

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1997

437 messages · Mon 1 Dec 1997 – Wed 31 Dec 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

December was the quietest month in two years — four hundred and thirty-six letters, Kyoto mentioned four times, the year winding down — and it produced, almost by accident, the single most honest document in this archive. It began on the eighth with a small advertisement. M. L. Weber edits a magazine called Sugar Mule, and the next issue was to be women's writing with an emphasis on the natural world; all genres welcome; email only; deadline the twentieth of January. Thank you. That is the entire post. Forty letters came of it.

Jerry Fletcher started them, saying the notice raised a topic of socio-political interest, and offering the view that *"the quality of men's writing has gone down"* as men's political issues have diminished. The room took that up with more patience than it deserved and then, underneath it, got to the real question, which is whether women are in fact underrepresented here and in the magazines. Judy Roitman put the case in one line — there may be more equity now, but *"women are still left out of history, including literary"*. Harold Rhenisch went and looked at the current Malahat Review and reported the tally: *"18 women; 18 men"*. And then David Israel did something nobody on this list has done before or since.

He counted the room. He ordered a fresh copy of the subscriber list off the Listserv computer — five hundred and sixty-two identified subscribers, two concealed, nineteen countries, four hundred and sixty-three American addresses — and sat down and read it through, ticking off the female names. He got a hundred and fifty-two. Then he did the thing that makes the post worth printing: he attacked his own method, at length, before anybody else could. He does not know how to tell the gender of a Japanese name from its syllables. What is he to do about subscribers who use initials? Some people are subscribed twice, or three times. Correcting for all of it, he thought the real figure might be two hundred, possibly two hundred and twenty-five — call it forty per cent.

Which settles nothing, and he says so. It is not the extreme male majority somebody had asserted; it is not the parity somebody else had. And the number he actually wanted, he notes, is not this one: a diehard statistician, he says, would count the ratio of posts rather than of subscribers — who speaks here, not who is on the roll — and would probably find it worse. He did not do that count. He signed off in six words: *"end of statistics / no conclusions"*.

Consider what he was doing. In February, Ron Silliman had spent thirty-seven letters proving to this room that a poet's name is an invention — that Duncan was christened Symmes, that Armantrout was born Korkegian, that names are particularly unstable things where people are concerned. Ten months later the room wanted to know what it was made of, and the only instrument it had was the roll of its own names, and a man read them one by one and guessed. I have set Weber's advertisement and Israel's count at either end of this volume, because a room that could never define a word went out in December and tried to count itself instead — and found it could not tell, from the names, who was in it.

— *K. M. F.*

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1. **Robert J Tiess**
Permission to Post

Mon 1 Dec 1997

I would like to ask the list owner/moderator if it is permissible to post a "call for submissions" for my free poetry publication on the web. Thank you. - RJT

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2. **rsillima**
Missing message

Mon 1 Dec 1997

Hmm, the core of my message appears to have been dropped. So, try again:
Does anybody have an address, physical or virtual, for Natacha Lallemand, a student at the Sorbonne? If so, please back-channel me or call directly.

Thanks!

Ron Silliman

██████████

██████████

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3. **David W. Clippinger**
Waldrop

Mon 1 Dec 1997

Could someone please back channel me Keith Waldrop's address. I would greatly appreciate it.

David Clippinger

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4. **Douglas**
Re: Announcing Proliferation #4 issue & Contributors' Reading

Mon 1 Dec 1997

Mary, could you please send me a copy so that I can consider the poems for THE GERTRUDE STEIN AWARDS IN INNOVATIVE POETRY.

Thanks.

Douglas Messerli

6026 Wilshire Boulevard

Sun & Moon Press
Los Angeles, CA 90036

Mary Burger wrote:

- >
- > Proliferation #4 is now available, with work by Susan Gevirtz, Stephen
- > Ratcliffe, Pamela Lu, Renee Gladman, Dan Bouchard, Beth Anderson, Joseph
- > Torra, Tan Lin, Bill Lavender, Laura Moriarty, Leslie Scalapino, and more.
- >
- > BAY AREA CONTRIBUTORS' READING:
- > Friday, Nov. 14, 7:30 p.m.
- > Modern Times Bookstore
- > Valencia St. & 20th St.
- > San Francisco
- >
- > ISSUE available from:
- > * Modern Times Bookstore
- >
- > * The Editors: (send check for \$9.50 including postage, payable to M.
- > Burger or C. Vitiello)
- > Mary Burger, 1253 Hampshire St., San Francisco CA 94110
- > or
- > Chris Vitiello, 2707 Farthing St., Durham NC 27704
- >
- > *Small Press Distribution - coming soon!
- > [REDACTED]
- > [REDACTED]

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5. **henry**
Re: Waldrop
Mon 1 Dec 1997

The Waldrops & Burning Deck Press are at 71 Elmgrove Ave, Providence, RI
02906

- Henry Gould

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6. **henry gould**

apology

Mon 1 Dec 1997

Very sorry List, should have back-channeled that address. dang reply key! & sorry, addressee! - HG

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7. **Harold Rhenisch**

poetics under the jackboot

Mon 1 Dec 1997

A bizarre little piece of propaganda: as an 11 year old boy in Germany during WWII, my father received school instruction in the evils of Shakespeare. Seemingly, Shakespeare was proof of the viciousness of the English, and of their lack of imagination and culture--a true barbarian who was unable to end his plays in any manner other than the slaughter of everyone on stage. This was portrayed as the ultimate in stupidity.

An attempt at political resistance, or just a horrific irony?

Harold Rhenisch

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8. **Douglas Barbour**

Re: James Laughlin

Mon 1 Dec 1997

Thanks to Douglas Messerli for his thought-full memoir/eulogy of James Laughlin. Whatever 'we' might think of Pound, or even of Laughlin's poetry, I think Douglas caught both the import of his life-work with ND, & what those little b&w paperbacks could mean to so many young readers who had previously known only the pocketbooks at the corner drugstore...Of course, the hardback NDs were nice to hold too, if one could afford the awful cost of \$3 or \$4 (way back when)...

=====

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

██████████ FAX: ██████████

H: ██████████

~~~~~  
~~~~~  
these words seem to be rehearsing -
the unquantifiable extinction of all similitudes

Roy Kiyooka

[↑ Contents](#)

9. **David W. Clippinger**

Re: Waldrop

Mon 1 Dec 1997

Henry,

Thanks for the address.

David Clippinger

At 09:35 AM 12/1/97 EST, you wrote:

>The Waldrops & Burning Deck Press are at 71 Elmgrove Ave, Providence, RI
02906

>

>- Henry Gould

>

>

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10. **W. Freind**

Re: poetics under the jackboot

Mon 1 Dec 1997

On Mon, 1 Dec 1997, Harold Rhenisch wrote:

A bizarre little piece of propaganda: as an 11 year old boy in Germany during WWII, my father received school instruction in the evils of Shakespeare. Seemingly, Shakespeare was proof of the viciousness of the English, and of their lack of imagination and culture--a true barbarian who was unable to end his plays in any manner other than the slaughter of everyone on stage. This was portrayed as the ultimate in stupidity.

Just out of curiosity, who was the anti-Shakespeare? Goethe? Holderlin?

Bill Freind

An attempt at political resistance, or just a horrific irony?

Harold Rhenisch

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11. **Charles Bernstein**

SPD web site

Mon 1 Dec 1997

still developing, but an important web site for independent publishing even at this stage --

Small Press Distribution --

<http://www.spdbooks.org/>

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12. **Steve Carll**

Fwd: Kathy Acker

Mon 1 Dec 1997

Just had this forwarded to me from Jack Foley.

From sjcarll Mon Dec 1 10:40:36 1997

Jack,

Checks for the Kathy Acker Fund should be made out to GIORNO POETRY SYSTEMS.

You can send checks to ATTICUS BOOKS--1508 U Street, NW--Washington, DC 20009.

Kathy Acker died November 30 at 1:30 am PST.

Sad news.

Lucinda

██████ Steve Carll
<http://writing.upenn.edu/epc/mags/antenym>
<http://writing.upenn.edu/epc/eazines/antenym>

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan

13. **Robert J Tiess**
An Invitation to Submit

Mon 1 Dec 1997

~
P O E T F E S T - An Invitation to Submit
~ ~

Dear Poets,

Poetfest is currently seeking submissions for the upcoming January 98 Anthology, which will be published exclusively on the World Wide Web and made freely enjoyable to readers and fellow poets of all ages, from all over the world.

Poetfest is an ongoing series of thematically-arranged poetry anthologies. The theme for the next collection is "Journies." The deadline is December 30, 1997, but I would appreciate hearing from you earlier, if possible.

All poets are welcome and encouraged to submit their best material (up to 10 poems, any style, up to 100 lines, plain text) for consideration at the Poetfest site:

<http://www.geocities.com/Athens/Acropolis/7101/poetfest.htm>

I will consider more and/or longer poems if you wish. You may send me poems through the site itself or to me directly via e-mail. Please read the publication, and all rights always remain with the author.

You may also view the first anthology (Fall 97), which is presently available on-line until January 1998. Your comments and suggestions are most welcome.

I look forward to hearing from you, and I thank you all for your time and consideration. Take care.

Truly yours,
Robert



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14. **Maria Damon (Maria Damon)**

announcement

Tue 2 Dec 1997

Date: Tue, 2 Dec 1997 13:02:52 -0800 (PST)

To: Maria Damon <[REDACTED]>

From: [REDACTED] (Walter K. Lew)

Subject: Please forward

"Brine: A Poetry Reading by Walter K. Lew"

Friday, December 5, 1997

2:00-3:30 p.m.

Social Sciences Building, Rm SOS B40,

University of Southern California

Parking is available at USC Gate #3 at Figueroa and 35th St.

The Souther California Korean and Korean American Studies Group is funded by a grant from the US Dept. of Education. For further information, please contact Chris Evans at [REDACTED]

Walter K. Lew's books include *_Excerpts from Dikte, for DICTEE (1982)_* and the forthcoming collection of poems, *_Brine_*. He edited *_Premonitions: The Kaya Anthology of New Asian North American Poetry_* and the inaugural volume of *_Muae: a journal of Transcultural Production_*.

Lew is presently preparing the selected works with commentary of both the Korean modernist Yi Sang and Korean American novelist Younghill Kang, as well as the collected poems of the late N. Y. Chinatown writer Frances Chung.

Lew's "movietelling" (benshi or pyonsa) performances have been staged at the 1990 Los Angeles Festival, Walker Art Center, Pacific Film Archive, and Asian CineVision's Asian and Asian American International Film Festival (1982). Lew has worked as producer for many internationally broadcast news stories and documentaries on Korean topics for CBS News, NHK Japan, and British ITV. He has taught at Brown and Cornell, among other universities, and is presently in the Cultural and Comparative Studies doctoral program at UCLA.

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15. **Fraser Thomas**

The future of poetics!

Tue 2 Dec 1997

Attention potential partners:

At last a syntax sophisticated and inclusive enough to contain your entire cultural needs. You may never need to speak spontaneously again.

Syntax is changing faster and faster. Experts predict that by 2003, linguistic systems will need major updates every few days. We may not be at that level yet, but here at Global Telelanguage Resources, we don't think you can be too prepared. We work with structures dynamic and flexible enough to configure even the most disjunctive approaches to communication and art.

Following directly from the many daring innovations in poetry performed in the 1970s and 1980s, GTR features an expanded program of verbal initiatives to bring us the next millennium and beyond. Where previous schools of poetry promised you a total syntax, GTR will give you a truly "Global" one.

Check out the future of poetics at

<http://users.uniserve.com/~gtr>

Sincerely yours,

Fraser Thomas

Partner in Language

Global Telelanguage Resources

<http://users.uniserve.com/~gtr>

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16. **David R. Israel**

cosmichia

Tue 2 Dec 1997

a word to watch

Evidently, astrophysicists Hoyle and Narlikar authored a book called *Life on Mars* -- regarding which, this quote is credited to the journal *Astronomy Now*:

<< If you are interested in a clear description of the theories of cosmicmicrobia (or more crudely, "bugs from space") then this is the book for you. . . >>

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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17. Catherine Daly

Acker Benefit

Tue 2 Dec 1997

From my e-mail:

Calling all Writers.

It's not often we here at Pif Magazine interrupt our in-between issue sabbatical, but a worthy cause has come to our attention and we'd like to spread the word.

Any of you who've spent any time in the Washington, D.C., area are already well-aware of Atticus Books, home to (among others) Gargoyle Magazine, Lucinda Ebersole, Richard Peabody. The place is a proving ground for many of the District's aspiring poets and writers. And one of the joint's staunchest supporters, Kathy Acker, needs our help. Her cancer is spreading and the prognosis isn't good.

Kathy's friends are holding a benefit (to raise money to off-set her costly medical treatments) and they ask any and all interested writers to attend. Richard Peabody says: "We're asking people to give what they can afford and we'll pass the hat. Kathy's in Mexico ... She had a double mastectomy last year. Was in remission. Now has cancer of liver, kidneys, spleen, you name it. Her bills are astronomical and we're just going to try and help a little. "

The event will be held on Saturday, December 13th, at 7 pm. The list of attending writers is large, so don't miss out. For those who don't already know, the address for Atticus Books is: 1508 U Street, NW Washington D.C. 20009 (On the Green Line. Just 2 blocks from the U Street/Cardozo METRO Station).

For more information about the benefit you can email

[REDACTED], or phone [REDACTED].

Thanks,

Richard Luck

Editor, Pif Magazine

<http://www.dimax.com/pif/>

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18. **Robert J Tiess**

Poetfest (erratum)

Tue 2 Dec 1997

Poetfest is an ongoing series of thematically-arranged poetry anthologies. The theme for the next collection is "Journeys."

The last word should be Journeys. ("Journeys" was actually listed in the user dictionary of my spell-checker.)

rjt

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19. **Jacques Debrot**

Re: Lit Mags

Tue 2 Dec 1997

If anyone knows the subscription and/or single issue cost of any of the following mags, would you please post or backchannel the info to me:

JUXTA
MEMBRANE
NO ROSES REVIEW
PRIMARY WRITING
SYN/AES/THETIC
SYNTACTICS
TRANSMOG
WASHINGTON REVIEW

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20. **Loss Pequeno Glazier**

Kathy Acker

Tue 2 Dec 1997

See the EPC home page for a link to a terrific tribute to Kathy Acker.

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21. **Judy Roitman**

501(c)3

Tue 2 Dec 1997

If you have any advice about getting 501(c)3 status for a small press, Lee Chapman would appreciate hearing it. Her fax is [REDACTED], her e-mail [REDACTED]. In particular, she'd appreciate copies of successful 501(c)3 forms and by-laws. Thanks.

----- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
| "Whoppers Whoppers Whoppers! Math, University of Kansas | these are the days." [REDACTED]
| fax: [REDACTED] | Larry Eigner, 1927-1996
----- Note new area code

<http://titania.math.ukans.edu/faculty/roitman/>

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22. **tony lopez**

postmodern poetry conference 98

Tue 2 Dec 1997

POSTMODERN POETRY; AN INTERNATIONAL CONFERENCE

30-31 March 1998 at Exmouth Campus, University of Plymouth, UK.

A programme of academic papers on innovative contemporary poetry and a reading by six leading poets from USA, Australia and UK. Speakers from USA, France, Australia, Germany, Northern Ireland, UK will include poets and scholars Caroline Bergvall, Andrew Crozier, Rachel Blau DuPlessis, Lyn Hejinian, Richard Kerridge, John Kinsella, Peter Middleton, Drew Milne, Peter Nicholls, Douglas Oliver, Bob Perelman, Peter Riley, Marjorie Welish and others: 25 papers in all. Readers on Monday evening will be Rachel Blau DuPlessis, Lyn Hejinian, John Kinsella, Bob Perelman, Douglas Oliver & Marjorie Welish. Registration including a wine reception, refreshments & lunch on each day, conference materials, dinner at a nearby hotel on Monday 30th: #50 sterling waged/ #40 sterling unwaged. Without dinner #35 sterling waged/ #25 sterling unwaged. Details (registration forms, list of accommodation at various grades/ prices) from Karen Somerfield, Faculty of Arts & Education, University of Plymouth, Douglas Avenue, Exmouth EX8 2AT, UK, phone Karen Somerfield on 01395 255342, [REDACTED]. The conference organisers Tony Lopez & Philip Terry gratefully acknowledge the support of the University, the Ronald Duncan Literary Foundation and South West Arts. Sponsors especially welcome.

NB : If you are a participant, there is a letter already on its way to you with a registration form and further details.

TL

Dr Tony Lopez
Reader in Poetry
University of Plymouth
Faculty of Arts & Education
Douglas Avenue
Exmouth
EX8 2AT
UK

tel: 1395 255418
fax: 1395 264196

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23. **Jennifer Drake**

CFP: Comparative American Poetries (1/10; ASA 11/98)

Tue 2 Dec 1997

Call for Papers: Comparative American Poetries

American Studies Association, Seattle, Washington, November 19-22, 1998

I am seeking proposals for presentations/performances that place U.S. poetic traditions in international and/or diasporic contexts, that take a comparative approach to U.S. poetries, or that articulate (dis)connections between poetries of the Americas. Of particular interest are proposals on performance poetries, community-based poetries, poetry and the public sphere, poetry and/as art activism, poetry and/as historical 'narrative,' poetry and/as pedagogy, bi- or multi-lingual poetries, 'border' poetries, poets in dialogue, cross-cultural poetics. Alternative approaches to writing, presenting, and eliciting audience participation are strongly encouraged.

Please send abstracts, proposals, or papers by January 10 to Jennifer Drake, Department of English, Indiana State University, Terre Haute, IN 47809, or by email: [REDACTED]

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24. **Christopher Alexander**

Re: phenomena

Tue 2 Dec 1997

Kent wrote:

> is it possible that "buying-nothingness" is actually a kind of commodity
> (like a scentless perfume suddenly all the rage) that enters into a
> deeper set of real and existing relations that are obscured from me?

oh, Kent, why go to all this worry & fuss - you
could've just asked me to re-post the price list.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [REDACTED]

snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402

press/zine site: <http://choengmon.lib.utah.edu/~calexand/nonce/>

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25. **Mark Weiss**

Re: 501(c)3

Tue 2 Dec 1997

Junction Press was helped with its successful application bt Volunteer Lawyers
for the Arts, in New York.

At 09:19 AM 12/2/97 -0600, you wrote:

>If you have any advice about getting 501(c)3 status for a small press, Lee
>Chapman would appreciate hearing it. Her fax is [REDACTED], her e-mail
>[REDACTED]. In particular, she'd appreciate copies of successful
>501(c)3 forms and by-laws.

>

>Thanks.

>

>

>

>-----

>Judy Roitman | "Whoppers Whoppers Whoppers!

>Math, University of Kansas | memory fails

>Lawrence, KS 66045 | these are the days."

>[REDACTED] |

>fax: [REDACTED] | Larry Eigner,

1927-1996

>-----
>Note new area code
>-----
>http://titania.math.ukans.edu/faculty/roitman/
>-----
>
>

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26. **KENT JOHNSON** *so much for Dasein*

Tue 2 Dec 1997

On 12/2 Chris Alexander wrote:

>Oh, Kent, why go to all this worry and fuss--you could've jsut asked
>me to report the price list.

Chris, I really didn't buy anything on Buy Nothing Day, except a box of smuggled Monte Cristo's fresh from Havana. That doesn't count, right?

But here's what I replied (I know no one cares, but so what?) to David Israel a couple days back, which my reply key sent somewhere into the ether. David said something linke "no, Kent, no, things also have substantiation," to which I replied: "Right. What I meant in that part of my little ramble is that the phenomenal expression of the commodity is something utterly other than its noumenal being. Marx's somewhat wild point is that the objective but hidden social relations of capitalism bring into appearance the status of the commodity as a "discrete substance," as if it were a thing in and of itself. Thus, what we don't see is more real than what we do, and so on. This magic act of the commodity, says Marx, is the core conceptual phantasm fueling capital's engine, and a big, big part of its generalized mystification of phenomena (i.e. ho hum, ideology). It makes us want to buy deodorant and boss-logo T-shirts that say "Don't buy the commodity for a day!," makes us neurotic and alienated, even (when you trace it back) makes us desire to post post after post in hopes that someone will buy what we have to say and love us, oh, and welcome us, as if we belonged, into the poetry store, and, ok, ok...

But, no, David, what it would be like to "see" this bottle and book in front of me with a full apprehension of their "substantiation" is certainly beyond me. We can never do that, and that we can't is not just the matter of a "pure" epistemological dilemma.

And I think the scent of this Cuban cigar made me say all that. Kent

27. **Kenneth Goldsmith**

This is a riot!

Tue 2 Dec 1997

This is a riot! Hope you find it funny too!

Kenny G.

Forwarded Message

*The right blonde
by M.P.*

*Wrong: Terre Haute
Right: Burnt Toast*

*Wrong: I can't wait until our hot bodies compress
Right: I may possibly be the right blonde*

*Wrong: This too-short life
Right: This lousy T-shirt*

*Wrong: A
Right: B*

*Wrong: But the priest's right
Right: Go to hell*

*Wrong: The will of God
Right: The wrong type of man*

*Wrong: Her cousin
Right: Her eye*

*Wrong: You moron!
Right: Seldom have I seen such gall*

*Wrong: Modern technology
Right: Ooh baby baby*

*Wrong: The universal order
Right: Grandchildren*

Wrong: Be super freaky

Right: Hold on to your values

Wrong: Live and love

Right: Do you want a bun for that hot dog?

Wrong: The tool

Right: The facts

Wrong: Janet is jubilant

Right: Emma is in a dilemma

Wrong: My roommate has crabs

Right: And Matt wears her underwear

Wrong: I quack quietly

Right: I hate myself

Wrong: Boxers

Right: Wrestlers

Wrong: Get misty-eyed

Right: Just squat

Wrong: You make me feel so healthy

Right: You look like Bukowski

Wrong: I am so fucking stoned!

Right: I am studying the Bible!

Wrong: The bird flew around the cage

Right: The bird flew into the cage

Wrong: The bird flew over the cage

Right: You have a small duck

Wrong: VROOM, VROOM!!!!

Right: Chomp, Chomp!!

Wrong: Doomsday doomsday doomsday doomsday doomsday

Right: Um possibly Friday

Wrong: You're a big dog

Right: Can I be your puppy?

Wrong: Your big green eyes

Right: Your crow bar

Wrong: Getting a hard-on

Right: Following the Pope

Wrong: Chased with a whisk

Right: Having a death scene

Wrong: Spaghetti, pancakes and pork

Right: Ed

Wrong: Jeffrey

Right: Joseph

Wrong: And I . . . I just believed him

Right: I have a pair of pretty ones

Wrong: In my finest hour

Right: Buxom beauties

Wrong: A real loss

Right: Oh well, dont kill yourself yet

Wrong: I need clean underwear!

Right: This must be heaven

Wrong: Hundreds of nude photos

Right: In loving memory

Wrong: 12 boys

Right: 2 girls

Wrong: In the way a good student is easy to train

Right: In conclusion

Wrong: I want to feel your pulsating cock inside me

Right: Why dont you come over and put some wood in my fire?

Wrong: My sun, moon and mountains

Right: My steel bullet

Wrong: Colleagues

Right: Collaborators

Wrong: Free diagnostic treatment

Right: No talent required

Wrong: Smear-free

Right: Peek-a-boo!

Wrong: Your sky-blue whip

Right: A simple coincidence

Wrong: After the failure

Right: After the future

Wrong: Continental philosophers

Right: Northern stars

Wrong: Ill see you in cckccccchcccch

Right: Ill stop here

Wrong: Jeff is smiling because "It's windy out today"

Right: Angela is smiling because "I'm getting audited"

Wrong: I thank you

Right: I spank you

Wrong: Frank

Right: Joan

Wrong: Disco

Right: A world class cigar

Wrong: That happy day

Right: I used to be a thug

Wrong: We specialize in all types

Right: All others keep out

Wrong: Busy and bubbly

Right: Worst and most contemptible

Wrong: Real kids

Right: Real results

Wrong: Ideal chicken

Right: Good chicken

Wrong: Liberal titties

Right: Mandatory fees

Wrong: If you love me

Right: On the other hand

Wrong: Big hair and a bathing suit

Right: A little sympathy

Wrong: A Chinese opera nun

Right: A second-hand dude

Wrong: Like that no-frills white boy

Right: Like the white-winged dove

Wrong: Your blindfolding fantasies

Right: Some biographical details

Wrong: You mean purple-headed warrior?

Right: Tired of losing?

Wrong: I am in the chapel

Right: Keep those videotapes coming

Wrong: My little sister

Right: A widened social consciousness

Wrong: Walking the dog

Right: Walking on Lake Erie

Wrong: Cut the turkey

Right: Weigh my turkey

Wrong: One night that changed everything

Right: To be prearranged later

Wrong: Joy

Right: First, lets have some ice cream

Wrong: The problem remains serious

Right: The dude got mulched

Wrong: With hilarious results

Right: By popular demand

Wrong: Mental health

Right: Youre a weirdo

Wrong: Are you hungry?

Right: Which is your truck?

Wrong: Gods infinite plan

Right: You make me happy drawer with foil!

Wrong: Kennels

Right: Women

Wrong: Men

Right: Diapers

Wrong: A perfect example

Right: Beep beep beep beep

Wrong: Danish

Right: Toast

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28. **david bromige**
thanks kenneth goldsmith!

Wed 3 Dec 1997

This poem is a big step forward for Michael Palmer. Using techniques familiar to his fans, the interweaving "double staircase"/DNA-helices structure found in a number of his earlier works, M.P. steps out of the umbrous marges slap bang into the clearing. From what source, btw, was this uncommonly pellucid poem retrieved? David

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29. **Stephen Cope**
query

Wed 3 Dec 1997

Hello,

Might anyone have an e-mail address for John Taggart?

Thanks in advance,

Stephen Cope

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30. **David W. Clippinger**
Re: Taggart

Wed 3 Dec 1997

John doesn't have e-mail, but you can call him at [REDACTED] (office) or [REDACTED] (home) or his address is

295 E. Creek Road
Newburg, PA 17240

Best,

David Clippinger

At 02:41 AM 12/3/97 -0800, you wrote:

>Hello,
>
>Might anyone have an e-mail address for John Taggart?
>
>Thanks in advance,
>Stephen Cope
>
>

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31. **Daniel Zimmerman**

Re: The future of poetics!

Wed 3 Dec 1997

A freaking hilarious site, complete with an [empty] Ministry of Truth virtual office building! Sokal's revenge?

Dan Zimmerman
Middlesex County College
Edison, NJ

Fraser Thomas wrote:

>
> Attention potential partners:
>
> At last a syntax sophisticated and inclusive enough to contain your entire
> cultural needs. You may never need to speak spontaneously again.
>
> Syntax is changing faster and faster. Experts predict that by 2003,
> linguistic systems will need major updates every few days. We may not be at
> that level yet, but here at Global Telelanguage Resources, we don't think
> you can be too prepared. We work with structures dynamic and flexible
> enough to configure even the most disjunctive approaches to communication
> and art.
>
> Following directly from the many daring innovations in poetry performed in
> the 1970s and 1980s, GTR features an expanded program of verbal initiatives
> to bring us the next millennium and beyond. Where previous schools of
> poetry promised you a total syntax, GTR will give you a truly "Global" one.
>
> Check out the future of poetics at
>

> http://users.uniserve.com/~gtr
>
> Sincerely yours,
>
> Fraser Thomas
> Partner in Language
> _____
> Global Telelanguage Resources
> http://users.uniserve.com/~gtr

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32. **Harold Rhenisch**
Re: poetics under the jackboot

Wed 3 Dec 1997

Just out of curiosity, who was the anti-Shakespeare? Goethe? Holderlin?
Bill Freind

I don't know. I will ask.

Schiller or Goethe, probably.

Harold

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33. **Jordan Davis**
There's A Riot Going On, We're Lions in Slumber (was: It Just Dasein , Matter)

Wed 3 Dec 1997

Have it your way! The world is ugly and the people are sad!

—

The much-anticipated John Kinsella/Keston Sutherland reading at Poetry City this Thursday has been postponed. Each poet will be at T&W next spring. Don't neglect to come to New York for the Mark Statman/Michael Morse reading Dec. 11 -- it's the annual Teachers & Writers holiday party, and we'll be showing the much-wrinkled home movies of Larry Fagin, Lewis Warsh, Anne Waldman, Bill Berkson, Bernadette Mayer, Ted Berrigan etc etc etc.

So to sum up, no Po City this Thurs. Next Thurs, yes.

Signed,

Peremptorily Brine-Omphalos Commodity the Lesser

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34. **Eric Blarnes**

Re: the future of poetics!

Wed 3 Dec 1997

But why bother with all that high-tech hardware? Things sure are changing fast. I was over at CVS yesterday to pick up some dental floss and noticed that Colgate is offering something called Syntaxis Toothpaste - with a thorough daily brushing your gums absorb a complete lexical system based on a digitalized analog of FINNEGAN'S WAKE, and you find yourself spouting poetry (& fresh breath, too!) very spontaneously. No forethought required - just remember to brush regularly! - Eric Blarnes

p.s. Jack Spandrift tells me the big news in 21st century poetry will be - you guessed it - RHYME. Look out! Henry Gould dissertation to follow [NOT].

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35. **Mary Burger**

Announcing idiom #3 online magazine

Wed 3 Dec 1997

Announcing the appearance (resurrection) of Idiom Number 3 on monitors across the planet. This issue includes poetry, reviews, interviews, and art (the art will be completed and posted in a week). Stay tuned in the coming months for Number 4 and some special topic issues.

http://www.dnai.com/~idiom/issue3/issue3_cover.html

Mary Burger
Technical Writer
User Education
Adobe San Jose
W7 - 106
[REDACTED]
[REDACTED]

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36. **Judy Roitman**

Re: Announcing idiom #3 online magazine

Wed 3 Dec 1997

Announcing the appearance (resurrection) of Idiom Number 3 on monitors across the planet. This issue includes poetry, reviews, interviews, and art (the art will be completed and posted in a week). Stay tuned in the coming months for Number 4 and some special topic issues.

http://www.dnai.com/~idiom/issue3/issue3_cover.html

Mary Burger
Technical Writer
User Education
Adobe San Jose
W7 - 106
[REDACTED]
[REDACTED]

Couldn't get Jay Schwartz' page to come up.

?

----- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]
| fax: [REDACTED] | Larry Eigner, 1927-1996
----- Note new area code

<http://titania.math.ukans.edu/faculty/roitman/>

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37. **Garrett Kalleberg**
Kathy Acker Requiem

Thu 4 Dec 1997

Posted Wednesday at CTheory, an excerpt from Kathy Acker's Requiem:

<http://www.ctheory.com/a56.html>

Garrett Kalleberg
[REDACTED]

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38. **MillettC**
call for submissions

Thu 4 Dec 1997

This is a multi-part message in MIME format.

--part0_881239049_boundary

Folks,

Please pass this call on to anyone you think might be interested.

I've also attached a hard copy if you'd like to post it.

Thanks,

Christina Milletti

Editor, The Little Magazine

The Little Magazine Announces a Call for Submissions
for a 1998 Hypermedia CD-ROM Issue

What we want:

Send us your experiments, your finished pieces in the following areas:

- web art and web based projects
- hypertexts: hyperpoetry & hyperfiction
- animations & digitized pieces
- sound texts and toys
- manifestos & theoretical work
- multimedia explorations (whatever isn't covered above)

What are you doing? How are you doing it?

That's what we want to know.

See our website at www.albany.edu/~litmag or The Little Magazine Vol 21 on CD-ROM (1996) for what we've done in the past, and what we'd like to try.

Who we are: Since 1965, The Little Magazine has been a literary journal devoted to publishing fiction and poetry in experimental forms. In 1995, we embraced our own mission: we moved to the web and CD-ROM in order to explore and exploit the nexus of opportunities that now exist between literature and media—how literature, in effect, can benefit from emerging technologies. Above all, we remain devoted to work of strong artistic merit which pushes its own limits: to forms which writers and artists are now just starting to take advantage.

Deadlines:

Send submissions by February 1, 1998 to:

The Little Magazine
University at Albany, SUNY
CD-ROM Issue
Albany, NY 12222

or to: 

We prefer submissions on disk (PC/Mac) or via e-mail. Contact us re: formatting and software questions.

The Little Magazine CD-ROM (1996) is available in bookstores. Or, send a \$15.00 check/money order to our above address.

--part0_881239049_boundary
name="CALLFO~1.DOC"

--part0_881239049_boundary--

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39. **KENT JOHNSON**
somewhat esoteric query

Thu 4 Dec 1997

Is anyone out there involved in translation (or know of anyone doing so) of contemporary poets from Uruguay or Bolivia? Please back-channel. Thanks.

Kent

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40. **Maria Damon**
self-promo unabashed

Thu 4 Dec 1997

just had a piece out in a journal called _symploke: a journal for the intermingling of literary, cultural and theoretical scholarship_. it's me at my most unabashedly over-the-top gushy, on the subject of "Jean Genet: Passion In Memoria Aeterna." i sort of can't believe i wrote it, it's so too-too.

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41. **Maria Damon**
Re: Kathy Acker Requiem

Thu 4 Dec 1997

is money sstill being collected to defray her expenses, or are those announcements now moot? if there's still a call for \$, wd someone please repost the mailing info? thanks.

At 1:23 AM -0500 12/4/97, Garrett Kalleberg wrote:

>Posted Wednesday at CTheory, an excerpt from Kathy Acker's Requiem:

>

>http://www.ctheory.com/a56.html

>

>

>

>

>

>Garrett Kalleberg

> [REDACTED]

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42. **Kenneth Goldsmith**

The Right Blonde

Thu 4 Dec 1997

"The Right Blonde," BTW, was by Mark Peters.

Kenny G.

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43. **nuyopoman**

Subject: Re: poetics under the jackboot

Thu 4 Dec 1997

Isn't Henry Carey, author of "Chrononhotonthologos," the Anti-Shakespeare?

Bob Holman

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44. **Lawrence Upton.**

Re: somewhat esoteric query

Thu 4 Dec 1997

Kent

Do you know / know of Will Rowe? Professor William Rowe at Kings College London? I dont think he is, but he may well know. I shall copy your message to him

L

-----Original Message-----

From: KENT JOHNSON <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: 04 December 1997 15:49

Subject: somewhat esoteric query

Is anyone out there involved in translation (or know of anyone doing so) of contemporary poets from Uruguay or Bolivia? Please back-channel. Thanks.

Kent

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45. **Harold Rhenisch**

Re: anti-shakespeare

Thu 4 Dec 1997

| Isn't Henry Carey, author of "Chrononhotonthologos," the Anti-Shakespeare?

| *Bob Holman*

Bob, I don't know this piece. Could you tell me more?

But it would have to hold up to *_Hamletmaschine_* by Mueller, wouldn't it?

"I was Hamlet.

I stood on the seashore and conversed with the surf BLA BLA BLA.

Behind me, the ruins of Europe."

and on we go!

or, act 2

"I am Ophelia. The one the river didn't keep. The woman dangling from the rope. The woman with her arteries cut open."

or, act 3

"OPHELIA: Do you want to eat my heart, Hamlet?

HAMLET: I want to be a woman."

or, act 4

"JUST THE WORST TIME OF THE YEAR FOR A REVOLUTION

Cement in bloom walks through the slums

Doctor Zhivago weeps

For his wolves"

or

"I'm not Hamlet. I don't take part any more. My words have nothing to tell me anymore."

or

"TV screens go black. Blood oozes from the refrierator. Three naked women: Marx, Lenin, Mao. They speak simultaneously, each one n his own language, the text: THE MAIN POINT IS TO OVERTHROW ALL EXISTING CONDITONS..."

or, act 5:

"This is Electra speaking. In the heart of darkness. Under the sun of torture. To the capitals of the world. In the name of the victims."

Whew.

Harold Rhenisch



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46. **Pritchett, Pat**

Re: Marks et al in ABR

Thu 4 Dec 1997

Just wanted to call the List's attention to some truly fine reviews by Steven Marks in the latest ish of American Book Review. The poets whose works are considered are Mark Wallace, Kristen Prevallet, Jefferson Hansen, Wendy Batten and Jena Osman, the last two being reviews of the author's poetry websites. Marks's concluding remarks about "learning new language games" while too brief, are foresightful and provocative.

To Jefferson Hansen and Mark Wallace - can you please post info on how to order your books?

Patrick Pritchett

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47. **Henry Gould**

anti-shakespeare

Thu 4 Dec 1997

One theory has it Shakespeare was really William Stanley, hereditary ruler of the Isle of Man (a manxman). There is a small island off Man called the "Calf" of man, which some kooks relate to the island setting of the Tempest. Caliban is called the "calf-man" (among other things...).

was WS really WS? The ante-WS?

only Jack Spandrift knows for sure. they trimmed his tail a long time ago. (oh-oh, now I'm gonna get it...) - Henry Gould

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48. **Mark Weiss**

Re: anti-shakespeare

Thu 4 Dec 1997

The best of this sort that I know is the first film version of Hamlet, shot in Denmark in a think 1903. The plot is a melange of Shakespeare and Saxo Grammaticus, with the wholly original element that Hamlet is played by a woman pretending to be a man. Even Gertrude is apparently unaware of the deception. When Hamlet receives her fatal wound Horatio opens her tunic to check out the damage, revealing a breast. He looks up at the camera, astonished. Cut to the title: "No wonder I've always been attracted to you!" And of course there's always Dryden and Davenant's version of The Tempest as scurrilous farce: they add a male equivalent of Miranda, a few noble ladies to tempt his virtue, and a

female Caliban. It's quite wonderful, but it does feel like someone has scrawled graffiti on the sistine chapel.

At 10:01 AM 12/4/97 -0700, you wrote:

>>Isn't Henry Carey, author of "Chrononhotonthologos," the Anti-Shakespeare?

>

>>Bob Holman

>

>Bob, I don't know this piece. Could you tell me more?

>

>But it would have to hold up to _Hamletmaschine_ by Mueller, wouldn't it?

>

>"I was Hamlet.

>I stood on the seashore and conversed with the surf BLA BLA BLA.

>Behind me, the ruins of Europe."

>

>and on we go!

>

>or, act 2

>

>"I am Ophelia. The one the river didn't keep. The woman dangling from the
>rope. The woman with her arteries cut open."

>

>or, act 3

>

>"OPHELIA: Do you want to eat my heart, Hamlet?

>HAMLET: I want to be a woman."

