refer to a well of far from raw data/experience which is not always available at will.

Memories can seem to lodge in the body, one can see people fall into coherent posture-dialects as they talk about particular things. I am interested in seeing how this might relate to the creative process. By focusing in a meditative way on particular parts of the body, e.g. the feet, subtler and subtler sensations arise which may then transform into images or sounds. There are also breathing techniques which stimulate "dead" parts by altering the oxygen/carbon dioxide balance. (This can lead to a full body orgasm. You have been warned.) Temperature is another medium. I tried things like somatic meditations in a sauna longer and longer times (drink lots of water before and after). And texture: walking incredibly slowly in bare feet and noticing every sensation. When doing any of these exercises, I would avoid having any desire to come out of it bearing a hot little poem in my hand. Rather the idea is to open out in general, to enjoy doing nothing, to notice the subconscious (I have an idea that it can get quite crotchety if ignored constantly or indeed if it feels one is exploiting it for creative software), to remember that I have a body.

Yes and yes to reading aloud. And to noticing.

Randolph Healy

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907. **Maria Damon**

**Re: THE THING**

Tue 29 Jul 1997

---

At 6:27 PM -0400 7/28/97, Don Cheney wrote:

>david, i think you're right about what is on the minds of the fast-fooders.  
>another funny carls jr. ad campaign is the poster in the window of the  
>local site: a picture of a hamburger with the phrase BITE THE BIG ONE!  
>underneath it!  
>

one of the things i miss about the bay area is the visibility of the gay community and its humor. the first time i saw that burger joint in the castro called Hot n Hunky was a moment of sheer delight. Seriously, though, i think the meat industry is indeed in a backlash, viz the new "in the zone" food combining diet and its emphasis on meat.

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908. **Robert Hale**

**Re: elaborating multiples**

Tue 29 Jul 1997

---

The characterization of various poets as later-day practioners of various schools could apply to anyone, anytime, anyplace, and threatens to spark another banal influence/originality thread. The issue is how and why do these poets use these influences time and again to write. As far as changing forms constantly -- that's a good thing, but as a reading of your own work, it takes on characteristics of progress, evolution and technology. Critiquing one's own work is a bit like the transference in psychoanalysis. This would eclipse the idea that you can "do whatever you want in poetry," also the historical determinism you outline is still a specter to us all. I'm sure you would agree that history is still dialectical (despite the power of the irony you describe), and its tensions give rise to the choices poets make in how and what they write.

At 03:37 PM 7/23/97 -0400, you wrote:

>Thanks very much, Jordan, for suggesting that I might say more! What could  
>be more fun than elaborating!

>

> I think, in this case, that Henry Gould's comment is almost  
>exactly what I mean--a conscious multiplicity of form in a writer might  
>seek a radical alteration of formal perspective from book to book, from  
>poem to poem, or even within a single poem. It's one of the things my own

>poetry has been about, frankly. My first book was very much about  
>shifts in perspective from line to line; I've done very lyrical work like  
>in my Standing Stones chapbook and in things like the Oblek anthology; I  
>published a book of Sonnets last year (not quite traditional ones); I've  
>worked with chance and "deterministic" techniques in an issue of Abacus;  
>and my soon to be available Edge Book might be taken for Ron Silliman-like  
>parataxis if I  
>didn't so consistently lack his intelligence. Some books I've done have  
>been more or less in a single structure which I then don't use again;  
>other things I've done shift structure within the work. I published in  
>AVEC, "The Necessity of Feet" a 12-page poem in which the  
>form of each page was consciously different, and I've done that several  
>other times as well. I've been pushing this structural shift within works  
>lately; I've got a piece I think of as a long (about 50 page) poem in  
>which I try to call up as many different structural shifts as I can think  
>of, although certain structures do repeat (I'm not so interested in  
>complete differences of structure as I am in the tension between  
>similarity and difference in structure).

>

>So that's where I'm at. What this attempt has to do with the work of other  
>writers of my generation is not clear. Certainly my attempt is NOT new or  
>particular to this moment in time, but I'm less interested in whether it's  
>new as in whether it feels worthwhile at this moment, and I think it does.  
>By no means do I think of my own attempt as characterizing the work of  
>other writers of my generation--it clearly does NOT characterize them, or  
>at least more than some of them. But while I am sympathetic to Henry's  
>assertion that the matter CAN'T be considered from merely a generational  
>perspective, what I DO think is true is that many writers of my own  
>generation (which is more or less yours, Jordan, I guess, maybe) have a  
>different relation to the history of the poetries we've  
>read. And I think the difference is THIS; that because of historical  
>circumstances, many of us have learned about more differing traditions of  
>poetry than any previous generation of writers, which gives us both  
>increasing options as well as increasing irony about the idea that some  
>"new" direction in poetry is going to save or make anybody. Some of my  
>language poetry friends describe coming up in a time where repression of  
>poetic possibilities seemed the rule, but equally a time in which they  
>seem to have felt that their poetic revolution would be heard, someplace  
>or other. My own sense is more like I can do anything I want in poetry,  
>with little chance of it being heard anywhere. This is a bit of an  
>exaggeration, of course, but it's like what they say about freedom of  
>speech in the U.S.--you can say what you want because nobody's

>listening. I don't, for the most part, encounter students or even  
>professors who are "resistant" to formally experimental poetry, or who  
>desire formally traditional verse. I encounter students and professors who  
>usually don't read any contemporary poetry at all. There are obviously a  
>few exceptions, but I do mean a FEW. And certainly it's true that more  
>formally conservative approaches still get most of whatever CASH there is  
>in poetry.

>

>Non-poetry people are probably not the point, of course, so I'll get  
>back to the subject. In his forthcoming article, Mark Ducharme is right  
>that my arguments don't DESCRIBE the writers of my generation. But I never  
>meant them to. Still, what IS at stake in a description of such writers?  
>And I think there are some pretty interesting answers here. If these  
>writers are characterized by "diversity," then we're describing a kind of  
>free-for-all smorgasborg of writers borrowing from various traditions all  
>of which are okay. But we're not NECESSARILY describing writers with  
>consciousness about form, or writers working out of any more than singular  
>traditions. IN the worst case scenario, for my money, we all end up  
>seeming borrowers of earlier and more vital traditions--Jordan Davis and  
>Lee Ann Brown are latter-day New York School, Rod Smith and Jefferson  
>Hansen are latter-day language poets, Jennifer Moxley likes traditional  
>lyrics, Lisa Jarnot is just imitating Bernadette Mayer. And I've heard  
>enough arguments LIKE that to know that the risk that things will be taken  
>that way is real. But it would also, of course, be wrong.

>

>So I see a number of reasons for polemically asserting the value NOT of a  
>free smorgasborg of traditions but of a conscious shifting, rearranging,  
>and perhaps violating of the various poetic frameworks which existed  
>before we did and which became part of our education. I'm not sure whether  
>Joel's post indicated some annoyance with ME that these issues keep coming  
>up, but as long as people keeping asking questions like "What's  
>next?" I see a value in trying to answer them, even if part of that answer  
>must be a deconstruction of the question. And the issue is NOT simply  
>about anxiety regarding language poetry--it's about finding poetic  
>structures that make SENSE as a response to the world in which we find  
>ourselves. And I don't think that's a question that any poet can really  
>avoid. My saying that, of course, won't make it so--I think where Mark D's  
>point about diversity has the drop on me is that MY conviction about what  
>matters will never be everybody else's. Thankfully, I guess, and not, I  
>guess.

>

>Mark Wallace



```
>
>
>/-----\
>|                                     |
>| [REDACTED]                         |
>| GWU:                               |
>| http://gwis2.circ.gwu.edu/~mdw      |
>| EPC:                               |
>| http://writing.upenn.edu/epc/authors/wallace |
>|_____|
>
>
```

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909. **David Kellogg**

***back after breather: still looking for Erica Hunt***

*Tue 29 Jul 1997*

---

Hello all,

I'm back after a one-month unannounced hiatus -- went out of town, set poetics to nomail, liked the peace and quiet for a while but am back in the fray now.

Hope nobody tried to contact me via the list.

I'm still trying to contact Erica Hunt, by the way -- anybody have contact information? Thanks!

Cheers,

David

~~~~~  
~~~~~

David Kellogg

Duke University

[REDACTED]

University Writing Program

[REDACTED]

Durham, NC 27708

FAX [REDACTED]

<http://www.duke.edu/~kellogg/>

There is no mantle  
and it does not descend.

-- Thomas Kinsella

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910. **henry g**

***Re: elaborating multiples***

Tue 29 Jul 1997

---

On Tue, 29 Jul 1997 08:12:17 -0700 Robert Hale said:

>The characterization of various poets as later-day practioners of various  
>schools could apply to anyone, anytime, anyplace, and threatens to spark  
>another banal influence/originality thread. The issue is how and why do  
>these poets use these influences time and again to write. As far as changing  
>forms constantly -- that's a good thing, but as a reading of your own work,  
>it takes on characteristics of progress, evolution and technology.  
>Critiquing one's own work is a bit like the transference in psychoanalysis.  
>This would eclipse the idea that you can "do whatever you want in poetry,"  
>also the historical determinism you outline is still a specter to us all.  
>I'm sure you would agree that history is still dialectical (despite the  
>power of the irony you describe), and its tensions give rise to the choices  
>poets make in how and what they write.

"Critiquing one's own work" does bring up the problem of recursive logic or the endless hall of mirrors effect (if it's not just conflict of interest). Is it possible that in the real world poetry and criticism work in tandem - the critics reading back into the work of the past in the context of history & the clash of world-views in order to discover authentic - deep sense - what redeems the time - & poets meanwhile implanting "how to read" directions in their poems based on their own prior critique/borrowings of past endeavors... but then recursiveness is built into nature, & poets should be able to talk about what they're doing, even if it's to lead astray - & who are these poets & critics? & what is authentic poetry? do individuals exist in writing - or is there an impersonal standard & an impersonal memory & a tradition implanted in languages we are trying to re-en-act? (or overturn?) Say what, Socrates? Can you dance to it? Repent to it? ? = ?[?] - Henry g.

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911. **Gwyn McVay**

***Re: back after breather: still looking for Erica Hunt***

Tue 29 Jul 1997

---

Speaking of looking for people, does anyone have contact info for Juliana Spahr, Lois-Ann Yamanaka, Bob Perelman, or Kevin Davies? Asking on behalf of fellow Masonites--or Mason's Children, or however you prefer; honorable intentions only, nothing satirical planned.

bests

Gwyn

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912. **David Israel**  
***Re: elaborating multiples***

*Tue 29 Jul 1997*

---

Henry G [avuncular sideman / pseudonymous alterego / parallel-universe avatar: the Double Life of Kenny G? -- pardon, just noting the letters] writes

<< "Critiquing one's own work" does bring up the problem of recursive logic or the endless hall of mirrors effect . . . Is it possible that in the real world . . . poets . . . implant... "how to read" directions in their poems . . . but then recursiveness is built into nature, & poets should be able to talk about what they're doing, even if it's to lead astray - & who are these poets & critics? ....>>

that "recursiveness is built into nature" is one to ponder -- well said.