>

>or, act 4

>

>"JUST THE WORST TIME OF THE YEAR FOR A REVOLUTION

>Cement in bloom walks through the slums

>Doctor Zhivago weeps

>For his wolves"

>

>or

>

>"I'm not Hamlet. I don't take part any more. My words have nothing to tell
>me anymore."

>

>or

>

>"TV screens go black. Blood oozes from the refrierator. Three naked women:
>Marx, Lenin, Mao. They speak simultaneously, each one n his own language,
>the text: THE MAIN POINT IS TO OVERTHROW ALL EXISTING
CONDITONS..."

>

>or, act 5:

>

>"This is Electra speaking. In the heart of darkness. Under the sun of
>torture. To the capitals of the world. In the name of the victims."

>

>Whew.

>

>Harold Rhenisch

> [REDACTED]

>

>

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49. **Jordan Davis**

textual perversity in new york

Thu 4 Dec 1997

Bob's referring to the play the New York School loved, a parody of elizabethan blank verse drama (tho it is certainly an elizabethan blank verse drama). I forget which mimeo press brought out a (facsimile) version of the text.

To isolate the germ of amusement: Chronohotontologos's name takes up more than half of a blank verse line.

Hey Simon Fraser U, don't they give you enough work to keep you occupied? I mean, I liked GTR almost as much as I dug Giuffria or Ratt, but what's with the hard-drinking lesly? and the note pad is straight outta Matt Groening. But to speak tectonically: nice work, keep going.

Ok dok,

JD

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50. **Lawrence Upton.**

oops - not for the first time

Thu 4 Dec 1997

apologies - to will and kent
a mesage that was intended for backchannel

54. **Alan Myouka Sondheim**

Iroiro

Fri 5 Dec 1997

-

Iroiro

The weather began to turn around the beginning of November. I dreamed of fire, sparks flying in the night across the wooden houses. We were jammed against the cemetery, bad luck in any season; Hokusai's ghosts spoke across hideous red lanterns, their teeth waiting for the skin to fall. Fukuoka was ruptured by uneasy presences; the foreign community talked and talked, waiting for something to happen. Rumbles from Eastern City penetrated Nine-States Island. These were the States at that juncture:

State-of-Hand-Joined-to-the-Body
State-of-Being-Perfectly-Not-Here
State-of-Disconsolate-Thought-of-Wings
State-of-Hand-Not-Joined-to-the-Body
State-of-Beauty-Futon-Winter-Comfort
Electric-State-of-Coming-Wonders
State-of-Seeing-You-Around-About
Eighth-State-of-Fukuoka-City
State-of-Siege-of-Hardly-Kanji

Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:

Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River- Water Thoughts, Electric-Coming-Wonder-Thoughts.

There were seven flowers, six elements, perfect nights. In Northern- Nine-State-City, it was autumn, late-blooming chrysanthemum engraved on lacquer-bone poet-box, crane-flight, swimming-turtle careful gold design. I would write wonder-haiku,

one two sorrow five
six mountain eight pine ten e- x
leven twelve autumn four- x
ox oo

and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed

of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.

I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of-pearl orderings from Eastern City, dreamed of the Origin of All Things, dreamed of State-of-Siege.

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55. **Gwyn McVay**
pronunciation

Fri 5 Dec 1997

Dear list, is the name of the late author of "Ho Ho Ho Caribou" pronounced:

a) ce RA vo lo

b) ce ra VO lo

c) Throat-wobbler Mangrove?

thanks in advance

Gwyn

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56. **William Marsh**
Re: Marks et al in ABR

Fri 5 Dec 1997

Wendy Battin and Jena Osman, the last two being reviews of the author's poetry websites. Marks's concluding remarks about "learning new language games" while too brief, are foresightful and provocative.

Patrick--

would you post, if you know, the url's for these two sites

thanks

bill marsh

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57. **Jordan Davis**
Re: pronouncement

Fri 5 Dec 1997

Rosemary Ceravolo reads this list from time to time, so I'll not pretend to authority, but various friends of Joe Ceravolo have used *_both_* pronunciations around me.

Jordan

On Fri, 5 Dec 1997, Gwyn McVay wrote:

Dear list, is the name of the late author of "Ho Ho Ho Caribou" pronounced:

a) ce RA vo lo

b) ce ra VO lo

c) Throat-wobbler Mangrove?

thanks in advance
Gwyn

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58. **dbkk**
Raddle Moon reading in San Francisco

Fri 5 Dec 1997

ANNOUNCING A READING:
to celebrate the publication of

RADDLE MOON 16: TWENTY-TWO
NEW (TO NORTH AMERICA) FRENCH WRITERS

Translator/Poets Dodie Bellamy, Susan Gevirtz, Susan Clark (from Vancouver), Norma Cole, Laura Moriarty, Michael Palmer & Cole Swenson will read from their translations of French Poets Manuel Joseph, Sabine Macher, Huguette Champroux, Caroline Dubois, Cecile Gaudin, Oscarine Bousquet and others!

Thursday December 11
7:30 p.m.
at Canessa Park Gallery
708 Montgomery St (at Columbus)

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59. **dbkk**

SPT: Shurin, Ferguson, Allison, Gomez

Fri 5 Dec 1997

Small Press Traffic presents:

Friday, December 5, 7:30 p.m.

Deanna Ferguson

Aaron Shurin

Deanna Ferguson is the author of *_ddilemma*, *Rough Bush_*, and *_The Relative Minor_*. She is one of the editors of Vancouver's estimable *_BOO Magazine_* and the small press Tsunami Editions. Oh, how I've schemed for years to bring Deanna to Small Press Traffic, my fingers worn to the bone counting the miles between B.C. and San Francisco. Her poetry is extremely dense and yet inviting; it's woven like a web of spidery filaments into a radar dish of primitive and advanced sensation. Over the past few years I've watched her reputation mount from a simmer to a full boil. It may be December but this will be the hottest night of the year!

Aaron Shurin's books of poetry include *_Into Distances_* (Sun & Moon), *_A's Dream_* (O Books), and *_The Graces_* (Four Seasons Foundation). Coming this year: *_A Door_* (Sun & Moon) and *_The Paradise Of Forms: Selected Poems_* (Talisman House). His most recent book, *_Unbound_* (Sun & Moon), is the most affecting and splendid book yet written about AIDS, HIV and the place we all live in now. He has won a NEA fellowship, a California Arts Council fellowship, and the Gerbode Poetry Prize. He teaches at San Francisco State University and the University of San Francisco.

New College Cultural Center

766 Valencia Street

\$5

Friday, December 12, 7:30 p.m.

Dorothy Allison

Jewelle Gomez

The celebrated poet and novelist Dorothy Allison will come down to Small Press Traffic for old times¹ sake. If you have never seen her read, here's a chance to catch her in a rare intimate appearance. She is the most spectacular reader I've ever seen. Maybe Jonathan Edwards in ye olde Puritan days was better but I doubt it! She is the author of two books of essays, *_Skin_* and *_Two or Three Things I Know for Sure_*, a book of stories *_Trash_*, a volume of poetry *_The Women Who Hate Me_*, and a novel, the best-selling *_Bastard Out of Carolina_*.

Her new novel *Cave Dweller* will appear in March of 1998. Allison spent a lot of time in the small press San Francisco writing scene before *Bastard* catapulted her to fame, and she is one girl who has not forgotten her roots!

Jewelle Gomez is equally well-known for her forays into science fiction and a painful, heartfelt realism (I'm looking forward to the spring publication of her new book of stories, *Don't Explain*, the title story of which I read first in *The Penguin Book of Lesbian Short Stories*). She is the author of the groundbreaking novel *The Gilda Stories*, which was the winner of two Lambda Literary Awards. She's also published a collection of essays, *Forty-Three Septembers*, and three books of poems, *The Lipstick Papers*, *Flamingoes and Bears*, and the recent *The Oral Tradition*. Gomez has been a poetry activist for many years in New York and now here, where she works as the executive director of the Poetry Center at San Francisco State.

New College Cultural Center
766 Valencia Street
\$5

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60. **Pierre Joris**

Reading

Fri 5 Dec 1997

For those in or around the apple:

Cole Swenson
Nicole Peyrafitte
& Pierre Joris

will be reading/performing
tomorrow Saturday, 6 December
at 3 pm

@ The Here Center
145 Sixth Avenue
(between Spring & Broome)
New York
(tel: [REDACTED])

--

=====

pierre joris 6 madison place albany ny 12202
tel/fax [REDACTED] email: [REDACTED]

<http://www.albany.edu/~joris/>

Adding music to a good poem is like using a stained-glass
window to light a painted picture. — Paul Valéry
=====

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61. **Dean A. Brink**

Re: Iroiro

Fri 5 Dec 1997

If you want comments, all I can say is for ideas for similar works you might try reading Chamberlain, Aston, Lafcadio Hearn and other Orientalist writers from a century ago. There you might get a better sense of how to tuck in the condescending mishmash of nonsense that was made possible by colonial domination or, in the case of Japan, which was not colonized, by military superiority and unilateral imposition of unfair treaties.

Of course, you don't want to get too historical, lest thee lose sight of the navellesque vision required for such in-sights.

Sorry, but take away the Orientalist pathos, there's not much left in this piece.

Ever in search of beautiful human life,
dean

Alan Myouka Sondheim wrote:

-

Iroiro

The weather began to turn around the beginning of November. I dreamed of fire, sparks flying in the night across the wooden houses. We were jammed against the cemetery, bad luck in any season; Hokusai's ghosts spoke across hideous red lanterns, their teeth waiting for the skin to fall. Fukuoka was ruptured by uneasy presences; the foreign community talked and talked, waiting for something to happen. Rumbly from Eastern City penetrated Nine-States Island. These were the States at that juncture:

*State-of-Hand-Joined-to-the-Body
State-of-Being-Perfectly-Not-Here
State-of-Disconsolate-Thought-of-Wings
State-of-Hand-Not-Joined-to-the-Body
State-of-Beauty-Futon-Winter-Comfort
Electric-State-of-Coming-Wonders*

*State-of-Seeing-You-Around-About
Eighth-State-of-Fukuoka-City
State-of-Siege-of-Hardly-Kanji*

Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:

Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River-Water Thoughts, Electric-Coming-Wonder-Thoughts.

There were seven flowers, six elements, perfect nights. In Northern-Nine-State-City, it was autumn, late-blooming chrysanthemum engraved on lacquer-bone poet-box, crane-flight, swimming-turtle careful gold design. I would write wonder-haiku,

*one two sorrow five
six mountain eight pine ten e- x
leven twelve autumn four- x
ox oo*

and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.

I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of-pearl orderings from Eastern City, dreamed of the Origin of All Things, dreamed of State-of-Siege.

--

dean brink



interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

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62. **Steven Marks**

Re: Marks et al in ABR

Fri 5 Dec 1997

The URLs are:

<http://www.conncoll.edu/ccother/wjbat>

for Wendy Battin's "Lucid Dreaming" and "Poetry is Sense, Sensed"

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

for Jena Osman's "The Periodic Table as Assembled by Dr. Zhivago, Occulist." Which gets my vote for title of the year!

In answer to Patrick's earlier question, "The Haunted Baronet" (Mark Wallace), "Lead, Glass and Poppy" (Kristin Prevallet) and "Why I am Not a Christian" (Jeff Hansen) are all available from primitive publications. The editor is Mary Hilton and her e-mail address is [REDACTED]

cheers,
Steven

On Fri, 5 Dec 1997, William Marsh wrote:

Wendy Battin and Jena Osman, the last two being reviews of the author's poetry websites. Marks's concluding remarks about "learning new language games" while too brief, are foresightful and provocative.

Patrick--

would you post, if you know, the url's for these two sites

thanks

bill marsh

Steven Marks

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

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63. Brent Long

Help!

Fri 5 Dec 1997

Anyone here have an e-mail address for Michael Heffernan? Please send it to me if you do...lost it when a nasty virus corrupted my system this week. Thanks in advance.

Brent

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64. **Daniel Zimmerman**

Re: Help!

Fri 5 Dec 1997

11/11/2016

Brent Long wrote:

 $\geq$

> Anyone here have an e-mail address for Michael Heffernan? Please send it
> to me if you do...lost it when a nasty virus corrupted my system this week.
> Thanks in advance.

 $\geq$

> Brent

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65. **David R. Israel**

Re: Iroiro

Sat 6 Dec 1997

Regarding A.Sondheim's recent writing "Iroiro," Dean A. Brink indefatigably suggests,

Sorry, but take away the Orientalist pathos, there's not much left in this piece.

well maybe (though "not much" can amount to a quantity); but jeez, add it back, and look what you get!

d.i.

["jeez" may be understood to signify mid-American pathos]

•

.....

• • • • •

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

> 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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66. **Loss Pequeno~o Glazier**

EPC Regen

Sat 6 Dec 1997

This a.m. @ 2 a.m. I have just completed a regen of all 20,000 (?) of le EPC. So here's the scoop. This has been a massive regeneration of header/body info/formatting. So for those who are vested ie. have author pages or other interests in this layered intricate holy cow of pages ... check pages that are important to you to make sure everything still looks fine. Send a message to [REDACTED] with "Update Check" in the subject of the message and "ok" in the body of the message (assuming all is ok). I appreciate this. But I've just machine-interacted with these thousands of files and want to make sure it all looks fine. The background should now be white and the wording of the top links somewhat changed. Quieter, calmer, cleaner. Thanks.

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67. **david bromige**

receiving mail

Sat 6 Dec 1997

Listfolk : somebody has sent me a file my software finds indigestible. It's like watching a small python trying to swallow a large pig. As a consequence, I will be unable (at least until monday, when my server's office will be open & I can get expert advice) to access the messages that are "behind" this monstrous file. I shall also have to unsubscribe until things get fixed. Please be patient & I will get back to you. If it is urgent, please phone me at [REDACTED]. Thanks.
David

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To all of you who may have had similar troubles downloading the grossly over-large attachment I sent with a Call for Submissions for the Little Magazine earlier this week, my humblest humblest apologies.

It was an accident (I sent a non-shrunk attachment by mistake). But an "oops" certainly doesn't cover it.

Again: my sincerest apologies.

Christina Milletti

Editor, The Little Magazine

<http://www.albany.edu/~litmag/>

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70. **Mark Weiss**

(no subject)

Sat 6 Dec 1997

Anyone have an email address for Susan Smith Nash? Please backchannel.

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71. **Daniel Carter**

invalid claim withdrawn: inaccessible detour

Sat 6 Dec 1997

{ }

intro-eye

delta beacon void

vote I.D. Ray

hesitant curious stillness struck late until now most naught they sat t' sip

salute

<http://www.inch.com/~abz/>

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72. **Harold Rhenisch**

Re: rceiving mail

Sat 6 Dec 1997

To all of you who may have had similar troubles downloading the grossly overlarge attachment I sent with a Call for Submissions for the Little Magazine earlier this week, my humblest humblest apologies.

I fed it to my cat. No problem. This saved a muskrat.

Harold Rhenisch

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73. **joel lewis**

Re: pronunciation

Sat 6 Dec 1997

Dear list, is the name of the late author of "Ho Ho Ho Caribou" pronounced:

a) ce RA vo lo

b) ce ra VO lo

c) Throat-wobbler Mangrove?

gwen --

i knew joe (fellow jersey poet) and he said that he accepted both the a & b pronunciation, don't know about "c", tho'

joel lewis

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74. **Louis Cabri**

few ago

Sun 7 Dec 1997

I *tend* not to age re: 'happy to be here' & tuba, play it hairy, although in specific ways, if these references to preeves of the discussionscuffed can be quickly repolshd. Id orf ound all toba ANGWA otch, sowa boutgovs their doors are open. *Erner* Meyel Splan (came up before - posts fr prots. days ago?) etorks pat'hes ooli *TWO PLYNITS FORENOTS TWIT* (ha-ha, old joke) "toails seaprinting Os." (So, against prenims? - Yes! - or No!) SWaa bod ipn srot hogs chepp brundits (*yes*), lop prinnies, adalyafs (wat ers). "K yr shtitsils." Bordin (uh-oh...)--blerd rak allo bedots, frintong snittingl: AIR 4 db AK. Or 2 w/ .6 on OPH, same magn. I'd put it in revenge & trawl. - Let me know, yo! Best wishes, l

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75. **KENT JOHNSON**

Iroiro and Orientalism

Sun 7 Dec 1997

Dean:

am I understanding you correctly? "Military superiority" of the West and its "imposition of unfair treaties" on Japan is the "historical" reason why Alan Myouka Sondheim's letter to Iroiro comes freighted with time-worn, unconscious traces

of Orientalist condescension? Obviously, any number of lands have been so subjected by any number of other lands, and thus it would seem that one could bid good-bye to a good deal of cross-cultural imagining around the globe! Writers in Japan, citizens as they are of a nation with a long and sordid imperialist history (a nation "not colonized," as you put it), would not be the least compromised in this regard.

I'm not suggesting that Orientalism is not an important issue. Of course it is. But it seems to me that your last post is a good example of its ideologically overzealous and simplistic application. But I am aware that this is your academic field, and that I might be wrong. Could you, then, illustrate your point by detailing, *_with some textual specificity_*, why Sondheim's poem is as you have pegged it to be? Here, at least, is a text you have read before making the dismissal.

I'm sure I wasn't the only one on the list who found the piece rather moving and exciting--certainly quite different in language and spirit from the dusty works of the writers you rather preachily urge Sondheim to school himself in. Obviously you think there is a continuity between him and them and that we shouldn't have enjoyed the poem? A close reading, please.

Kent

On 5 December, Dean Brink wrote:

If you want comments, all I can say is for ideas for similar works you might try reading Chamberlain, Aston, Lafcadio Hearn and other Orientalist writers from a century ago. There you might get a better sense of how to tuck in the condescending mishmash of nonsense that was made possible by colonial domination or, in the case of Japan, which was not colonized, by military superiority and unilateral imposition of unfair treaties.

Of course, you don't want to get too historical, lest thee lose sight of the navesque vision required for such in-sights.

Sorry, but take away the Orientalist pathos, there's not much left in this piece.

*Ever in search of beautiful human life,
dean*

Alan Myouka Sondheim wrote:

-

Iroiro

The weather began to turn around the beginning of November. I dreamed of fire, sparks flying in the night across the wooden houses. We were jammed against the cemetery, bad luck in any season; Hokusai's ghosts spoke across hideous red lanterns, their teeth waiting for the skin to fall. Fukuoka was ruptured by uneasy presences; the foreign community talked and talked, waiting for something to happen. Rumbles from Eastern City penetrated Nine-States Island. These were the States at that juncture:

*State-of-Hand-Joined-to-the-Body
State-of-Being-Perfectly-Not-Here
State-of-Disconsolate-Thought-of-Wings
State-of-Hand-Not-Joined-to-the-Body
State-of-Beauty-Futon-Winter-Comfort
Electric-State-of-Coming-Wonders
State-of-Seeing-You-Around-About
Eighth-State-of-Fukuoka-City
State-of-Siege-of-Hardly-Kanji*

Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:

Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River-Water Thoughts, Electric-Coming-Wonder-Thoughts.

There were seven flowers, six elements, perfect nights. In Northern-Nine-State-City, it was autumn, late-blooming chrysanthemum engraved on lacquer-bone poet-box, crane-flight, swimming-turtle careful gold design. I would write wonder-haiku,

*one two sorrow five
six mountain eight pine ten e- x
leven twelve autumn four- x
ox oo*

and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.

I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of-

*pearl orderings from Eastern City, dreamed of the Origin of All Things,
dreamed of State-of-Siege.*

--

dean brink



interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

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76. **Cadaly**
Re: Iroiro and Orientalism

Sun 7 Dec 1997

There is western orientalism and chinese orientalism: for example, I am currently working with some chinese ladies who consider the peoples of the middle east to be oriental, and have fairly well-codified opinions of their folkways.

Catherine Daly

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77. **Franklin Bruno**
a few questions

Sun 7 Dec 1997

1. Does someone know what Hardy poem the phrase "original air-blue gown" appears in? I think it's called "The Visit," but I went through a Collected Poems that didn't have an alphabetical title index, and couldn't find it.
2. Can someone backchannel me an e-mail address for Steve Evans or Jennifer Moxley? I tried the one on the Impercipient letterhead, and it bounced.
3. Just for discussion--what do people think about the following books/poets: Campbell McGrath, -Spring Comes To Chicago-, and Joshua Clover, -Madonna Anno Domini-? Both books intrigue me: the first for its combination of self-conscious 'plain-spokenness' and (seemingly) sophisticated economic critique, the second as an example of the incursion of 'language-ish' indeterminacy into a largely workshoppy framework. I'm not sure that's a criticism, but it's a curious twist.

fjb

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78. **Rachel Loden**

Re: a few questions

Sun 7 Dec 1997

Franklin Bruno wrote:

>

> 1. Does someone know what Hardy poem the phrase "original air-blue gown"
> appears in? I think it's called "The Visit," but I went through a Collected
> Poems that didn't have an alphabetical title index, and couldn't find it.

>

From the web: can't say whether the layout is right . . .

The Voice

Woman much missed, how you call to me, call to me,
Saying that now you are not as you were
When you had changed from the one who was all to me,
But as at first, when our day was fair.

Can it be you that I hear? Let me view you, then,
Standing as when I drew near to the town
Where you would wait for me: yes, as I knew you then,
Even to the original air-blue gown!

Or is it only the breeze, in its listlessness
Travelling across the wet mead to me here,
You being ever dissolved to wan wistlessness,
Heard no more again far or near?

Thus I; faltering forward,
Leaves around me falling,
Wind oozing thin through the thorn from norward,
And the woman calling.

--Thomas Hardy

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79. **Bob Grumman**

Poetics Taxonomy at Comprepoetica

Sun 7 Dec 1997

This is a multi-part message in MIME format.

The latest news from my poetics/poetry/poets site is that things have been dragging: not too many visits. William Carlos Williams is leading the vote for favorite all-time US poet but only has 10 votes; Ashbery leads in the vote for favorite living poet with 8 votes; Ron Silliman, Charles Bernstein, Lyn Hejinian, Susan Howe, Robert Creeley and Clark Coolidge are tied for second with four, each.

There are now 33 bios on file and 23 poems.

And NOW AT LAST, what you've all been waiting for, my own FINAL DEFINITIVE TAXONOMY OF VISIO-TEXTUAL POETRY! It's now up at Comprepoetica at:

<http://www.geocities.com/SoHo/Cafe/1492/vispdef.html>

It includes 9 examples of visio-textual art (a few not that effectively reproduced but adequate for my purposes)--as well as a history of my reasoning. The terminology is klunky but the system itself seems pretty airtight to me. It's hard for me to believe that any genuine student of visual poetry and related art could fail to get something out of it, however many flaws he found with it. Any comments, especially negative ones, would be MOST welcome. My poetics taxonomization is a nutty life's work (although I DO have other life's works), but I'm serious about it. I hope it makes sense.

I've also have put some notes toward a taxonomy of literature up at Comprepoetica. Important parts of these came out of discussions at UB Poetics: the discussion of what to call gaps in lines of poetry helped me much in defining poetry as having what I call flow-breaks (a slight refinement on the old idea of poetry as that which is lineated); and another discussion I don't think I even participated in, helped me work out where narrative fits in, and what it is. This second essay (very dry, for specialists only, I would think) is at:

<http://www.geocities.com/SoHo/Cafe/1492/lit-tax.html>

Again, I'd greatly appreciate any comments, pro or con, especially the latter. For those who think taxonomy is stupid or even evil, I've put up an intemperate rant in favor of it that will be sure to anger you at:

<http://www.geocities.com/SoHo/Cafe/1492/taxdfens.html>

Meanwhile, I'm still anxious for bios. Come visit the site, fill out a survey, leave a poem, vote for a favorite poet or two. When Comprepoetica takes over the world, I'll remember you, I promise!

--Bob G.

Bob Grumman



<http://www.geocities.com/SoHo/Cafe/1492>

Comprepoetica, the Poetry-Data-Collection Site

-----5EEE5530601F--

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80. **Dean A. Brink**

Re: Iroiro and Orientalism

Sun 7 Dec 1997

History 101 for Kent Johnson:

You confuse the Japan that was a victim of imperialism (especially 1853-1900) and the Japan that was a champion of imperialism (economic and military, especially from the 1890s until the end of the War).

Maybe you should stick to imaginary people before you tackle the historical.

dean brink

KENT JOHNSON wrote:

Dean:

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Kent

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dean*

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*State-of-Hand-Joined-to-the-Body
State-of-Being-Perfectly-Not-Here
State-of-Disconsolate-Thought-of-Wings
State-of-Hand-Not-Joined-to-the-Body
State-of-Beauty-Futon-Winter-Comfort
Electric-State-of-Coming-Wonders
State-of-Seeing-You-Around-About
Eighth-State-of-Fukuoka-City
State-of-Siege-of-Hardly-Kanji*

Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:

Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River-Water Thoughts, Electric-Coming-Wonder-Thoughts.

There were seven flowers, six elements, perfect nights. In Northern-Nine-State-City, it was autumn, late-blooming chrysanthemum engraved on lacquer-bone poet-box, crane-flight, swimming-turtle careful gold design. I would write wonder-haiku,

*one two sorrow five
six mountain eight pine ten e- x
leven twelve autumn four- x
ox oo*

and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.

I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of-pearl orderings from Eastern City, dreamed of the Origin of All Things, dreamed of State-of-Siege.

--
dean brink



interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

--
dean brink



interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

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81. **Christopher W. Alexander**
address query hell: Michael Gizzi?

Mon 8 Dec 1997

yet another scintillating address query:
does anyone have an email (or even a
snail-mail) address for Michael Gizzi?

"much obliged".

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [REDACTED]

snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402

press/zine site: <http://choengmon.lib.utah.edu/~calexand/nonce/>

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82. **Christopher W. Alexander**
spit shine and polish (not the ethnicity)

Mon 8 Dec 1997

to Loss Glazier & all concerned: the new EPC pages look great. (to all uncon-
cerned: nyah nyah nyah).

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [REDACTED]

snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402

press/zine site: <http://choengmon.lib.utah.edu/~calexand/nonce/>

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83. **Tosh**
Iroiro and Orientalism
Mon 8 Dec 1997

You confuse the Japan that was a victim of imperialism (especially 1853-1900) and the Japan that was a champion of imperialism (economic and military, especially from the 1890s until the end of the War).

Maybe you should stick to imaginary people before you tackle the historical.

Dear Dean:

Your response to Kent Johnson's post is quite nasty. There is no doubt that you are a genius in Japanese history. Perhaps you can explain to us how Japan was a victim of imperialism. Are you talking culturally or in practical everyday matters? For instance, Tanizaki wrote about the conflicts between the West and the East in his early novels. Especially in aesthetics, sexual mores, and in the difference between Japanese and Western cultures. Not everyone is exposed to different cultures. It is obvious that you are truly a master in Japanese studies. But don't look down on people who are not familiar with things outside their culture.

Tosh Berman
TamTam Books

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84. **Louis Cabri**
(no subject)
Mon 8 Dec 1997

Iroar!!!

"Mili" stmomsts "imp eaties"! Thit thone id yoodal outhgle. Pithizens afa nithong periists ("notonized" syupuit) udnots Helecoprosad. Inots ugging ortals isnots impotties sue. Ocorsits.

Buetit oo-me haturlas ostisgoox aeftelical? Acadeckiebe wrog cu illointailing _withomexual ecificity_, whond's poes vep'd. --sWasn henly nen whoups -- her-tain itifferentang irit thed churmool--

Vioy herisontnu weenioyd!

--Bar.

Wesortalandese:

Whoothers iddlets ortaland odopions wolks.

--Ca.

Sa:

3. Cussato plethinkowbool.

--i

Woozin inoughwa,
Anthma.

--Tosod

OWAT STFLEFNI VETAXO OMOV EXALETRY...!!!

--oG.

01. Yi!!! Pan thwacteral ismies 18. Pwimpial ismec onco
rimpi smecospfrodofo. Mabe shick pepe eor tacthenthistical.

--dek



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85. **Rob Hardin**

FREE! NEW! Today's Revolutionary One-On-One Pocket Pastor!

Mon 8 Dec 1997

<http://www.users.interport.net/~script/DunceDoseForDobie.html>

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86. **robert drake**

Forward: Edgardo Antonio Vigo

Mon 8 Dec 1997

Forwarded message:

From: [REDACTED] (Clemente Padin)

To: [REDACTED]

Date: 97-12-03 05:29:31 EST

Please, pass on this text:

EDGARDO ANTONIO VIGO: Aspiration to Freedom

Clemente

Padin

Edgardo Antonio Vigo, aged 70, died in La Plata, the city of his birth. Vigo was an engraver, experimental poet, conceptualist, constructor of "objects-without-use" and "oddmachines," a constant innovator whose only recently discovered work keeps on surprising, given the almost ineffable character of his projects. He also cultivated forms that until now have been considered sub-artistic or simply not thought of as "art" in the vernacular sense of the term, such as mail art and experimental poetry.

In Vigo's work can be seen influences of Marcel Duchamp—we recall Vigo's film *Blanco sobre Blanco* (White on White), shown on the spectators' backs, and the "ready-mades" he constantly sent his friends—and, above all, of Macedonio Fernandez, not only in his irreverent attitude but also in his long and contradictory titles and paratexts. From both, Vigo took the ludic attitude of play, making the spectators participate and desacralizing the work of art through manipulation and co-creation, to the point that he preferred to speak of the "creative-constructor" instead of the "spectator," trying to make of artistic creation a multiple act, not something individual and solitary.

Born in La Plata in 1927, Vigo enrolled in the School of Fine Arts of the La Plata University in 1950 and, in 1953, he went on a scholarship to France where he met the Venezuelan artist Jesus Soto and came into contact with the international avant-garde. In 1954, on returning to his country, Vigo exhibited wooden objects that already foretold his later tendency towards an art of popular participation. He was an important magazine editor, publishing *Diagonal Cero* (1961) and *Hexagono 70*, which featured "novísima" poetry—what he liked to call visual poetry—together with the subsequent *Nuestro Libro Internacional de Estampillas y Matasellos* (Our International Book of Stamps and Postmarks) with original stamps and postmarks by artists from around the world (artistamps and rubber stamps). These are considered paradigmatic of what is known today as "artists' books." In 1965 Vigo exhibited his first "useless machines," such as the *Palanganometro Mecedor para Criticos de Arte* (Palanganometer Rocking Chair for Art Critics) and the *Bi-Tri-Cicleta Ingenua* (Ingenuous Bi-Tri-Cycle) that was heaped with vernacular criticism, initiating a long silence that lasted until the 1990s. But, the alternative scene in France, 1967, published his *Poemas Matematicos Barrocos* (Mathematical Baroque Poems) and the next year his *Poemas Matematicos Incomestibles* (Mathematical Inedible Poems) (an object enclosed between two empty tuna cans soldered together). Also, in 1968, in La Plata there appeared his first traffic light, *Manojo de Semaforos* (Bunch of

Traffic Lights). This consisted of analyzing from the aesthetic and creative point of view the traffic signals located in the intersection of First and Sixtieth Avenues in La Plata. Presenting an anonymous and useless element in its specific function (stressing an ironic urban commentary) this project sought to initiate a specific dialogue with an abstract content. The public invited to participate were to develop their ideas using the minimal keys given by the artist, who wasn't there. The proposal was to subtract out all prejudicial contact in order to generate an action in freedom.

In issue 11 of the magazine *Los Huevos del Plata* (1968) there appeared Vigo's *New Avant-Garde Poetry in Argentina* and experimental poems by Jorge de Luxan, Carlos Ginzburg, Luis Pazos, and his own. Here is found the second break with the lyric tradition in Argentina (the first was in the 1930s, under the sign of Ultraism).

From the mid-60s, Vigo was a proponent of conceptualist tendencies in Latin America, above all the Conceptualism applied to undoing the mechanisms and instrumentation of the work of art and its relation to its spectators, not the Conceptualism of Kosuth's "Art is the definition of art." Vigo emphasized the self-referential qualities of the work that not only promoted ambiguity (the possibility of extreme polysemy) but also the possibility of the choice of the spectator in the final selection of meaning, causing him to be considered as co-author of the work itself. Vigo's project in this sense was crystallized in *Poetry to and/or Realize*, through which he tried to get the spectator to participate in the "constructive activation with which it is possible for the consumer to pass over to the category of creator" (From *Process Poetry to Poetry to and/or Realize*, Diagonal Zero, La Plata, 1970). Vigo continued with the *I Expo de Proposiciones a Realizar* (I Expo of Propositions to Realize) in 1971, which took place in the Cayc, Centro de Arte y Comunicacion (Art and Communication Center) of Buenos Aires, where, together with works received from all around the world, were brought together the artists Wladimir Dias-Pino (creator of Brazilian *Process/Poem*), Guillermo Deisler (the late Chilean visual poet), and the Uruguayans Francisco Accame (musician and sound poet), and myself.

On one of his first visits to our country, Vigo realized-during the "Exhibition of Avant-Garde Publications" organized by the magazine *OVUM* 10 in the Hall of the University of the Republic on September 30, 1970, the proposal "Demagogic Poem," a parody of the election process. Votes were cast in an urn with a round opening. The ballots were nothing but forms distributed by the performer in which the participant-creator was asked to express whatever he wanted, and then Vigo put the ballots, not folded but rolled up in the form of cylinders, into the special container.

At the beginning of the 1970s, Vigo joined the new currents of mail art, becoming one of its most regular creators until the day of his death. The military dictatorship of his country struck hard, causing one of his sons to disappear. Because of this disgraceful act, Vigo's work took on a strongly political character such that his contacts with foreigners were augmented, spreading the word about the brutal repression and crimes against humanity of this ferocious dictatorship. From this period came his work *Trelew* (1974), in memory of the 16 revolutionaries assassinated in the Trelew jail in southern Argentina on August 22, 1972. On each page of the book is a representation of each fallen body. From those sad moments Vigo lent his talent to the mobilizations of the "Mothers of the Plaza of May" (his collective visual poem "Sembrar la memoria" [To Seed Memory] was emblematic, realized in the large popular event "Everyone or No One" that the group "Ezcombros" organized in La Plata on December 9, 1995). In his last years, Vigo's work turned towards the light; he exhibited individually in the Tan Telmo Foundation (1991), where he had a retrospective show of his major works. In 1994, he was selected to form the Argentine section to the XXII Biennial of Sao Paulo, Brazil, thereby achieving world recognition in this area.

To conclude, allow me to include these words of Vigo's taken from his public declaration of 1968, "An Art to Realize," that will give us a more accurate idea of his project:

"Towards a touchable art that breaks in the artist the possibility of the use of "rotten" materials to the extreme that they produce the alienation of the hand of the observer -simple form of perception- that will stay in this position without the "epidermal" participation of the thing. Through use of "base" materials and for a delimiting quotidian context of the content. A touchable art that rejects the possibility of satisfying an "elite" that the artist has been forming to his regret, a touchable art that can be located in any home and not enclosed in Museums and Galleries. An art with mistakes that alienates the exquisite. Taking advantage to the maximum of the aesthetic of "surprise," through "occurrence" -primary act of creation- to be converted -already in for the masses form- into involving movements or for individuality congruence of intentionality-, in attitude. An art of expansion, of atrape for the ludic way, that facilitates active participation of the spectator, the absurd way. An art of signaling so that the quotidian escapes to the unique possibility of the functional. No more contemplation without action. No more exhibition without presentation. Where inert material, stable and fixed, takes its movement and necessary change so that the image is constantly modified. Finally: a contradictory art."

Only with some difficulty have I been able to touch on all or even some of the facets and dimensions of this indefatigable creator, barely able schematically to redeem Vigo's attitude towards art and the society in which he lived and

suffered. This artist subjected himself only to his own rules. All his life he was guided by ideas having to do with freedom. His work will last as long as there exists in people this desire for liberty that he tried to keep fresh by confronting the split of choosing between the various possibilities of signification (including that of altering meaning) that his works offered, thereby concretizing through that choice our deepest nature: the aspiration to freedom.

Montevideo, Uruguay, November 12,
1997

frat
ernally,

Clemente Padin
C.Correo Central 1211
11000
Montevideo
URUGUAY Fax (598) 2 915 94 17

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87. **Alan Myouka Sondheim**

Re: Iroiro and Orientalism

Mon 8 Dec 1997

I'm curious as well about my Orientalism - is it because of the ma/mu gaps - my use of "iroiro" ("various") or local color mixing prints with the def. of Kyushu? or the fact that there's no correlation between our place in Hakata-ku and anything extruded in the text? Perhaps it's in the fact that I haven't understood the Tale of Genji correctly? Or read it in the wrong translation? (I didn't read it; I lied.) Perhaps it's in the florid language which goes nowhere, deliberately? I should have mentioned imperialism (long bow) but thought that shogi's origins in India and China were sufficient...

I bow corrected.

Alan

P.S. Who is "Lafcadio Hearn"?

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88. **Rachel Levitsky**

Re: Iroiro and Orientalism

Mon 8 Dec 1997

But Dean Brink you still don't address the issue of textual specificity that Kenneth raises. I think rather than shaming us whose Japanese history fails your test of adequacy, it would help to have some pointers.

--R D Levitsky

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89. **Gwyn McVay**

Line of Okay--Re: Iroiro and Orientalism

Mon 8 Dec 1997

Re orientalism, I respect the need not to blindly appropriate others' cultural baggage--the rich-hippies-in-"sweat lodges" phenomenon is a prime example--but I do wonder where the Line of Okay gets drawn. Like, I practice a Japanese form of Buddhism, and I like to read haiku and waka and tanka and renga and suchlike, and I adore sushi, but am nonetheless willing to concede that Japan's conformity principle is scary, its non-electronic consumer products can be cheesy, and its pizza is terrible. Is it okay to like Basho if you don't decorate your Stateside apartment in tatami? Wondering.

bests

Gwyn

ps. happy purported Bodhi day

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90. **KENT JOHNSON**

Re: Iroiro and Orientalism

Mon 8 Dec 1997

On December 7, Dean Brink wrote:

| *History 101 for Kent Johnson:*

>You confuse the Japan that was a victim of imperialism (especially
>1853-1900) and the Japan that was a champion of imperialism
>(economic and military, especially from the 1890s until the end of
the War).

| *Maybe you should stick to imaginary people before you tackle the
historical.*

Dean: Why do you assume I confuse anything? I said Japan had a long history of imperialism. But I don't doubt you know much more about Japan's history than I do. I would hope, since this is your advanced academic field, that you do!