This discussion calls to mind (you'll pardon a putative mainstreamism?) ex-laurate Mark Strand's little vol \*The Monument\*, which has (if memory serves) an explicit conceit w.r.t. how it's intended to be read, to wit:

in translation.

The book claims (as I recall) that it's really written for purpose of being read (centuries -- or so -- later) in translation. I didn't happen to reach the end of the poem (but no matter, I was reading the English original, & so wouldn't "get it" anyway). Ergo can't elaborate on this authorial conceit; -- but perhaps this book does address (or skirt around, or circumambulate, or carry to market, or . . . ) a few of the issues that might be at issue here. ...

d.i.

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913. **Alan J Sondheim**  
***Stentar Caeruleus (fwd)***

*Wed 30 Jul 1997*

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--

Stentar Caeruleus

Breath leaves a corpse, carrying only  
Final banes of wards always, and only  
Skein of blood and entrails, only  
Wards once wet with mauth's tangle, only

Palisades crest open, merely  
Carry crests of signs, so merely

Spaken by the dead mauths, merely  
Mauth wards wet and distraught, merely  
Anly carps blank death's trap, breath  
Anly banes and wards are ever final,  
Anly entrails snare life's skein,  
Anly tangles mauth dead wet wards,  
Merely crassing palisades,  
Merely farming crests that carry,  
Merely what was never spoken,  
Merely tongue sharn from the mauth,  
Merry, lanely, brat's skin af swards  
Tarry fusillades, gare braken shafts.

---

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914. **Lawrence Upton**

**UK reading**

*Wed 30 Jul 1997*

---

In case anyone on the list will be in UK or has friends they might want to tell...

The reading on 28 8 97 by Jane Augustine, Ed Foster, Michael Heller, & Burt Kimmelman has already been announced here but this is to confirm that it is at the usual venue

Upstairs  
The Three Cups  
Sandland Street  
London WC 1

Holborn tube

Admission five pounds or two pounds fifty for the unwaged unrich

After that, the next readings involving Sub Voicive Poetry are

19 9 97      Worlds of New Measure: Clive Bush, Bill Griffiths, Barry Mac-Sweeney and others

23 9 97      Jerome Rothenberg / Pierre Joris

a full listing for the coming season will be posted here at the same time as the London-based postal mailshot later this month

L

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915. **Lawrence Upton**

***Quantity & Quality***

*Wed 30 Jul 1997*

---

<<Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!>>

i am never forget an ancient tv image of robert graves tough and wiry and game playing and bossy showing how he put together a poem line by line draft by draft - there was more than an element of someone saying \_This is how you must deal with bills of lading\_

and then he summed up the page count per year, whatever it was, and said \_It's not very much, is it?\_ with considerable satisfaction

it's a strange idea and in UK at least seems to be associated with the mean spirited everything has gone down hill since we were romans nonsense, culling bits of beauty from the wastes of time, the lonely poet struggling for perfection

Some people produce more than others for sure but I can't see any relationship between quantity and quality as such - there are certainly those who might publish more interesting work if they looked at their typescripts before issuing them - but being careless isnt the same thing as being prolific

L

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916. **Henry**

***Re: elaborating multiples***

*Wed 30 Jul 1997*

---

the only really interesting subject [according to the Mouth of Gould on Wed. a.m. in Providence] despite many dircursions & cursed reasonings about phonemes, parallelograms, quarks of style, & so forth, is

the relation between public & private & poetwy's pwace therein [if it has one] mainstweam poetwy demonstrates recursiveness in the turbid flow patterns of echolalia & hype [Jorie Graham's dog has the same name as my neme-sis]

"language poetry" is a recursive statement right here [referring back on itself into the prima don materio]

"caustic" is a term in billiard mathematics having to do with endless repetition of bounces within concentric circles

poetry writes itself into a corner & then recognizes itself in the strange idiom in the other room

it will remain undefined because only YOU can create forest fires

sifted letter by letter, line by line [Isaiah taunts the sepulchres with a recursive curse: see Sir Thomas Browne on the eternity of human monuments (there is none)] [Browne, \_Urn Burial & the Garden of Cyrus\_ - a GREAT read] - Hank O'RI

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917. **henry gould**

***Re: email address***

*Wed 30 Jul 1997*

---

Hello John Kinsella - Ed Foster's email is [REDACTED] - but I'm not sure how much he reads it. You could ask Joel Lewis, who is an assoc. editor I think - he's at [REDACTED]

- Henry Gould

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918. **John Kinsella**

***Quantity & Quality***

*Wed 30 Jul 1997*

---

Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!

Best

JK

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919. **Christopher Alexander**

***Tax Bill Details***

*Wed 30 Jul 1997*

---

I thought this might be of interest to some list members (I hope so, anyway). it was forwarded to me from a local (to me, that is) member of the National Association of Graduate & Professional Students (I like that bit about "professional students"), who are preparing to meet with

our local Representative, Merrill Cook, over some of the issues raised below. best, Chris

----- Forwarded Message Follows -----

For all who have been in suspense of how the chips are falling -- here's an update

7/24/97

NAGPS Update

Conference Report on Tax Bill Released

Kevin Boyer, NAGPS Executive Director

\*\* Thanks to NAICU, CGS and the Chronicle of Higher Ed for help in accessing this information \*\*

The Republican agreement on the Tax Bill has been made public via a report from the Joint Committee on Taxation titled "Summary of Conference Agreement Relating to the Major Revenue Provisions of HR 2014 "The Revenue Reconciliation Act of 1987." NAGPS is still attempting to get clarification on some of the provisions of interest to grad students. This update will focus just on graduation/professional students - a future update may broaden the information to include various tax proposals of interest to undergraduates.