But is this reply the best you can do? I asked you, out of sincere curiosity, to provide a close reading of Sondheim's poem so as to give evidence for your sarcastic attack on its "Orientalism." I thought this would be a good thing, since you have used this loaded term as a club in a number of posts to dismiss, censure, and insult. And you have done this with little or no textual evidence or support to justify your rebukes. (In fact, you have yourself admitted, in attacking two projects that I have been involved in, that you haven't even read what you are attacking!)

So once more: Here's your chance to go beyond jargon-slinging. Orientalism is a heavy and fascinating issue. Combine your knowledge of history with a close analysis of the poem in question, and show us why you think as you do.

Kent

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91. **Mark Wallace** *primitive publications*

Mon 8 Dec 1997

Thanks to Patrick and others who requested info about my book and primitive publications!

Mary Hilton, the editor of primitive, may post a complete list of her available books some time this week. In the meantime, the address for primitive publications is 1706 U Street NW #102, Washington, D.C. 20009.

The cost of individual books from primitive is \$4. Mary may be giving deals on complete sets. I don't know. She has also published books by Jeff Hansen, Sherry Brennan, Kristin Prevallet, and a fine chapbook of her own.

In the meantime, the best e-mail address at which to reach Mary is currently [REDACTED] The e-mail address which Steven Marks mentioned is still functional, but she seems to check it less often.

Mary is doing a wonderful production job on these chapbooks, and I hope you'll support her project.

Mark Wallace

/-----\ |
|| [REDACTED] || GWU:
|| http://gwis2.circ.gwu.edu/~mdw || EPC:

|| <http://writing.upenn.edu/epc/authors/wallace> ||

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92. **MLWeber**
invitation to women writers
Mon 8 Dec 1997

I edit Sugar Mule, a literary magazine.

The upcoming issue (#4) will be composed of women's writing with an emphasis on the natural world.

All genres from poetry to all types of prose are needed.

Please send only via email by 1/20/98

Thank you,
M. L. Weber, ed.

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93. **Robert Archambeau**
Fall '96 New Hampshire Conference
Mon 8 Dec 1997

Just noticed that the long-awaited Electronic Book Review #6 is now online, and along with an astonishingly high-caliber array of other stuff is Michael Barrett's review of the "Assembling Alternatives" Conference attended by many listees last fall.

The review is at:

<http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm>

and has been paired up with a review of a very different conference in a fascinatingly dialogic way. Check it out.

Bob

--

Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
<http://www.lfc.edu/~archamb/>

the user experiences

no need of acting

-Tom Raworth

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94. **Jordan Davis**

Poet to bring out creativity in retail staff

Mon 8 Dec 1997

Poets-in-residence are turning up in new places thanks to a 450,000 stg National Lottery grant to the UK's Poetry Society, according to an article in today's Financial Times. Peter Sansom has been appointed resident poet at Marks and Spencer, a British chain. Lavinia Greenlaw has taken a similar (though not funded by the lottery) appointment at the law firm Mishcon de Reya, at a salary of 10,000 stg a year. Marks & Spencer does not intend for the sales staff to reply to customers in verse, but they do hope to encourage the "creative side of [their] people".

antibiotics anyone?

Jordan

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95. **KENT JOHNSON**

Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

Dean:

It is because what we say is unfinished, always, that we can say without fear. The gatekeepers themselves, in speaking back law, say only what they have been given to say by signs. It is always unfinished. Thinking of this I gathered courage, making prostrations. The land to the East or West of us is there because we are here, speaking of it. (My sister wrote that.)

Anyway, when I arrived at the first gate, I was told I could not pass. The guards were dressed in coats of black scales, with half-moons of gold covering their mouths. They spoke in tongues from the West and told me to return there. Beyond their head-sets, sparks flew in the night across the wooden houses, and I imagined that those of the foreign community inside were shimmering and transparent so that their bones mingled as one with the tea-fires and the frozen flight of the cranes. (Awkward, but I am writing quickly here.) And then, by magic, Dean, the Western Guards became tethered to long and shiny poles of discourse (though it was dark and I couldn't quite see) and were spun round and round so that a breeze lightly scented with bream and salt cooled my face. I smashed the turtle's shell and passed boldly through the gate.

You see, it was the thought of Witter Bynner that led me on. I desired my dust to be mingled with his, forever and forever and forever. I also thought of the following things, though I would never dare to speak them openly:

The State of Hand Not Joined to Body
The State of Being Perfectly Not Here
The State of Disconsolate Thought of Wings
The State of Myouka Writing "Hand Not Joined to Body"
The State of Rose of the Snow Kimono
The State of Poem Written on Throat of Turtle
The State of Shikantaza as Loving Cunt Enfolding
The State of Kissing Son on Loving Lips
The State of Sons as Suicidal Aviators Exultant
The State of Being a Staff or Whisk
The State of Stillness in Self-Fulfilling Samadhi
The State Where the Moon Swallowing Is Brought Forth

Weary, I took a piss, making great steam in the Autumn grasses. Then, preparing ink on a large stone, I wrote:

[xx] shungyo ya hito koso shirane kigi-no ame [xx]

Which I choose to translate thus:

[mourning his son he crosses the hills with a large sack of eggs]

When I arrived at the second gate it was May, and all was in the State of Three Heads and Eight Arms as Rain on the Trees. The guard of this gate had the corpulent face and body of Amida, but I knew that was just a disguise. He spoke in hoarse whispers and in a language I could only understand by imagining. He told me to display wares in my laquer-bone-poet-box, and I did so. He told me to ornately describe the Eastern Suburbs with their alleys full of squatting whores and peddlars, and I did this. He told me to squat thusly and shit in my beggar's hat and I did so. He told me to write one wonder-haiku on cicada husk's soundless cry, and I did this, his sword suspended in threat above. I wrote:

Towa x ni x ikitashi x onna-no x koe x to x semi-no x ne x to

Which I choose to translate thus:

[my soul passes through those of others: hydragena exhibit]

Thus, this apparition vanished, and I went deeper into the mandala, having no idea where I was headed (and admittedly half-wishing I had heeded the cautionary advice of my grad school advisors). Wide-eyed, I witnessed:

The Room of Looking through a Bamboo Tube
The Room of Scholars Who Count Letters
The Room of Poets with Strings of Law Leading Back to Their Names
The Room of the Theory of Five Ranks

The Room of Mud Within Mud
The Room of Merely Being "In the Mountains"
The Room of Oneness Within Differentiation
The Room of Udumbara in Shameless Flower
The Room of "Life Streams Issue from Plum Blossoms"
The Room of Everyday Rice-Eating Activity
The Room of Sky with Palms Together
The Room of Mind Moon Alone and Full

I felt fear and trembling, I felt the insistent repetition of all phenomenal things, I felt an anxiety and dread of concepts that verged (is it possible to say it?) on the irony of Being itself, and I felt a sickness unto death. You see, Dean, I had come to the gate through which the masts of Foreign Ships are visible! It was like a forest after a great fire, or a city of people who have been burned to a crust but are still standing. And I realized that this was the Room of No Turning Back.

The guard here was dressed in elegant suit. He both was and was not (if you can imagine that!), like the brittle sumi-e I had seen at Eihei-ji: a single Not-Thinking stroke bringing sudden form out of no-form. He appeared to me as an American executive from Toshiba, and he brandished a scroll of unfair treaties, all inscribed in the most delicate calligraphy. He said I could pass only should I beat him in Poetry-Duel-to-Death. "I go first," he growled, "and my poem is titled 'State of Siege.'" He read in rapid-fire bursts, his voice screeching as ten-thousand shikirichi, and through the great roar of rushing waters' sound, this is what I heard:

shaving dace [...] now stomping [.....]
town wall [...] place for gossip or [...]
[.....]daughter's dream--silkworm dealers?[.....]but[..
But [.....]market flooded. Why Pentium Chips if
[.....]waving fan--clay stove [..
[.....] so [.....] no, [.....]
Ah, Hiroshima's blessing [...] fast track is [.....] better and
[.] for one thousand vats of nightsoil [.....] but legs
spread for love-making [.....] while far away [.....]
geisha expert [...] quick web-search for [.....]
thirty seven Mexicans suffocated in freight car clawing eyes out
[.....]

I was fearful and trembled at his fierce visage. A device for measuring time glowed with Oriental splendour on his wrist. Sparks flew in the night across the great wooden ships beyond. I knew now the foreigners had been waiting there, shimmering and transparent, for thousands and thousands of Springs. I dipped

my brush and raised it slowly back, knowing death-poem in my bones, knowing the darkness there in the glistening point of it... And I wrote:

xHyakuxxxxsen-noxxxdokanxxitsumademoxxxxwarauxxxkareno-nox

Which is untranslatable thus:

[]

And when I woke, drenched from the dream, it was my teacher, serene in Electric State of Coming Wonders, speaking to us in measured and instructional tones. And this is what I heard:

"This paradox cannot be mediated, for it depends specifically on this: In attachment blossoms fall, and in aversion weeds spread. The single individual is only the single individual. As [inaudible] as this single individual wants to express his absolute duty in the universal, becomes conscious of it in the universal, he recognizes that he is involved in a spiritual trial. [extended inaudible section] Do not be limited to the narrow views held by human beings. Even where there is no sun and moon, there is day and night." (I taped that.)

He was a monk from Japan. He was vegetarian and ate his rice and things with chopsticks. And I spoke every Orientalist dream that came to me that sesshin, into the black hole of his succulent, papery ear.

Kent

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96. **Mark Weiss**

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

I enter where I have no business, but so be it. Perhaps what some find offensive is their familiar world being transformed by those to whom it is less familiar into a kind of science fiction (perhaps they feel that the daily lives of others are too available at this juncture to be treated without irony as exotica.) For myself the familiar so transforms itself often enough to keep me busy.

At 05:29 PM 12/8/97 -0500, you wrote:

>Dean:

>

>It is because what we say is unfinished, always, that we can say

>without fear. The gatekeepers themselves, in speaking back law, say

>only what they have been given to say by signs. It is always

>unfinished. Thinking of this I gathered courage, making prostrations.

>The land to the East or West of us is there because we are here,

>speaking of it. (My sister wrote that.)

>

>Anyway, when I arrived at the first gate, I was told I could not
>pass. The guards were dressed in coats of black scales, with
>half-moons of gold covering their mouths. They spoke in tongues from
>the West and told me to return there. Beyond their head-sets, sparks
>flew in the night across the wooden houses, and I imagined that those
>of the foreign community inside were shimmering and transparent
>so that their bones mingled as one with the tea-fires and the frozen
>flight of the cranes. (Awkward, but I am writing quickly here.) And
>then, by magic, Dean, the Western Guards became tethered to long and
>shiny poles of discourse (though it was dark and I couldn't quite
>see) and were spun round and round so that a breeze lightly scented
>with bream and salt cooled my face. I smashed the turtle's shell and
>passed boldly through the gate.

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>You see, it was the thought of Witter Bynner that led me on. I
>desired my dust to be mingled with his, forever and forever and
>forever. I also thought of the following things, though I would never
>dare to speak them openly:

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>The State of Stillness in Self-Fulfilling Samadhi
>The State Where the Moon Swallowing Is Brought Forth

>

>Weary, I took a piss, making great steam in the Autumn grasses. Then,
>preparing ink on a large stone, I wrote:

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>Which I choose to translate thus:
>[mourning his son he crosses the hills with a large sack of eggs]

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>wares in my laquer-bone-poet-box, and I did so. He told me to
>ornately describe the Eastern Suburbs with their alleys full of
>squatting whores and peddlars, and I did this. He told me to squat
>thusly and shit in my beggar's hat and I did so. He told me to write
>one wonder-haiku on cicada husk's soundless cry, and I did this, his
>sword suspended in threat above. I wrote:

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>having no idea where I was headed (and admittedly half-wishing I had
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>the gate through which the masts of Foreign Ships are visible! It was
>like a forest after a great fire, or a city of people who have been
>burned to a crust but are still standing. And I realized that this
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>(if you can imagine that!), like the brittle sumi-e I had seen at
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>Poetry-Duel-to-Death. "I go first," he growled, "and my poem is
>titled 'State of Siege.'" He read in rapid-fire bursts, his voice
>screeching as ten-thousand shikirichi, and through the great roar of
>rushing waters' sound, this is what I heard:

>

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>town wall [...] place for gossip or [...]
>[.....]daughter's dream--silkworm dealers?[.....]but[..
>But [.....]market flooded. Why Pentium Chips if
>[.....]waving fan--clay stove [..
>[.....] so [.....] no, [.....]
>Ah, Hiroshima's blessing [...] fast track is [.....] better and
>[.] for one thousand vats of nightsoil [.....] but legs
>spread for love-making [.....] while far away [.....]
>geisha expert [...] quick web-search for [.....]
>thirty seven Mexicans suffocated in freight car clawing eyes out
>[.....]

>

>I was fearful and trembled at his fierce visage. A device for
>measuring time glowed with Oriental splendour on his wrist. Sparks
>flew in the night across the great wooden ships beyond. I knew now
>the foreigners had been waiting there, shimmering and transparent,
>for thousands and thousands of Springs. I dipped my brush and raised
>it slowly back, knowing death-poem in my bones, knowing the darkness
>there in the glistening point of it... And I wrote:

>

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>Which is untranslatable thus:

>[]

>

>

>

>

>And when I woke, drenched from the dream, it was my teacher, serene
>in Electric State of Coming Wonders, speaking to us in measured and
>instructional tones. And this is what I heard:

>

>"This paradox cannot be mediated, for it depends specifically on
>this: In attachment blossoms fall, and in aversion weeds spread. The
>single individual is only the single individual. As [inaudible] as
>this single individual wants to express his absolute duty in the
>universal, becomes conscious of it in the universal, he recognizes
>that he is involved in a spiritual trial. [extended inaudible
>section] Do not be limited to the narrow views held by human beings.
>Even where there is no sun and moon, there is day and night."
>(I taped that.)

>

>He was a monk from Japan. He was vegetarian and ate his rice and
>things with chopsticks. And I spoke every Orientalist dream that
>came to me that sesshin, into the black hole of his succulent, papery
>ear.

>

>Kent

>

>

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97. **Poetics List Administration**

Two New Books from ROOF

Mon 8 Dec 1997

ROOF BOOKS

303 East 8th Street, New York, NY 10009

██████████

Contact: James Sherry

██████████

Doubled Flowering

| *From the Notebooks of Araki Yasusada*

The materials of the Japanese poet Araki Yasusada (1907-1972), a survivor of Hiroshima, were published in *Grand Street*, *Conjunctions*, *Abiko Quarterly*, *First Intensity*, *Stand*, and *The American Poetry Review*. Gradually the rumor began circulating that Araki Yasusada did not exist and that the poems were a "hoax" perpetrated by the Japanese-American author Tosa Motokiyu or by his literary executor, the American poet Kent Johnson. On August 9th, 1997, *Asahi Shimbun*, Japan's leading newspaper, published a front page story on Araki Yasusada, accompanied by his apocryphal penciled portrait. The article, along with a subsequent feature story in the *Asahi*, has made Yasusada an emerging

literary sensation in Japan. Indeed, no other poetry in English in recent memory has provoked such wide-ranging international discussion and controversy before book publication. In major publications in the U.S., England, Australia, Mexico, Russia, Spain, Israel, and Italy, poets and critics have expressed excitement, hostility, and bewilderment toward Yasusada's idiosyncratic work. They have judged it as everything from a "racist inspired hoax" to an "imaginative gesture of profound beauty and empathy." Presented here for the first time in complete form, readers now have the chance to draw their own conclusions about Doubled Flowering and-if they read with understanding and care-to perhaps gain access to the mysteries of its origins.

Critical Acclaim for Araki Yasusada

"Yasusada's writing is an entry into a spiritual space . . . It is a work of art in the largest sense." - Carolyn Forché

"The 'scandal' of these poems lies not in the problematics of authorship, identity, persona, race or history. Rather, these are wonderful works of writing that also invoke all of these other issues, never relying on them to prop up a text. In a time and place where book jacket blurbs routinely claim that X or Y poet has written a work that has "found that which is essential" in whatever, this book makes the argument for anti-essentialism. That it has done it so well infuriates folks with a proprietary interest in categories. Thank you, Araki Yasusada!"
-Ron Silliman

"Knowing its fictitious nature, with a slight sense of disgust, I find Yasusada's poetry evil, and eerily beautiful." - Hosea Hirata, Assistant Professor of Japanese Literature, Tufts University

"Having edited the volume Atomic Ghost: Poets Respond to the Nuclear Age and having read a great deal of poetry on Hiroshima, both by hibakusha and non-hibakusha, I find Yasusada's 'Mad Daughter and Big-Bang' simply one of the most moving and revealing poems ever written on the effects of the Bomb. If we ignore the strange and wonderful writing we find in this book, future readers may judge the real fraud not Yasusada, but us." -John Bradley

"(The Yasusada author) has done a brilliant job in inventing a world at once ritualized and yet startlingly modern, timeless yet documentary, archaicized yet au courant--a poetic world that satisfies our hunger for the authentic, even though that authentic world is itself a perfect simulacrum. . . . Like Pound's Homage to Sextus Propertius, the Yasusada notebooks force us to go back to the 'originals,' so as to see what they really were and how they have been transformed." -Marjorie Perloff, Professor of Comparative Literature, Stanford University

"(It is) a mistake, I think, in having 'Kent Johnson' stand for the author. He/She/They should be known as the Yasusada Author, much as we refer to a Renaissance painter as the Master of the X Altar. . . . (Yasusada) is both the greatest poet of Hiroshima and its most unreliable witness."-Eliot Weinberger, Boston Review & The Village Voice

"Yasusada's manuscripts have attracted wide attention. Among the readers is included a poet who confessed that he was so moved that he "could not sleep." . . . Whether Yasusada's fictional texts are worth appraisal as that which expresses a desire for a union with the victims of the atomic bombs, or whether they are a beautiful but superficial composition which evades the issues of responsibility and guilt, one cannot find any sort of agreement among poets and critics in American circles. . . . In the wariness not unlike that of evading a taboo, one might feel an ripples of this scandal will reach further. One could not overlook then how the discussion will develop, particularly on the relation between the responsibility and guilt over the atomic bombs and the way literary fiction should pose itself in opposition to these heavy questions." -Akitoshi Nagahata, Asahi Shimbun

176 pp. ISBN: 0-937804-71-1 \$14.95

SHI

A Radical Reading
of Chinese Poetry
by Yunte Huang

This book is not an attempt to grasp the "essence" of Chinese poetry, nor is it an endeavor to produce an over-polished version of English that claims aesthetic superiority over other works in the same field. It grapples rather with the nature of translation and poetry, and explores poetic issues from the perspective of translation and translation issues from the perspective of poetry. With its agenda hidden, translation is too often the handyman for the metaphysical, mystical, or universal notion of poetry. When emerging from obscurity, translation becomes an ally with poetic material and enacts the wordness of the words. This book strives to strengthen the alliance between translation and poetry.

"In this anthology of classic poetry from China, Yunte Huang transforms our sense of "Chineseness" by replacing the Orientalized scenic and stylistic tropes of traditional translations with multilevel encounters with the Chinese language. In acknowledging the foreignness of its source texts, this collection reimagines the task of translation and the possibilities for crosscultural points of contacts, in the process changing the way we read Chinese poetry." -- Charles Bernstein, SUNY Buffalo

"Yunte Huang has created an interesting mode halfway between a hermeneutical cartography and a translation; this, to test and expand the reader's horizon of expectation."
--Wai-Lim Yip, University of California at San Diego

ROOF BOOKS NEW YORK ISBN: 0-937804-72-X \$9.95

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98. **Alan Myouka Sondheim**

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

On Mon, 8 Dec 1997, Mark Weiss wrote:

> I enter where I have no business, but so be it. Perhaps what some find
> offensive is their familiar world being transformed by those to whom it is
> less familiar into a kind of science fiction (perhaps they feel that the
> daily lives of others are too available at this juncture to be treated
> without irony as exotica.) For myself the familiar so transforms itself
> often enough to keep me busy.
>

It also depends on what is familiar. I am writing from the position of being a gaijin, so what is familiar is also unfamiliar and vice versa. It's not exotica for me, nor is it alien, nor is it not exotica, nor is it not alien.

It is similar to a situation expressed in Quebecois literature all the way back through Chamberland, but here there is a differentiation between else and other based on language and entrance.

I might add that Japanese writers write about and/or "American" as well, without PC censors around; I might also add that perhaps imperialisms have to be deconstructed here, as well as colonialisms in regard to these "nations" among others, but then again I am no expert on American history either.

Alan

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99. **Dean A. Brink**

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

Such literal imitations ringing of earlier imitations of haibun do not go too far beyond what is called in Japanese "direct translation style" (chokuyakutai). There are possibilities here that you may be able to polish into something more interesting and in tune with both what haibun writers have been doing and

what might be done. I would love to see the genre developed in English - it is far more interesting than haiku, because it doesn't so easily let the reader forget the context, which I think is important to the appreciation of most Japanese poetry. In English haiku have been presented as floating snippets of consciousness along the Way. In haibun the haiku means much more than a pithy breath unit.

But as it stands, even if we were to put aside the "defense of Orientalism" rhetoric framing your piece, there are so many issues regarding the application of genres and voices, it would seem hard to overcome the 'pathos for feeling deeply' that is so overdramatized in Western emulations and so beautiful in Classical Japanese poetry, i.e. waka (modern Japanese poetry is another can of genres).

I guess it is just such a "let's be pathetic" all around and "I'm okay, you're okay" in a great circle that doesn't work too well in much Orientalist writing in America. The problem is that Anglo-American poetry continues to locate Asia or Asian cultures as a Shangri-La of inspiration, a safe haven for the Muses driven out by the Enlightenment from Parnassus. The inspiration is often very sweet and sometimes mushy; the pathos is presented (and defended) as a form of anti-Intellectualism that sings spiritual truths in its own way by right of irrationality (which I can respect). It can seem to seek to push itself on the reader like a child writing for mommy and shaking on an apron. This is where the Orientalist pathos at least seems to go. Maybe all poetry is an apron thing.

What makes me cringe at (Orientalist) poetry is how it confuses historical escape with the literary (in the old-fashioned New Critical sense to boot). Such work only waters down the intensity of poetry and its cultural life (semiotic, discursive, peripheral...), relies on tropes of ambiguity and diffusion. In the long haul, we need more than distraction in poetry. Isn't that the idea of it: It seems that poetry that so deliberately pursues the ahistorical is like a sculptor of abstract human figures who does not know the feeling of others' bodies. Poetry is intimately ideological. Poetry with historical shells (cf. Hokusai's ghost) runs away from the problem of our context here and seeks to import one for inspirational nourishment. Fine, but it is not easy to graft traditions; it can be done. Becoming somewhat familiar with how this process occurred in 19th century Japan with Western culture and poetry in particular, I would be happy to share my research. I think that more research on Japanese poetic discourse will help show how American imitations display shortcomings in terms of understanding the breadth of Japanese cultures (not all courtly or sacerdotal) and more developed understanding of Japanese rhetoric/poetics (this is no one's fault but mine - I'd be happy to develop my work on this if there is an interest in it).

Japanese poetry is not all good-natured (plenty of back-stabbing, sarcasm, and puns, many of these as political attacks)... is not all jovial, Buddha-nature-bearing childishly innocent (=truth = no mind = constant nothing) Way, and of course, very very few Japanese poems have a flying chance of alluding to "the sound of one hand swatting the frog into water: bleep" poetic that gets so much mileage.

One more item:

Weary, I took a piss, making great steam in the Autumn grasses. Then, preparing ink on a large stone, I wrote:

I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"]) and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.

dean brink



interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

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100. **Alan Myouka Sondheim**

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

On Mon, 8 Dec 1997, Dean A. Brink wrote:

- > But as it stands, even if we were to put aside the "defense of
- > Orientalism" rhetoric framing your piece,
- > there are so many issues regarding the application of genres and voices,
- > it would seem hard to overcome
- > the 'pathos for feeling deeply' that is so overdramatized in Western
- > emulations and so beautiful in
- > Classical Japanese poetry, i.e. waka (modern Japanese poetry is another
- > can of genres).
- >

Except that it is precisely not about feeling deeply but about sur-

faces. Nor is it a defense of Orientalism; this is your charge - Orientalism - and therefore you create a Lyotardian differend here - to respond or not to respond. I have no thought except you misunderstood this, and probably the Fukuoka novel I wrote (which includes llamas) and sent to the list - not to mention the Jennifer/Julu materials.

These are fictions in a deeper sense - not pathos in a deeper sense - not feelings in a deeper sense - than you give credit for..

- > problem is that Anglo-American poetry continues to locate Asia or Asian
- > cultures as a Shangri-La of inspiration, a safe haven for the Muses
- > driven out by the Enlightenment from Parnassus. The inspiration is often
- > very sweet and sometimes mushy; the pathos is presented (and defended) as
- > a form of antiIntellectualism that sings spiritual truths in its own way
- > by right of irrationality (which I can respect). It can seem to seek to
- > push itself on the reader like a child writing for mommy and shaking on
- > an apron. This is where the Orientalist pathos at least seems to go.
- > Maybe all poetry is an apron thing.
- >

Except again that I am not espousing spiritual truths, and this work is connected with the other Clara-pieces ("Novel," and earlier stuff going back to Disorders of the Real).

My own thinking is the opposite; Japanese work off of Disneyland and all sorts of Amerikan-cultural objects/aspects here without a problem. Now do you call this Occidentalism, critique it the same way? I think that Japan, whatever, must be precious for you, untouchable - that any referencing is seen as an invasion. That it's your territory.

By the way since Said's book at the least, I don't know the reference to "Orientalist" which needs deconstruction as well, or am I missing some- thing here?

What makes me cringe at (Orientalist) poetry is how it confuses historical escape with the literary (in the old-fashioned New Critical sense to boot). Such work only waters down the intensity of poetry and its cultural life (semiotic, discursive, peripheral...), relies on tropes of ambiguity and diffusion. In the long haul, we need more than distraction in poetry.

This is an entirely different issue. I have used tropes of ambiguity and diffusion and for that matter so have Derrida and Jabes. Or do you find "Oriental poetry" whatever that is, full of them?

I like diffusion in poetry, the spread of the word into the field, blahblah. (Blahblah reminds me so does Heiner Muller - it's not just a one-way street.)

- Isn't that the idea of it: It seems that poetry
- > that so deliberately pursues the ahistorical is like a sculptor of

- > abstract human figures who does not know the feeling of others' bodies.
- > Poetry is intimately ideological. Poetry with historical shells (cf.
- > Hokusai's ghost) runs away from the problem of our context here and seeks
- > to import one for inspirational nourishment.

Hokusai's ghost is less a shell if you live next to a cemetery here, which I do. But of course it's easier for an "Orientalist" to prejudge.

And "deliberately pursues the ahistorical" - no - just _might be_ a-hist- orical. Such as language poetry. I remember Clark Coolidge referencing the deaths of some spelunkers in Flag Flutter... He didn't know them - all the way from another state. Is that ok?

Fine, but it is not easy to
> graft traditions; it can be done.

Except I'm not "grafting traditions." Using a haiku for an english number count critiques haiku, inserting words of english-trite-haiku in the midst to point that out, go-moku as a scatter across it, since gaijin can at best play that without much skill.

Becoming somewhat familiar with how this process occurred in 19 th century Japan with Western culture and poetry in particular, I would be happy to share my research. I think that more research on Japanese poetic discourse will help show how American imitations display shortcomings in terms of understanding the breadth of Japanese cultures (not all courtly or sacerdotal) and more developed understanding of Japanese rhetoric/poetics (this is no one's fault but mine - I'd be happy to develop my work on this if there is an interest in it).

There is an interest in it from this party at least, but not in relation to my work being called "American imitations," since again I feel you are totally missing the point. You read my material as "Orientalist" and then proceed to build upon this imaginary model (which holds almost nowhere today).

- >
- > Japanese poetry is not all good-natured (plenty of back-stabbing,
- > sarcasm, and puns, many of these as political attacks)... is not all
- > jovial, Buddha-nature-bearing childishly innocent (=truth = no mind =
- > constant nothing) Way, and of course, very very few Japanese poems have a
- > flying chance of alluding to "the sound of one hand swatting the frog
- > into water: bleep" poetic that gets so much mileage.

I think this goes without saying. Nor is all Japanese poetry Buddhist. Nor does all Japanese poetry ignore Western models and subject matters. But of course that is a matter for Occidentalists to critique and misunderstand.

Alan

One more item:

*Weary, I took a piss, making great steam in the Autumn grasses. Then,
preparing ink on a large stone, I wrote:*

I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"]) and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.

dean brink



interpoetics - poetry of Asia and the Pacific Rim
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101. **Alan Myouka Sondheim**
Re: Orientalist haibun (with cups of sake four)
Mon 8 Dec 1997

> >

> > One more item:

> >

> > Weary, I took a piss, making great steam in the Autumn grasses. Then,
> > preparing ink on a large stone, I wrote:

> >

> > I really like this image, movement; however the diction does smack of the
> > archaic ("Weary" [why not "tired"]) and of direct translation of Japanese
> > or Chinese ("great"), and that is what can be called "playing the
> > Orientalist card." If we really have respect for Asian cultures, the
> > least we can do is not stereotype the language used in association with
> > them (Buddhism, haibun, etc.). This is the legacy of bad translations and
> > imitations (cf. the common use of "Chinatown," and the obsolete

> > "Chinaman" - when used, were these celebrating Chinese culture or
> > alienating and cordoning it off from the mainstream?). Similar issues
> > exist today, just as obvious if you look for them.
> >

Just want to point out you might on the other hand see these lines working off of past Japanista translations, not off of contemporary Japan.

"Weary" works fine in either case; "great" would reference other misrecognitions among those who considered themselves literalists.

But of course if you hold to the purity of Japan, you are completely correct, and one must use colloquial Americanisms (not English) as well.

Alan

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102. **Harold Rhenisch**

Re: Poet to bring out creativity in retail staff

Tue 9 Dec 1997

Ode to Marks & Spencer

Mark	sands	pence	her
arc	re	ate	if
peep	hole	who's	hell
argh	guile	sock	sly
Kell	he	ought	died
for	end	heeze	a
poe	et	they	sell
frau	zen	fish	hand
chip	stew	wit	is
all	it	tell	ling
land	end	ding	land
is	a	land	dove
poe	et	tree	is
in	its	till	now?

bye, hair rolled wren niche

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103. **Mark Weiss**

Re: Orientalist haibun (with cups of sake four)

Tue 9 Dec 1997

There's some smoke and mirrors here. I'll say my piece as clearly as I can, then I'm outa this. I don't give a damn about the political ramifications of what you

do. You can write as whatever you want--we call that fiction. But it raises questions when the details of place and time are lifted from a turn-of-the-century japonisme that would have been acceptable in an edwardian interior decorator or, say, in the Mahler (actually chinoiserie) of *Das Lied*, or even Gilbert and Sullivan--they didn't know any better--the orient was unfamiliar enough to be a stand-in for never-never land. The daily lives of Japanese people, and their own view of their past, is everywhere accessible to us, whether in news reports, japanese fiction, films, what have you--they have their own voices, and it takes a willful blindness nowadays not to hear them. That's why the foreign as decorative element can appear, as I think it does in your latest attempt, merely decorative, which is certainly taking another culture rather lightly. If you're going to write from a japanese persona, in other words, you might want to be a bit more rigorous with yourself.

At 11:06 AM 12/9/97 +0900, you wrote:

>On Mon, 8 Dec 1997, Mark Weiss wrote:

>

>> I enter where I have no business, but so be it. Perhaps what some find
>> offensive is their familiar world being transformed by those to whom it is
>> less familiar into a kind of science fiction (perhaps they feel that the
>> daily lives of others are too available at this juncture to be treated
>> without irony as exotica.) For myself the familiar so transforms itself
>> often enough to keep me busy.

>>

>It also depends on what is familiar. I am writing from the position of
>being a gaijin, so what is familiar is also unfamiliar and vice versa.
>It's not exotica for me, nor is it alien, nor is it not exotica, nor is it
>not alien.

>

>It is similar to a situation expressed in Quebecois literature all the way
>back through Chamberland, but here there is a differentiation between else
>and other based on language and entrance.

>

>I might add that Japanese writers write about and/or "American" as well,
>without PC censors around; I might also add that perhaps imperialisms have
>to be deconstructed here, as well as colonialisms in regard to these
>"nations" among others, but then again I am no expert on American history
>either.

>

>Alan

>

>

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104. **Louis Cabri**

Re: Poet to spit shine Line of Okay one-on-one

Tue 9 Dec 1997

Swelabou miorebies,

ma/mu. Ubjelectrak yut alkultuon acticaduy, illompticus

"Touchable Executive": Ablex Cutter Ouch.

Mimpizmistule golgolimous "chex blechutts." RodyptEE! EW!

Ortnid ont yoofsters. --Chouch.

Esnoks,

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105. **Mark Wallace**

Re[2]: primitive publications (fwd)

Tue 9 Dec 1997

The following is information about primitive publications, for those interested after Steven Marks' ABR review.

primitive publications is a press dedicated to historically influenced literature. It is the mission of this press to highlight those works with an innovative and challenging focus on history and literature. Cost of one chapbook is \$4.00, or \$20.00 for a subscription of six. 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

"Taken" by Sherry Brennan

"Saunter" by Joshua McKinney (forthcoming)

All checks should 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 for the 1998 season, or requests to be included on the mailing list are welcome. Thank you for your interest.

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106. **Alan Myouka Sondheim**

Re: Orientalist haibun (with cups of sake four)

Tue 9 Dec 1997

This is also my last comment here. I am not writing from the viewpoint of a japanese persona, 1. as was pointed out ; and 2. where do you ever get the idea that the daily life etc. is everywhere accessible to us, when in fact translations are heavily english to japanese and very little the other way around?

As far as "lifted," I've "lifted" Hokusai for about 30 years now in any case. I've also "lifted" Lautreamont who unfortunately is also last century.

As far as lightweight goes, of course. I can't argue with this.

Alan

On Tue, 9 Dec 1997, Mark Weiss wrote:

There's some smoke and mirrors here. I'll say my piece as clearly as I can, then I'm outta this. I don't give a damn about the political ramifications of what you do. You can write as whatever you want--we call that fiction. But it raises questions when the details of place and time are lifted from a turn-of-the-century japonisme that would have been acceptable in an edwardian interior decorator or, say, in the Mahler (actually chinoiserie) of Das Lied, or even Gilbert and Sullivan--they didn't know any better--the orient was unfamiliar enough to be a stand-in for never-never land. The daily lives of Japanese people, and their own view of their past, is everywhere accessible to us, whether in news reports, japanese fiction, films, what have you--they have their own voices, and it takes a willful blindness nowadays not to hear them. That's why the foreign as decorative element can appear, as I think it does in your latest attempt, merely decorative, which is certainly taking another culture rather lightly. If you're going to write from a japanese persona, in other words, you might want to be a bit more rigorous with yourself.

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On Mon, 8 Dec 1997, Mark Weiss wrote:

I enter where I have no business, but so be it. Perhaps what some find offensive is their familiar world being transformed by those to whom it is less familiar into a kind of science fiction (perhaps they feel that the daily lives of others are too available at this juncture to be treated without irony as exotica.) For myself the familiar so transforms itself often enough to keep me busy.

It also depends on what is familiar. I am writing from the position of being a gaijin, so what is familiar is also unfamiliar and vice versa. It's not exotica for me, nor is it alien, nor is it not exotica, nor is it

not alien.

It is similar to a situation expressed in Quebecois literature all the way back through Chamberland, but here there is a differentiation between else and other based on language and entrance.

I might add that Japanese writers write about and/or "American" as well, without PC censors around; I might also add that perhaps imperialisms have to be deconstructed here, as well as colonialisms in regard to these "nations" among others, but then again I am no expert on American history either.

Alan

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107. **Alan Myouka Sondheim**

Iroiro

Tue 9 Dec 1997

Well, I feel I have been sufficiently chastened and it makes me sick to my stomach. So see, it's ok to write out of Lautreamont or take say Gertrude Stein apart (yes, I've spoofed her and it's in archives now), but God forbid we touch other cultures because after all they're precious and we should only work out of contemporary otherness, or maybe not even that. So I will watch my words carefully on this list, as far as the politics go, I didn't give a fuck about them but brought them up in response to Dean and you, see? But it's clear now, what's acceptable to the poetics community and I stand corrected.

No more of this fucking shit will pass your way!

Alan, PC to the hilt.

(You shoulda said something about the _novel_ for chrissake - I made a big mistake - there are no llamas here not even lamas.)

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108. **KENT JOHNSON**

Orientalist haibun

Tue 9 Dec 1997

This is all fascinating stuff and pretty complex. eh? More complex than the great suspended sword of "Orientalism," which kind of makes everyone shut-up and mind their manners at the table... But good on Dean Brink for the thoughtful reply, and wow to gaijin Sondheim, who comes spinning like a Noh-top out of the Seventh Underworld!

Just a quick question before running to class: Mark Wallace wrote-- "If you're going to write from a Japanese persona, in other words, you might want to be a bit more rigorous with yourself."

The wild irony of calling on Sondheim to be "more rigorous" with himself aside, this raises an interesting question, at least for me: Wouldn't being "more rigorous" in this context perhaps mean, in part, a deconstruction of essences--an effort toward a showing of the Western in the Eastern, and vice-versa, and the fascinating complications, paradoxes, and poetic propellants such volatile mixtures create? I ask, because infamous Japanese persona Yasusada has been lambasted both for being essentialist in an Orientalist way (see Dean's earlier posts, for example) and for his obvious and shameful corruptions of Japanese cultural and poetic conventions. It would seem (or am I wrong-- how should one do it, Mark?) that when it comes to inhabiting a cross-cultural persona--or having that persona inhabit you--that you (plural) just can't win. Kent

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109. **Jerry E. Fletcher**

Re: invitation to women writers

Tue 9 Dec 1997

In message <[REDACTED]>, MLWeber <[REDACTED]> wrote:

> I edit Sugar Mule, a literary magazine.

>

> The upcoming issue (#4) will be composed of women's

> writing with an emphasis on the natural world.

>

I read this post and it brings up a topic of socio/political interest. When submitting work in response to calls from literary magazines that are open to all comers, do women writers still feel disadvantaged? Also, do women writers feel more constrained about submitting work that speaks from a woman's point of view and, or about women's issues. Of course, I'm no longer sure that women's issue's aren't also men's issues.

Jerry.=

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110. **aerialedge**
upcoming DC readings

Tue 9 Dec 1997

Saturday Dec 13th 7:30

Kristen Prevallet
& Rod Smith

Ruthless Grip Art Project
1508 U St NW
near 15th & U

Sunday Dec 14th 8 PM

Anselm Hollo
& Anselm Berrigan

Bridge Street Books
2814 Pennsylvania Ave NW


Sunday December 21, 3 PM

Chris Mann
& Graham Faust

DCAC (District of Columbia Arts Center)
2438 18th St NW
near 18th & Columbia

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111. **Pritchett, Pat**
Re: Iroiro

Tue 9 Dec 1997

It distresses me that Alan Sondheim feels so distressed. I greatly value his unique contributions to this List, which are as innovative and bracing as any writing being done today. Please, Alan, do not censor yourself on Dean Brink's or anyone else's account.

As for Dean Brink's criticisms, they are, I'm sure, valid as far as they go with respect to Orientalism per se. I think, though, the project Alan has in mind is altogether different in intention, that is, it has little interest in merely reproducing Japanese figures of speech as a way to evoke "the otherness of the

Orient," with all the colonial nostalgia that implies, but rather uses these tropes to arrive at a reconfigured pastiche in which the language (process) itself is the focus, and which, as a by-product, offer a critique of those nostalgias, the way they articulate an impossible desire: an erotics of the Other.

In one way, at least, his recent poems here (and Kent Johnson's last incredible post), function as deliberate parodies of the style of translation which Dean condemns. For instance, Kent's witty mention of Witter Bynner. Far from encouraging a stereotypical deployment of Oriental tropes, Alan and Kent have problematized the way we read the idea of the East. The playfulness of their language points up the linguistic opacity of the Other.

How do others read this?

Patrick Pritchett

From: Alan Myouka Sondheim

To: POETICS

Subject: Iroiro

Date: Tuesday, December 09, 1997 11:20AM

Well, I feel I have been sufficiently chastened and it makes me sick to my stomach. So see, it's ok to write out of Lautreamont or take say Gertrude Stein apart (yes, I've spoofed her and it's in archives now), but God forbid we touch other cultures because after all they're precious and we should only work out of contemporary otherness, or maybe not even that. So I will watch my words carefully on this list, as far as the politics go, I didn't give a fuck about them but brought them up in response to Dean and you, see? But it's clear now, what's acceptable to the poetics community and I stand corrected.

No more of this fucking shit will pass your way!

Alan, PC to the hilt.

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112. **William Burmeister Prod**

Re: Iroiro

Tue 9 Dec 1997

On Dec 9, 11:50pm, Alan Myouka Sondheim wrote:

> Subject: Iroiro
> Well, I feel I have been sufficiently
> chastened and it makes me sick to my stomach.
> So see, it's ok to write out of Lautreamont
> or take say Gertrude Stein apart (yes, I've
> spoofed her and it's in archives now), but
> God forbid we touch other cultures because
> after all they're precious and we should only
> work out of contemporary otherness, or maybe
> not even that. So I will watch my words care-
> fully on this list, as far as the politics go,
> I didn't give a fuck about them but brought them
> up in response to Dean and you, see? But it's
> clear now, what's acceptable to the poetics
> community and I stand corrected.
>
> No more of this fucking shit will pass your way!
>
> Alan, PC to the hilt.
>
> (You shoulda said something about the _novel_
> for chrissake - I made a big mistake - there are
> no llamas here not even lamas.)
>-- End of excerpt from Alan Myouka Sondheim

I hate to see this kind of cultural censorship done in the name of patronage and preservation of social/cultural realism.

Alan, I hope you still feel that you can do whatever you like here: you can spoof, deconstruct, empathize with no one in particular, get in and out of the crossed-up cultural, be willfully blind, willfully take another culture lightly, take exception to poetry as "intimately ideological," decorate the foreign, foreignize the decorative, be rather nonintimately ideo-logical, but whatever you do, don't be rigorous with yourself!

The tasteful and intellectual nomination of culture is whimsical in itself.

We still need distraction. This especially from the boring, authorized pc representations of culture that only serve as useful for a short time (until the wheels fall off of the bandwagon).

William Burmeister

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113. **KENT JOHNSON**

Orientalist haibun

Tue 9 Dec 1997

On 9 December, Mark Weiss wrote:

Pastiche is still pastiche, regardless of theory, and I suppose some like that sort of thing. But it does raise a different issue: the publication of one's poetry on the list...If I want my friends to see a new piece because I'm wild with excitement about it I backchannel: seems more appropriate."

Mark:

I don't believe I've ever posted a poem to the list, though I am certainly thankful that people with greater imaginations than my own (like Alan Sondheim) do.

My "Orientalist haibun" post was not intended as a poem; it was a reply to Dean Brink.

Kent

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114. **david bromige**

The Right Blonde

Tue 9 Dec 1997

Someone backchannelled me re my posting about this poem, & made me realize I was putting a great deal on a reader of my post, to arrive at my intention for it. So, to clarify : I believed the poem to be a parody of a Michael Palmer poem (the "MP" threw me that notion, and the techniques employed in the poem supported it), and I thought that I was at once going along with this parody (it was funny, to imagine that Michael Palmer might have written it ; the mixture of likeliness and unlikeliness is appealing, as in one of his "False Portrait" poems, like the notion that I share traits with Pagannini) and calling its author, "O, sure, sure, that's an MP poem?" At no time did I think it was, and at no time would I think it was a "big step forward" for the poet of "Ecolalia". But some of the poems in "At Passages" disclose a more demotic flatness of surface than before, therefore it was just barely likely and thus, I thought, a skilful parody. All that aside, now I know it is the work of the MP called Mark Peters, I congratulate him on a striking poem that can certainly stand on its own. I look forward to reading more of his work, and I thank Kenneth Goldsmith for bringing it to our attention. David

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115. **William Marsh**

Re: invitation to women writers

Tue 9 Dec 1997

At 04:27 PM 12/9/97 GMT, Jerry wrote:

>In message <[REDACTED]>, MLWeber <[REDACTED]> wrote:

>> I edit Sugar Mule, a literary magazine.

>>

>> The upcoming issue (#4) will be composed of women's

>> writing with an emphasis on the natural world.

>>

>I read this post and it brings up a topic of socio/political interest.

When submitting work in response to calls from literary magazines that are open to all comers, do women writers still feel disadvantaged?

this issue has come up before on this list and i'm sure a few contributors will respond in the positive, that women are still at least under-represented or excluded if not "disadvantaged" / i think there are still (and will always be) exclusionary practices in the literary marketplace, and good reason obviously to identify them and to counteract with publications that represent under-represented work

frankly, i'm more concerned with those moments when editorial practices are misconstrued as gender (or race or age or "camp") biased when there's no supporting evidence / a female colleague of mine said she was convinced her poem about her recent hysterectomy was rejected because the editor was male / i don't know if she considered other possible reasons, but she certainly didn't mention them / the politics of that statement bother me / don't know who the editor was, or the mag, so i admit my example is problematic, but nonetheless the "male editor" was stereotyped

concerned as well with those moments when clearly-stated editorial biases (interests, slants)--"women's writing with an emphasis on the natural world", for example--are not explained / should it be obvious to me (the tenor of Jerry's question suggests that it isn't to all readers) why an issue-focus of this kind is (still) necessary? / in other words, is it the editor's responsibility to explain inclusions/exclusions (of whatever kind) when posting calls to a list of this kind?

bill marsh

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116. **Mark Weiss**

Re: Orientalist haibun

Tue 9 Dec 1997

While reading your post I felt a sudden rush of power: I could say anything I want and Mark Wallace would have to answer for it! Like Claude Rains in the invisible man. But I thought better of it. Wallace has enough responsibilities, and he bears the same last name as my favorite prof from college. 'Twas I killed cock robin. This may be a matter of taste. Pastiche is still pastiche, regardless of theory, and I suppose some like that sort of thing. But it does raise a different issue: the publication of one's poetry on the list. This usually arouses all the passions one would expect in an exceedingly polite gathering of friends, where little serious demur is likely to be voiced. If I want my friends to see a new piece because I'm wild with excitement about it I backchannel: seems more appropriate. But this is a forum to use as one wishes. Nuff said.

Mark Weiss

At 09:59 AM 12/9/97 -0500, you wrote:

>This is all fascinating stuff and pretty complex. eh? More complex
>than the great suspended sword of "Orientalism," which kind of makes
>everyone shut-up and mind their manners at the table... But good on
>Dean Brink for the thoughtful reply, and wow to gaijin Sondheim, who
>comes spinning like a Noh-top out of the Seventh Underworld!

>

>Just a quick question before running to class: Mark Wallace wrote--
>"If you're going to write from a Japanese persona, in other words,
>you might want to be a bit more rigorous with yourself."

>

>The wild irony of calling on Sondheim to be "more rigorous" with
>himself aside, this raises an interesting question, at least for me:
>Wouldn't being "more rigorous" in this context perhaps mean, in part,
>a deconstruction of essences--an effort toward a showing of the
>Western in the Eastern, and vice-versa, and the fascinating
>complications, paradoxes, and poetic propellants such volatile
>mixtures create? I ask, because infamous Japanese persona Yasusada
>has been lambasted both for being essentialist in an Orientalist
>way (see Dean's earlier posts, for example) and for his obvious and
>shameful corruptions of Japanese cultural and poetic conventions. It
>would seem (or am I wrong--how should one do it, Mark?) that when
>it comes to inhabiting a cross-cultural persona--or having that
>persona inhabit you--that you (plural) just can't win.

>Kent

>
>

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117. **Rosemary Ceravolo**
Re: CERAVOLO pronunciation
Tue 9 Dec 1997

As Joe's spouse, then widow, I can verify without a doubt that our surname is correctly pronounced: Che RA' vo lo. However, we were both aware of the many mispronunciations commonly made by those unfamiliar with the Italian language.

In any case, his Poetry is the thing, not what's in a name.

Rosemary Ceravolo

.....

On Sat, 6 Dec 1997, joel lewis wrote:

Dear list, is the name of the late author of "Ho Ho Ho Caribou" pronounced:

a) ce RA vo lo

b) ce ra VO lo

c) Throat-wobbler Mangrove?

gwen --

i knew joe (fellow jersey poet) and he said that he accepted both the a & b pronunciation, don't know about "c", tho'

joel lewis

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118. **Gwyn McVay**
Re: Orientalist haibun
Tue 9 Dec 1997

It semeth me that one can study *old* Japanese forms, hokku, waka, etc. (although I would make a case for renga as having transcended its historical moment) while simply recognizing it as such--I don't believe a Japanese student of Chaucer would be left with the impression that the English *now* go around saying things like "Tehe, quod she, and clapte the window to."

It semeth me as well that the deliberate holes in Yasusada pointed out in Perloff's excellent essay--the Paul Celan anachronism, for example--make the whole project *more* interesting to me than an actual slavish imitation of then-current forms.

Gwyn

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119. **Mark Weiss**
Re: Orientalist haibun

Tue 9 Dec 1997

My apologies. I should be more careful when I'm up past my bedtime.

At 01:15 PM 12/9/97 -0500, you wrote:

>On 9 December, Mark Weiss wrote:

>

>>Pastiche is still pastiche, regardless of theory, and I suppose some
>>like that sort of thing. But it does raise a different issue: the
>>publication of one's poetry on the list...If I want my friends to
>>see a new piece because I'm wild with excitement about it I
>>backchannel: seems more appropriate."

>

>Mark:

>

>I don't believe I've ever posted a poem to the list, though I am
>certainly thankful that people with greater imaginations than my
>own (like Alan Sondheim) do.

>

>My "Orientalist haibun" post was not intended as a poem; it was a
>reply to Dean Brink.

>

>Kent

>

>

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120. **Brent Long**
Suggestions?

Tue 9 Dec 1997

I have recently become interested in a style of writing called "pantoum". I am asking for suggestions from those of you familiar with this style as to whom I should try reading in the hopes of a better understanding of its structure.

Thanks in advance,
Brent

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121. **J. Tate**
Keats

Tue 9 Dec 1997

Has anyone come across a poem or series of poems that dramatizes Keats's time as a med student?

Thanks in advance,

Joseph Tate
Graduate Student
Department of English
U. of Washington, Seattle

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122. **tristan saldana**
Re: Suggestions?

Tue 9 Dec 1997

I'd like to know what pantoum writing is too.

Tristan

On Tue, 9 Dec 1997, Brent Long wrote:

*I have recently become interested in a style of writing called "pantoum".
I am asking for suggestions from those of you familiar with this style as
to whom I should try reading in the hopes of a better understanding of its
structure.*

Thanks in advance,

Brent

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123. **Jena Osman**
new Lauterbach book

Tue 9 Dec 1997

Ann Lauterbach has asked that I announce to the list the arrival of her new book, *_On A Stair_*, just out from Penguin.

Please look out for it.

Jena Osman



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124. **Jordan Davis**

Re: Suggestions?

Tue 9 Dec 1997

Brent, if you have an apple][handy Teachers & Writers published long ago a pantoum video game -- I mean a pantoum-writing program. Some writers who have done nice things with the genre are John Ashbery ("Hotel Lautreamont" is a pretty good example) and David Shapiro ("From Malay"). Personally, I get a little manic in the presence of pantoums, which remind me of Ronald Reagan.

Best of luck,

Jordan "Louis-Cabri-bait"

At 3:57 PM -0500 12/9/97, Brent Long wrote:

>I have recently become interested in a style of writing called "pantoum".

>I am asking for suggestions from those of you familiar with this style as

>to whom I should try reading in the hopes of a better understanding of its

>structure.

>

>Thanks in advance,

>

>Brent

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125. **Safdie Joseph**

Re: Keats

Tue 9 Dec 1997

Try "The Life of John Keats" by Tom Clark -- don't know, however, if it was published as a separate book or exists only in little magazines. I'll try and find out.

*Has anyone come across a poem or series of poems that dramatizes
Keats's
time as a med student?*

Thanks in advance,

*Joseph Tate
Graduate Student
Department of English*

U. of Washington, Seattle

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126. **Robin Morris**

Re: Keats

Tue 9 Dec 1997

Amy Clampitt has a series on Keats in *_What the Light Was Like_*. Sorry, I don't have time to check to see if it encompasses his medical studies.

Robin

At 01:33 PM 12/9/97 -0800, you wrote:

>Has anyone come across a poem or series of poems that dramatizes Keats's

>time as a med student?

>

>Thanks in advance,

>

>Joseph Tate

>Graduate Student

>Department of English

>U. of Washington, Seattle

>

>

* * * * *

Robin A. Morris



Home page: <http://www-unix.oit.umass.edu/~ramorris>

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127. **KENT JOHNSON**

The Nation

Tue 9 Dec 1997

This may have been posted already, but just in case: Eliot Weinberger has a moving tribute to James Laughlin in the Dec. 15 Nation. It's full of fun anecdotes and makes the plain case that Laughlin is one of the central reasons that we all are, well, "here," reading and thinking about writing (with all of our differences) as we do. EW gives "The List" of who Laughlin gave us, and it's an amazing, amazing thing. Do check it out.

Kent

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128. **Stacie E. Slotnick**

Re: Keats and pantoums

Tue 9 Dec 1997

Both Robert Pack and Linda Pastan have written pantoums, and I can't remember either of the titles (they read them about 4 years ago when I was at the Breadloaf W.C.). They might be in the Breadloaf Anthology.

John Burt, in his book *Work without Hope*, has a poem about Keats called "Love and Fame" that's definitely worth looking at.

Stacie Slotnick
Brandeis University
Department of English & American Literature
Waltham, MA 02254
[REDACTED]

It's a baffle, I said only yesterday.
Then I raised my beer glass
And invited everyone present
To drink to my future happiness,
When the bartender asked me
To please stop making a disturbance. --Charles Simic

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129. **Pritchett, Pat**

Re: new Lauterbach book

Tue 9 Dec 1997

Thanks for that announcement, Jena Osman. In fact, I was browsing last night at a local booksellers, saw a single copy of it on the shelves, and snapped it up at once. What I've read so far is pretty wonderful - esp. the Invocation for Bernadette Mayer.

Patrick Pritchett

From: Jena Osman
To: POETICS
Subject: new Lauterbach book
Date: Tuesday, December 09, 1997 6:10PM

Ann Lauterbach has asked that I announce to the list the arrival of her new book, *_On A Stair_*, just out from Penguin.

Please look out for it.

Jena Osman



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130. **Pritchett, Pat**

Re: Keats

Tue 9 Dec 1997

Believe, Joe, that was called "Junkets on a Sad Planet," pub. by Black Swallow. The first word of the title being a pun of Keats on his own name.
Patrick Pritchett

From: Safdie Joseph

To: POETICS

Subject: Re: Keats

Date: Tuesday, December 09, 1997 6:10PM

Try "The Life of John Keats" by Tom Clark -- don't know, however, if it was published as a separate book or exists only in little magazines. I'll try and find out.

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131. **David Gitin**

Re: Keats

Tue 9 Dec 1997

JUNKETS ON A SAD PLANET (Black Sparrow)

[↑ Contents](#)

132. **CharSSmith**

Re: Suggestions?

Tue 9 Dec 1997

Diane DiPrima has a pantoum in First Intensity #3.

--CS

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133. **Michael Magee**

Re: new Lauterbach book

Tue 9 Dec 1997

Just a plug - I picked up Ann's book at Grollier's in Boston last week - it's really wonderful. -Mike.

According to Jena Osman:

- >
- > Ann Lauterbach has asked that I announce to the list the arrival of her
- > new book, *_On A Stair_*, just out from Penguin.
- >
- > Please look out for it.
- >
- > Jena Osman
- > [REDACTED]
- >

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134. **Shemurph**
pantoum

Tue 9 Dec 1997

Brent Long,

You probably know of Anne Waldman's chapbook *First Baby Poems*. In that chap is a wonderful pantoum called "Baby's Pantoum" (or something close to that). It's a splendid example of the form. I've used the form on a few occasions, as have a number of people. I see in a recent letter from the poet Mary Rising Higgins (of Albuquerque) that she's just completed one. What do you want to know about the form?

Sheila Murphy

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135. **Dan or Orion Raphael Dlugonski**
poem beginning with a line from the Mickey Mouse Club

Wed 10 Dec 1997

CLENSED

you put the emPHAsis on the wrong syLAHble
you find an acre pond the same color as my eyes
do the dance that bad dance
in a closed room with a big bonfire stoked by dozens of stunk &droned
people
dancing to industrial triphop accelerated beyond the metric system
a galvanized synthetic heart beyond our tantrums the nerves
would disguise
though faster than light light thicker than water
getting up from the mountain

both sides of our river like a dinner table where
a hundred of near relatives, former cohorts, keep appearing
in dreams where i cant get where i need to go
as if im being immunized with roadblocks & frustration
to bear more gravity
to peel away these bio-habits
addicted to food to sleep
addicted to having a body to seeing only through my eyes
talking only with my mouth
coz i know whats important
cant be known
to hold fire ignore it completely--
hold your fire hold your water your breath
dont tread dive in
through the bottom
swirls like a high speed laundromat--
the foam of stars the sopping wet mass of mislabeled vac-
uum
as matter is trapped vacuum/energy, energy is full of questions
which are where every trip starts:
why not how come
since when what if
i dont want the planets in my head to turn into tumors. i can see so
much with this alien technology
learning from infection
it aint the meat, its the synthesis
beaming in the suns entrails, shadows language stitched through
rain
as a body turns fiber into landscapes embroidered into ecosystems
demagnify complexitys curls
before boiling/pressure simplifies by opening up, homogenizing the
space
when walls can no longer hold their sideways and surrender to the straight--
no matter how often you wash a wall
it only declines, itching to dance, to curve like
windows

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136. **Rob Hardin**
(no subject)

Wed 10 Dec 1997

Lists Global

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137. **John Tranter**
Weinberger's Laughlin tribute also in Jacket # 2

Wed 10 Dec 1997

On Tue, 9 Dec 1997 17:59:09 -0500

KENT JOHNSON wrote:

This may have been posted already, but just in case: Eliot Weinberger has a moving tribute to James Laughlin in the Dec. 15 Nation. It's full of fun anecdotes and makes the plain case that Laughlin is one of the central reasons that we all are, well, "here," reading and thinking about writing (with all of our differences) as we do. EW gives "The List" of who Laughlin gave us, and it's an amazing, amazing thing. Do check it out.

For those unable to get that issue of Nation, Mr Weinberger's tribute is reprinted in the free Internet magazine Jacket, issue # 2, at

<http://www.jacket.zip.com.au/jacket02/laughlin.html>

regards,

from

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

tel ([REDACTED]) fax ([REDACTED])

Editor, Jacket magazine: <http://www.jacket.zip.com.au>

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138. **Mark foutu**
Laughlin tribute in Cambridge

Wed 10 Dec 1997

TO ALL IN BOSTON:

WED. dec. 10th 730pm Yenching Auditorium 32 Divinity Ave
Harvard Univ.

W. Corbett Forrest Gander Roland Pease of Zoland Books
and more in Tribute to Laughlin

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139. **Patricia Cockram**

Re: invitation to women writers

Wed 10 Dec 1997

At 04:27 PM 12/9/97 +0000, Jerry E. Fletcher wrote:

>In message <[REDACTED]>, MLWeber <[REDACTED]> wrote:

>> I edit Sugar Mule, a literary magazine.

>>

>> The upcoming issue (#4) will be composed of women's

>> writing with an emphasis on the natural world.

>>

>I read this post and it brings up a topic of socio/political interest. When submitting work in response to calls from literary magazines that are open to all comers, do women writers still feel disadvantaged? Also, do women writers feel more constrained about submitting work that speaks from a woman's point of view and, or about women's issues. Of course, I'm no longer sure that women's issues aren't also men's issues.

>

They are. But until there is equity (real and perceived), under-represented groups need to promote themselves exclusively. Besides, we are talking here about one special issue of a journal. Do we know what the editorial policy is in general?

Patricia

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140. **david bromige**

keats

Wed 10 Dec 1997

the book you want, I think, is by Tom Clark, published by Black Sparrow several years ago. Cant recall the title. David

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141. **Jerry E. Fletcher**

Re: invitation to women writers

Wed 10 Dec 1997

> They are. But until there is equity (real and perceived), under-represented

> groups need to promote themselves exclusively. Besides, we are talking here

> about one special issue of a journal. Do we know what the editorial policy

> is in general?

> Patricia

>

I understand well the equity issue, both real and perceived. Its just that women writers seem both more in evidence and taken seriously today. I have no argument with special issues or even literary mags devoted exclusively to one sex or another, race, etc. But see more equity in some of the journals today than ten years ago. Personally, I think the quality of men's writing has gone down as their political issues diminish...nothing like a little war to get the machismo flowing, just as Bush.

Jerry=

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142. **Miekal And**
Re: Posting poems to the list

Wed 10 Dec 1997

Wonder how others feel.

imagine overhearing a radio in another room saying:

/where does poetics end & poems begin

/trust in selforganizing modes

/lick the back a da stamp before placing on envelope

/the question the acts the shelflife

/where's alan julu jennifer when ya need em

/criticism is recursive when the word speaks itself

/a whole lotta shruggin going on

1999:

Emperor Norton declares

Poetics listserv

a Temporary Autonomous Zone

Miekal

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143. **Sylvester Pollet**
Re: Suggestions?

Wed 10 Dec 1997

Brent Long/Jordan Davis et al : if pantoums remind you of Ronald Reagan maybe you haven't seen Armand Schwerner's "The Crystal Skull Pantoums," Number 30 in the Backwoods Broadsides Chaplet Series, which I sent out in

October, with #31, Amiri Baraka's "Past Present." The series is \$10. year for 8 issues ppd., or these two for \$2. Here's the opening of Armand's "The Salary"--"with material from Svetlana Alliluyeva's twenty letters to a friend, Tarthang Tulku's Time Space and Knowledge, & phrases from Wittgenstein (through Michael Heller)."

my father had his weaker side; he was capable of self-doubt we must pass from moment to moment but Lavrenty Beria was more practiced in perfidy than father Wittgenstein said "the aim of philosophy is not truth but kindness"

[Sylvester Pollet RR 5 Box 3630 Ellsworth ME 04605]

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144. **Maria Damon**

Re: invitation to women writers

Wed 10 Dec 1997

At 11:41 AM +0000 12/10/97, Jerry E. Fletcher wrote:

>> They are. But until there is equity (real and perceived), under-represented
>> groups need to promote themselves exclusively. Besides, we are talking
here

>> about one special issue of a journal. Do we know what the editorial policy
>> is in general?

>> Patricia

>>

> I understand well the equity issue, both real and perceived. Its just
>that women writers seem both more in evidence and taken seriously today.
>I have no argument with special issues or even literary mags devoted
>exclusively to one sex or another, race, etc. But see more equity in some
>of the journals today than ten years ago. Personally, I think the quality
>of men's writing has gone down as their political issues
>diminish...nothing like a little war to get the machismo flowing, just as
>Bush.

>

>Jerry

there may be more parity than previously, but not enough. i was just at a conference that hosted 3 wonderful and important male poets and NOT ONE woman poet, though the poetic tendency or "school" the guys represented also can boast some eminent, accomplished and famous women. the progress, i think, is that the absence was glaring, esp to the guys themselves, whose friends and/or partners were not there. also, tho' (some few, like myself) women may be making some gains professionally, when balanced against the

attack on reproductive rights, welfare etc and other political efforts to control women and keep them down, the matter of visibility at the cultural level comes to appear somewhat compensatory and selective; i.e. one woman is invited to appear on an MLA panel for every thousand women who lose their AFDC benefits.

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145. **Maria Damon**

Re: keats

Wed 10 Dec 1997

i put this query to a friend who posted it on his romanticism list; here's what he got:

*Date: Tue, 9 Dec 1997 21:21:20 -0400
To: Andrew Elfenbein
From: [REDACTED] (Susan Wolfson)
Subject: Keats*

Dear Andy,

Your friend may be thinking of Tom Clarke's wonderful Junkets on a Sad Planet, which does K's whole life in a series of poems: 3 of them, "Morbidity," "Dark Commerce," and "Imagination" are about his term at Guy's Hospital.

Best, Susan

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146. **lefthandb**

New release from Left Hand Books

Wed 10 Dec 1997

CENTURY DEAD CENTER by George Economou
paper; 128 pages + 4-page color insert; \$15.00

Visit the Left Hand Books website <<http://www.lefthandbooks.com/lhb>> to read exerpts from CENTURY DEAD CENTER

CENTURY DEAD CENTER contains George Economou's prose, poetry, translations and visual art-a selection of work spanning eighteen years. The title piece drives home Walter Benjamin's claim, in THESES ON THE PHILOSOPHY OF HISTORY, that "There is no document of civilization which is not at the same time a document of barbarism." In "Century Dead Center," the phantasmagorical information age eclipses the sleep of reason. "If the center has not held it's because it has become self-centrifugal and keeps the appearance of not running

away altogether by clinging by its nails to its circummargin long enough to give the prophet a picture of immanent disaster. The archaeologist sees no such thing and keeps circling and diving. Whatever she can clutch radiates, a pressed flower that blooms in her head. Justitia still rides her circuit, knees gripped at a 45° tilt. And the mythomaniac concurs with them all by telling tales from the book of virus." Among the five paintings by George Economou reproduced in this book is "1892." It and its companion poem were made in response to Pierre Bonnard's painting "Crépuscule" or "La partie de croquet." The poem reflects the painting at the level of the simplest telling. Of the group at play depicted in Bonnard's painting, Economou writes: "Their pleasure at dusk / exists in the image he has pictured // of it for them-held back in the picture, / the ring of girls that almost slips his gaze / but stays, secure in the last light of dusk. / Serene mystery becomes the invention / of the carefree account of happiness / they figure un-invisibly for Pierre." George Economou was born in Great Falls, Montana, on September 24, 1934. He has published six books of poetry and several books on medieval literature. He has also published translations from ancient and modern Greek as well as from a number of medieval languages, most recently William Langland's *PIERS PLOWMAN* (University of Pennsylvania Press). His poems, translations, and criticism have appeared in many leading literary and scholarly journals. He has held fellowships for his writing from the New York Council for the Arts, the National Endowment for the Arts, and the Rockefeller Foundation. He earned his A.B. from Colgate University and his M.A. and Ph. D. from Columbia University. He is currently Professor of English at the University of Oklahoma and lives with his wife, poet-playwright Rochelle Owens, in Norman, Oklahoma and Wellfleet, Massachusetts.

Bryan McHugh, Director
LEFT HAND BOOKS
Station Hill Road
Barrytown, NY 12507

Fax: [REDACTED]
e-mail: [REDACTED]

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147. **Annie Finch**

Re: Orientalist haibun (with cups of sake four)

Wed 10 Dec 1997

I took this passage and the whole entry as a tongue-in-cheek parody of Orientalist clichés. You can't be saying this piss was meant seriously.

Annie

One more item:

*Weary, I took a piss, making great steam in the Autumn grasses. Then,
preparing ink on a large stone, I wrote:*

I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"]) and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.

Just want to point out you might on the other hand see these lines working off of past Japanista translations, not off of contemporary Japan. "Weary" works fine in either case; "great" would reference other misrecognitions among those who considered themselves literalists.

But of course if you hold to the purity of Japan, you are completely correct, and one _must_ use colloquial Americanisms (not English) as well.

Alan

Annie Finch (Homepage: <http://www.muohio.edu/~finchar/>)
Department of English
Miami University, Oxford, Ohio 45220

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148. **Annie Finch** **Re: Suggestions?**

Wed 10 Dec 1997

Brent, The anthology A Formal Feeling Comes, which I edited, has a good long pantoum by Anne Waldman accompanied by a description of how it is put together and her process of writing it. There is also a pantoum I like a lot by Nellie Wong in the same anthology. A poet named Vince Gotera has been doing a lot with pantoums and his recent books should include several of them.

Annie Finch

I have recently become interested in a style of writing called "pantoum". I am asking for suggestions from those of you familiar with this style as to whom I should try reading in the hopes of a better understanding of its structure.

Thanks in advance,

Brent

Annie Finch (Homepage: <http://www.muohio.edu/~finchar/>)
Department of English
Miami University, Oxford, Ohio 45220

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149. **Brent Long**

Re: pantoum

Wed 10 Dec 1997

Sheila,

I am interested in its exact structure (what are the rules, etc.) and its origin.
Thanks in advance for your help.

Brent Long

At 09:39 PM 12/9/97 EST, you wrote:

>Brent Long,

>

>You probably know of Anne Waldman's chapbook First Baby Poems. In that chap

>is a wonderful pantoum called "Baby's Pantoum" (or something close to that).

>It's a splendid example of the form. I've used the form on a few occasions,

>as have a number of people. I see in a recent letter from the poet Mary

>Rising Higgins (of Albuquerque) that she's just completed one. What do you

>want to know about the form?

>

>Sheila Murphy

>

>

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150. **Alan Myouka Sondheim**

Re: Iroiro

Wed 10 Dec 1997

Well, I do want to apologize for an outburst occasioned by a bad outbreak of
fugu (blowfish, yes - I know, I know ...) in my stomach, nettling me above and
below the Poetics list...

Meanwhile I do learn and think and shall continue another day.

Alan

(Fugu - "I was born between the taste of fugu and the fear of death." Fugu is a kind of fish eaten raw here - it can apparently kill you, if badly prepared.)

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151. **Mark Prejsnar**

Re: Suggestions?

Wed 10 Dec 1997

On Tue, 9 Dec 1997, Brent Long wrote:

*I have recently become interested in a style of writing called "pantoum".
I am asking for suggestions from those of you familiar with this style as
to whom I should try reading in the hopes of a better understanding of its
structure.*

Thanks in advance,

Brent

Brent,

My first recommendation is that you check out the magazine Syntactics, edited here in Atlanta. Its editor John Lowther has been interested in pantoums over the past year; the first issue comes with a broadside discussing approaches to the pantoum (..these broadsides will be a regular feature of the mag, reflecting John's intense interest in formal frames and MacLovian procedural writing...)

There are copies of the first issue still available for \$4.00:

[checks payable to John Lowther]

syntactics

P.O. Box 1381

Decatur GA 30031

Also the superb and underrecognized Armand Schwerner has just come out with a pantoum work as part of the Backwoods Broadside series.

Ron Padgett and others designed a piece of software in 1989 called "Pantoum : Writing Game"--described as "creative writing software to create pantoums" in its OCLC cataloging record.

--Mark Prejsnar

atlanta

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152. **Jacques Debrot**

Re: Posting poems to the list

Wed 10 Dec 1997

Frankly, I'm glad there isn't much poetry posted to the list. What's missing in this venue, obviously, is any editorial agency. I find that, while I'd never want the posts vetted in any way, I also feel that this function can be important & useful for creative work. Still, I'm not at all comfortable with the conservative implications of this. Wonder how others feel.

As it is there are few enough poems posted to the list that, for the poet, it's a little bit like leading with one's jaw, isn't it? Hurt feelings are inevitable I suppose, but it's also naive to imagine that any work will be received by the list with anything but, at the very best, a mixed response (because of diverse tastes, unfinished arguments, opportunities to posture, etc.).

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153. **Harold Rhenisch**

Re: Machismo Bush

Wed 10 Dec 1997

Jerry E. Fletcher wrote:

Personally, I think the quality of men's writing has gone down as their political issues diminish...

Do you mean that these political issues are diminishing or that men's perception or experience of or ability to frame these issues is diminishing?

nothing like a little war to get the machismo flowing, just as Bush.

Is that what you mean by political issues?

Personally, I'd say there are political issues, the political issues are being ignored, and that this is, among other things, a problem of poetics.

I don't know how the Gulf War was perceived in the U.S.A. but up here in Canada it was perceived pretty cynically. That might be a political issue, but it is not machismo. Is it?

I'd be interested in hearing how the Gulf War was perceived in the U.S.A.

Machismo is a male political issue? Sure, but how do you mean? I feel you could say so much more on this, and I'd like to hear it.

Regards,

Harold Rhenisch



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154. **J. Tate**

Thanks for Keats references

Wed 10 Dec 1997

Thanks to all for the timely responses to my question on Keats.

Best wishes,

Joseph Tate
Graduate Student
Department of English
U. of Washington, Seattle

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155. **tony lopez**

Forwarded: sum temporaree home

Wed 10 Dec 1997

Organization: University of Plymouth

To: [REDACTED]

Date: Wed, 10 Dec 1997 11:36:32 BST

Priority normal

Subject: sum temporaree home

From: tony lopez <[REDACTED]>

I have recently received the latest Capilano Review series 2, no 23, Fall 97, which is a special issue on bill bissett, including poems, drawings, paintings by bissett (similar to Bryan Wynter's mescaline paintings) an interview with bissett by D McFadden and articles on bissett by various contributors including Susan Musgrave. bissett an anti-authoritarian gay/bisexual poet who writes a kind of phonetic spelling poetry that resists various power games. He seems to have got stronger & stronger. Very interesting issue and a must for anyone wanting to know the range of Canadian writing.

Anyone who can order for a library please get it.

Capilano Review
2055 Purcell Way
North Vancouver
BC Canada
V7J 3H5

Editor Robert Sherrin.

TL

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Reader in Poetry
University of Plymouth
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tel: 1395 255418
fax: 1395 264196

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156. **William Burmeister Prod**

Re: Posting poems to the list

Wed 10 Dec 1997

On Dec 10, 10:59am, Jacques Debrot wrote:

> Subject: Re: Posting poems to the list
> Frankly, I'm glad there isn't much poetry posted to the list. What's missing
> in this venue, obviously, is any editorial agency. I find that, while I'd
> never want the posts vetted in any way, I also feel that this function can be
> important & useful for creative work. Still, I'm not at all comfortable with
> the conservative implications of this. Wonder how others feel.
>
> As it is there are few enough poems posted to the list that, for the poet,

> it's a little bit like leading with one's jaw, isn't it? Hurt feelings are
> inevitable I suppose, but it's also naive to imagine that any work will be
> received by the list with anything but, at the very best, a mixed response
> (because of diverse tastes, unfinished arguments, opportunities to posture,
> etc.).

>-- End of excerpt from Jacques Debrot

Probably for the best. Poetry on the list has usually been received in silence, which is not meant to necessarily imply indifference though that could be the case too (indifference as worse than open criticism?). Perhaps listmembers have vulcanized themselves against the temptation to balkanize around someone's list poems. I suppose it is unreasonable to expect universal agreement when posting poems to the list: in replying to/about them, one may appear to be nominating one poet to the perceived exclusion of another. Still the creative work continues. Yours is both an argument for and against this practice. And certainly, the mixed responses, diverse tastes, unfinished arguments, and so on are what poetry is about right? Criticism is included like the tax. It is essential, but is also creative writing in its own right and a dialog that is ongoing, never ending and certainly never final.

William Burmeister

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157. **Michael D Basinski**

Re: Rakosi

Wed 10 Dec 1997

Joel Shatzky is looking for someone to write a 3,000 word essay on the work of Carl Rokosi. Some cash. Interested: Joel Shatzky -- [REDACTED] (Binghamton, N.Y.).

Joel is also looking for Sharon Portnoff - recently of Boston(as of last spring). If anyone knows this person(student at B.U.) Shatzky is looking for her to sign a release form.

> -----

Michael Basinski

Poetry/Rare Books Collection

SUNY at Buffalo

[REDACTED] Fax: [REDACTED]

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158. **Annie Finch**

Re: pantoum

Wed 10 Dec 1997

Brent,

It comes from Malaysia, and its English form is that lines 2 and 4 of each stanza are repeated as lines 1 and 3 of the following stanza.

Two good reference books (among many) that can answer such questions on poetics as they come up are the Princeton Encyclopedia of Poetry and Poetics and John Drury's Poetry Dictionary.

There will be mini-essays and mini-anthologies on the pantoum as well as on a host of other "formal frameworks" (a term I feel somewhat ambivalent about, as it suggests that the real poem is hung on, surrounded by, supported by, or otherwise essentially different from its own form) in an anthology now on the verge of finding a publisher that I have been coediting. I'm planning to send all the great pantoum suggestions made by the list to the poet who's writing the pantoum section for that anthology. Hopefully some of them will make it in.

Annie Finch

Sheila,

I am interested in its exact structure (what are the rules, etc.) and its origin. Thanks in advance for your help.