1. 117d - WE WIN!

As promised over the last 3 weeks, section 117d of the Internal Revenue Code was not eliminated from the tax code in the conference bill. Though language does not appear in the summary, this is being interpreted as an indication that the conferees chose to leave Section 117d of the Internal Revenue Code alone. NAGPS was promised by conferees' staff that graduate teaching and research assistants would be protected ("we get the message," they said). The tax exemption of undergraduate tuition benefits for faculty, staff and dependents of university employees appears to have also survived. Many have suggested to us that the work of the grad students on the tuition waiver tax issue may have pulled the faculty/staff benefits with it in the minds of the conferees. We are thrilled that the Senate position prevailed, and appreciate the hard work of the House members (both Republican and Democratic) who worked to ensure 117d remained part of the tax code.

2. 127 - WE LOSE!

Section 127 of the Internal Revenue Code allows for employer provided educational assistance to be given to an employee without that benefit accruing tax on the first \$5,250 of the benefit. Present law expired for undergraduate tuition on 5/31/97, and for graduate tuition on 6/30/96. The Senate position was to make Section 127 permanent for undergrads and grads. The House

position was to extend Section 127 for undergrads only through 12/31/97. The conferees chose to extend Section 127 for undergrads only through 6/30/00 (3 years).

We are disappointed in this development and we urge students and their families to contact the White House to ask that the president push for the original Senate position in this legislation. The Senate position has broad bipartisan support in both the House and the Senate.

### 3. Student Loan Interest Deduction - WE WIN!

If this legislation becomes law, student loan interest will be tax deductible for the first time since 1986! This has been at the top of the NAGPS legislation agenda for 10 years and we are ecstatic that the Senate provision survived the conference. President Clinton has indicated strong support for this provision, as well. Thanks should go to the Senators on the Finance committee, particularly Senators Grassley, Moynihan and Roth, for their support of this provision.

The win is not completely untainted, however. The original Senate provision allowed for an up to \$2,500 deduction for interest payments for the first five years of repayment. This provision would have been phased out for single taxpayers earning between \$40K and \$50K. Married taxpayers would have had the phase out between \$80K and \$100K if filing jointly. The conference position increases the phaseout for single taxpayers, phasing out between \$40K and \$50K. The married phase out, however, was dropped to from between \$60 and \$75K. This reduction essentially punishes married couples if both work.

The idea behind the \$2,500 deduction is to help graduate students manage their post-graduation debt. This debt for some professional students exceeds \$100,000. NAGPS supports a return to the original Senate position on the married couples phase out and we will urge the President to stand firm to avoid this marriage penalty.

### 4. Tuition Tax Credit - UNCLEAR

The conference position on tuition tax credits is not yet clear to us. The conferees accepted the Senate position of a \$1,500 credit for the first two years of college (Hope scholarship). However, the tuition tax credit beyond the first two years is only 5% of up to \$5,000 in expenses. (This translates to a \$250 reduction in tax liability for those paying \$5,000 or more in tuition). The Joint Conference Committee report says "5% credit for up to \$5,000 of expenses for education after second year of college." On the surface, this would seem to imply that graduate education would qualify for the tuition tax credit, as well. However, today's Wall Street Journal says that the tax credit is available for students in their 3rd and 4th years of college. The WSJ article doesn't suggest that



the credit will NOT be available for graduate education - indeed, the WSJ reporter may not have even thought of graduate education.

NAGPS has phone calls into the tax staffers to gain clarification on this issue.

If graduate education qualifies for a tuition tax credit, we will be pleased to have something in this part of the bill. However, this is a far cry from the President's proposal of a 20% tax credit on up to \$5,000 in tuition through the year 2000 and 20% tax credit on up to \$10,000 in tuition afterward. The President's proposal is 4 times better over the next 3 years and 8 times better after that. While a \$250 credit would be welcome, NAGPS continues to strongly favor the President's proposal. We will be asking the President to clarify the tax credit to ensure that it goes for graduate education, and ask him to negotiate for a higher tax credit than 5%.

#### 5. IRA withdrawals - WE WIN!

The proposal to allow for penalty-free withdrawals from all IRAs for undergraduate, post-secondary vocational, and graduate education expenses was included in the compromise bill.

#### 6. Education IRAs - WE WIN!

The Senate proposal to allow for Education IRAs that could be used, tax-free, for undergraduate and graduate education was included in the compromise bill (the House version would have extended many of the benefits to undergraduate tuition only).

####

In summary, the Conference Agreement provides some real tangible tax relief to graduate/professional students. We are relieved that in many cases, the Senate negotiators prevailed on the Senate position, since the House bill had little or nothing in it that focused on graduate education.

NAGPS is disappointed that some of the provisions in the Senate bill were apparently lost in conference. We are particularly concerned about Section 127, the married income phase-out for the Student Loan Interest Deduction, and the decision to lower the tuition tax credit beyond the first two years of school (and the lack of clarity on this issue as it applies to graduate education).

Interested graduate/professional students should communicate a strong pro-education message to the White House, asking that the President continue to strongly negotiate for the provisions that were in his original proposals and which will benefit graduate education. We appreciate the President's support of graduate/professional education and encourage him to keep this vital

segment of our nation's post-secondary educational system at the top of his list when negotiating with the Congress.

Specific details on the message we will recommend, and to whom you should direct your comments will be forthcoming in the next several hours. In the meantime, you may direct email messages to the President at [REDACTED], and to the Vice President at [REDACTED]. Watch our web site for sample text, additional contact names, numbers and email addresses, and more updates.

In summary, NAGPS is very proud of the role we have played in preserving tax benefits for the nation's graduate TAs and RAs. But we are even prouder of the strong citizen advocacy of our nation's graduate/professional students. Those of you who exercised your democratic right to participate in the political process are really the reason we saved 117d, and your voices were definitely heard. Please don't stop now - negotiations on the tax bill continue, and appropriations legislation and higher education reauthorization legislation now take center stage. Without your voices, NAGPS is not as strong in Washington, DC.

..

Christopher W. Alexander etc.  
nominative press collective

[REDACTED]

P.O. Box 522402 / Salt Lake City UT 84152-2402

<http://choengmon.lib.utah.edu/~calexand/nonce>

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920. **Burt Kimmelman**

***Re: email address***

*Wed 30 Jul 1997*

---

as far as i know ed foster's address (talisman) is down for now.

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921. **dbkk**

***Anne-Marie Albiach tribute at SPT***

*Wed 30 Jul 1997*

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Before I announce this event, I'd like to tell all the U.S. and Canadian poets on the list who signed the Anne-Marie Albiach birthday cards that Norma Cole delivered them to Albiach, and Albiach was so thrilled that she called Kevin and me yesterday--our second phone call ever from France! So thank you all for making this project a success.

Dodie

---

Small Press Traffic presents

Bon Anniversaire!

a celebration of the 60th birthday of Anne-Marie Albiach

readings and hommages by

Norma Cole

Barbara Guest

Benjamin Hollander

Michael Palmer

Mary Margaret Sloan

Cole Swensen

Friday, August 8, 1997

7:30 p.m.

New College Theater

777 Valencia Street, San Francisco

\$5

Gâteau will be served!

Anne-Marie Albiach, one of the most important writers of today, lives quietly in Neuilly-sur-Seine (France). Six American admirers will toast her long distance and read from her work at this, the opening of Small Press Traffic's 23th season. <sup>3</sup>There is no other poetry like Albiach's in the world,<sup>2</sup> wrote Paul Auster. <sup>3</sup>Even at its most difficult its passions are mesmerizing.<sup>2</sup> Rosmarie Waldrop has characterized Albiach's poetry as <sup>3</sup>words broken off by silence, the edges rough, giving off sparks like live wires.<sup>2</sup> Please join us for this important jour de fête.

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922. **John Kinsella**

***email address***

*Wed 30 Jul 1997*

---

Would anyone have an editorial email address for Talisman they could backchannel to me?

Thanks.

Best

JK

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923. **p. durgin**  
***Campus by night***  
*Wed 30 Jul 1997*

---

GRIMEY OLIVE

Do emote. Try. Freesweet sugar.  
In sheer night of sea-imitation  
    Insistence of ground loop.  
    Joint justification of the couplet.  
Awful good, pack your tick, cruel  
Bicker, bewilder thick, pointed  
    Vilification of the luckwit.  
    Another affecting trammel.  
A standing lunch rush. In-  
    Iquitously prep chef hopes  
Into leaf bed. Must be moral  
Function, no peregrine langor.

HIRSUTE PEACH

So-called edens of commodified melancholy  
To become uncritically devoted, disinherited  
    Of lunch smite. That's a bad bunch out to  
    Accoutre the fields beyond your chill green lawn.  
Awful good bewilder, standing rush to freesweet  
Sugar in luckwit. No peregrine langor, no nymph.  
Joint justification of fore. Low relief as  
Grimey olives, hirsute peach, resistance at  
    The core. Intermittance is after all not  
    Perturbed constance. Do emotry.

I[I]I            I[I]I

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924. **Stephen C. Ellwood**  
***You have no hearts,***  
*Wed 30 Jul 1997*

---

(She had a grave loss. You wouldn't know about this kind.)

She is alone. He was so slight, and so precious, and she loved him inhumanly.  
The way you won't let her say, cause of the stains But he loved the stains and  
would smell them with his mouth open (they have a special gland or receptor  
for smelling in the mouth, in the memorymouth)and then lick 'em. And he's  
dead, Get it! Dead, like the ballerina I mentioned, dead of hunger and struggle,

but Him he died from a crushing force. He's the lucky one, cause She bears the weight now for ever. A ten ton truck. He was only the wieght of a snake. He was only the size of her head and he slept there and suckled and she should get Prizes and Bills and Boyfriends galore for her strength in this matter, just crying. And soothing and sniffing and being herself which is wickedly special. But you don't care cause it's a drag to see sadness and hope nonetheless.

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925. **John Kinsella**

***Re: email address***

*Wed 30 Jul 1997*

---

Thanks - have the addresses now.

Best

JK

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926. **lee ann brown**

***Re: NYC Sublet/Share***

*Thu 31 Jul 1997*

---

Poets & Friends! NEW YORK CITY SUBLET/ SHARE

Poet, Bernadette Mayer is looking for someone to sublet a room in her apartment on 4th Street & Avenue A in the East Village while she's in the countryside.

August & September,  
or portions thereof.

Rent: \$450/ month.

Please contact: Marie Warsh at [REDACTED] or  
Bernadette Mayer or Phil Good at [REDACTED].

or write them at:

[REDACTED] (POET PHILIP S GOOD)

Thanks, Lee Ann Brown

(Dear Webmaster: You may've gotten a strange/partial version of this: I'm not sure.)