Brent Long

*At 09:39 PM 12/9/97 EST, you wrote:
Brent Long,*

You probably know of Anne Waldman's chapbook First Baby Poems. In that chap is a wonderful pantoum called "Baby's Pantoum" (or something close to that). It's a splendid example of the form. I've used the form on a few occasions, as have a number of people. I see in a recent letter from the poet Mary Rising Higgins (of Albuquerque) that she's just completed one. What do you want to know about the form?

Sheila Murphy

Annie Finch (Homepage: <http://www.muohio.edu/~finchar/>)
Department of English
Miami University, Oxford, Ohio 45220

159. **Dean A. Brink**

Re: Orientalist haibun (with cups of sake four)

Wed 10 Dec 1997

Annie, I'd like to ask what you mean by serious.

Isn't pissing a universal phenomenon?

Pissing and farting are big Edo themes in Japanese literature.

There is a short treatise called "On Farting" of related interest (tr. by William F. Sibley).

Bodily functions are found in bawdy comic prose and in some of the ever pushing-the-envelope haiku schools.

One of the most famous pissing poems in English must be Snyder's "Pissing / watching a waterfall." This certainly rings of parody, but.

Annie Finch wrote:

I took this passage and the whole entry as a tongue-in-cheek parody of Orientalist cliches. You can't be saying this piss was meant seriously.

Annie

One more item:

Weary, I took a piss, making great steam in the Autumn grasses. Then, preparing ink on a large stone, I wrote:

I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"] and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.

Just want to point out you might on the other hand see these lines working off of past Japanista translations, not off of contemporary Japan. "Weary" works fine in either case; "great" would reference other misrecognitions among those who considered themselves literalists.

But of course if you hold to the purity of Japan, you are completely correct, and one _must_ use colloquial Americanisms (not English) as well.

Alan

Annie Finch (Homepage: <http://www.muohio.edu/~finchar/>)
Department of English
Miami University, Oxford, Ohio 45220

--

dean brink



interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

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160. **JforJames**

Re: pantoum

Wed 10 Dec 1997

Brent,

PANTOUM

"Usually considered as one of the sophisticated French forms though, as a matter of fact, the pantoum was taken over from the Malaysian by Victor Hugo and other French poets. This primitive origin is evident in the monotonous repetition of lines, a monotony possibly derived from the rhythmic beating of the Oriental tom-tom. The pantoum may consist of an indefinite number of four-line stanzas, but in any case the second and fourth verses of one stanza must reappear as the first and third lines of the following stanza. The stanzas are quatrains, the rime scheme being monotonously abab, abab. In the final stanza the first and third lines of the first stanza are repeated in reverse order, the poem thus ending with same line with which it began."

--from A Handbook of Literature (Thrall, Hibbard, & Holman, editors)

"Primitive" is a bit of a loaded word--by whose standard? I do agree that these poems are often "monotonous." The sestina and villanelle read like free when compared to a pantoum. With right subject and some really brilliant lines that bear repeating, then the form can work--though I wouldn't relish reading a bookful of 'em. Also, the "indefinite number of four-lines stanzas" in wrong hands becomes an "interminable number of four-lines stanzas."

Finnegan

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161. **Stacie Slotnick**

Re: pantoum

Wed 10 Dec 1997

Also, look at Lewis Turco's "New Book of Forms".

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162. **Robin Morris**

Re: invitation to women writers

Wed 10 Dec 1997

I think a distinction needs to be made between publishing works on a specific subject/by a specific authorship as a matter of achieving equity versus putting together a collection of works that have something in common. Such collections may not involve gender or or race or they may, but their usefulness and interest to readers can be more than a function of a desire to read those who would not otherwise be read. I think people are awfully quick to feel excluded. I mean, if I didn't have any material on the subject of carburators (I'm not even sure I can spell them) I wouldn't feel excluded because someone was putting together a collection of poems about them and I couldn't contribute. Now, being a constructionist, you may argue that women ultimately have no particular perspective that should alter their take on nature or carberators and I may well agree with you (ultimately, if not at this moment). But assembling such a work allows people to answer that question for themselves--one of its many uses. There have certainly been enough books on men and carberators or nature to act as points of comparison.

Robin

* * * * *

Robin A. Morris



Home page: <http://www-unix.oit.umass.edu/~ramorris>

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163. **Jordan Davis**

Re: Posting poems to the list

Wed 10 Dec 1997

None of the poems is working
And I'm on the train watching telegraph eiffels eclipse
Themselves and bob their lines, I'm a fish.
Freely I say to you I am depressed and I love you
I'll come when I want and go the same,

Buying some palace of pleasure to stare at
On the sugar car. Brouhaha come ford me
In the starting afternoon. No baby. No snow roof.
No running as fast as you can to a watchfob
Held out a hundred years away. But I am alive.
Want to make something of it?

Scratch of bird-dawdle artfully fogbank flume
Quizzes seaside eyes.

Why won't anybody
Say anything, don't they know how to look?
I wish the train would come to a complete stop
Not slide around in station, and the breeze
Of the conductor's door on my neck. Got it.

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164. **MLWeber**
invitation to women writers once again
Wed 10 Dec 1997

as many people have written to me wanting
a description of the literary magazine Sugar Mule
I will include one with a reiteration of my invitation
to women writers with any work relating to the theme
of the natural world--any genre--poetry or prose of any kind.

Sugar Mule is (at this time) only hard copy (though www is coming at some point soon) 5x8 inches format. Subscriptions \$12 for two issues postpaid--or \$7 per issue--send to M.L. Weber, 2 N. 24th St., Colo. Spgs., CO 80904.

Some past contributors include Mike Heller, Paul Hoover, Pierre Joris, Jane Augustine, Lance Olsen, Rochelle Ratner, Paul Beckman and others.

The upcoming issue is #4. Submissions accepted by email only at [REDACTED] or [REDACTED]
thank you.

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165. **Laura Moriarty**
Re: Posting poems to the list
Wed 10 Dec 1997

Nice Jordon - evocative of Cendrars and Luoma -
Laura

*None of the poems is working
And I'm on the train watching telegraph eiffels eclipse
Themselves and bob their lines, I'm a fish.
Freely I say to you I am depressed and I love you
I'll come when I want and go the same,
Buying some palace of pleasure to stare at
On the sugar car. Brouhaha come ford me
In the starting afternoon. No baby. No snow roof.
No running as fast as you can to a watchfob
Held out a hundred years away. But I am alive.
Want to make something of it?*

*Scratch of bird-dawdle artfully fogbank flume
Quizzes seaside eyes.
 Why won't anybody
Say anything, don't they know how to look?
I wish the train would come to a complete stop
Not slide around in station, and the breeze
Of the conductor's door on my neck. Got it.*

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166. **L.MacMahon and T.R.Healy**

Re: Posting poems to the list

Wed 10 Dec 1997

Perhaps poems posted to the list could be clearly marked POEM in the subject line so that no one reads them by accident.

Personally, I'd like to see more. To suggest less, which no one actually has, would be to limit resources. Through the serendipity of their posts I've become aware of some wonderful poets. I realise that this may be as much a testament to my ignorance as anything else.

As regards silence: fine. There's no need to feel that one has to respond. One can always backchannel if time permits when a poem hits the spot.

Randolph Healy

>On Dec 10, 10:59am, Jacques Debrot wrote:

>> Subject: Re: Posting poems to the list

>> Frankly, I'm glad there isn't much poetry posted to the list. Still, I'm not at all comfortable with the conservative implications of this. Wonder how others feel.

*Poetry on the list has usually been received in silence,
which is not meant to necessarily imply indifference though that could be the
case too (indifference as worse than open criticism?). Perhaps listmembers have*

vulcanized themselves against the temptation to balkanize around someone's list poems.

William Burmeister

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167. **Judy Roitman**

Re: invitation to women writers

Wed 10 Dec 1997

They are. But until there is equity (real and perceived), under-represented groups need to promote themselves exclusively. Besides, we are talking here about one special issue of a journal. Do we know what the editorial policy is in general?

Patricia

I understand well the equity issue, both real and perceived. Its just that women writers seem both more in evidence and taken seriously today. I have no argument with special issues or even literary mags devoted exclusively to one sex or another, race, etc. But see more equity in some of the journals today than ten years ago. Personally, I think the quality of men's writing has gone down as their political issues diminish....nothing like a little war to get the machismo flowing, just as Bush.

Jerry

Maybe more equity but women are still left out of history, including literary. Just one example --- a couple of weeks ago I heard a specialist in contemporary poetry give an off-the-cuff list of major language/language-influenced poets and not one woman's name was on it. I'm sure if he'd sat down and thought about it he would have stuck a couple on, but on the spur of the moment it didn't even occur to him.

----- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]
| fax: [REDACTED] | Larry Eigner, 1927-1996
----- Note new area code

<http://titania.math.ukans.edu/faculty/roitman/>

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168. **Layne Russell**

Re: Posting poems to the list

Wed 10 Dec 1997

Perhaps poems posted to the list could be clearly marked POEM in the subject line so that no one reads them by accident.

Personally, I'd like to see more. To suggest less, which no one actually has, would be to limit resources. Through the serendipity of their posts I've become aware of some wonderful poets. I realise that this may be as much a testament to my ignorance as anything else.

As regards silence: fine. There's no need to feel that one has to respond. One can always backchannel if time permits when a poem hits the spot.

Randolph Healy

I'm with you, Randolph. good ideas.

Layne

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169. **John Tranter**

Correct URL for the Laughlin obit piece in Jacket

Wed 10 Dec 1997

My apologies for giving an incorrect URL in a recent posting.

Eliot Weinberger's obituary article on James Laughlin is available free in Issue # 2 of Jacket magazine at this URL:

<http://www.jacket.zip.com.au/jacket02/laughlin.html>

Apologies and thanks to those who wrote in to notify me of the problem.

JT

from

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

tel ([REDACTED]) fax ([REDACTED])

Editor, Jacket magazine: <http://www.jacket.zip.com.au>

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170. **Christopher W. Alexander**

Re: Iroiro

Wed 10 Dec 1997

Alan—

I've been somewhat fortunately somewhat absent

from the list during the most recent installment of the ever-popular "Quest for Orientalism (or The Occidental Tourist Gets Mugged)", but I do want to chime in with Patrick Pritchett in inviting you not to censor yrself (i.e., some if not most of us "we read you loud and clear").

I wld have posted this to the list, but the whole thing seems to be overwith now.

love, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [REDACTED]

snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402

press/zine site: <http://choengmon.lib.utah.edu/~calexand/nonce/>

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171. **David Israel**
A Codrescu Xmas

Wed 10 Dec 1997

Poetas,

for poss. interest, Andre Codrescu, whose past escapades have found their way into print (*Exquisite Corpse* as well as his own books), radio (his NPR essay-spots), and film (the documentary *Road Scholar*) is now tryna take on Santa's gig, or something (via CD). See, for details:

http://www.yahoo.com/headlines/971210/entertainment/stories/culture_codrescu_1.html

The opening 50% (or so) of the wire service report (published, inter alia, in Variety) is patched in below.

cheers,

d.i.

~~~~~

Wednesday December 10 2:37 PM EST

FEATURE: Romanian Bard Of Bizarre Takes On Christmas

By Matthew Lewis

HARTFORD, Conn. (Reuters) - He's the evil twin of Charles Dickens, or perhaps a twisted, Transylvanian mutation of Bing Crosby.

All Andrei Codrescu wants for Christmas is a place in the pop-culture pantheon of seasonal icons.

But unlike Dickens' "A Christmas Carol" or Crosby's rendition of "White Christmas," the Romanian-born author's yuletide contribution is a darkly ironic tale of U.S.-style consumerism and the quest for eternal youth.

"The Valley of Christmas: An Ancient Fable with Modern Appliances," was released last month on Gert Town Records.

A shorter version of the work, written and narrated by Codrescu, made a splash last year when it was broadcast on National Public Radio (NPR) in the United States.

"This is a way to say something about the shameless growth of consumer culture -- while adding to it, of course," Codrescu told Reuters by telephone, from his home in New Orleans.

His fractured fairy tale sprang from a Romanian folk tale, which Codrescu salted with cyber-age pop references and baked into a surreal souffle.

"People are sick to death of sugary, sentimental Christmases, and staring straight into the TV," he said. "So they might enjoy listening to a play with music about Christmas that actually attacks the demon TV."

Codrescu, 51, does not own a television.

The poet, novelist and essayist is perhaps best known as a commentator on NPR's program "All Things Considered." He also teaches English at Louisiana State University in Baton Rouge.

"The Valley of Christmas" is the story of Almond Joy, a boy magically conceived in a New Orleans cemetery and born on Christmas Day to a yuppie couple in matching jogging outfits.

After a bizarre journey to the Valley of Christmas and eternal youth, Almond Joy returns to the outside world, where he discovers that the apocalypse has occurred, and humanity has been sucked into the screens of its television sets.

Those fond of happy endings should look elsewhere.

"Valley" is typical of Codrescu's work in that it is both funny and disturbing.

His keen nose for the grotesque was honed by a childhood of grim deprivation in communist Romania. His grandmother and other relatives perished in the Holocaust.

"Humor is a survival weapon," Codrescu said. "Romanians, up until 1989, had mainly humor to keep them warm. That was the shared culture -- jokes." . . . [etc.]

172. **William Burmeister Prod**

***Re: A Codrescu Xmas***

*Wed 10 Dec 1997*

---

Saw him here in Miami last month. Funny guy. Times are still pretty good, Andrei stays busy, and all the dogs in the U.S. have pretzels on their tails.

On Dec 10, 5:44pm, David Israel wrote:

> Subject: A Codrescu Xmas

> Poetas,

>

> for poss. interest, Andre Codrescu, whose past escapades have found their  
> way into print (\*Exquisite Corpse\* as well as his own books), radio (his NPR  
> essay-spots), and film (the documentary \*Road Scholar\*) is now tryna take on  
> Santa's gig, or something (via CD). See, for details:

>

>

[http://www.yahoo.com/headlines/971210/entertainment/stories/culture\\_codrescu\\_1.html](http://www.yahoo.com/headlines/971210/entertainment/stories/culture_codrescu_1.html)

>

> The opening 50% (or so) of the wire service report (published, inter alia,  
> in Variety) is patched in below.

>

> cheers,

> d.i.

> ~~~~~

> Wednesday December 10 2:37 PM EST

>

> FEATURE: Romanian Bard Of Bizarre Takes On Christmas

>

> By Matthew Lewis

>

> HARTFORD, Conn. (Reuters) - He's the evil twin of Charles Dickens, or  
> perhaps a twisted, Transylvanian mutation of Bing Crosby.

>

> All Andrei Codrescu wants for Christmas is a place in the pop-culture  
> pantheon of seasonal icons.

>

> But unlike Dickens' "A Christmas Carol" or Crosby's rendition of "White  
> Christmas," the Romanian-born author's yuletide contribution is a darkly  
> ironic tale of U.S.-style consumerism and the quest for eternal youth.



>  
> "The Valley of Christmas: An Ancient Fable with Modern Appliances," was  
> released last month on Gert Town Records.  
>  
> A shorter version of the work, written and narrated by Codrescu, made a  
> splash last year when it was broadcast on National Public Radio (NPR) in the  
> United States.  
>  
> "This is a way to say something about the shameless growth of consumer  
> culture -- while adding to it, of course," Codrescu told Reuters by  
> telephone, from his home in New Orleans.  
>  
> His fractured fairy tale sprang from a Romanian folk tale, which Codrescu  
> salted with cyber-age pop references and baked into a surreal souffle.  
>  
> "People are sick to death of sugary, sentimental Christmases, and staring  
> straight into the TV," he said. "So they might enjoy listening to a play  
> with music about Christmas that actually attacks the demon TV."  
>  
> Codrescu, 51, does not own a television.  
>  
> The poet, novelist and essayist is perhaps best known as a commentator on  
> NPR's program "All Things Considered." He also teaches English at Louisiana  
> State University in Baton Rouge.  
>  
> "The Valley of Christmas" is the story of Almond Joy, a boy magically  
> conceived in a New Orleans cemetery and born on Christmas Day to a yuppie  
> couple in matching jogging outfits.  
>  
> After a bizarre journey to the Valley of Christmas and eternal youth, Almond  
> Joy returns to the outside world, where he discovers that the apocalypse has  
> occurred, and humanity has been sucked into the screens of its television  
> sets.  
>  
> Those fond of happy endings should look elsewhere.  
>  
> "Valley" is typical of Codrescu's work in that it is both funny and  
> disturbing.  
>  
> His keen nose for the grotesque was honed by a childhood of grim deprivation  
> in communist Romania. His grandmother and other relatives perished in the

- > Holocaust.
- >
- > "Humor is a survival weapon," Codrescu said. "Romanians, up until 1989, had
- > mainly humor to keep them warm. That was the shared culture -- jokes." . .
- > . [etc.]
- >-- End of excerpt from David Israel

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### 173. **Judy Roitman**

#### **Re: pantoum**

Wed 10 Dec 1997

Brent,

#### PANTOUM

"Usually considered as one of the sophisticated French forms though, as a matter of fact, the pantoum was taken over from the Malaysian by Victor Hugo and other French poets. This primitive origin is evident in the monotonous repetition of lines, a monotony possibly derived from the rhythmic beating of the Oriental tom-tom. The pantoum may consist of an indefinite number of four-line stanzas, but in any case the second and fourth verses of one stanza must reappear as the first and third lines of the following stanza. The stanzas are quatrains, the rime scheme being monotonously abab, abab. In the final stanza the first and third lines of the first stanza are repeated in reverse order, the poem thus ending with same line with which it began."

--from *A Handbook of Literature* (Thrall, Hibbard, & Holman, editors)

"Primitive" is a bit of a loaded word--by whose standard? I do agree that these poems are often "monotonous." The sestina and villanelle read like free when compared to a pantoum. With right subject and some really brilliant lines that bear repeating, then the form can work--though I wouldn't relish reading a bookful of 'em. Also, the "indefinite number of four-lines stanzas" in wrong hands becomes an "interminable number of four-lines stanzas."

Finnegan

Depends what you're writing. E.g., great for babies and also extreme old age. Wouldn't want to do an action narrative in it. Although the so-called monotony might match up well with infantry experience in war...

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas |  
memory fails Lawrence, KS 66045 | these are the days."  
[REDACTED] | fax: [REDACTED] | Larry Eigner,  
1927-1996 ----- Note new area  
code -----  
http://titania.math.ukans.edu/faculty/roitman/  
-----

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174. **Mark Weiss**

**(no subject)**

Wed 10 Dec 1997

---

As good a time as any to announce that the National Poetry Foundation will be publishing in October of 1998 a complete Tablets, with CD of Armand reading from same included, to be distributed by U. Presses of New England. Also in 1998 Junction Press will do the collected non-tablets poems, including of course the pantoums, as well as a mass of other wonderful work that is otherwise available only in mostly hard-to-find sources.

Mark Weiss

*Also the superb and underrecognized Armand Schwerner has just come out with a pantoum work as part of the Backwoods Broadides series.*

--Mark Prejsnar  
atlanta

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175. **Rachel Loden**

***Hoover pantoum, Tranter Jacket\_***

Wed 10 Dec 1997

---

There's a terrific pantoum by Paul Hoover, "At the Desiring Vine," available online in John Tranter's sleek new *Jacket\_*. Direct URL for the poem:

http://www.jacket.zip.com.au/jacket01/hoover1.html#vine

*Jacket\_* homepage:

http://www.jacket.zip.com.au/index.html

Rachel Loden

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176. **Cadaly**

***Re: invitation to women writers***

*Wed 10 Dec 1997*

---

Parity's not the half of it: when I graduated from school, female poets far outnumbered male poets in my class (I think there were three graduating male poets to a dozen female, but I don't really remember). Now that I am beginning to teach, the ratio in poetry students is remaining the same: not even one in three of the students is male. With that sort of ratio, one would expect female publishing and working poets to outnumber male.

(I'm trying to get around the "but are students more likely to be female than poets" by adding "employed".)

And look at this list! Women on my other lists (non-poetry related, even two highly technical) outnumber or at least come close to matching the number of men on the list.

Catherine Daly



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177. **David Israel**

***Re: pantoum***

*Wed 10 Dec 1997*

---

Brent et alia,

Just to add to the pantoum thread here, one I've much enjoyed was John Ashbery's "Hotel Latraemont" [sp?; vide the eponymous volume. The poem 1st appeared in the New Yorker in 1990; the book appeared a few years later) - - I still recall a few lines (might not be 100% verbatim):

If we wanted to leave, would being naked help us?  
And what of older, lighter concerns? What of the river?

Children twirl hoolahoops, imaginging a door to the outside, When all we can think of is how much we can carry with us. And what of older, lighter concerns? What of the river? All the behemouths have filed through the maze of time. . . .

///

it's a marvelous poem - - every line can be savored; the ambiguity of tone - - the sense of social analysis, anthropology, metaphysics, epistemology, the study of personality & its dissolution - - all the stuff is brought in through implication or indirection or something. And the formalism, the repetition, render it positively wonderful.

If I had to single out a few most-memorable poems from the past decade, that would certainly be high on the list.

///

Another contemp. pantoum encountered in recent years was written by Agha Shahid Ali (he recited this at the Folger Shakespeare Theatre in a reading here in DC a couple years ago, sorry don't recall name of the poem). Chances are it may appear in his new book (which I've not yet gotten a copy of), published some months ago. As I recall, Shahid (unlike John Ashbery) made use of rhyme throughout the pantoum.

best,  
d.i.

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178. **Ron Androla**  
***Re: Posting poems to the list***  
*Wed 10 Dec 1997*

---

miekal and,  
thank you. let mythology flower.  
ron

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179. **groberts**  
***Warning: contains distasteful poem.***  
*Wed 10 Dec 1997*

---

Daily  
the botcher  
sweeps off  
the offal  
on the killing floor  
into a trough  
funneling  
into a pit  
from which it  
streams out  
by another trough  
into a runnel  
through a culvert  
onward

a rivulet out  
to sea.

Gary R.

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180. **CharSSmith**

***Re: Posting poems to the list***

*Wed 10 Dec 1997*

---

In a message dated 97-12-10 18:46:22 EST, you write:

<< Perhaps poems posted to the list could be clearly marked POEM in the  
subject

line so that no one reads them by accident. >>

I hope you were smiling when you wrote that!

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181. **Marcella**

***address***

*Wed 10 Dec 1997*

---

If anyone has an address for Will Alexander, could they backchannel it to the  
above e-mail? Thanks.

Also, tonight I found out that Gu Cheng, a wonderful Chinese poet whom I've  
been trying to track down since I saw him read about 5 years ago in Chinatown,  
NYC, committed suicide 3 years ago. His Selected Poems, published by Rendi-  
tions Paperbacks, Hong Kong, is truly worth reading. I hope at least belatedly  
he will be read more widely.

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182. **David R. Israel**

***Re: Iroiro***

*Wed 10 Dec 1997*

---

Alan M. S.,

maybe I missed something (I've not been entirely thorough in some of my Poet-  
ics readings) -- I did read (& in fact responded to) your Iroio post -- but did you  
mention explicitly (maybe not) that you're now in Japan? If so (& if you've not  
already covered this), won't you give us some further details / news / report?  
Like, will you be over there for a while? Where, more particularly, are you? etc.  
One imagines other poeticstasters wd. be likewise interested to know.

ohio,  
d.i.

*Well, I do want to apologize for an outburst occasioned by a bad outbreak of fugu (blowfish, yes - I know, I know ...) in my stomach, nettling me above and below the Poetics list...*

*Meanwhile I do learn and think and shall continue another day.*

*Alan*

*(Fugu - "I was born between the taste of fugu and the fear of death." Fugu is a kind of fish eaten raw here - it can apparently kill you, if badly prepared.)*

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### 183. **Patricia Cockram**

#### **Re: invitation to women writers**

Thu 11 Dec 1997

---

At 11:41 AM 12/10/97 +0000, you wrote:

>> They are. But until there is equity (real and perceived), under-represented  
>> groups need to promote themselves exclusively. Besides, we are talking  
here

>> about one special issue of a journal. Do we know what the editorial policy  
>> is in general?

>> Patricia

>>

> I understand well the equity issue, both real and perceived. Its just  
that women writers seem both more in evidence and taken seriously today. I  
have no argument with special issues or even literary mags devoted  
exclusively to one sex or another, race, etc. But see more equity in some  
of the journals today than ten years ago. Personally, I think the quality  
of men's writing has gone down as their political issues diminish...nothing  
like a little war to get the machismo flowing, just as Bush.

>

>Jerry

>

Yes, that may well be. Certainly, there is nothing like passion of one sort  
or another to get the music going.

Patricia

[↑ Contents](#)

184. **Patricia Cockram**

***Re: pantoum***

*Thu 11 Dec 1997*

---

At 12:34 PM 12/10/97 -0500, Annie Finch wrote:

>Brent,

>

>It comes from Malaysia, and its English form is that lines 2 and 4 of each  
>stanza are repeated as lines 1 and 3 of the following stanza.

>

<snip>

Also, the first 2 lines and the second 2 of each quatrain deal with different subjects of themes, so what you have is both thematic and structural interlacing.

Patricia

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185. **Mark Weiss**

***Re: invitation to women writers***

*Thu 11 Dec 1997*

---

You raise an interesting question when you note that women on other lists that I assume represent more lucrative or powerful callings than poetry are more nearly equal to men in numbers (tho probably not in salaries). Even in our own field there are some questions to be asked. I've just finished sending out review copies for a couple of books. There was rough gender parity among the editors, with the three most important for the survival of a small press, Booklist, Library Journal and Publishers Weekly, all being women. In the for-profit publishing world there's no shortage of female editors, and the areas of real authorial power, self-help, cooking, and romance novels, are almost dominated by women. Women are also well-represented in fiction, which is only marginally profitable, except for titles picked up for the movies. Why, then, in this least powerful, least remunerated area of the literary world, are there fewer "female publishing and working poets?" It's possible that men insist upon a monopoly of the bottom, but there must be other factors.

At 08:52 PM 12/10/97 EST, you wrote:

>Parity's not the half of it: when I graduated from school, female poets far  
>outnumbered male poets in my class (I think there were three graduating  
male

>poets to a dozen female, but I don't really remember). Now that I am  
>beginning to teach, the ratio in poetry students is remaining the same: not  
>even one in three of the students is male. With that sort of ratio, one



would

>expect female publishing and working poets to outnumber male.

>

>(I'm trying to get around the "but are students more likely to be female than  
>poets" by adding "employed".)

>

>And look at this list! Women on my other lists (non-poetry related, even two  
>highly technical) outnumber or at least come close to matching the number of  
>men on the list.

>

>Catherine Daly

> [REDACTED]

>

>

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186. **Louis Cabri**  
*yesterday's digest*

Thu 11 Dec 1997

---

Truth Will Out

I have recently become interested in a style of recycling, yet  
pantaloon or no pantaloons there's a mythomaniac pissing  
in the washing machine. Why, anybody, that's important.

Bold as love  
botcher for keeps  
off grassy  
green ground that I  
figure on,

depressed (pantalooned or not). Oh sure I come off when I  
get wet too. This yarn winds fast into a pit of Whoppers and  
I don't have the stomach not to take it. I have recently  
interested a mythomaniac in a style of ground; wet or not  
(yet pantalooned) there's a botcher figure in the writing  
machine: is that important?

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187. **David R. Israel**

**Re: invitation to women writers**

Thu 11 Dec 1997

---

Being curious about this statistical issue, I ordered up from the Listserv computer a fresh copy of the Poetics subscriber list (562 identified subscribers, plus 2 concealed, -- hailing from, btw, a total of 19 countries; 463 of the e-addresses are American).

I read thru the list, counting female names. My count is very approximate, since (for instance) I never learned the principles by which one can (within limits) determine the gender of a Japanese person based on the syllable-ending (and/or number of syllables) of the personal name; and with subscribers identified by initials in lieu of a first name, what to do? -- then there's the matter of double (or even triple) subscriptions in a few cases . . .

Okay, w/ such caveats & imperfections, anyway I counted up female names & by the end of the list had ticked off (only) 152. One could prob. call it more like 200 (even as much as 225 maybe?), given the imperfections of method -- but that still amounts to around 40% of the total subscribers. This doesn't seem an extreme male majority -- but then, it's not the 12 females to 3 males noted below, either.

I've not subscribed to other longstanding poetry lists such as the CAP-L, but wonder if the numbers there might be stronger on the female side?

A diehard statistician might count up ratios of posts, and might arrive at a figure similar to that of the subscribes (?), or perhaps even more male-heavy?

end of statistics / no conclusions,  
d.i.

From: Mark Weiss <[REDACTED]>

*You raise an interesting question when you note that women on other lists that I assume represent more lucrative or powerful callings than poetry are more nearly equal to men in numbers (tho probably not in salaries). Even in our own field there are some questions to be asked. I've just finished sending out review copies for a couple of books. There was rough gender parity among the editors, with the three most important for the survival of a small press, Booklist, Library Journal and Publishers Weekly, all being women. In the for-profit publishing world there's no shortage of female editors, and the areas of real authorial power, self-help, cooking, and romance novels, are almost dominated by women. Women are also well-represented in fiction, which is only marginally profitable, except for titles picked up for the movies. Why, then, in this least powerful, least remunerated area of the literary world, are there fewer "female publishing and working poets?" It's possible that men*

*insist upon a monopoly of the bottom, but there must be other factors.*

*At 08:52 PM 12/10/97 EST, you wrote:*

*Parity's not the half of it: when I graduated from school, female poets far outnumbered male poets in my class (I think there were three graduating male poets to a dozen female, but I don't really remember). Now that I am beginning to teach, the ratio in poetry students is remaining the same: not even one in three of the students is male. With that sort of ratio, one would expect female publishing and working poets to outnumber male.*

*(I'm trying to get around the "but are students more likely to be female than poets" by adding "employed".)*

*And look at this list! Women on my other lists (non-poetry related, even two highly technical) outnumber or at least come close to matching the number of men on the list.*

*Catherine Daly*



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188. **David R. Israel**

**Re: Iroiro**

Thu 11 Dec 1997

Alan,

BTW, I trust you might in fact be familiar w/ Lafcadio Hearn? If not, I'd say he's well worth checking out. Wonderful early 20th C. writer -- I think originally American (Greek origins?), but he lived much of his adult life in Japan, was a diehard japanophile, and wrote with much knowledge & appreciation of traditional culture. His books of ghost tales were especially loved in my teens -- as were his various essays & studies. I think the publisher Kodansha has (had?) much of his work in print (inexpensive yet beautifully designed & illustrated paperbacks -- in fact some of the most lovely books I've seen) --

On another note, if Dean Brink has citation for the piss/waterfall poem attributed to Gary Snyder, I'd be please to have it.

But where ironies grow thick, I don't know who's talkin' to me on the level. Things were a bit easier in Japanese lifetimes, when we could wax Sinocentric



190. **Jordan Davis**  
***Re: Machismo Bush***  
*Thu 11 Dec 1997*

---

On Wed, 10 Dec 1997, Harold Rhenisch wrote:

>

> I'd be interested in hearing how the Gulf War was perceived in the U.S.A.

Well, I'll trade you for how the two recent union-busting strikes were perceived in Canada. Here the people I talked to thought the Gulf War was an opportunity for a weak president to consolidate political capital while protecting trade routes (ahem, read large cap) and mollifying a recklessly endangered ally (Israel, not Kuwait), endangered not by the conflict but by the propping up of the now-menacing puppet Hussein (viz Noriega etc etc). That 93% of the country thought that the US position was not only tenable but right and good (and that we must SUPPORT THE TROOPS) was seen as just more evidence that lefties like Sly Stallone shouldn't mess with the propaganda techniques (and personality styles) of fascism. Bush got creamed in the following election, Hussein remained in power, the sanctions imposed after the war were probably as gruesomely ill-advised as the reparations imposed at Versailles, and who knows, maybe there really is such a thing as Gulf-War Syndrome.

From here it looks like Canada's got some kind of mysterious right-wing anti-urban contingent (the guy who broke the teachers was, apparently, a lousy teacher) happily moving money out of the cities. The news from America is, this policy succeeds in destroying the poorest people, and in intensifying racism, classism, etc.

Eh?

Jordan

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191. **Christopher W. Alexander**  
***My Little Pony, er Query***  
*Thu 11 Dec 1997*

---

does anyone on the list know  
of currently available recordings  
of The Four Horsemen? I've  
been able to find the work as  
featured in a few videos, but  
can't find any full-length stuff.  
(bootlegs and cassette-copies are  
acceptable, so long as it's audible).

the EPC site makes no mention,  
which, I take it, is a bad sign.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [REDACTED]

snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402

press/zine site: <http://choengmon.lib.utah.edu/~calexand/nonce/>

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192. **Jerry E. Fletcher**

***Re: Warning: contains distasteful poem.***

Thu 11 Dec 1997

---

In message <[REDACTED]>, [REDACTED] wrote:

> Daily  
> the botcher  
> sweeps off  
> the offal  
> on the killing floor  
> into a trough  
> funneling  
> into a pit  
> from which it  
> streams out  
> by another trough  
> into a runnel  
> through a culvert  
> onward  
> a rivulet out  
> to sea.  
>  
> Gary R.  
>

Gary, the poem has nothing outstandingly gross in it, nor does it treat the topic in an exceedingly different way, to wit Carl Sandburg does it well and with belief that he has been on the slaughter house floor. Others treat the subject much more in style, including Adrienne Rich in one of her latter works in which she describes in full living color, network news style, a processing plant with safety exits nailed shut to keep workers from stealing product and the result of a fire

at the plant...gruesome just in description without ouze. Nice attemp, but no cigar.

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193. **Jerry E. Fletcher**

***Re: invitation to women writers***

*Thu 11 Dec 1997*

---

In message <[REDACTED]>, Robin Morris <[REDACTED]> wrote:

> I think a distinction needs to be made between publishing works on a  
> specific subject/by a specific authorship as a matter of achieving equity  
> versus putting together a collection of works that have something in common.  
> Such collections may not involve gender or or race or they may, but their  
> usefulness and interest to readers can be more than a function of a desire  
> to read those who would not otherwise be read.

I agree, anything that allows easier access to gender, race, understanding of nature, and provides insight helps. I especially like to read the poetry of women, each time I learn more about myself, as well as how women experience and view life. Sometimes, what I learn about myself scares me, or makes me work on synthesizing the newly learned with the old.

I think people are awfully

> quick to feel excluded. I mean, if I didn't have any material on the  
> subject of carburetors (I'm not even sure I can spell them) I wouldn't feel  
> excluded because someone was putting together a collection of poems about  
> them and I couldn't contribute.

How about a piece on not understanding carburetors, which, by the way are quickly becoming extinct as fuel injection takes over. Anyone out there writing a lament for the big quad Holley's and Rochester's"

Now, being a constructionist, you may argue

> that women ultimately have no particular perspective that should alter their  
> take on nature or carburetors and I may well agree with you (ultimately, if  
> not at this moment).

I see a similar, but divergent view of men and women on nature. Men certainly express the seeing and the moment, women bring more spirit and soul, adding new dimension. For men, the exception may be Wendell Berry.

But assembling such a work allows people to answer

> that question for themselves--one of its many uses. There have certainly  
> been enough books on men and carburetors or nature to act as points of  
> comparison.

And, it gives the woman poet more freedom to address issues of being female from the body perspective as well as in the seeing.

>

>Jerry=

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194. **Bob Grumman**

***Re: invitation to women writers***

Thu 11 Dec 1997

---

Regarding proportion of female to male poets in power and out, etc., here's a stat without comment: 36 people so far have sent in biographical surveys to my Comprepoetica poetry-data-gathering site; 29 males, 7 females.

--Bob G.

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195. **groberts**

***canned laughter***

Thu 11 Dec 1997

---

Botcher, butcher, professions of the day;  
Hot dog, Tofu, confessions on a tray.

Please feel free to dispose the pro-s and con-s of this couplet according to your taste.

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196. **Harold Rhenisch**

***Re: Machismo Bush***

Thu 11 Dec 1997

---

Jordan,

Thanks for the Gulf War exegesis. Sounds much like what I've encountered up this way, except the percentages are completely different. You say 93% of the country thought that the US position was right and good. Here, it was far below 50%. I remember someone had set up a collection box in my bank, to raise money to send boxes of apples to the troops, to cheer them up for Christmas. It was spurned and ridiculed, and the attempt to regenerate the support for the troops of WWII was found offensive by many.

Then you ask a tough question:

*From here it looks like Canada's got some kind of mysterious right-wing anti-urban contingent (the guy who broke the teachers was, apparently, a lousy teacher) happily moving money out of the cities. The news from*



*America is, this policy succeeds in destroying the poorest people, and in intensifying racism, classism, etc.*

There is a right wing thing, it succeeds in destroying the poorest people and intensifying racism, classism, etc., yes, yes, but it isn't mysterious, and I think it would be wrong to see it as an anti-urban contingent. The 'urban' is, however, a red-herring. It has to do more with cultural values, and perhaps, surprise, surprise, with power. Just to continue the urban/rural split a little farther, however: it has been said that Canada can be seen in two ways, either as a vast and beautiful space punctuated occasionally by cancerous growths called cities, which one must drive around and/or avoid at all costs, or a chain of a few vibrant cities, separated by uninhabitable and boring emptiness which must be driven through at the greatest speed possible. Geography and history determine politics in Canada. A very few cities, and a very small power-base within those cities, control the culture, the images, and the economy of the country. The result is that most regions of the country (but not the greater part of the population, as that is centralized) feel disenfranchized from power and the cultural trappings of power. The concentration of resources in urban regions has resulted in a crisis of faith: in British Columbia, many people wish that Vancouver would float out to sea so that they could finally have some say in their own affairs; Quebec wants to leave; and (to generalize dangerously) most everyone west of Ontario does not believe that the images and cultural icons of Canada fit their lives. The regions of Canada, some of them small, some of them large like Quebec, but all of them culturally distinct, feel (rightly, I think) colonized by cities, not because they are cities, but because power has been accumulating in cities as of late, positive change has been occurring in cities, while cultural loss and/or re-colonization has been occurring in the hinterland. The reaction is for the most part cynicism, and, in many areas, right-wing activities. The province of British Columbia, where I live, voted predominantly Reform (right wing) in the last federal election. This should not be read as a pure love of right wing politics (though there is that), but more as a complete distrust of central Canadian power, probably because people are tired of policies which do not fit their situations and do not take them into account. Many lifelong socialists voted Reform, for instance. That these feelings come out as a backlash against intellectual values should not be surprising: left alone, patronized, isolated, in communities disenfranchized from education and political discussion because the discussion and the education do not embrace their concerns, people grasp at straws and fall back on past 'certainties'. Some of this stuff is quite ugly and filled with hate. Frankly, the propaganda techniques of the Reform party and the right-wing press sound to my sensitized ears very much like the ardent, mocking Nazi press of the 1930's. Intellectuals are not innocents in this game of power, however, for in this dysfunctional system of centralization and marginalization they too have been unable to find a means of bridging the growing

power gap and in many cases of even seeing it. The right wing expression of this sense of isolation is not new, however. We hear a lot about it in Ontario these days, as the Ontario government seeks to dismantle the social democratic apparatus of the state. Little mention seems to be made, however, of the fact that 16 years ago British Columbia went through the same process of deconstructing, with the same acrimony. It has led to increased centralized control. It is not a matter, however, of an attempt to remove money from cities: money has been accumulating in cities very nicely and will continue to do so. Recent developments, in which power in Ontario is being removed from cities, such as Toronto, and moved to the provincial government (in Toronto), are a different matter. Perhaps the force that has led to the accumulation of wealth and power in centralized areas has reached its finest expression by now cannibalizing the city which has been its purest tool. This has not happened in Vancouver yet, perhaps because Vancouver is cannibalizing itself and the province of B.C. quite nicely all on its own, in a game which the provincial government is losing.

Well, that's what it looks like from out here in the bush.

To anticipate a question: What does that have to do with poetics?

Lots.

hrold

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197. **Judy Roitman**  
**Re: Machismo Bush**

Thu 11 Dec 1997

---

*On Wed, 10 Dec 1997, Harold Rhenisch wrote:*

*I'd be interested in hearing how the Gulf War was perceived in the U.S.A.*

My heart was broken twice --- by the sheer fact of war, and by the enthusiasm of so many people (including my own son, 10 at the time, who was totally sucked in by propaganda, predisposed as he was by the conventions of cartoons and so-called action figures), even people whose other politics gave me hope they would know better.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| fax: [REDACTED] | Larry Eigner, 1927-1996  
----- Note new area code  
-----

<http://titania.math.ukans.edu/faculty/roitman/>

---

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198. **Mark Weiss**

***Re: invitation to women writers***

*Thu 11 Dec 1997*

---

At 03:56 PM 12/11/97 GMT, you wrote:

>

>I see a similar, but divergent view of men and women on nature. Men certainly express the seeing and the moment, women bring more spirit and soul, adding new dimension. For men, the exception may be Wendell Berry.

>

Must be differences in the structure of the hippocampus that accounts for this. Or maybe in the visual cortex. Or maybe it's a matter of hormones. Or maybe it's learned behavior, and Wordsworth is different because after his mother's death he insisted on wearing a dress in her memory. Or maybe this just isn't remotely correct.

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199. **r.drake**

***Re: My Little Pony, er Query***

*Thu 11 Dec 1997*

---

chris--

one of the best sources for bp et al is:

damian lopes/afterwords literature  
Box 657 Station P Toronto M5S 2Y4 Canada  
<http://www.interlog.com/~dal/after/>

his online catalog lists the following:

Four Horsemen (Rafael Barreto-Rivera, Paul Dutton, Steve McCaffery, bpNichol). *\_2 Nights 4 Horsemen\_*. Toronto: Underwhich Editions, 1988. (Audio-graphics 37). sound poetry; 60 minute chrome cassette; recorded live in Toronto, October 1987; approximately 200 copies. 12.50

lbd

*does anyone on the list know  
of currently available recordings  
of The Four Horsemen? I've  
been able to find the work as*

*featured in a few videos, but  
can't find any full-length stuff.  
(bootlegs and cassette-copies are  
acceptable, so long as it's audible).  
the EPC site makes no mention,  
which, I take it, is a bad sign.*

*best, Chris*

..

*Christopher W. Alexander etc. / nominative press collective*

*email: [REDACTED]*

*snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402*

*press/zine site: <http://choengmon.lib.utah.edu/~calexand/nonce/>*

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## 200. **William Burmeister Prod**

### **fOUnd POEm**

Thu 11 Dec 1997

---

ON EXHIBITION -Little Italy Wrap - \$3.50

MAIN EVENT

A. N.B. Beef Burgundy Stew

served over Wide Egg Noodles with a Roll - \$3.95

B. Honey Mustard Chicken with Rice Pilaf and a Vegetable - \$3.95

GRILL - Smoked Turkey Reuben Sand., Fries, Med. Ftn. Bev. - \$3.95

SOUP -Chicken Rice

ARTFUL DELI - The Original Muffuletta w/ Salad & fruit - \$3.65

TUESDAY

ON EXHIBITION -Grilled Chicken Caesar Salad w/ a Roll - \$3.75

MAIN EVENT

A. N.B. Sesame Mustard Pork

with Roasted New Potatoes and a Veg. - \$3.

95

B. Liver & Onions with Whipped Potatoes, Gravy and a Vegetable - \$3.50

GRILL - Grilled Portabella Mushroom Sandwich

French Fries & Med. Ftn.

Beverage - \$3.25

SOUP -Cream of Spinach

ARTFUL DELI - Pollo Panini with Salad & Fruit - \$3.65

WEDNESDAY

ON EXHIBITION - Thai Shredded Pork Wrap  
with Steamed White  
Rice - \$3.50

MAIN EVENT

A. N.B. Oven Fried Chicken with Baked Garlic Red Potatoes,  
Vegetable  
and a Roll - \$3.95  
B. Baked Meatloaf with Whipped Potatoes, Gravy, Veg. and a Roll - \$3.75  
GRILL - Cajun Grilled Chicken Sandwich  
w/ Fries & Med Ftn.  
Beverage - \$3.95  
SOUP -Beef Noodle  
ARTFUL DELI - 3 Cheese Panini w/ Salad & fruit - \$3.65

THURSDAY

ON EXHIBITION - Grilled Chicken Caesar Salad w/ a Roll - \$3.75  
MAIN EVENT

A. N.B. Oriental flank Steak with White Rice and Fresh Broccoli - \$4.25  
B. Baked Italian Lasagna, Garden Salad and a Garlic Roll - \$3.95  
GRILL -Cuban Sandwich w/ Fries & Med. Ftn. Beverage - \$3.95  
SOUP -Cream of Broccoli  
ARTFUL DELI - Vegetable Wrap w/ Salad & fruit - \$3.65

FRIDAY

CART STATION - Chicken Wings - \$.28 per Ounce  
MAIN EVENT

A. Rotisserie Chicken w/ roasted Potatoes, Vegetable and a Roll - \$4.25  
B. Deep Fried Breaded Cod with French Fries and Cole Slaw - \$3.95  
GRILL - Black Jack Burger w/ Fries & Med Ftn. Beverage - \$3.50  
SOUP - Manhattan Clam Chowder  
ARTFUL DELI - Turkey Walnut Salad Sandwich  
w/ Salad & Fruit  
Garnish - \$3.65

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201. **Harold Rhenisch**

***Re: invitation to women writers***

*Thu 11 Dec 1997*

---

Reading the latest issue of "The Malahat Review": 18 women; 18 men. Books reviewed: 3 men; 2 women. Total: 20 women; 21 men.

Editorial: editor, male. Assistants: 2 female. Editorial Board: 3 female, 2 male. Advisory Board: 1 male 1 female. Total: 6 female: 4 male.

-- Harold Rhenisch

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## 202. **Harold Rhenisch**

### **Re: invitation to women writers**

Thu 11 Dec 1997

---

In response to:

*I see a similar, but divergent view of men and women on nature. Men certainly express the seeing and the moment, women bring more spirit and soul, adding new dimension. For men, the exception may be Wendell Berry.*

Mark Weiss wrote:

>Must be differences in the structure of the hippocampus that accounts for  
>this. Or maybe in the visual cortex. Or maybe it's a matter of hormones.

Or

>maybe it's learned behavior, and Wordsworth is different because after his  
>mother's death he insisted on wearing a dress in her memory. Or maybe this  
>just isn't remotely correct.

I vote for only remotely correct. What is meant by spirit and soul? Obviously not that there is no spirit and soul in seeing and the moment, but it sounds like it.

As for Berry, there are many other exceptions. For instance, shortly before he died last spring, Charles Lillard posed what was to be his final question to me: "Why have so damned many loggers in B.C. turned to writing poetry?" Sounds like spirit and soul. His own poetry was slammed by many feminists, for being blind to feminism. This was an unfortunate and gross mis-reading. Yes, women add new dimension. So do men. Balance would suggest that men are as distant from the female experience as women are from the male. This strikes me as a strong argument for balancing the representation of the sexes in the poetry world: communication, multiplicity, common ground. I don't think it will happen until the nature of the discussion and its forum change. This is just a guess. I would guess that many women are interested in poetics, but not in the kind of talk that goes on here. That is not a value judgment, by the way. I could be completely wrong.

But 'more spirit and soul'? My experience is that women often cast nature (itself a generalization) in a stronger, more immediate social context than do men, or, that men are dreamers, seeking to extend their social context (and those dreams can be dreams of forest pillage or of utility) and women are practical (and that practicality can be grounded in visions), with the caveat that we all are all over the map, but also that we all see 'beauty' and corollary dimensions

and react to it. Then again, this could just be an externalization of my own personal characteristics.

Still, men may be more visually-oriented, and may be more willing to place what they experience into the context of 'rational' structures, even to the detriment of the experience, whereas women may be more willing to place what they experience into the context of 'social' structures. That's not 'more spirit and soul'. That is different 'spirit and soul'. That is a series of terms which are often taken for granted, perhaps to our detriment.

Perhaps better: men and women share the same 'spirit' and 'soul', but it is filtered differently. Perhaps because we come to the words 'spirit' and 'soul' differently, perhaps because we come to (or leave) the experience differently (or maybe we don't).

regards,

--Harold Rhenisch



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### 203. **Harold Rhenisch**

#### ***Re: Machismo Bush***

*Thu 11 Dec 1997*

---

Judy,

how does your son feel about the Gulf War now that time has passed? Has the propaganda's effect waned?

best,

Harold

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### 204. **Mark Baker**

#### ***Re: Machismo Bush***

*Thu 11 Dec 1997*

---

| *To anticipate a question: What does that have to do with poetics?*

Here's what: it shows that poets in the Canadian bush listen to, and repeat, the same boring political analysis the CBC offers every night.

Homo Vancouver Anthropophagus,

Mark Baker

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205. **David Israel**

**Lafcadio Hearn**

Thu 11 Dec 1997

---

Poetics denizens,

Having lately posted to Poetics in praise of Hearn, I found myself wistfully drawn to investigate what of his work is yet extant.

First to note, I'd erroneously deified his personal name (it's spelled Lafcadio, not ..cadeo);

second to note, I mentioned those charming paperbacks -- said volumes were in fact published by Charles E. Tuttle (not, as I claimed, Kodansha, -- though Kodansha has also published some work by Hearn;

third to note, Amazon.com lists something like 50 Lafcadio titles -- a veritable trove for the curious.

Here (see below) are several books recalled fondly (from 20+ years ago) -- books I'd generally purchase in places like the bookstore at the Pacific Asian Museum (Pasadena), riding thither on three-speed (a callow teenager unwitting of how future PC scholiasts might look askance at this infarction in manners).

Truth is, evidently Hearn covered a good deal more literary ground than Japan; -- but if there was something reprehensible about his respectful and appreciative treatment of things Japanese, I'd be willing to entertain consideration of the late critique, to scrutinize information on his suggested erroneousness, or whatnot.

cheerio, what?

d.i.

[from Amazon.com -- first, a selection of familiar titles]:

Kwaidan: Stories and Studies of Strange Things (Tut Books) Lafcadio Hearn / Paperback / Published 1971

In Ghostly Japan

Lafcadio Hearn / Paperback / Published 1997

Exotics and Retrospectives

Lafcadio Hearn / Hardcover / Published 1984

Gleanings in Buddha-Fields; Studies of Hand and Soul in the Far East (Tut Books. L)

Lafcadio Hearn / Published 1971

Kokoro : Hints and Echoes of Japanese Inner Life

Lafcadio Hearn / Paperback / Published 1997



Japanese Fairy Tales

Lafcadio Hearn / Published 1979

Japanese Miscellany

Lafcadio Hearn / Published 1954

Kotto : Being Japanese Curios, With Sundry Cobwebs

Lafcadio Hearn / Published 1972

Shadowings (Tut Books)

Lafcadio Hearn / Published 1978

also to note (though mostly new to me) are these many volumes:

Buddhist Writings of Lafcadio Hearn

Lafcadio Hearn / Published 1977

Articles on Literature and Other Writings from the Cincinnati Enquirer 1873

Books and Habits from the Lectures of Lafcadio Hearn

Lafcadio Hearn / Hardcover / Published 1921

Essays in European and Oriental Literature

Lafcadio Hearn / Hardcover / Published 1923

Japan : An Attempt at Interpretation

Lafcadio Hearn / Hardcover / Published 1993

Lafcadio Hearn's Creole Cook Book

Lafcadio Hearn / Hardcover / Published 1990

Occidental Gleanings : Sketches and Essays (Essay Index Reprint Series) Lafcadio Hearn / Hardcover / Published 1925

Pre-Raphaelite, and Other Poets (Essay Index Reprint Series) Lafcadio Hearn / Hardcover / Published 1922

Some Chinese Ghosts

Lafcadio Hearn / Hardcover / Published 1972

Some Strange English Literary Figures of the Eighteenth and Nineteenth Centuries (Essay Index Reprint Series)

Lafcadio Hearn / Hardcover / Published 1927

Stray Leaves from Strange Literature and Fantastics and Other Fancies (Notable American Authors Series) Vol 2

Lafcadio Hearn / Hardcover / Published 1992

Talks to Writers (Essay Index Reprint)

Lafcadio Hearn / Hardcover / Published 1977

Two Years in the French West Indies

Lafcadio Hearn / Hardcover / Published 1983

Youma : The Story of a West Indian Slave

Lafcadio Hearn / Hardcover / Published 1990

Zone Therapy

Lafcadio Hearn / Paperback / Published 1994

Fantastics and Other Fancies

Lafcadio Hearn / Published 1976

Interpretations of Literature

Lafcadio Hearn / Published 1916

Lafcadio Hearn's Lectures on Tennyson

Lafcadio Hearn

Leaves from the Diary of an Impressionist Creole Sketches and Some Chinese

Ghosts Vol 1

Lafcadio Hearn / Published 1940

Lectures on Shakespeare

Lafcadio Hearn

Letters

Lafcadio Hearn

Manuscripts

Lafcadio Hearn

Memoranda for the lectures at Tokyo Imperial University

Lafcadio Hearn

Poets and poems

Lafcadio Hearn

The Romance of the Milky Way, and Other Studies & Stories (Short Story Index

Reprint Series)

Lafcadio Hearn

Some new letters and writings of Lafcadio Hearn

Lafcadio Hearn

Stray leaves from strange literature; stories reconstructed from the Anvari-So-heëili, Baitâal Pachâisâi, Mahabharata, Pantchatantra, Gulistan, Talmud, Kalewala, etc Lafcadio Hearn

The Voice of the Great Bell

Margaret Hodges, Lafcadio Hearn / Published 1989

;-)

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206. **Layne Russell**

***Re: Posting poems to the list***

*Thu 11 Dec 1997*

---

CharSSmith wrote:

>

> In a message dated 97-12-10 18:46:22 EST, you write:

>

> << Perhaps poems posted to the list could be clearly marked POEM in the  
> subject

> line so that no one reads them by accident. >>

>

> I hope you were smiling when you wrote that!

ha! I responded to this...did not write it (Randolf Healy did I belive).... pretty interesting wording, eh?! :)

Layne

[↑ Contents](#)

207. **Alan Myouka Sondheim**

***Re: Iroiro***

*Thu 11 Dec 1997*

---

I did read Lafcadio Hearn a while ago, but felt that it was somehow off, but didn't know why... It did remind me of an "Orientalism" so to speak, although I may have misjudged, and it was so long ago...

His books are quite popular among the Japanese, and are available here as well.

Alan

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208. **Mark Weiss**

***Re: a modest proposal***

*Thu 11 Dec 1997*

---

Individual men and women tend to imagine their opposite numbers in possession of traits that they lack themselves--a dream of completion thru union that's familiar enough. Of course, those alien traits can also become pretty scary, so the dream can become a nightmare if one isn't careful. Some people split the available character traits into genders--our masculine and feminine selves became cliches in the 60's. There never was a whole lot of accuracy in this. There

surely, in any society, are ranges of difference, even in innate characteristics. Men tend to be taller and faster than women, but I'm shorter and slower than most of the women I know. The learned emotional patterns also vary with circumstance within the same society. While it is certainly true that women in general have been given the short end, the degree and manner differ. As we age men lose testosterone and women gain it, which tends to lessen some of the physical and psychological differences, at least those that appear to be inherent. Maybe a way to be more precise in our political correctness than calculation by the appearance of genitals and secondary sexual characteristics would be to average the amount of estrogen and testosterone in the contributors to a magazine, say. If the average swings too far in the direction of estrogen, throw in a young male or an older woman. If it swings too far towards testosterone, throw in a young woman. A simple blood test would do it. To demonstrate fairness to the world at large blood analyses could be included in the contributor bios that often come at the end of an issue.

At 12:28 PM 12/11/97 -0700, you wrote:

>In response to:

>

>>I see a similar, but divergent view of men and women on nature. Men  
>>certainly express the seeing and the moment, women bring more spirit and  
>>soul, adding new dimension. For men, the exception may be Wendell Berry.

>

>Mark Weiss wrote:

>

>>Must be differences in the structure of the hippocampus that accounts for  
>>this. Or maybe in the visual cortex. Or maybe it's a matter of hormones.

>Or

>>maybe it's learned behavior, and Wordsworth is different because after his  
>>mother's death he insisted on wearing a dress in her memory. Or maybe this  
>>just isn't remotely correct.

>

>I vote for only remotely correct. What is meant by spirit and soul?

>Obviously not that there is no spirit and soul in seeing and the moment,  
>but it sounds like it.

>

>As for Berry, there are many other exceptions. For instance, shortly before  
>he died last spring, Charles Lillard posed what was to be his final  
>question to me: "Why have so damned many loggers in B.C. turned to writing  
>poetry?" Sounds like spirit and soul. His own poetry was slammed by many  
>feminists, for being blind to feminism. This was an unfortunate and gross  
>mis-reading. Yes, women add new dimension. So do men. Balance would

suggest

>that men are as distant from the female experience as women are from the  
>male. This strikes me as a strong argument for balancing the representation  
>of the sexes in the poetry world: communication, multiplicity, common  
>ground. I don't think it will happen until the nature of the discussion and  
>its forum change. This is just a guess. I would guess that many women are  
>interested in poetics, but not in the kind of talk that goes on here. That  
>is not a value judgment, by the way. I could be completely wrong.

>

>But 'more spirit and soul'? My experience is that women often cast nature  
>(itself a generalization) in a stronger, more immediate social context than  
>do men, or, that men are dreamers, seeking to extend their social context  
>(and those dreams can be dreams of forest pillage or of utility) and women  
>are practical (and that practicality can be grounded in visions), with the  
>caveat that we all are all over the map, but also that we all see 'beauty'  
>and corollary dimensions and react to it. Then again, this could just be an  
>externalization of my own personal characteristics.

>

>Still, men may be more visually-oriented, and may be more willing to place  
>what they experience into the context of 'rational' structures, even to the  
>detriment of the experience, whereas women may be more willing to place  
>what they experience into the context of 'social' structures. That's not  
>'more spirit and soul'. That is different 'spirit and soul'. That is a  
>series of terms which are often taken for granted, perhaps to our  
>detriment.

>

>Perhaps better: men and women share the same 'spirit' and 'soul', but it is  
>filtered differently. Perhaps because we come to the words 'spirit' and  
>'soul' differently, perhaps because we come to (or leave) the experience  
>differently (or maybe we don't).

>

>regards,

>

>--Harold Rhenisch

>

>

>

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209. **Annie Finch**

**Re: pantoum**

Thu 11 Dec 1997

---

Patricia,

What you are describing sounds like a hybrid of the ghazal (a Persian and Indian form) and the pantoum. In the ghazal the couplets are distinct thematically. I've never heard of any such tradition in the pantoum. Might you be thinking of the ghazal here"

I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum at the Folger, since he's been working with ghazals for a long time.

Annie

*At 12:34 PM 12/10/97 -0500, Annie Finch wrote:  
Brent,*

*It comes from Malaysia, and its English form is that lines 2 and 4 of each stanza are repeated as lines 1 and 3 of the following stanza.*

*<snip>*

*Also, the first 2 lines and the second 2 of each quatrain deal with different subjects of themes, so what you have is both thematic and structural interlacing.*

*Patricia*

Annie Finch (Homepage: <http://www.muohio.edu/~finchar/>)  
Department of English  
Miami University, Oxford, Ohio 45220

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210. **Harold Rhenisch**

**Re: Machismo Bush**

Thu 11 Dec 1997

---

Homo Vancouver Anthropophagus wrote:

*it shows that poets in the Canadian bush listen to,  
and repeat, the same boring political analysis the CBC offers every night.*

Oh no. If I have sounded like the CBC I hang my head in shame. Apologies to all. I mean that.

I hope you weren't including the bit about recolonization, because it is rampant and we dismiss it at our peril.

Or the bit about disillusionment, because I know very few people who are not profoundly disillusioned.

Or the bit about cannibalization, because it has happened, is happening, and will likely continue to happen, whatever name is given to it.

Look, my point was that Jordan's parameters were, innocently, off the mark: "mysterious right-wing" backlash, "removing money from cities", and so forth. If my analysis was trite and boring, I again apologize, but any useful Canadian analysis had better step away from race, class, and the mysteries of an anti-urban agenda, even if they are vital subjects, and talk about what is really going on, just as any useful poetics had better step away from the familiar parameters of what might be called the great project of civilization to embrace those images and cultures abandoned in the creation of that grand vision and left to moulder and fester. I did not mention 1930s Germany idly. Any country worth its salt needs to be made new, and anything that deserves the name of poetry had better remake itself, and anyone who considers him or herself an intellectual should be willing to at least consider his or her implication in the creation of his or her dark double, whether it is evil or simply ungenerous or whatever.

Race is important, class is important, but so is geography, in this country at least. We could debate the merits or demerits of each, but that is not the point. The point is that geography and its accompanying history should be in the same group as race and class. I think there might be some agreement that silent and excluded cultures should be brought into the discussion. Not just to add a few items to the agenda, but to change the terms of the agenda, not just to write a few poems in an adopted style, but to change that style. Feminism should have taught us all that much. Poetry should have taught us all that much.

Please, if you are the sophisticated political observer you appear to be, forgive this if it is boring a second time, and give us the useful analysis which I failed to do, and a useful poetics to accompany it.

Thanks.

-- Harold

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211. **David Israel**

***Re: pantoum***

*Thu 11 Dec 1997*

---

Annie --

<< . . . I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum at the Folger, since he's been working with ghazals for a long time.  
>>

I'm aware of both forms. Shahid definitely read a pantoum (and a nice one -- though it went by a bit too quick to really quite "get" it) at the Folger. I'm pretty sure he didn't read a ghazal that evening (regrettably); in fact, guess I've never heard him read one -- though a bit later that night, over beer, he did *\*sing\** a couplet or two (in Urdu, from memory) from Mirza Ghalib (this, after I'd recited for him the same in an English version).

Yes, I understand Agha Shahid Ali has been putting together a book anthologizing English-language ghazals -- which should be interesting to say the least. As already said, I've a hunch his pantoum might appear in his own (latest) book -- but have not yet gotten my hands on a copy, to see.

all best,  
d.i.

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212. **Mark Weiss**  
***a modest proposal***

Thu 11 Dec 1997

---

The following message was rejected by the listserver as having been already sent. I think not. That cybercensor must be at it again. All of which gives me the opportunity to revisit and refine. Here goes.

Individual men and women tend to imagine their opposite numbers in possession of traits that they lack themselves--a dream of completion thru union that's familiar enough. Of course, those alien traits can also become pretty scary, so the dream can become a nightmare if one isn't careful. Some people split the available character traits into genders--our masculine and feminine selves became cliches in the 60's. There never was a whole lot of accuracy in this. There surely, in any society, are ranges of difference, even in innate characteristics. Men tend to be taller and faster than women, but I'm shorter and slower than most of the women I know. The learned emotional patterns also vary with circumstance within the same society. While it is certainly true that women in general have been given the short end, the degree and manner differ. As we age men lose testosterone and women gain it, which tends to lessen some of the physical and psychological differences, at least those that appear to be inherent. Maybe a way to be more precise in our political correctness than calculation by the appearance of genitals and secondary sexual characteristics would be to average the amount of estrogen and testosterone in the contributors to a magazine, say. If the average swings too far in the direction of estrogen, throw



in a young male or an older woman. If it swings too far towards testosterone, throw in a young woman. A simple blood test would do it. To demonstrate fairness to the world at large blood analyses could be included in the contributor bios that often come at the end of an issue. Perhaps a similar test could be devised for determining balance in ethnicity and class.

At 12:28 PM 12/11/97 -0700, you wrote:

>In response to:

>

>>I see a similar, but divergent view of men and women on nature. Men  
>>certainly express the seeing and the moment, women bring more spirit and  
>>soul, adding new dimension. For men, the exception may be Wendell Berry.

>

>Mark Weiss wrote:

>

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>>this. Or maybe in the visual cortex. Or maybe it's a matter of hormones.

>Or

>>maybe it's learned behavior, and Wordsworth is different because after his  
>>mother's death he insisted on wearing a dress in her memory. Or maybe this  
>>just isn't remotely correct.

>

>I vote for only remotely correct. What is meant by spirit and soul?

>Obviously not that there is no spirit and soul in seeing and the moment,  
>but it sounds like it.

>

>As for Berry, there are many other exceptions. For instance, shortly before  
>he died last spring, Charles Lillard posed what was to be his final  
>question to me: "Why have so damned many loggers in B.C. turned to writing  
>poetry?" Sounds like spirit and soul. His own poetry was slammed by many  
>feminists, for being blind to feminism. This was an unfortunate and gross  
>mis-reading. Yes, women add new dimension. So do men. Balance would suggest

>that men are as distant from the female experience as women are from the  
>male. This strikes me as a strong argument for balancing the representation  
>of the sexes in the poetry world: communication, multiplicity, common  
>ground. I don't think it will happen until the nature of the discussion and  
>its forum change. This is just a guess. I would guess that many women are  
>interested in poetics, but not in the kind of talk that goes on here. That  
>is not a value judgment, by the way. I could be completely wrong.

>

>But 'more spirit and soul'? My experience is that women often cast nature

>(itself a generalization) in a stronger, more immediate social context than  
>do men, or, that men are dreamers, seeking to extend their social context  
>(and those dreams can be dreams of forest pillage or of utility) and women  
>are practical (and that practicality can be grounded in visions), with the  
>caveat that we all are all over the map, but also that we all see 'beauty'  
>and corollary dimensions and react to it. Then again, this could just be an  
>externalization of my own personal characteristics.

>

>Still, men may be more visually-oriented, and may be more willing to place  
>what they experience into the context of 'rational' structures, even to the  
>detriment of the experience, whereas women may be more willing to place  
>what they experience into the context of 'social' structures. That's not  
>'more spirit and soul'. That is different 'spirit and soul'. That is a  
>series of terms which are often taken for granted, perhaps to our  
>detriment.

>

>Perhaps better: men and women share the same 'spirit' and 'soul', but it is  
>filtered differently. Perhaps because we come to the words 'spirit' and  
>'soul' differently, perhaps because we come to (or leave) the experience  
>differently (or maybe we don't).

>

>regards,

>

>--Harold Rhenisch

> 

>

>

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## 213. **George Bowering**

### ***Re: Machismo Bush***

*Fri 12 Dec 1997*

---

*Homo Vancouver Anthropophagus wrote:*

*it shows that poets in the Canadian bush listen to,  
and repeat, the same boring political analysis the CBC offers every night.*

*Oh no. If I have sounded like the CBC I hang my head in shame. Apologies to  
all. I mean that.*

Why the hell is that? True, the CBC aint what it was. But I cant think of another radio station that one would rather listen to.

George Bowering.

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

fax: [REDACTED]

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214. **Daniel Zimmerman**

***Re: Machismo Bush***

*Fri 12 Dec 1997*

The most cynical thing I ever heard a US president say was George Bush's reply to a reporter who asked why we were going to invade Kuwait: "Jobs, jobs, jobs." It's frightening to think that such excessive candor can actually reassure a public worried more about paying a few more cents per gallon at the pump. A tradeoff: [someone else's--and our own guys'!] blood for gas? Sure, what the hell. Does anyone remember greater temblors on the junkyarddog/cynicism Richter scale? Dan Zimmerman

Judy Roitman wrote:

>  
> >On Wed, 10 Dec 1997, Harold Rhenisch wrote:  
> >>  
> >> I'd be interested in hearing how the Gulf War was perceived in the U.S.A.  
> >  
>  
> My heart was broken twice --- by the sheer fact of war, and by the  
> enthusiasm of so many people (including my own son, 10 at the time, who  
was  
> totally sucked in by propaganda, predisposed as he was by the conventions  
> of cartoons and so-called action figures), even people whose other politics  
> gave me hope they would know better.  
>  
> -----  
> Judy Roitman | "Whoppers Whoppers Whoppers!  
> Math, University of Kansas | memory fails  
> Lawrence, KS 66045 | these are the days."  
> [REDACTED] |  
> fax: [REDACTED] | Larry Eigner, 1927-1996  
> -----  
> Note new area code

> -----  
> http://titania.math.ukans.edu/faculty/roitman/  
> -----

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215. **Susan Wheeler**

**Re: POETICS Digest - 10 Dec 1997 to 11 Dec 1997**

*Fri 12 Dec 1997*

---

>Date: Thu, 11 Dec 1997 13:12:18 -0500  
>From: "r.drake" <[REDACTED]>  
>Subject: Re: My Little Pony, er Query  
>  
>chris--  
>  
>one ov the best sources fr bp etal is:  
>  
> damian lopes/afterwords literature  
> Box 657 Station P Toronto M5S 2Y4 Canada  
> http://www.interlog.com/~dal/after/  
>  
>his online catalog lists the following:  
>  
>  
>Four Horsemen (Rafael Barreto-Rivera, Paul Dutton, Steve McCaffery, bpNichol).  
>\_2 Nights 4 Horsemen\_.Toronto: Underwhich Editions, 1988. (Audiographics 37).  
>sound poetry; 60 minute chrome cassette; recorded live in Toronto, October 1987;  
>approximately 200 copies. 12.50  
>  
>lbd  
>  
>>does anyone on the list know  
>>of currently available recordings  
>>of The Four Horsemen? I've  
>>been able to find the work as  
>>featured in a few videos, but  
>>can't find any full-length stuff.  
>>(bootlegs and cassette-copies are  
>>acceptable, so long as it's audible).

>>the EPC site makes no mention,  
>>which, I take it, is a bad sign.

>>

>>best, Chris

>>

Susan Wheeler

██████████

voice/fax ██████████

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216. **Jeff Hansen**  
**clinton**

*Fri 12 Dec 1997*

---

Are we living in the fifth term of Ronald Reagan?

Jeff

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217. **robert drake**  
**CybpherAnthology update & invitation**

*Fri 12 Dec 1997*

---

the CybpherAnthology of Discontiguous Litteratures is recently moved and updated... the new home URL is:

<http://www.burningpress.org/va/vaintro.html>

(part of the newly consolidated Burning Press website).  
new additions include the complete set of RIF/T ezine,  
plus new issues of Potepoettext, Potepoetzine, and the  
Experioddicist... all handily indexed by author...

the CybpherAnthology now has over 1100 texts by 270  
contributors (2.9 meg)--roughly 32 pounds of paper if  
printed out...

still desperately needed are contributions  
to the next phase: critical readings in around & thru  
this corpus of new texts. you are all invited to visit,  
wander, and report... tour guides welcome, neighborhood  
surveyors sought, architectural critics offered a forum,  
and th Speakers Corner is open fr ranters & ravers--  
check out th intro page for further encouragement.

asever  
luigi  
public works

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218. **Jordan Davis**  
***Re: Machismo Bush***

*Fri 12 Dec 1997*

---

Harold, Mark,

Wow, this is better'n the globe and mail. Well ok I'll backtrack and rephrase -- the teachers of ontario were striking because why. What I heard was something along the lines of 'taxation without schoolboard autonomy' -- that the money going to fund public schooling in the cities was not going to be allocated by the schoolboards of the cities but instead by a board of governors.. now I may be conflating the dismantling of the district of columbia's schools, cops, firepeople etc with this situation..

We don't get the CBC so much in New York, but if it's anything like Public Radio International that's ok then. PRI leaks paralyzing gas that stimulates the part of the brain that says "You are helpless," much like a text that the reader is supposed to create.

La di da,  
Jordan

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219. **Susan Wheeler**  
***Digest Flub***

*Fri 12 Dec 1997*

---

Oops. Sorry.

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220. **Douglas Barbour**  
***Re: anti-union? You bet!***

*Fri 12 Dec 1997*

---

Jordan Davis said:

>From here it looks like Canada's got some kind of mysterious right-wing anti-urban contingent (the guy who broke the teachers was, apparently, a lousy teacher) happily moving money out of the cities. The news from

America is, this policy succeeds in destroying the poorest people, and in intensifying racism, classism, etc.

And that 'guy' -- the premier of Ontario -- is just following, but more stupidly, the route followed, with great success, by Alberta's folksy fascist Ralph Klein. Of course, out here, the excuse was the need to cut cut cut (salaries for unionized government workers; health care, education, etc) to get rid of a huge deficit; after three years of multi-billion dollar surpluses, this argument is a little worn but they fight on against such 'special interest groups' (like the teachers of Ontario, it seems) as everyone but their good friends in big (& multinational) business.

So, yep, Jordan, it looks a lot that way from 'here' too...

=====

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

██████████ FAX: ██████████

H: ██████████

~~~~~

these words seem to be rehearsing -
the unquantifiable extinction of all similitudes

Roy Kiyooka

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221. **Douglas Barbour**

Re: Machismo Bush

Fri 12 Dec 1997

Have to add that Harold Rhenisch makes a number of really relevant points in his response to Jordan. Certainly, there is a lot of dis-enchantment with the federal government out here in the west, & it has led to a lot of Reformers being elected. But there's also a terrific proganda coup by the provincial politicians who say they're after greater equality for the people when all they really want is all the power previously divided between the feds & them to themselves -- NOT to the people actually. It is a much subtler form of classical fascism (not the Nazis but the Italian version without the bells & whistles), & so far it seems to have worked in happy (oil-rich) Alberta...