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927. **Hugh Steinberg**  
**Re: Quantity & Quality**  
Thu 31 Jul 1997

---

John Kinsella writes:

*Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!*

Actually, I've heard mention of the "Joyce Carol Oates" effect, where the prolificacy of the writer overwhelms the reader, leading to a sort of ho-hum response irregardless of the quality of the book at hand.

Also, speaking more specifically of poets here, there is often a huge gap between what is written and what is published. Even when I keep all my poems in the mail for consideration, my success rate is usually only one in ten. It takes months to get a response, and if I'm lucky enough to get accepted, six months or more will pass before the poem actually is in print. Sometimes it will appear as if I'm being prolific because several publications will occur at roughly the same time, but those poems may have been written over the course of years (I just got a poem accepted that's seven years old).

I don't think quantity vs. quality is a particularly useful way of looking at writing or writers. Is George Oppen or Elizabeth Bishop good or bad poets because they didn't write that many poems? Is Allen Ginsberg a good or bad poet because he did write a lot of poems? Do all the lousy poems a writer cranks out make the good poems less good? Do long periods of silence drown out good writing? Some writers churn out lots of work, others don't. Some are vegetarians, others like really greasy cheeseburgers. I'd like to think poems are judged irregardless of any writer's work (or eating) habits.

Hugh Steinberg

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928. **Charles Alexander**  
**Re: Quantity & Quality**  
Thu 31 Jul 1997

---

*In San Francisco I go to a lot of poetry readings and am constantly trying to maintain my composure when someone gets up to the stage and says, this poem is in fifty numbered sections each with seven parts and an epigraph from Levinas and I wrote it in response to, then they look out at the*

*audience and sigh, oh, I should just read the poem. And I'm there mumbling, no, what you should do is read for about eleven minutes and use the rest of the time to go home and do the laundry.*

On the other hand, I remember hearing Thom Gunn read when I was an undergraduate, I think even a bare freshman. Thom was/is pretty amazing, but his long introduction to his poem Moly (I believe this was the one) included a full reading of a Robert Duncan poem which had occasioned Gunn to write his poem. It was the first I had heard of Duncan, and it seemed that the Duncan poem was so marvelous and rich that it overshadowed Gunn's poem. Still, I owe it to Gunn that I began from that point to read Duncan's work. And Gunn is still a poet I greatly respect as well. So, although it's rare, very good things can happen in those long overtures to reading.

charles

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929. **Joel Felix**

### ***John Taggart Reading Chicago***

*Thu 31 Jul 1997*

---

LVNG magazine and The Newberry Library will host John Taggart tonight at 6 p.m. in the Newberry Library Bookstore 60 W. Walton, Chicago IL

All are welcome. LVNG will have a special edition broadside in honor of the gathering. We \*also\* are hoping Anne-Marie Albiach phones. A joke.

There's an idea. Red phones on tables at readings. The living could call to protest appropriation. The dead to reveal thievery. Who will call John Taggart tonight, and what might they say? All eyes are on the phone.

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930. **dbkk**

### ***Re: Quantity & Quality***

*Thu 31 Jul 1997*

---

Hugh Steinberg wrote:

*John Kinsella writes:*

*Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!*

*Actually, I've heard mention of the "Joyce Carol Oates" effect, where the prolificacy of the writer overwhelms the reader, leading to a sort of ho-hum response irregardless of the quality of the book at hand.*

This is Kevin Killian and this is so true!

I was reading this book "Robert Penn Warren" by Joseph Blotner and thinking, if Robert Penn Warren writes one more book of poetry and wins one more Pulitzer Prize I'm going to break down in tears! Finally, he dies (oops, should have used some spoiler space). Anyway I knew very little about Robert Penn Warren before reading this book and now I feel I know too much.

How about the Janet Dailey scandal? (She is the US romance writer who, confronted with charges that she plagiarized a few of her books from the work of Nora Roberts, confessed to her fans that in 1990 and 1991 she was suffering from a psychological disturbance she did not, until now, even know she had!) I say, if one could write 200 books oneself, why steal 1 or 2 from one's rival . . . the Eve Harrington to one's own Margo Channing.

*I don't think quantity vs. quality is a particularly useful way of looking at writing or writers.*

I do. Maybe not at writing but at writers. There's a psychological disturbance in writing in any case. "Are George Oppen or Elizabeth Bishop good or bad poets because they didn't write that many poems?" In Oppen's case the poems he wrote in later life suggest to me a desperation about catching up after 25 years of silence, guilt about Stalinism, guilt about bowing to whoever or whatever it was told him to stop writing, etc. In Bishop's case there was the alcoholism and the tension about keeping her sexual life a secret. Yet these two actually managed to write quite a bit. I'm sure both of them had days when they sat there trying to remember in which book did I have the image of the fish, etc.

We all know writers who have written way too much, though we do not speak their names, perhaps due to an obscure reaction to our own feeling of living in a glass house! In the Penn Warren book he is often quoted as complaining that X or Y have "written themselves out," a kind of self-erasure like a Max Fleischer cartoon of the eraser working its way backwards around the outlined figure.



In San Francisco I go to a lot of poetry readings and am constantly trying to maintain my composure when someone gets up to the stage and says, this poem is in fifty numbered sections each with seven parts and an epigraph from Levinas and I wrote it in response to, then they look out at the audience and sigh, oh, I should just read the poem. And I'm there mumbling, no, what you should do is read for about eleven minutes and use the rest of the time to go home and do the laundry.

PS, John Kinsella, have these charges (or "writing too much") been levelled at you?

Thanks.

--A querulous San Francisco crank.