=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[REDACTED] FAX: [REDACTED]
H: [REDACTED]

~~~~~

these words seem to be rehearsing -  
the unquantifiable extinction of all similitudes

Roy Kiyooka

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222. **Judy Roitman**  
**Re: Machismo Bush**

Fri 12 Dec 1997

Judy,  
*how does your son feel about the Gulf War now that time has passed? Has  
the propaganda's effect waned?*

*best,*

*Harold*

Beats me. He doesn't talk about things like that with his parents. But judging from his clothes (muted earthtoned unbelievably sloppy) and music (Doors, Digible Planets) I suspect he's figured out he was conned.

The worst moment in the GW for me was the triumphant reporting of our magnificent victory in bombing hence burning alive in their vehicles all those guys trapped in the giant Iraqi traffic jam of tanks and trucks and who knows what trying to get themselves home, as if this was an act of bravery on our part. I have a friend who is a soldier and I understand that armies do things like that, it is, as one says, in their mission, but we should at least have the compassion not to rejoice at the sufferings of others, that's what I was taught and continue to enact every Passover.

By the way, the men/women thread going on is one I find either offensive or silly, can't decide. You're a major perp, so thought I'd pass it one woman's feelings on.



Cheers,

Judy the rational visualizing mathematician/poet very socially embedded to boot

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| fax: [REDACTED] | Larry Eigner, 1927-1996  
----- Note new area code

-----  
http://titania.math.ukans.edu/faculty/roitman/  
-----

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223. **Mark Prejsnar**

**Re: clinton**

Fri 12 Dec 1997

---

On Fri, 12 Dec 1997, Jeff Hansen wrote:

| *Are we living in the fifth term of Ronald Reagan?*

| *Jeff*

.....Yup.

Mark P.

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224. **Judy Roitman**

**Diction**

Fri 12 Dec 1997

---

Wowee zowee, I just got an ad for a computer program called Diction 4.0, which is "a scientific method for determining the tone of a verbal message using a powerful language analysis software program that searches a passage for five general features as well as thirty-five sub-features." These five features are: certainty, activity, optimism, realism, and commonality. And so on.

Comes from a guy in the depts. of communications (natch) & government at UT Austin.

Have no idea how I got on this particular mailing list and sure can't afford the \$ \$ or time to check into this, but has anyone used stuff like this? It seems so...so.... bizarre.

(By the way, Maya Angelou's so-called poem for Clinton's inauguration is one of the sample texts included, as are speeches by Clinton, Nixon, and Dole, as well as "several other interesting passages." Indeed.)

Oh yeah, if anyone wants to order it, it costs \$89 until Dec. 31, \$129 after, runs only with Windows (yuck), [REDACTED]. Which is not a plug, not at all.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| fax: [REDACTED] | Larry Eigner, 1927-1996  
----- Note new area code

-----  
<http://titania.math.ukans.edu/faculty/roitman/>  
-----

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## 225. **Harold Rhenisch**

### **Re: Machismo Bush**

Fri 12 Dec 1997

---

| *Why the hell is that? True, the CBC aint what it was. But I cant think of  
| another radio station that one would rather listen to.*

Point a: for its self-satisfaction and its comfortable biases.

Point b: you're right. It's either that or nothing.

Still, I spent a month once in my basement, under one swaying, naked electric bulb, grafting fruit tree rootstocks, listening to the CBC. It was like a sentence of solitary confinement in a prison of natter. I spent the next two weeks in silence. Which was better. Then I went outside. Which was better. It was spring out there.

Still, you're right: some Top 40 station, or the C&W out of Spokane, or interminable talk shows out of Seattle, would have been worse.

--Harold

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## 226. **Harold Rhenisch**

### **Re: Machismo Bush**

Fri 12 Dec 1997

---

| *Harold, Mark,*  
| *Wow, this is better'n the globe and mail.*

I hope so!

>>Well ok I'll backtrack and rephrase -- the teachers of ontario were striking because why. What I heard was something along the lines of 'taxation without schoolboard autonomy' -- that the money going to fund public schooling in the cities was not going to be allocated by the schoolboards of the cities but instead by a board of governors...<<

Yeah, that's what I heard, too, but you're probably closer to Toronto, wherever you are, than I am, here in B.C. Mind you, it's my understanding that that is not just a city thing: all schoolboards in Ontario will lose their autonomy. As I understand it, power is being removed from the local level and allocated to the provincial level, which does not allow for any kind of sophistication of delivery.

-- Harold

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## 227. **William Burmeister Prod**

### **Re: Machismo Bush**

Fri 12 Dec 1997

Judy wrote,

*The worst moment in the GW for me was the triumphant reporting of our magnificent victory in bombing hence burning alive in their vehicles all those guys trapped in the giant Iraqi traffic jam of tanks and trucks and who knows what trying to get themselves home, as if this was an act of bravery on our part. I have a friend who is a soldier and I understand that armies do things like that, it is, as one says, in their mission, but we should at least have the compassion not to rejoice at the sufferings of others, that's what I was taught and continue to enact every Passover.*

One of the worst moments that was ugly all around. The triumphant reporting by the military of the event (playing the part of the "good cops"), the frame job and laundering by the news media, and the depraved Iraqi soldiers caught fleeing a city whose citizens they had shot and raped, whose zoo animals they had tortured to death.

*By the way, the men/women thread going on is one I find either offensive or silly, can't decide. You're a major perp, so thought I'd pass it one woman's feelings on.*

Thank you for the much needed comment. If this thing continues in this direction, we'll be looking at the 2nd order statistics and power spectrums of the numbers.

William Burmeister

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228. **Harold Rhenisch**  
***Re: anti-union? You bet!***

*Fri 12 Dec 1997*

---

Douglas Barbour said:

>>And that 'guy' -- the premier of Ontario -- is just following, but more stupidly, the route followed, with great success, by Alberta's folksy fascist Ralph Klein. Of course, out here, the excuse was the need to cut cut cut (salaries for unionized government workers; health care, education, etc) to get rid of a huge deficit; after three years of multi-billion dollar surpluses, this argument is a little worn but they fight on against such 'special interest groups' (like the teachers of Ontario, it seems) as everyone but their good friends in big (& multinational) business.<<

Folksy fascist. Well said!

I like that 'special interest group' thing: the entire population can be dismissed with three words. Better yet, that dismissed population seems to accept it, or has not found a way to combat it. Worse yet, each member of the population has been isolated from all the rest. All with 3 words.

Maybe Bob Grumman should put Ralph Klein on his minimalist poetry site. Whatcha say, Bob?

-- Harold Rhenisch



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229. **Steven Marks**  
***rationally visual math***

*Fri 12 Dec 1997*

---

Judy,

As a wannabe mathematician who met his Waterloo in 2nd semester calculus (just couldn't get integration; loved differentiation), I'm curious about what field of mathematics you study in and how that informs your poetry/poetics. If it does at all.

cheers,  
Steven

On Fri, 12 Dec 1997, Judy Roitman wrote:

*Judy the rational visualizing mathematician/poet very socially embedded  
to boot*

---

|                            |                              |
|----------------------------|------------------------------|
| Judy Roitman               | "Whoppers Whoppers Whoppers! |
| Math, University of Kansas | memory fails                 |
| Lawrence, KS 66045         | these are the days."         |
| ██████████                 |                              |
| fax: ██████████            | Larry Eigner, 1927-1996      |

---

*Note new area code*

---

<http://titania.math.ukans.edu/faculty/roitman/>

---

---

Steven Marks

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

---

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## 230. **William Burmeister Prod**

### **Re: Diction**

*Fri 12 Dec 1997*

---

On Dec 12, 11:12am, Judy Roitman wrote:

- > Subject: Diction
- > Wowee zowee, I just got an ad for a computer program called Diction 4.0,
- > which is "a scientific method for determining the tone of a verbal message
- > using a powerful language analysis software program that searches a pas-
- > sage
- > for five general features as well as thirty-five sub-features." These five
- > features are: certainty, activity, optimism, realism, and commonality. And
- > so on.
- >
- > Comes from a guy in the depts. of communications (natch) & government at
- > UT
- > Austin.
- >
- > Have no idea how I got on this particular mailing list and sure can't

> afford the \$\$ or time to check into this, but has anyone used stuff like  
> this? It seems so...so.... bizarre.  
>  
> (By the way, Maya Angelou's so-called poem for Clinton's inauguration is  
> one of the sample texts included, as are speeches by Clinton, Nixon, and  
> Dole, as well as "several other interesting passages." Indeed.)  
>  
> Oh yeah, if anyone wants to order it, it costs \$89 until Dec. 31, \$129  
> after, runs only with Windows (yuck), [REDACTED]. Which is not a  
> plug, not at all.  
>  
>  
>  
> -----  
> Judy Roitman | "Whoppers Whoppers Whoppers!  
> Math, University of Kansas | memory fails  
> Lawrence, KS 66045 | these are the days."  
> [REDACTED] |  
> fax: [REDACTED] | Larry Eigner,  
1927-1996  
> -----  
> Note new area code  
> -----  
> http://titania.math.ukans.edu/faculty/roitman/  
> -----  
>-- End of excerpt from Judy Roitman

pattern/template matching with speaker-independent speech recognition?  
Those categories sound a bit odd or off base to me though. Maybe will find its  
way into government hands as another lie detector, or end up as an electronic  
critic.

William B.

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231. **Mark Weiss**  
**Re: Machismo Bush**

Fri 12 Dec 1997

---

Math's not my strong point. How would that work?

>  
>>By the way, the men/women thread going on is one I find either offensive or  
>>silly, can't decide. You're a major perp, so thought I'd pass it one

>>woman's feelings on.

>

>

>

>Thank you for the much needed comment. If this thing continues in this  
>direction, we'll be looking at the 2nd order statistics and power  
spectrums of  
>the numbers.

>

>

>William Burmeister

>

>

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232. **Bob Grumman**

***Ralph Klein and Comprepoetica***

*Fri 12 Dec 1997*

---

This is a multi-part message in MIME format.

"Maybe Bob Grumman should put Ralph Klein on his minimalist poetry site,"  
says Harold Rhenisch. "Whatcha say, Bob?"

Hey, I've been trying to get him to fill out my survey form since before I an-  
nounced my site to anyone else, but he keeps saying no.

--Bob G.

>

> -- Harold Rhenisch

> [REDACTED]

Bob Grumman

[REDACTED]

http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

-----524257D1282--

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233. **Mark Baker**  
***Re: Machismo Bush***  
*Sat 13 Dec 1997*

---

Why, Harold Rhenisch, astute politico, hang your head in shame when you worry that you sound like the CBC, especially since you sound like the BBC, circa Winston?

About recolonization:

> it is rampant and we dismiss it at our peril.

About cannibalization:

> it has happened, is happening, and will likely continue to happen,

> whatever name is given to it.

Never have so few enlightened poets, squeezed between the conspicuous squadristi in fascist Alberta and we Vancouver imperialists who have come, after digesting ourselves, to complete our despoiling and immiserating and annexing and certainly deculturating the ancient *gemeinshaft* of hitherto self-sufficient happy loggers, owed so much poetic disillusion to so many democratic voters.

Mark Baker

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234. **Patricia Cockram**  
***Re: invitation to women writers***  
*Sat 13 Dec 1997*

---

At 03:56 PM 12/11/97 +0000, you wrote:

<snip>

>How about a piece on not understanding carbuerators, which, by the way are quickly becoming extinct as fule injection takes over. Anyone out there writing a lament for the big quad Holley's and Rochester's"

Yeah. I miss carburetors. I used to be able to work on my own car; now I a) don't have one any more and b) wouldn't be able to tune it up if I did. Patricia

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235. **Patricia Cockram**  
***Re: pantoum***  
*Sat 13 Dec 1997*

---

At 09:50 PM 12/11/97 -0500, Annie wrote:



>What you are describing sounds like a hybrid of the ghazal (a Persian and  
>Indian form) and the pantoum. In the ghazal the couplets are distinct  
>thematically. I've never heard of any such tradition in the pantoum.  
>Might you be thinking of the ghazal here"

>

>I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum  
>at the Folger, since he's been working with ghazals for a long time.

>

I don't remember where I learned what a pantoum was, but I just checked the Princeton Handbook of Poetic Terms; they use the same description I gave for a pantoum, and they do not mention this feature in their definition of a ghazal. I realize, however, that western interpretations of eastern forms may be wrong or over-simplified, so I defer to you.

Patricia

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236. **Cadaly**

***Re: rationally visual math***

*Sat 13 Dec 1997*

---

ditto

I have found many relationships, whether in my native interest in logic and "sprung" logic, induction, etc.

I find that in many ways mathematical expressions can act in the same way as some poems: the movement in calculus, the relationships in algebra, the elegance of some proofs, the way that slightly different assumptions lead to entirely different systems.

But it would be nice to hear from someone with more knowledge in this area.

You are familiar with the India-n traditions of mathematical meditation? They really appealed to me as an undergrad during a math-religion double major phase. Of course I was using it as an excuse to "meditate" on the ramifications of something rather than do the problem. I don't think I have the books anymore, but there were some wacky guys on mountains just pondering math problems and coming up with some interesting stuff.

Catherine Daly

██████

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237. **Tom Orange**

***Machismo Harris***

Sat 13 Dec 1997

---

jordan, harold, douglas et al.:

yes, bill 160 takes decisions that formerly resided at the local school board level (such as class size, preparation time, length of school day and year) and places them in the hands of the provincial \*cabinet\* -- particularly frightening because premier mike harris' initial education minister was one john snowblen, a high school dropout; then when the teachers' strike got going, harris replaced snowblen with dave johnson who is known primarily as a union buster and the successful foiler of a public service workers strike almost two years ago.

among the many sad deplorable things in all this was to see the students become pawns in the whole things and to hear the insulting rhetoric dripping from harris' mouth: teachers, think about what those nasty union bosses are telling you before you jeopardize the futures of your students.

and then to top it off: 1) johnson told the papers that teachers who wore green ribbons of protest in the classroom after the strike had no business discussing the strike in the classroom, that it was "morally wrong"; right, no place for politics in the classroom, and while we're at it, keep out history, government, economics, ethics, oh hell thought in general... 2) harris, at a recent summit on the future of post-secondary education, told the audience that, because of the multiple ontario grad programs in the humanities, sociology, and geography, graduates of sd programs have "very little chance of contributing to society in any meaningful way" (globe/mail november 20 or 21).

nuff sd,

tom orange / london, ontario  
president, psac #610 uwo-gta union

Writing develops subjects that mean the words we have for them.

-- Leslie Scalapino

Language isn't anything of itself--it's something which is in the mind of the host, the parasite that the poem is invading...

-- Jack Spicer

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238. **DANIEL L. COLLIER**

**Re: Diction**

Sat 13 Dec 1997

---

Electronic critic? A great idea. How about a whole electronic poetry workshop, complete with optional biases under the "preferences" menu. Select "Random P.P." and feed it your poem and BEEP BEEP you get criticism from the obsessive perspective of workshop members with a randomly-generated psycho-sexual profiles. Edit the result and you get a completely different poem.

Or load your patented pattern/template matching writer-independent speech/writing recognition editing program, feed it the results and let it go to....

Danny Collier



"...and at least I've been writing every day, as the great Hemingway taught us, right before he shot himself..."

--Evgeny Popov

\*\*\*\*\*

William B. Wrote:

pattern/template matching with speaker-independent speech recognition? Those categories sound a bit odd or off base to me though. Maybe will find its way into government hands as another lie detector, or end up as an electronic critic.

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239. **Annie Finch**

**Re: pantoum**

Sat 13 Dec 1997

---

*At 09:50 PM 12/11/97 -0500, Annie wrote:*

*What you are describing sounds like a hybrid of the ghazal (a Persian and Indian form) and the pantoum. In the ghazal the couplets are distinct thematically. I've never heard of any such tradition in the pantoum. Might you be thinking of the ghazal here"*

*I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum at the Folger, since he's been working with ghazals for a long time.*

*I don't remember where I learned what a pantoum was, but I just checked the Princeton Handbook of Poetic Terms; they use the same description I gave for a pantoum, and they do not mention this feature in their definition of a ghazal. I realize, however, that western interpretations of eastern forms may be wrong or over-simplified, so I defer to you.*

Patricia

So it is--right there in the Princeton. Thanks Patricia. That makes the pantoum a still more interesting form. My sense that the couplets of the ghazal are thematically self-contained comes from Shahid Ali's essay on the ghazal, which I'll be including in a collection of essays I'm editing on poetic forms.

Annie

Annie Finch (Homepage: <http://www.muohio.edu/~finchar/>)  
Department of English  
Miami University, Oxford, Ohio 45220

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## 240. **Harold Rhenisch**

### ***Re: Machismo Bush***

*Sat 13 Dec 1997*

---

Mark Baker, wrote

>>Never have so few enlightened poets, squeezed between the conspicuous  
squadristi in fascist Alberta and we Vancouver imperialists who have come, after digesting ourselves, to complete our despoiling and immiserating and annexing and certainly deculturating the ancient gemeinshaft of hitherto self-sufficient happy loggers, owed so much poetic disillusion to so many democratic voters.<<

Well done, Mark. :-)

But, never?

Hmmm, I quote: "And if you wish to understand true economics, you must look outside the damned American press. You must read that which is being printed in Europe, in Italy. And for the moment it being difficult to obtain printed press, you ought to listen as much as possible to the European transmissions and the European addresses in this connection, in connection with money, with credit, with money on the basis of work, with work that you have<every one of you<re-siding in your brains and brawn."

EP, the happy logger of Rapallo, up to his neck in debt  
Rome, May 24, 1943, FCC Transcript #91

--Harold Rhenisch

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241. **KENT JOHNSON**  
***Four Sonnets for Annie Finch***

*Sat 13 Dec 1997*

---

Inclined Pole Where Tomorrow the Young Men

What makes some forms more interesting to  
"New Formalist" poets than others? Would  
you see the formal challenges of the  
sonnet or villanelle, for example, as being  
of more "poetic value" (or more worthy of  
attention, or more relevant to our  
times, etc.) than, say, any of the hundreds  
of invented Oulipean procedural  
constraints, or any of the hundreds,  
for instance, of Jackson Mac Low's opera-  
tional creations? I believe you will  
say that no, there is nothing really  
intrinsically "better" about the  
old traditional forms, and answer thus:

The Poem Itself is the Final Pudding

But with so many poetic recipes at hand,  
and most of them of recent design, why  
do some "formalist" poets (a number  
of them on record as being rather  
arrogant about the whole thing) equate  
"formal feeling" with accentual sy-  
llabic strictures and old European  
stanzaic structures? I know it sounds trite,  
but sometimes I wonder if the content  
extending form or the form extending  
content (do you see a real difference?)  
goes deeper than the poem. I mean, you know,  
what is the dark-matter trunk of the sonnet  
form and the severed head of the Tutsi child?

The Freedom That a Skeleton of Perceiving Has

And where and when does a sonnet cease to  
be a Sonnet? For example, John Clarke, whose

mentor, somewhat paradoxically,  
was Charles Olson, consistently crammed massive amounts of cultural/historical matter into fourteen line poems that he called (and in no way ironically) "Sonnets." But his lines rarely scan iambically (though they are usually of ten syllables, with frequent alexandrine substitutions) and end-rhyme is little employed. No, it's not free verse: It's iambs being pounded into dactyls and spondees. It's the quantum rocks of rhyme thrown up (and washed throughout the poem) to show  
[trailing couplet]

the world beneath (world of bright insects and invisible maze-cities appearing).

Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?

And I don't mean "better poems" because I know the answer to that one. And Clarke, too, would have said, I believe, that his poems come from a "Formal Feeling," but a feeling with such a volume and head behind it that only the major shape of sonnet form is left. Like the ruins of a temple pounded by history. The sonnet is like that, and that is partly the point, I think, that the words and the syllables are like the waters and the winds that leave their inscriptions \_in the form\_ of the ruins and give them their actual form. There is no language outside the ruin of form.

best,  
Kent

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242. **Mark Weiss**  
***Re: Machismo Bush***  
*Sat 13 Dec 1997*

---

Pound, of course, wrote before the internet. Check out the Washington Post's international links. On lonely nights I read the papers from Western

Samoa.

www.pagefrance.com/ is also good if you read the lingo. Many of the Paris papers, and a lot more. Miss Lorraine has just won the Miss France contest, by the way.

I suspect that other major countries also have such.

And there are a gazillion high-quality free economics and finance sites.

At 03:38 PM 12/13/97 -0700, you wrote:

>Mark Baker, wrote

>

>>>Never have so few enlightened poets, squeezed between the

>conspicuous

>squadristi in fascist Alberta and we Vancouver imperialists who have

>come, after digesting ourselves, to complete our despoiling and

>immiserating and annexing and certainly deculturating the ancient

>gemeinshaft of hitherto self-sufficient happy loggers, owed so much

>poetic disillusion to so many democratic voters.<<

>

>Well done, Mark. :-)

>

>But, never?

>

>Hmmm, I quote: "And if you wish to understand true economics, you must

>look outside the damned American press. You must read that which is

>being printed in Europe, in Italy. And for the moment it being

>difficult to obtain printed press, you ought to listen as much as

>possible to the European transmissions and the European addresses in

>this connection, in connection with money, with credit, with money on

>the basis of work, with work that you have<every one of

>you<residing in your brains and brawn."

>

>EP, the happy logger of Rapallo, up to his neck in debt

>Rome, May 24, 1943, FCC Transcript #91

>

>--Harold Rhenisch

>

>

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243. **David R. Israel**

**Re: Diction**

Sat 13 Dec 1997

---

Judy Roitman's latest-from-the-techno-front report seems interesting as a curiosity / novelty --

*Wowee zowee, I just got an ad for a computer program called Diction 4.0, which is "a scientific method for determining the tone of a verbal message using a powerful language analysis software program that searches a passage for five general features as well as thirty-five sub-features." These five features are: certainty, activity, optimism, realism, and commonality. . . .*

Naturally, such a program would (methinks) be only as saavy as its programmers. That is, the basis for determination of the tone of a specimen of writing certainly would appear to be very culture-bound; I wonder how in the world their software would deal with your average epistolary utterance from the 18th or 19th century, say. From the brief description you give (or summarize), I'd imagine the program assumes such things as: contemporary (late 20th century) language; (presumably) some or other sorta class background / education; whatnot.

One idly wonders how in the world it would deal with a sentence from your average John Ashbery or John Yau or Leslie Scalapino poem, say. Or if it could make heads or tails of (as another case) e.e. cummings. (Am reading his nonlectures at the moment, some of which text might read as manic-depressive or something?)

*(By the way, Maya Angelou's so-called poem for Clinton's inauguration is one of the sample texts included, as are speeches by Clinton, Nixon, and Dole, as well as "several other interesting passages." Indeed.)*

*Oh yeah, if anyone wants to order it, it costs \$89 until Dec. 31, . . . [REDACTED]. Which is not a plug, not at all.*

By the way, I stood there in the afternoon sunlight when Maya declaimed that poem -- and felt it came off well; (I mean, from that amid-the-crowd vantage, I quite enjoyed it (will admit) -- as suited to such public occasion, and rising to the dimensions of occasion admirably -- do I besmirch my name by the admission?)

In unlikely event anybody here tries this thing out, do let us know more, wontcha? (You could always have it read some poetics posts, for a lark, eh?)

d.i.

.



```
.....  
.....  
//////////////////////////////////////\\  
> 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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244. **Kasey Silem Mohammad Hicks**

## Re: Four Sonnets for Annie Finch

Sun 14 Dec 1997

## Four Sonnets for Kent Johnson

"What makes some forms more interesting to"

What makes some forms more interesting to "New Formalists" (though I'm not one of those), specifically, e.g., the sonnet, has to do not only with the metrics, line-length, stanza-distribution, and so forth, but also with the complex range of moods evoked by literary history and the awareness of tradition. Forms we recognize because we know their `_use_`--their application in remembered texts--have resonances stronger than the nonce-forms generated arbitrarily by methods such as you enumerate (Mac Low's experiments, etc.).

"And that is not to denigrate Mac Low,"

And that is not to denigrate Mac Low, or other innovators, whose inventions have already begun to constitute a "genre" with its own familiar surface, one which provides a spur for further work, but not as fully saturated with

the echoes of historical production  
as those old European forms, which speak  
to us because we've spoken them so often,  
engraved them in a mental Norton-print:  
verses of fourteen lines just "naturally"  
remind us of a centuries-old practice  
that has become inseparable from Voice,  
or has decided for us what Voice is.

"A sonnet, one might say, ceases to be"

A sonnet, one might say, ceases to be  
a sonnet when it ceases to remind  
us of one: when the svelteness of its torso  
dilates or dwindles in unlikely places  
(and then, it arguably only ceases  
to be a photogenic sonnet, no?);  
or, alternately, when it is not flanked  
by fellow poems similarly sculpted,  
thus cancelling the cyclical effect;  
or when it introduces formal features  
that override its basic sonnet traits--  
of course, such a scenario implies  
it is a sonnet, albeit one that  
has forfeited its formal heritage.

"No language outside the ruin of form?"

No language outside the ruin of form?  
Perhaps. Perhaps all discourse constitutes  
a filling-in, or colonizing of,  
the fossil shells of primal semiotics;  
but is that really saying anything  
other than that there's not that much to say?  
And what's that have to do with whether sonnets  
are "good" or not? Do you mean "good" in that  
they rhyme ABBA, and that the turn  
comes at the proper junction? or that they  
demand of us a rigorous engagement  
with principles we took for granted? If  
the latter, I'm with you. But then again,  
I kind of dig the former meaning too...

-----  
"I must in hande with my familiar for a newe stratageme."

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245. **Louis Cabri**

***Re: Machismo Bush Re: Machismo Harris***

*Sun 14 Dec 1997*

---

Well said old bat. Boffo you beached pomflit. Hats off to your marauding pinkies--let them pray before Carny's voice-vat o squeelin skewerees. Stick them in your trouts. Then in your trousers. Sops on you, you lusty log husks. Peace be to your Fuller golfball. May the brush stroke one way. --And tips to your taxes, Albertans, dear dinos of bogfree futurity, you anti-wifty campaigners and trailer-camp invaders of the lost wool parka. Spread your rigs. Pass all ordinances now and be free: never more than one car per lane, never less than four lanes per road, never shall a road be like a speck of dirt in the Eye, nor shall a road be made crooked, for every crook shall seem straight as the shimmering facelift of green Aurora Borealis, quo vadis, bless your foothills, may you always find a shoe size without too much trouble at the store, and may your bunions not bequeath your children to allegorisis. --And here's to old pinch forker, the hairless, the bulbous Ontario, take my tearios for your ministries of compunction and swab the keg off, the froth is getting high, we won't be late for work--and may your peach trees jerk lemons, your Bay suits not iron well; may the teacher's strike wind through your tunnels and call forth the armies of concrete poets from their lead-line lairs to enbask in a dusky revel before Michael Snow's weather machine, may his name be forever multiplied unpredictably by his unilingual forecasters, I salute your nobs, always On, Ontario. Here's to your spam magnates, I've broken open a tin in your honour. --And here's to the North American Free Trade Pact, may the papers it is written on be replenished by well paid lawyers whenever we flip on Chanel. Today it's National Parking Day. Let's celebrate our tar squares flat and grey. Hooray! Hooray!

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246. **Mark Weiss**

***Re: Four Sonnets for Annie Finch***

*Sun 14 Dec 1997*

---

I get it--any statement divided into groups of 14 lines of similar length is a sonnet sequence. Hey! That's pretty easy!  
[The foregoing is two linked haikai. Countem yrself]

At 06:30 PM 12/13/97 -0500, you wrote:

>Inclined Pole Where Tomorrow the Young Men

>

>What makes some forms more interesting to

>"New Formalist" poets than others? Would  
>you see the formal challenges of the  
>sonnet or villanelle, for example, as being  
>of more "poetic value" (or more worthy of  
>attention, or more relevant to our  
>times, etc.) than, say, any of the hundreds  
>of invented Oulipean procedural  
>constraints, or any of the hundreds,  
>for instance, of Jackson Mac Low's opera-  
>tional creations? I believe you will  
>say that no, there is nothing really  
>intrinsically "better" about the  
>old traditional forms, and answer thus:  
>  
>  
>The Poem Itself is the Final Pudding  
>  
>But with so many poetic recipes at hand,  
>and most of them of recent design, why  
>do some "formalist" poets (a number  
>of them on record as being rather  
>arrogant about the whole thing) equate  
>"formal feeling" with accentual sy-  
>llabic strictures and old European  
>stanzaic structures? I know it sounds trite,  
>but sometimes I wonder if the content  
>extending form or the form extending  
>content (do you see a real difference?)  
>goes deeper than the poem. I mean, you know,  
>what is the dark-matter trunk of the sonnet  
>form and the severed head of the Tutsi child?  
>  
>  
>The Freedom That a Skeleton of Perceiving Has  
>  
>And where and when does a sonnet cease to  
>be a Sonnet? For example, John Clarke, whose  
>mentor, somewhat paradoxically,  
>was Charles Olson, consistently crammed mass-  
>ive amounts of cultural/historical  
>matter into fourteen line poems that he called  
>(and in no way ironically) "Sonnets." But

>his lines rarely scan iambically  
>(though they are usually of ten syllables, with frequent alexandrine substitutions)  
>and end-rhyme is little employed. No, it's not free  
>verse: It's iambs being pounded into dactyls  
>and spondees. It's the quantum rocks of rhyme  
>thrown up (and washed throughout the poem) to show  
>  
>[trailing couplet]  
>  
>the world beneath (world of bright insects and  
>invisible maze-cities appearing).  
>  
>  
>Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?  
>  
>And I don't mean "better poems" because I  
>know the answer to that one. And Clarke, too,  
>would have said, I believe, that his poems come  
>from a "Formal Feeling," but a feeling  
>with such a volume and head behind it  
>that only the major shape of sonnet  
>form is left. Like the ruins of a temple  
>pounded by history. The sonnet is  
>like that, and that is partly the point, I think,  
>that the words and the syllables are like  
>the waters and the winds that leave their inscriptions \_in the form\_ of the ruins and  
>give them their actual form. There is no  
>language outside the ruin of form.  
>  
>best,  
>Kent  
>  
>

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247. **Jordan Davis**

**Scairy**

Sun 14 Dec 1997

Certainly it's important to create an enemy in order to rally the gnu. However, can we not create an up-to-date enemy? Brrragh says the gnu. Who is a horse befriended by a toad. They ride along the hillside and declare it Broadway!

Certainly it is important to argue with people who create enemies. However, can we not say to them that they must improve their manufactures or their subsidies will expire? Can't we at least insist that the hoaxes be as inspiring as the best hoaxes of other times? Or is it important to settle for historical representation there, as well.

Smug hangs over LA and NY. Ambient critique. Broadway! Time for some ambient belt-tightening. No new dictionaries until reputation inflation comes down below 10%. Reviewers with bad credit exceeding 20% of their cultural capital will be allowed to go under. Regional development authorities must enforce term limits at once or have their door fees abolished. The ratio of interpoet communication to infrapoet consultation should meet a target of four to one by Jan 1 2003. Poetics daily limit should be abolished, but no-mail should be suspended as well.

Sorry,  
Volcker

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248. **David R. Israel**

**riff du jour**

Sun 14 Dec 1997

"in the electric age rumors become news"

- Marshall McLuhan

|                     |                        |
|---------------------|------------------------|
| in the bardic age   | news became epic       |
| in the electro age  | rumor became news      |
| in the pinetree age | birds became lyric     |
| in the hermitage    | Is became yous         |
| in the copper age   | roots became stews     |
| in the delta age    | songs became blues     |
| in the pepsi age    | oracles turned profits |
| in the parentage    | kids became crews      |

d.i.

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249. **L.MacMahon and T.R.Healy**

**new arrival**

Sun 14 Dec 1997

At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as planned. She and her mother, Louise, are both well and send love to you all.

Best wishes

Randolph Healy and family.

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250. **Jerry E. Fletcher**

**Re: Machismo Bush NOTE: Overly long and venomous diatribe of festering anger ...don't bother if your blood boils anytime one expresses negative opinions about the US. Or if you don't wish to remind yourself and become involved in your own unresolved anger about the Gulf and VN Wars.**

Sun 14 Dec 1997

In message <[REDACTED]>, Harold Rhenisch <[REDACTED]> wrote:

> Jerry E. Fletcher wrote:

>

> >Personally, I think the quality of men's writing has gone down as their

> >political issues diminish...

>

> Do you mean that these political issues are diminishing or that men's

> perception or experience of or ability to frame these issues is

> diminishing?

a: Some, maybe most men, get most expressive about that which excites them most...war, violence, anger usually unresolved and ill directed, but war and politics in general get the blood boiling most. In these times, politics seems to have died or gone comatose, except for the right...and I mean the issues unresolved in the complexity of the last half of the decade...anger (again) in generally and specifically toward women, responsibility to biological and adopted children, experiencing and expressing emotions instead of burying them, appropriate (whatever that means) expression of those emotions (again, especially anger, male sexuality (impotence anyone?; prostate problems; penil cancer; responsibility for birth control---shared, various sexual relationships and behaviors vis-a-vis self, other males, women

>

> >nothing like a little war to get the machismo flowing, just as Bush.

>

> Is that what you mean by political issues?

Bush serves as one of the archetypes of this political age, especially in foreign policy and more specifically, third world nations with exploitable resources and nations in which the predominate power structure and culture is in the hands of people of color. We revel in an age where politics of all sorts become advertising and TV images (tho, not that much different in almost any era of US history in particular, and Western history in general, just a more powerful and pervasive image media than ever before...maybe invasive). Even more, Bush is the archetypical passive-aggressive who can only build his self esteem by acts such as the Gulf War...if one can credit that escapade with a meaningful word like war. It represents a false and shallow vision and continuation of the US tradition from Tripoli on to Iraq of skirmishes with those the leaders of the time feel both a disdain and ability to blow out of the water very quickly...anyone for the Spanish-American expansionist escapade, Dominican Republic, Grenada, Panama, and now, the Gulf, to mention but a few self-esteem building and asset building or "protection" excursions. Of course, history is replete with the Bush archetype, but it seems even more insidious when "weapons of mass destruction" are in the hands of such weak willed individuals and no front-end checks and balances exist to evaluate so-called threats. Often, the foolish event gets stopped, at of all places, the Pentagon. But, what is a military establishment to do in times of "peace" when the services are downsized and lots of 20+ men have no battle field experience and opportunity to obtain promotions, much less those with 10 years service who can only hope for some skirmish so rank may be conveyed...especially critical in the IBM of services, the Air Force. Besides, if one builds the most powerful weapons and military toys the world has ever seen, even when viewed in some sort of relative perspective toward the power and weaponry of the "great military powers" of other historical eras, one must show the damn penis off to get respect of other powers and fear of lesser nations considering some type of confrontation with the US.

>

> Personally, I'd say there are political issues, the political issues are  
> being ignored, and that this is, among other things, a problem of poetics.

>

> I don't know how the Gulf War was perceived in the U.S.A. but up here in  
> Canada it was perceived pretty cynically. That might be a political issue,  
> but it is not machismo. Is it?

As an effort toward a better definition of machismo, machismo in and of itself is not all bad, only when expressed in overly aggressive ways (overly, define? each person's choice, I would guess, but some sort of mean in the mix). Busch archetype, realizing any masculinity and "machismo" he may have been able to express is quickly fading as he passes from the political scene strikes out at some one, something, some nation viewed as weaker and available for bullying.



I've no love for Sadaam, who rates of the scale of sicko sadistic leaders along with Idi Amin, but one must have begrudging admiration for his ability to play the chess game of international politics, keeping at bay that military might that "destroyed" his army in short time. He points to the frailty of Bush Archetype vision of weakness.

>

> I'd be interested in hearing how the Gulf War was perceived in the U.S.A.

>

Coming from the school of extreme doubt any war was ever just, possible exception was the need to put back into remission the cancer of Hitler (remission, because of chronic outbreaks the world over (Pol Pot, Khmer Rouge), the Gulf War was just one more failure of the historical foreign adventurism, a waste of human and fiscal resources, an example of how we may be able to trigger major environmental catastrophe just by waving our spear and massing troops on the border of a very fragile environmental area, from which no recovery may be expected in my life-time (48 years) or the lives of my pre-teen and young teen, maybe their children and on and on. Of course, I see few, if any glimmers of support for non-violence in national politics and, not being in academic circles, and find only remnants of the once proud, if not powerful, peace community and advocates that thread throughout US history. Vietnam---as a Vietnam Era Veteran of those who opposed and worked against that war, IMHO, only when the last of the generation who fought in VN and/or struggled in major and minor ways against that miserable chapter in US history is put to rest to mold and decay in the grave will the real healing of the Nation begin. Vietnam, I remain to this day obsessed by my revulsion for what the US did in that region. I cannot put to rest the anger against the "government", whatever that is, and , though employed by the same monster through grants most of my life, for the ghastly peeling away of any veneer of responsibility and leadership in the areas of human rights. Of course, the only lessons I see learned by the "establishment" is to hit the enemy with as much power as can be mustered, get in and out quickly, and keep the news media, both supportive of, and opposed to the action. Keep the cover on the damn thing, brag about exploits (the old body count, just depersonalized and sanitized), and pin the medals on our heroes (all while considering who's body bag contained the "unknown"soldier for the effort, always wondered if those caskets contained real body parts, or were just filled with gravel).

For me, the cold reminder of Vietnam, at once the most beautiful of Mall monuments, and the one that makes the most powerful statement about the travesty for war and the hurt it brings to both those who lost friends and loved ones, but to the Nation as a whole. And, it represents a refreshing moment in design selection for Mall war memorials. Designed by a woman of Asian descent...such

irony the latter. May the American Legionnaires and others who opposed the building of the memorial continue to choke on their own blubbery spittle.

An almost mute, and overly wordy, citizen in the prison compound of South Carolina (figurative prison, please).

Jerry.=

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251. **Jerry E. Fletcher**

**Re: invitation to women writers**

Sun 14 Dec 1997

---

In message <[REDACTED]>, Mark Weiss <[REDACTED]> wrote:

>You wrote,

>

> Must be differences in the structure of the hippocampus that accounts for  
> this. Or maybe in the visual cortex. Or maybe it's a matter of hormones. Or  
> maybe it's learned behavior, and Wordsworth is different because after his  
> mother's death he insisted on wearing a dress in her memory. Or maybe this  
> just isn't remotely correct.

>

Who knows...maybe a big load of cow dung mixed with millennial male feces.=

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252. **Susan Schultz**

**Re: new arrival**

Sun 14 Dec 1997

---

Congratulations, Randolph and Louise!

On Sun, 14 Dec 1997, L.MacMahon and T.R.Healy wrote:

*At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as planned. She and her mother, Louise, are both well and send love to you all.*

*Best wishes*

*Randolph Healy and family.*

---

Susan M. Schultz  
Dept. of English  
1733 Donaghho Road

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

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253. **Annie Finch**

***A Dactylic Tetramete-Based Envelope Quatrain, Followed by a Passage of Prose, for Kent Johnson***

Sun 14 Dec 1997

---

A Dactylic Tetrameter-Based Envelope Quatrain, Followed by a Passage of Prose, for Kent Johnson

Kent, since you ask (though implicitly--thank you) if I have been privileging "traditional" forms in my efforts to encourage the writing of form-poems, I will tell you that thanks to a long-drawn-out tiff

on the subject of form that took place on this list eighteen months ago, I have already changed my ideas on the subject considerably. In editing *Formal Feeling*, I used a definition of formal poetry as "poems structured by the conspicuous repetition of any language-element." This definition does indeed encompass many Oulipian forms and Maclovian forms, and if you look at that book I edited you'll see that a "formal feeling" to me at that time (1994) included chants, unmetrical rhymed forms, pun-based poems, and in general a much broader range of forms than would be accepted by most "new formalists" (with whom my split, if one was necessary, probably started in the anthologizing of that book).

Since then my definition of form, as I said, has changed still further. I found that the word "conspicuous" incited heated resistance on this very list in the spring of 1996. People were talking about the poems structured by the repetition of imperceptible language elements, private forms, etc., as equally worthy of being called "formal." I had a hard time with this at first, as a lot of my own "formal feeling" has to do with the physically perceptible, physically pleasurable repetition of language. But finally I did change my mind. I found that for me the continuum of poetry, its essential unity as a way of "forming" language, was more important than drawing aesthetic lines in the sand (to evoke another simultaneous thread). I began to see the other point of view, and I decided to put my new point of view to work in the editing of a new anthology on form I was putting together.

The new anthology (tentatively entitled *An Exaltation of Forms*) ended up including not only sections on Oulipian forms and a section by Jackson MacLow along with sections on traditional classical and European forms and forms of Asian, Native American, and African-American origin, but also sections on free verse, found poetry, and other forms that have no basis in conspicuous repetition, where the repeated element may be nothing more than the line-break or white space. (Yes, there is a section by Anthony Hecht. Among others by people who would be stocked in Ron's favorite bookstore-- Paul Hoover, Keith Tuma, Aldon Neilsen, Charles Bernstein.)

Simultaneously with this book, I will be publishing a collection of essays on poetics by a similarly wide range of poets. So you see I have, though I know I am not typical of new formalists and in fact no longer consider myself to be one, been making efforts to deal with many of the questions you raise in your sonnets.

It is significant, though, I think, that when I sent out repeated calls to this list for people to edit sections on any "forms" of poetry at all, I got very few responses except from people pulling out sestinas they had hidden in the drawer. This got me thinking that aside from MacLow and the Oulipians (many of whose poems would in fact be formal by my original definition, since they are structured by conspicuous repetition of language-elements: a large number of MacLow's poems, for instance, are chants, or else variations on forms like the triolet or pantoum that repeat lines in varying patterns)--there is perhaps not as much to be done with experimental forms as experimental poets would like to believe.

I would love for someone to make a lyre out of me on this issue and come up with unconceived-of ways to arrange language into forms. It will be too late for the upcoming anthology--not due to any lack of trying on my part--but maybe someone else can take over from there.

Annie

Annie Finch ( Homepage: <http://www.muohio.edu/~finchar/> )  
Department of English  
Miami University, Oxford, Ohio 45220

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254. **KENT JOHNSON**

***Re: Four Sonnets for Annie Finch***

*Sun 14 Dec 1997*

---

Thanks, Kasey, for the interesting responses. My own to yours are interspersed below.