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931. **Gwyn McVay**

***Overglossing a reading--was Re: Quantity & Quality***

Thu 31 Jul 1997

The over-glossing thing can turn a reading into self-parody before syllable one of the poem has been spoken. I was at a reading in New York State this summer where the poet confessed charmingly that she was making her "very own Zen rock garden" in her back yard by lugging around rocks--and then offered a dark aside, with a little laugh, that she spent so much time back of the house out lugging around rocks that her husband (whom she glanced at) probably thought she was having an affair. This was rather more than I wanted to know, and I don't remember the poem nearly so well as its intro.

o well. Your mileage may vary.

Gwyn

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932. **Don Cheney**

***Crankiness: Quantity & Quality***

Thu 31 Jul 1997

kevin, thanks for this slice of poetic life. funny stuff!

don

*In San Francisco I go to a lot of poetry readings and am constantly trying to maintain my composure when someone gets up to the stage and says, this poem is in fifty numbered sections each with seven parts and an epigraph from Levinas and I wrote it in response to, then they look out at the audience and sigh, oh, I should just read the poem. And I'm there mumbling, no, what you should do is read for about eleven minutes and use the rest of the time to go home and do the laundry.*

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933. **Maria Damon**

***Re: Overglossing a reading--was Re: Quantity & Quality***

Thu 31 Jul 1997

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At 10:49 AM -0400 7/31/97, Gwyn McVay wrote:

>The over-glossing thing can turn a reading into self-parody before  
>syllable one of the poem has been spoken. I was at a reading in New York  
>State this summer where the poet confessed charmingly that she was making  
her  
>"very own Zen rock garden" in her back yard by lugging around rocks--and  
>then offered a dark aside, with a little laugh, that she spent so much  
>time back of the house out lugging around rocks that her husband (whom she  
>glanced at) probably thought she was having an affair. This was rather  
>more than I wanted to know, and I don't remember the poem nearly so well  
>as its intro.  
>  
>o well. Your mileage may vary.  
>Gwyn

i myself have been guilty of such excessive self-disclosure. at one panel, i was surrounded by other panelists, in very adanced states of pregnancy and with large diamond studded rings announcing their matrimonial respectability. they even made comments about it during their talks, which brimmed over w/ feminine/feminist-theological imagery of the old school. this put me over the edge so when i got up to do my thing i crankily announced that i was not pregnant, not married, not christian and probably not really a woman. they felt terrible of course and i felt some remorse. on another occasion, the queer beats conference in fact, i don't really know what i said, but at the party afterward, robert gluck was describing some text or other to me as an "abject narrative," then said, "well, you've probably written some of those yourself."

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934. **simon**

***help with G. Spivak***

Thu 31 Jul 1997

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This is probably so obvious/available I should be too embarrassed to ask (but obviously not):

Does anyone have/know the reference, cite, general idea of where I can find Spivak's use of "strategic essentialism"?

It is Spivak, right?

thanks hugely,

beth simon



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935. **Judy Roitman**  
**Re: Quality & Quantity**

Thu 31 Jul 1997

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*also think arrogance toward quantity has to do with the set form of print & the idea of history, where a poem is "something made" & done & (following Lawrence) a little example of perfection--therefore we can be suspicious of quantity cuz it smacks of the continuous present. In more living circumstances--for example a bar or cafe group that meets on a regular basis for open mics, where participants may feel compelled to do something their friends haven't heard before, or the poetry in Emily Dickinson's letters-- the poet seems to feel the need to meet each new occasion with creative force. Experimental poetry also seems very much to be acting on present, immediate needs. It's maybe a question of whether the poetry is \*meant\* to be a single object that stands against time or a continuous act of invention which is also engaged in the flow of it?*

Thanks to Elizabeth Kubie for saying this so eloquently.

Let me only add that it is getting harder and harder for me to think of each piece in isolation from the life's work, both in my own work and in contemplating others' work.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas |  
memory fails Lawrence, KS 66045 | these are the days."  
 | Larry Eigner, 1927-1996

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<http://titania.math.ukans.edu/faculty/roitman/>  
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936. **Rachel Kubie**  
**Quality & Quantity**

Thu 31 Jul 1997

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also think arrogance toward quantity has to do with the set form of print & the idea of history, where a poem is "something made" & done & (following Lawrence) a little example of perfection--therefore we can be suspicious of quantity cuz it smacks of the continuous present. In more living circumstances--

for example a bar or cafe group that meets on a regular basis for open mics, where participants may feel compelled to do something their friends haven't heard before, or the poetry in Emily Dickinson's letters-- the poet seems to feel the need to meet each new occasion with creative force. Experimental poetry also seems very much to be acting on present, immediate needs. It's maybe a question of whether the poetry is \*meant\* to be a single object that stands against time or a continuous act of invention which is also engaged in the flow of it?

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937. **henry**

### **Re: Quality & Quantity**

Thu 31 Jul 1997

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*also think arrogance toward quantity has to do with the set form of print & the idea of history, where a poem is "something made" & done & (following Lawrence) a little example of perfection--therefore we can be suspicious of quantity cuz it smacks of the continuous present. In more living circumstances--for example a bar or cafe group that meets on a regular basis for open mics, where participants may feel compelled to do something their friends haven't heard before, or the poetry in Emily Dickinson's letters-- the poet seems to feel the need to meet each new occasion with creative force. Experimental poetry also seems very much to be acting on present, immediate needs. It's maybe a question of whether the poetry is \*meant\* to be a single object that stands against time or a continuous act of invention which is also engaged in the flow of it?*

Does there need to be a polarity between print & performance? Of course there ARE differences. But what if you looked at a written/printed poem as a musical score. Then writing might be an aid to composition (in quantity large or small). & writing might make POSSIBLE multi-dimensional performances, as opposed to one-time "unrecorded" hits (or one-time recorded hits). I like the idea of a further integration of print & performance. On every level. Real poems never stand against time - they re-express time & enrich time. Why are present needs IMMEDIATE? Because they are impoverished - they lack the meta-time represented in poetry & memory. Does so-called experimental poetry renounce memory & history in order to mimic (& therefore "play a role" in) so-called "present needs"? Somebody (Stevens) said the purpose of poetry is to help people live their lives (do I have that right?). We know what impoverishment is & that it asks for a response. Is mimicry & participation the only response? Maybe it's a better response than the offer of elite traditions & values. But it might not be the only response. Ignoring history & what's been done (in print, in performance) is an experiment in conformity (the flip side of uncritical imitation). - Henry Gould

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938. **Christopher Alexander**

**Re: Quality & Quantity**

Thu 31 Jul 1997

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Judy Roitman wrt:

> Let me only add that it is getting harder and harder for me to think of  
> each piece in isolation from the life's work, both in my own work and in  
> contemplating others' work.

"there are no individual poems" [almost writes "indivictual"]: utterance (to the phoneme) as the intersection of proliferating & un-/recoverable fields of relations (poetic, political, Literary, & commercial radio all news all the time...). nothing stands against time, only in it (whatever is/was the intention...)(whatever that means). it's getting hard to separate my own wrtg from anybody else's. (even foresworn the scare quotes). "evening swarms over the" possibly a conflation of production & reception, or just an awareness of process (every act inflects/inflected by...).

but I'm familiar with the feeling Kevin describes, that sort of "enough, already" near-dread that's really just boredom. "yes, go ahead, write one more" but I'm not driving you home. (as opposed to "talk all you want, baby, but then..."). not sure what it wld mean to evaluate a wrter on this basis, though— I've always taken it to have more to do with my own limits (if not limitations). of course, I'm not terribly prolific myself... "not to make them too too evident". can someone elaborate? ("maybe not such a careful reader after all"). the ones in parenthesis are whispers.

Chris

..

Christopher W. Alexander etc.

nominative press collective



P.O. Box 522402 / Salt Lake City UT 84152-2402

<http://choengmon.lib.utah.edu/~calexand/nonce>

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939. **James Finnegan**

**Re: Crankiness: Quantity & Quality**

Thu 31 Jul 1997

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The quantity v. quality argument can get tiresome. But when I see a writer who seems to spill out page after page after page with little regard to what's there, what's been written, it often seems to me that the writer's ignoring an implied contract between writer & reader: "your (the reader's) time will not be wasted by engaging this material, because of the effort I (the writer) put into the product." What we too often get is ego-driven wordspew--I wrote it, so it must be wonderful, profound, entertaining... Often I don't see any labor in the writing--I know Ginsberg's dictum of "first thought, best thought," but I don't like to think of that as an easy excuse for not weighing one's words on the page, for not making hard decisions: "this is better, than that--this is worth publishing, this should be dropped in a bottom drawer or the recycle bin."

There are some writers who need to lift their heads up from the page/screen and look around--to check to see if anybody's really reading those reams of brilliance their unreeling. Actually the internet is a perfect great black hole waiting for such writing--it can be laid out there in cyberspace and the writer can pretend thousands of interested readers are partaking of his/her bounty. "If you build it (my own personal webpage), they will come." Atleast the trees won't suffer from the profligacy of a too-prolific poet.

Finnegan

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940. **Lawrence Upton**

**Re: Quantity & Quality**

Thu 31 Jul 1997

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<<On the other hand, I remember hearing Thom Gunn read when I was an undergraduate, I think even a bare freshman. Thom was/is pretty amazing, but his long introduction to his poem Moly (I believe this was the one) included a full reading of a Robert Duncan poem which had occasioned Gunn to write his poem. It was the first I had heard of Duncan, and it seemed that the Duncan

poem was so marvelous and rich that it overshadowed Gunn's poem. Still, I owe it to Gunn that I began from that point to read Duncan's work. And Gunn is still a poet I greatly respect as well. So, although it's rare, very good things can happen in those long overtures to reading.>> charles alaxander

i could do with more intros like that! many would not like to read something that wld compare so well - a generosity in acknowledging source and sharing excitement in others' writing - that's welcome - people rambling on about details of their lives instead of what they have made from them is something less, much less

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941. **Susan Landers**

***contact requests***

*Thu 31 Jul 1997*

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Someone asked for this before. Sorry for the repetition, but could someone backchannel Mark Doty's email address to me? Thanks.

P.S. And to up the ante some more: if anyone can has a contact with Ashbery, I'd love that as well.

Sue



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942. **Don Cheney**

***san diego only***

*Thu 31 Jul 1997*

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for those of you in san diego and who can get the ucsd channel:

Artists On The Cutting Edge: John Ashbery

Friday, August 8 at 7:00 and 9:00 PM

Sunday, August 10 at 10:00 PM

Winner of multiple awards for literary excellence, writer and educator John Ashbery is a seminal force in modern poetics. In an enlightening installment of Artists On The Cutting Edge, Ashbery reads, and comments on, selected works.

UCSD-TV broadcasts daily 24 hours a day on UHF channel 35 and is also carried on Southwestern Cable 18, Coronado Cable 16, Cox Cable San Diego 76 and Cox Cable North County 58 from 4 P.M. to midnight.

don

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Don Cheney San Diego, CA, USA  
http://www.geocities.com/Paris/5791  
[REDACTED]

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