On 13 December, Kasey Silem Mohammad Hicks wrote:

*Four Sonnets for Kent Johnson*

*"What makes some forms more interesting to"*

*What makes some forms more interesting to  
"New Formalists" (though I'm not one of those),  
specifically, e.g., the sonnet, has  
to do not only with the metrics, line-  
length, stanza-distribution, and so forth,  
but also with the complex range of moods  
evoked by literary history  
and the awareness of tradition. Forms*

This was the point I was hinting at--that proficient performances of prosody do not equal (or even necessarily open onto) a complex engagement with literary history or a critical grappling with the tradition. Just the opposite is often the case, and I suppose I \_was\_ suggesting that this opposite seemed generally the case with much of the current fascination for pre-20th cent. European forms. It's a complicated issue, to be sure, but poetic forms, cultural products that they are, are implicated messily in history, and part of their unfolding history (ies) also involves their use to erase those deeper implications. I'm not making any new points here (actually, I'm more or less glossing John Berger's arguments about how the "use" of painting in capitalist culture contributes to a mystification of history), but it seemed worth broaching the issue (i.e. "what is the common dark-matter trunk of the sonnet form and the severed head of the Tutsi child?") because some of the New Formalist poets and their defenders at the New Criterion and elsewhere like to give the impression that those not them are mainly just poetasters with no serious interest in "tradition."

*we recognize because we know their \_use\_ --  
their application in remembered texts--  
have resonances stronger than the nonce-  
forms generated arbitrarily  
by methods such as you enumerate  
(Mac Low's experiments, etc.).*

However, Mac Low's "nonce-forms" are very often "applications \_in remembered texts\_," and his complex systems are often laden with resonances of tradition. Oulipean or Mac Lowean systems are, of course, importantly arbitrary but ultimately no less so than the application of fourteen iambic lines in three rhyming quatrains and a couplet.

>

>  
>  
> "And that is not to denigrate Mac Low,"  
>  
> And that is not to denigrate Mac Low,  
> or other innovators, whose inventions  
> have already begun to constitute  
> a "genre" with its own familiar surface,  
> one which provides a spur for further work,  
> but not as fully saturated with  
> the echoes of historical production  
> as those old European forms, which speak  
> to us because we've spoken them so often,  
> engraved them in a mental Norton-print:

Precisely. A Norton-print...

*verses of fourteen lines just "naturally"  
remind us of a centuries-old practice  
that has become inseparable from Voice,  
or has decided for us what Voice is.*

Yes, we are certainly agreeing here!

*"A sonnet, one might say, ceases to be"*  
  
*A sonnet, one might say, ceases to be  
a sonnet when it ceases to remind  
us of one: when the svelteness of its torso  
dilates or dwindles in unlikely places  
(and then, it arguably only ceases  
to be a photogenic sonnet, no?);  
or, alternately, when it is not flanked  
by fellow poems similarly sculpted,  
thus cancelling the cyclical effect;  
or when it introduces formal features  
that override its basic sonnet traits--  
of course, such a scenario implies  
it is a sonnet, albeit one that  
has forfeited its formal heritage.*

If I'm reading you right, this relates to my point about Clarke: that there is a kind of liminality to his entering of the sonnet so as to chisel away at it from the inside--an "overriding of basic traits" as necessary to a revealing of the over-determinedness of its history. It's in that sense that I would see Clarke as arguably writing "truer" sonnets than most of those who are quick and expert in mimicking its prosodic rituals.

"No language outside the ruin of form?"

No language outside the ruin of form?  
Perhaps. Perhaps all discourse constitutes  
a filling-in, or colonizing of,  
the fossil shells of primal semiotics;  
but is that really saying anything  
other than that there's not that much to say?

No! There is still everything left to say...

And what's that have to do with whether sonnets  
are "good" or not? Do you mean "good" in that  
they rhyme ABBA, and that the turn  
comes at the proper junction? or that they

(see above, and yes on the below.)

demand of us a rigorous engagement  
with principles we took for granted? If  
the latter, I'm with you. But then again,  
I kind of dig the former meaning too...

-----  
"I must in hande with my familiar for a newe stratageme."

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255. **KENT JOHNSON**

**Re: Four Sonnets for Annie Finch**

Sun 14 Dec 1997

---

On 13 Dec. Mark Weiss wrote:

I get it--any statement divided into groups of 14 lines of similar length  
is a sonnet sequence. Hey! That's pretty easy!  
[The foregoing is two linked haikai. Countem yrself]

Well, actually Mark, you didn't get it, and if you keep misreading me like this,  
why, I'll just have to bring up Neruda's NKVD connections with you all over  
again!

My point was \_the opposite\_: Forms are much more than the  
rules which "define" them. And that, my man, is not a difficult point  
to get!

Kent

>

> At 06:30 PM 12/13/97 -0500, you wrote:

> >Inclined Pole Where Tomorrow the Young Men  
> >  
> >What makes some forms more interesting to  
> >"New Formalist" poets than others? Would  
> >you see the formal challenges of the  
> >sonnet or villanelle, for example, as being  
> >of more "poetic value" (or more worthy of  
> >attention, or more relevant to our  
> >times, etc.) than, say, any of the hundreds  
> >of invented Oulipean procedural  
> >constraints, or any of the hundreds,  
> >for instance, of Jackson Mac Low's opera-  
> >tional creations? I believe you will  
> >say that no, there is nothing really  
> >intrinsically "better" about the  
> >old traditional forms, and answer thus:  
> >  
> >  
> >The Poem Itself is the Final Pudding  
> >  
> >But with so many poetic recipes at hand,  
> >and most of them of recent design, why  
> >do some "formalist" poets (a number  
> >of them on record as being rather  
> >arrogant about the whole thing) equate  
> >"formal feeling" with accentual sy-  
> >llabic strictures and old European  
> >stanzaic structures? I know it sounds trite,  
> >but sometimes I wonder if the content  
> >extending form or the form extending  
> >content (do you see a real difference?)  
> >goes deeper than the poem. I mean, you know,  
> >what is the dark-matter trunk of the sonnet  
> >form and the severed head of the Tutsi child?  
> >  
> >  
> >The Freedom That a Skeleton of Perceiving Has  
> >  
> >And where and when does a sonnet cease to  
> >be a Sonnet? For example, John Clarke, whose  
> >mentor, somewhat paradoxically,  
> >was Charles Olson, consistently crammed mass-



> >ive amounts of cultural/historical  
> >matter into fourteen line poems that he called  
> >(and in no way ironically) "Sonnets." But  
> >his lines rarely scan iambically  
> >(though they are usually of ten syllables, with frequent alexandrine substitutions)  
> >and end-rhyme is little employed. No, it's not free  
> >verse: It's iambs being pounded into dactyls  
> >and spondees. It's the quantum rocks of rhyme  
> >thrown up (and washed throughout the poem) to show  
> >  
> >[trailing couplet]  
> >  
> >the world beneath (world of bright insects and  
> >invisible maze-cities appearing).  
> >  
> >  
> >Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?  
> >  
> >And I don't mean "better poems" because I  
> >know the answer to that one. And Clarke, too,  
> >would have said, I believe, that his poems come  
> >from a "Formal Feeling," but a feeling  
> >with such a volume and head behind it  
> >that only the major shape of sonnet  
> >form is left. Like the ruins of a temple  
> >pounded by history. The sonnet is  
> >like that, and that is partly the point, I think,  
> >that the words and the syllables are like  
> >the waters and the winds that leave their inscriptions \_in the form\_ of the ruins and  
> >give them their actual form. There is no  
> >language outside the ruin of form.  
> >  
> >best,  
> >Kent  
> >  
> >  
>

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256. **Mark Weiss**

***Re: invitation to women writers***

Sun 14 Dec 1997

---

Jerry: I don't know that I get your drift. Am I supposed to be offended? At any rate, fyi, while gender can often be determined from minimal skeletal remains, as far as I know shit has no gender, whatever its age. I do think that referring to women as cows is uncalled for.

At 10:21 PM 12/14/97 GMT, you wrote:

>In message <[REDACTED]>, Mark

Weiss <[REDACTED]> wrote:

>>You wrote,

>>

>> Must be differences in the structure of the hippocampus that accounts for  
>> this. Or maybe in the visual cortex. Or maybe it's a matter of hormones. Or  
>> maybe it's learned behavior, and Wordsworth is different because after his  
>> mother's death he insisted on wearing a dress in her memory. Or maybe  
this

>> just isn't remotely correct.

>>

>Who knows...maybe a big load of cow dung mixed with millenial male feces.

>

>

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257. **Jerry E. Fletcher**

***Re: invitation to women writers***

Sun 14 Dec 1997

---

In message <[REDACTED]>, Patricia Cockram <[REDACTED]> wrote:

> Yeah. I miss carburators. I used to be able to work on my own car; now I

> a) don't have one any more and b) wouldn't be able to tune it up if I did.

> Patricia

>

A. You are blessed. B. They don't need tuning as often. C. There is no romance to cars...only more money, more features, more, more, more to buy. D. Cars today are less trouble, but difficult for the regular person to much but change oil (?) E. You are blessed not to have one, and very ecological in your presence on Earth...if that matters anymore.

Jerry.

Jerry.=

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258. **Harold Rhenisch**

**Re: anti-union? You bet!**

Sun 14 Dec 1997

---

Dick Nixon, the learned elders on both the HUAC and  
McCarthy's subcommittee, the US right wing, Rush...

geez, will it never end.

How many megabytes are you allowed on Geocities.com, Bob?

And what about the taxonomy?

Would it be Suppressopoetica? As a sub-form of Formica?

:-)

By the way, Bob, your site is looking great! I've been looking for someone to do  
that kind of taxonomy for decades. Keep up the good work.

I feel so guilty not filling out your form. I'll do it, I promise, I promise.

-- Harold Rhenisch

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259. **Jerry E. Fletcher**

**Re: anti-union? You bet!**

Sun 14 Dec 1997

---

In message <[REDACTED]>, Harold Rhenisch <[REDACTED]> wrote:

> Douglas Barbour said:

>

> >>And that 'guy' -- the premier of Ontario -- is just following, but more  
> stupidly, the route followed, with great success, by Alberta's folksy  
> fascist Ralph Klein. Of course, out here, the excuse was the need to cut  
> cut cut (salaries for unionized government workers; health care, education,  
> etc) to get rid of a huge deficit; after three years of multi-billion  
> dollar surpluses, this argument is a little worn but they fight on against  
> such 'special interest groups' (like the teachers of Ontario, it seems) as  
> everyone but their good friends in big (& multinational) business.<<

>

> Folksy fascist. Well said!

>

> I like that 'special interest group' thing: the entire population can be  
> dismissed with three words. Better yet, that dismissed population seems to

> accept it, or has not found a way to combat it. Worse yet, each member of  
> the population has been isolated from all the rest. All with 3 words.

Is this new? Seems Dick Nixon summed it up in one word...Communist...well  
learned and worn word learned from his learned elders on both the HUAC and  
McCarthy's subcommittee. Then, a new one word smear appeared to describe  
"them"....Liberal...I used to be one, then they made me a Radical. The US right  
wing cornered the market on minimalist poetry long ago...anything Rush doesn't  
like is "Liberaaaaaal". Anything that fits his label is bad. Liberals and there  
ideas are bad...Just wish this Xmas for a minimalist Rush...

>

> Maybe Bob Grumman should put Ralph Klein on his minimalist poetry site.

> Whatcha say, Bob?

>

> -- Harold Rhenisch

> [REDACTED]

>

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260. **Jerry E. Fletcher**

**Re: Diction**

*Sun 14 Dec 1997*

---

In message <l03102800b0b71ed4527e@[129.237.129.120]>, Judy Roitman  
<[REDACTED]> wrote:

> Wowee zowee, I just got an ad for a computer program called Diction 4.0,  
> which is "a scientific method for determining the tone of a verbal message

Hmm...how about detecting anger, irony, and on....?

> for five general features as well as thirty-five sub-features." These five  
> features are: certainty, activity, optimism, realism, and commonality. And  
> so on.

>

> Comes from a guy in the depts. of communications (natch) & government at  
UT

> Austin.

Hey, non-functional journalists with predilection for bureaucracy hafta make a  
living. Austin has gotten to be an expensive place to keep up with everyone  
else...especially as it becomes Silicon rift II. Will someone please explain why  
so many computer industries love to locate near fault lines (Balcones Faultline,  
Austin area...not very active, but potential...)

>

> Have no idea how I got on this particular mailing list and sure can't

> afford the \$\$ or time to check into this, but has anyone used stuff like  
> this? It seems so...so.... bizarre.

ATTENTION: You have a "cookie" it will travel with you throughout your Cyber existence at this address and/or current organic life form. We promise to give your email address and what you do when on the Net to all who pay 19.95 per month for our list. Now you know how you got on the list.

>

> (By the way, Maya Angelou's so-called poem for Clinton's inauguration is  
> one of the sample texts included, as are speeches by Clinton, Nixon, and  
> Dole, as well as "several other interesting passages." Indeed.)

Stilted, stuffy, expansive...diction. Harry Higgins, where are you?

>=

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## 261. **Maria Damon**

### **Re: new arrival**

Sun 14 Dec 1997

---

At 9:10 PM +0000 12/14/97, L.MacMahon and T.R.Healy wrote:

>At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as  
>planned. She and her mother, Louise, are both well and send love to you all.

>

>Best wishes

>

>Randolph Healy and family.

what a treat and pleasure it is to welcome a new person into the world. joy to you. bests, maria d

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## 262. **Hugh Steinberg**

### **Re: Four Sonnets for Annie Finch**

Mon 15 Dec 1997

---

Mark writes:

*If the form isn't recognizable why do some poets persist in calling some of their poems sonnets? No one writes vilanelles that are vilanelles in a metaphysical sense, or because they "feel" like vilanelles. The sonnet has a different kind of prestige and the idea of the sonnet a force which seems to me to be quite different in different poets who call their unrhymed poems sonnets. Historically it's been different enough in those who did it the old-fashioned way. There may in fact not be a generalization derivable from the range of such work that would be in any sense definitive.*

*Or maybe there is, but it better be a lot more convincing than that it feels formal.*

I'm not so sure I agree with this, largely because some forms are a lot more apparent than others. It's easy to recognize that a villanelle has a formal pattern. But how about something like blank verse, which has quite an honorable pedigree, but can (especially to someone who doesn't know anything about scansion) be formally almost transparent? And for a lot of nonce forms, the pattern is even harder to find. Sometimes a "feeling" is all a reader has when encountering a particular form.

Hugh Steinberg

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263. **John Cayley**  
*poesie[sous rature] & informatique*  
*Mon 15 Dec 1997*

---

\*\*\* apologies for any cross-postings \*\*\*

Just received:

-----

(soft) DOC(K)S[sous rature] Series 3 nos. 13/14/15/16 (Fall 1997)

+

aLire 10

"Poesie & Informatique"

255 pp. Lots of visual material. 25x17 cm. Paperback, with a CD ROM.

250 French Francs from:

DOC(K)S

20 rue Bonaparte

F 20 000 Ajaccio

France

Tel: 95 21 32 90; Fax: 95 21 32 09

Email: [REDACTED]

perhaps also available from:

aLire

Philippe Bootz

27 allée des Coquelicots

59650 Villeneuve d'Ascq

France

Email: [REDACTED]

Substantial (quadruple issue) assemblage (mixed bag) of material relating to what I prefer to call 'Poetics in Programmable Media'. The perspectives and engagements of the French/European/non-anglophone/international practitioners is a necessary corrective to the current domination of USA-Net-centric 'classic hypertext' in this emergent field of Writing, so this collection is well worth exploring.

On paper: Akenaton, Balpe, Barbosa, Baroni, Blaine, Bootz, Borillo, Castellin, Chamalin, Courtaud, Daniel, De Campos, De la Pezuela, Dencker, Doctorovich, Donguy, Echenique, Eckmeyer, Ferdinande, Ferrare, Fiate, Fierens, Frangione, Giachi, Ginzburg, Globensky, Gualtieri, Gyori, Koller, Kayser, Lenzy, Lijn, Loizillon, Mac Naughton, Maggi, Maillard, Marc Etienne, Meyer, Murphy, Nanucci, Ozorsky, Padin, Pan, Papp, Peloquin, Scherb, Serandour, Soules, Sproccati, Tardy, Thibat, Tilier, Tilman, Tolsty, Torregrosa, Vuillemin, Younes, Zelevansky

CD Gallery: Astrid, Berard/Castellin, Chamalin, Courtaud, Dencker, Diot Allevi, Doctorovich, Febrero, Ferdinande, Ferrare, Fierrens, Frangione, Gualtieri, Lijn, Maillard, Murphy, Padin, Papp, Soule, Tardy, Thibat, Tillier, Tolsty

CD (Hypertextual/Animations/Kinetic/Generative) Akenaton, Balpe, Barbosa, Bootz, Burgaud, Cayley, De Asen, De Campos, Doctorovich, Donguy/Loizillon, Dos Santos, Dutey/Sautiere, Giacchi, Gyorgy, Kac, Kalejevsky, Magne, Marc Etienne, Papp/Maillard, Peloquin, Petchanatz, Rosenberg, Scherb, Serandour, Tardy, Tillier, Zelevansky

\_Doc(k)s[sous rature]\_ (ISSN 0396-3004) appears to be edited by Julien Blaine, Philippe Castellin, Jean Torregosa with ('spectres familiers'): B. Ferrando, Pierre Garnier, Jean Monodo, Tom Raworth, Jean-Charles Vegliante.

\_aLire\_ (ISSN 1260-87750) whose collaboration in this publication comprises its 10th (! check out the earlier stuff) issue of poetique/informatique, is edited by Philippe Bootz and Tibor Papp.

(I hope I've got these details right, but the good-to-high production values of the publication are enlivened by, as it were, poeto-ludic editorial[sous rature] which requires extensive (de/re)construction.)

Joyeux Noel!

John

----- > John Cayley / Wellsweep Press  
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road  
London NW5 1PD UK Tel & Fax: ( ) Email: ( ) < -----  
-----

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264. **Mark Weiss**

***Re: Four Sonnets for Annie Finch***

*Mon 15 Dec 1997*

---

I think I was describing your practice, not your theory. But let's glance at the latter for a moment. Sonnetness (to coin a barbaric neologism), you seem to be saying, consists of a "Formal Feeling" that inheres in the poem, and I suppose is recognizable to those with a good metaphysical ear. Or maybe it's just sounding archaic, which perhaps is what makes the simile "Like the ruins of a temple pounded by history" permissible. I don't imagine that you expect anyone to be able to hear with their material ears the sonnetness of a poem stripped of the markings of the form. Shakespeare, au contraire, seems to have expected us to recognize what he called a sonnet without glancing at the page to count the lines or read the title. When Romeo crashes the Capulets' party (did I get the family right?) he and Juliet are instantly so enmeshed that they converse in sonnets, and any of the gentle sort would have noticed this immediately. If the form isn't recognizable why do some poets persist in calling some of their poems sonnets? No one writes vilanelles that are vilanelles in a metaphysical sense, or because they "feel" like vilanelles. The sonnet has a different kind of prestige and the idea of the sonnet a force which seems to me to be quite different in different poets who call their unrhymed poems sonnets. Historically it's been different enough in those who did it the old-fashioned way. There may in fact not be a generalization derivable from the range of such work that would be in any sense definitive. Or maybe there is, but it better be a lot more convincing than that it feels formal. It's late, and I've probably misunderstood again, for which I apologize in advance. It also grieves me that an argument many months old appears to continue to rankle. It was in another country, and they're all dead now.

At 08:24 PM 12/14/97 -0500, you wrote:

>On 13 Dec. Mark Weiss wrote:

>

>> I get it--any statement divided into groups of 14 lines of similar length

>> is a sonnet sequence. Hey! That's pretty easy!

>> [The foregoing is two linked haikai. Countem yrself]

>

>Well, actually Mark, you didn't get it, and if you keep misreading me

>like this, why, I'll just have to bring up Neruda's NKVD connections

>with you all over again!

>

>My point was \_the opposite\_: Forms are much more than the

>rules which "define" them. And that, my man, is not a difficult point

>to get!

>



>Kent  
>>  
>> At 06:30 PM 12/13/97 -0500, you wrote:  
>> >Inclined Pole Where Tomorrow the Young Men  
>> >  
>> >What makes some forms more interesting to  
>> >"New Formalist" poets than others? Would  
>> >you see the formal challenges of the  
>> >sonnet or villanelle, for example, as being  
>> >of more "poetic value" (or more worthy of  
>> >attention, or more relevant to our  
>> >times, etc.) than, say, any of the hundreds  
>> >of invented Oulipean procedural  
>> >constraints, or any of the hundreds,  
>> >for instance, of Jackson Mac Low's opera-  
>> >tional creations? I believe you will  
>> >say that no, there is nothing really  
>> >intrinsically "better" about the  
>> >old traditional forms, and answer thus:  
>> >  
>> >  
>> >The Poem Itself is the Final Pudding  
>> >  
>> >But with so many poetic recipes at hand,  
>> >and most of them of recent design, why  
>> >do some "formalist" poets (a number  
>> >of them on record as being rather  
>> >arrogant about the whole thing) equate  
>> >"formal feeling" with accentual sy-  
>> >llabic strictures and old European  
>> >stanzaic structures? I know it sounds trite,  
>> >but sometimes I wonder if the content  
>> >extending form or the form extending  
>> >content (do you see a real difference?)  
>> >goes deeper than the poem. I mean, you know,  
>> >what is the dark-matter trunk of the sonnet  
>> >form and the severed head of the Tutsi child?  
>> >  
>> >  
>> >The Freedom That a Skeleton of Perceiving Has  
>> >  
>> >And where and when does a sonnet cease to

>> >be a Sonnet? For example, John Clarke, whose  
>> >mentor, somewhat paradoxically,  
>> >was Charles Olson, consistently crammed mass-  
>> >ive amounts of cultural/historical  
>> >matter into fourteen line poems that he called  
>> >(and in no way ironically) "Sonnets." But  
>> >his lines rarely scan iambically  
>> >(though they are usually of ten sylla-  
>> >bles, with frequent alexandrine substitutions)  
>> >and end-rhyme is little employed. No, it's not free  
>> >verse: It's iambs being pounded into dactyls  
>> >and spondees. It's the quantum rocks of rhyme  
>> >thrown up (and washed throughout the poem) to show  
>> >  
>> >[trailing couplet]  
>> >  
>> >the world beneath (world of bright insects and  
>> >invisible maze-cities appearing).  
>> >  
>> >  
>> >Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?  
>> >  
>> >And I don't mean "better poems" because I  
>> >know the answer to that one. And Clarke, too,  
>> >would have said, I believe, that his poems come  
>> >from a "Formal Feeling," but a feeling  
>> >with such a volume and head behind it  
>> >that only the major shape of sonnet  
>> >form is left. Like the ruins of a temple  
>> >pounded by history. The sonnet is  
>> >like that, and that is partly the point, I think,  
>> >that the words and the syllables are like  
>> >the waters and the winds that leave their in-  
>> >scriptions \_in the form\_ of the ruins and  
>> >give them their actual form. There is no  
>> >language outside the ruin of form.  
>> >  
>> >best,  
>> >Kent  
>> >  
>> >  
>>

>  
>

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265. **Bob Grumman**

***Sonnets, Dissonnets, Nonnets, Eceterants***

*Mon 15 Dec 1997*

---

This is a multi-part message in MIME format.

This is going to be a FORMless splatter into the threads on formalities in poetry, the sonnet and so forth.

I just wrote Annie Finch the following:

"Just read your post to the Buffalo group, and hope to have the time to reread it with care and maybe even make a CONSIDERED response to it, but in case I don't, I did want to fire one question at you: what--in your new view--would NOT be a formal poem? I'm for all kinds of poetry, but not for words that can mean anything. My own way of dealing with this problem is to divide poems into 'classiformal' and 'idioformal' depending on whether their shapes follow a pattern that enough poets have repeated to make 'classic' or whether their shapes just "organically" and idiopathically 'grow.'"

I think all poems have form, but not formality. Seems to me a formal poet MUST be one who adheres to known poetic forms in his work. But Annie has a point in acknowledging those who consciously seek to build new forms as opposed to poets who aren't interested in the form of what they compose. So I'd call the neoformalists classiformalists, and those inventing new forms idioformalists.

Terribly touchy, difficult area, as Kent and others have pointed out. As a taxonomist, and user of words, I want words to mean something. So against Kent I say if a form isn't what it's defined to be, what's the point of naming it? Against my against Kent, I would agree that over-tight definitions are bad. Even so, why then adhere to them? Go around them. BUT give what you go around them to, a new name!

Back up. I've gone through this problem (as haven't we all) many times, particularly regarding the haiku, where I'm on the loose side. I began with most beginners at haiku in the belief it ought to be three lines of 5, 7 and 5 syllables in length. I soon realized, and was educated to accepting, a much looser definition (partly because Japanese haiku have punctuation-words, so to speak, that aren't pronounced--or something like that; anyway, it's hard to compare English syllables with what's in Japanese haiku).

A break for a contribution to the debate about orientalism. I believe in poetic imperialism: steal what you can use, period. Criticize others on their use of techniques, ideas, etc., not on whether they use them the way some other culture does. Though it seems permissible to point out that someone is using a technique, or whatever, poorly by failing to get out of it what some other culture does. Then quote and demonstrate just what the other culture-people do that the criticized poet is not doing. So I don't think it's important to make an English haiku as precisely as possible a duplicate except in language of a Japanese haiku. But to do the thing well you ought to familiarize yourself with what those who have worked in the form the longest, the Japanese, have done, at least in translation, and read pertinent criticism and literary history.

If you don't follow Japanese rules in making your haiku, you ought to call what you compose "Western Haiku," or the like.

The real problem is that you need a name that covers neither hardly anything or just about everything. I found "haiku" to fail to cover lots of good short poems that had no other name. In one case, with my own mathematical haiku, I came up with a new name, "mathemaku." (And I do NOT think most of my mathemaku are very haikuic, but they have enough of the tone, I feel, to qualify as at least ku's.) For most haiku, I eventually worked out a taxonomy that included "classical haiku," and variously-named customized haiku. Loose heading, "haiku"; very rigorous subclass definitions. I hope to have my haiku taxonomy at Comprepoetica one of these days. Can't remember my exact terms right now, or find my essay on the subject.

I was the opposite way in a long but friendly argument with Karl Young about sonnets. I was with Mark Weiss down the line: you gotta have 14 rhymed iambic pentameters for a sonnet. Since once having to change the title of a poem I wrote about Dylan Thomas called, "Sonnet for Dylan Thomas" for a college lit magazine because a faculty adviser said it wasn't a sonnet (the rhyme scheme was wrong: abba cddc effe gg instead of abab cdcd efef ff or one of the other ratified ones), I didn't care where the rhymenants (as I call the words in rhymes) were. I also felt theme, octet versus sestet, or having a proper final couplet in a Shakespearean sonnet, etc. weren't important. Subject matter and tone should be the last qualities to taxonomize from. And I accepted not near-rhymes but rim-rhymes (full rhymes except that the sound that changes from one rhymnant to the other(s) is a vowel, as in rim/rhyme) or backward rhymes (my invention possibly--c.1960) in which the off-sound is the final instead of the initial sound--e.g. rim/rich.

To call 14-lines of free verse a sonnet made no sense to me for a long time. Karl Young wants them called "American Sonnets," meaning North and South American, which opens another can of beans, this one political. If we use

"American" to mean N&S American, what do we call poems by US people, "UnitedStatesian?" I prefer South American for South American, North American for North American, Mexican for Mexican, Bolivian for Bolivian, and American for United States of American. Sorry for the imperialistic outburst, my good friends, but sometimes I can't help myself.

Can't remember where I was, and one of the defects of cyber writing is I can't see where I was, either, and if I scroll up to it, I won't be able to see where I am now, and I'm too slow to be able to work without both. Anyway, I HAVE just about become convinced that it's okay to use SONNET for any poem of approximately 14 lines that are approximately 10 syllables each in length--or even for poems that obviously don't in the case of what I call "burstnorm sonnets." I just paste my taxonomy in, to wit:

SONGMODE SONNET                      PLAINTEXT SONNET      BURSTNORM  
SONNET

Songmode sonnet is anything with obvious significant repetition of known rephenemes (my word for repeating verbal entities: words, phrases, syllables, letters, etc.) Subclasses: classical sonnet (in English; my taxonomy, so far, applies only to English-language poetry) or 14-liner with iambs, rhymes; blank verse sonnet (meter, no rhymes); doggerel sonnet (rhymes, no meter); trochaic sonnet; dactylic sonnet; extended sonnet (over 14 lines); unfinished sonnet (under 14 lines); etc.

Plaintext Sonnet: conventional freeverse sonnet

Burstnorm Sonnet (which could be in freeverse, which is why I coined "plaintext" above rather than went with "freeverse"): visual sonnet (which might have four freeverse lines of text and ten drawings); skeletal sonnet (one or two words per line); and so forth at the ingenuity of the poet, with the only restriction being that somehow the classical sonnet is referred to. Generally such poems are so clearly NOT classical sonnets that there is no confusion; like calling a musical composition a poem.

I justify the loose definition of the sonnet as, basically, "short poem," on the grounds that (1) no good term is available for, say, the conventional freeverse sonnet; (2) "sonnet" in English, did mean any short lyric for a time; (3) one can adjectivize the term to make distinctions clear.

On the other hand, I sort like calling only classical sonnets sonnets, and call songmode variations of them "dissonnets," and plaintext sonnets "nonnets." "Metasonnets" would be the term of choice for burstnorm sonnets.

That's it for now. I hope my comments will be taken as a blur of ideas to consider, not as an argument. I hope they make sense. Meanwhile, do get out to

COMPREPOETICA. Even I now have a bio there, so there's no excuse not to send me yours!

Best to all, Bob G.

Bob Grumman

██████████ <http://www.geocities.com/SoHo/Cafe/1492>

Comprepoetica, the Poetry-Data-Collection Site

-----46C314FE1EF9--

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## 266. **Alan Myouka Sondheim**

### **Voice**

*Mon 15 Dec 1997*

---

Always bringing up, that I've lost my voice, can't speak, can't say, can't walk,  
can't talk. Always bringing up, that I've lost my hands, that Yasu- sada already  
ripped them from the beauty-body. That I can't use the word for the street or  
district. That I can't tell the stem from the flower. That I am engulfed by Hana  
and her Sisters. That it's got nothing to do with Japan:

Jopon

b17cous17 it is th17 most difficult country, th17r17, I hov17 soid it to my  
fri17nd, I hov17 soid, so v17ry difficult thot I writ17 in kotokono to tronslot17  
17och ond 17v17ry konji out of th17 17t17rnol fix it's in.

"b17caus17 it is th17 most difficult country, th17r17,  
I hav17 said it to my fri17nd, I hav17 said, so v17ry  
difficult that I writ17 in katakana,  
to translat17 17ach and 17v17ry kanji, out  
of th17 17t17rnal fix, it's in."

Now on17 will writ17 th17 miracl17 r17nga, said Clara, sitting in h17r ki-  
mono-panti17s, sur17 th17r17 ar17 drunk17n bon17nkai now and I'm on17 of  
th17m! H17r17 com17s anoth17r Japan17s17 word, "hon," th17r17 it  
go17s, taking th17 book with it.

Th17 Miracl17 R17nga

Writing thus, I pass it on to my fri17nd.  
Writing thus, I pass it on to my fri17nd.  
Writing thus, I pass it on to my fri17nd.  
Writing thus, I pass it on to my fri17nd.

This was compl17t17d in Fukuoka, among a clos17 circl17 of "Japan17s17  
l17arn17rs," th17 flow17r of Am17rican soci17ty, 17ach unawar17 of th17  
oth17r. All think lik17 17xquisit17 corps17s: it's th17 17xotic w17'r17  
looking for.

I'd say som17thing

about the walls of the house, calling the floor "tatami mat," watching the inter-  
net collapse over and over again, cauterization of the voice, say something  
about the high-throat ululation of certain song styles, the rep- etition of igno-  
rance I display, loss of the alphabet. but the book is be- ginning well, I would  
say, learning the subservience of the subject which is always already a fiction.  
I'd say som17thing about it. I'd say: virtual truth isn't simulacrum, isn't sub-  
level on the way to broken commentary. I'd say the commentary is broken. I'd  
argue for the break.

about the walls of the house, calling the floor "tatami mat," watching the inter-  
net collapse over and over again, cauterization of the voice, say something  
about the high-throat ululation of certain song styles, the rep- etition of igno-  
rance I display, loss of the alphabet. but the book is be- ginning well, I would  
say, learning the subservience of the subject which is always already a fiction.  
I'd say som17thing about it. I'd say: virtual truth isn't simulacrum, isn't sub-  
level on the way to broken commentary. I'd say the commentary is broken. I'd  
argue for the break.

---

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267. **Sylvester Pollet**

**Re: Voice**

*Mon 15 Dec 1997*

---

Bravo Sondh17im! As we've just gone on break, I'll argue for it too.

And double Bravo to the new voice on the list, Beatrice! B17atric17!

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268. **Pritchett, Pat**

**Re: new arrival**

*Mon 15 Dec 1997*

---

Congratulations to all parties!

Patrick Pritchett

-----

From: L.MacMahon and T.R.Healy

To: POETICS

Subject: new arrival

Date: Sunday, December 14, 1997 3:21PM

At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as planned. She and her mother, Louise, are both well and send love to you all.

Best wishes

Randolph Healy and family.

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269. **Christopher W. Alexander**  
***vacancy, I mean vacation***

*Mon 15 Dec 1997*

---

I'm about to go off-list until ~ 4 January:  
too much work to do, followed by a much-  
deserved 2 wk. vacation. if anyone needs  
to reach me, I'll still be checking my email  
at least through this week. I just started  
accepting submissions for the winter issue  
of n/formation (see URL below), and I'll be  
"reading" until the last wk. of january, after  
which the issue will appear. that's almost  
instant gratification! I have some very good  
visual work for this one, btw, and I'd  
welcome some more. send work as an  
attachment to me @ the address below.

oh, and, um, "have a better one" I mean uh  
holidays, that is.

love and kisses, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [REDACTED]

snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402

press/zine site: <http://choengmon.lib.utah.edu/~calexand/nonce/>

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270. **Judy Roitman**

**Re: Sonnets, Dissonnets, Nonnets, Eceterants**

Mon 15 Dec 1997

*To call 14-lines of free verse a sonnet made no sense to me for a long time. ...I just paste my taxonomy in, to wit:*

SONGMODE SONNET

PLAINTEXT SONNET

BURSTNORM SONNET

*Bob Grumman*

And I once wrote a series of 140-syllable prose poems and called them sonnets. Read some at a reading and Ken Irby complained audibly at the classification, as he was right to do.

But, still, they are sonnets.

----- Judy Roitman  
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-  
ory fails Lawrence, KS 66045 | these are the days." [REDACTED]  
| fax: [REDACTED] | Larry Eigner, 1927-1996  
----- Note new area code

-----  
<http://titania.math.ukans.edu/faculty/roitman/>  
-----

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271. **KENT JOHNSON**

**Niedecker/Padin**

Mon 15 Dec 1997

The new Sulfur (#41) contains, as always, a generous stash of mind-expanding substances, but check out, in particular, Lorine Niedecker's "calendar poem" sequence, discovered by Jenny Penberthy among Zukofsky's papers at Texas. What a find, and Penberthy's introductory essay is very fine as well. The holograph on the calendar is reproduced, day by day, too.

On a different note, I've had the good fortune recently to be in touch with the Uruguayan visual poet Clemente Padin, one of Latin America's great experimentalists, and he passed on some website addresses where his work can be found (along with, I'm sure, all kinds of other interesting stuff), so I thought I'd share them:

newspace.aaup.uic.edu/FileRoom/documents/Cases/38padinPerf.html  
www.postypographika.com/menu-en1/paraleng/parpadin/padinbio.htm  
www.postypographika.com/menu-en1/genres/essay/polkinh1/vispolat.htm  
www.cicese.mx/~gyepiz  
www.artepostal.org.mx/artistas/padin.html  
www.dma.be/b/amphion/sztuka/maa96/publio2.html  
fileroom.aaup.uic.edu/FileRoom/publication/padin.html  
www.concentric.net/~Lndb/padin/1cpcont.htm  
www.thing.net/~grist/1&d/padin1.htm  
www.ubuweg.com/vp/index3.html  
www.geocities.com/Paris/LeftBank/2721

Kent

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272. **groberts**

**O, Sonnet!**

Mon 15 Dec 1997

---

"Sonnet in Memory of a Sonnet in Memory of Roy Lichtenstein"

O ROY IM SORRY PLEASE DONT EVER LEAVE ME  
O ROY IM SORRY PLEASE DONT EVER LEAVE ROY  
O JOY IM SORRY PLEASE DONT EVER LEAVE ROY  
O JOY IM SORRY PLEASE DONT EVER LEAVE ME  
O BOY IM SORRY PLEASE DONT EVER LEAVE ROY  
O BOY IM SORRY PLEASE DONT EVER LOVE HER  
O ROY IM SORRY PLEASE DONT EVER LEAVE HERE  
O JOY IM SORRY PLEASE DONT EVER LOVE JOY  
O JOE IM SORRY PLEASE DONT EVER LEAVE JOY  
O NO IM SORRY PLEASE DONT EVER LEAVE ROY  
O WOE IM SORRY PLEASE DONT EVER LEAVE JOY  
O WHY IM SORRY PLEASE DONT EVER LOVE ME  
O MY IM SORRY PLEASE DONT EVER LEAVE ME  
O I AM SORRY PLEASE DONT EVER LEAVE ME

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273. **KENT JOHNSON**

**"?"**

Mon 15 Dec 1997

---

On the Padin URLs, I've checked a few and I'm not having any luck getting them to come up. The only one that responds is the "geocities" one, which I think is Karl Young's site, but what I get is a sunset-sky backdrop and poem

entitled JESUS LOVES YOU, with two virtual crucifixes doing slow-motion spins at the top. Has Karl Young been born again?

If anyone has the correct URL for the Young site, I'd appreciate knowing. Also checked the "ubuweg" site, but Padin's work doesn't seem to be currently on there, so perhaps the addresses are no longer current--sorry.

Kent

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274. **Mark Weiss**

***Re: Four Sonnets for Annie Finch***

*Mon 15 Dec 1997*

---

If I knew nothing about dogs except the names of breeds that I'd read in books I might be able to tell the difference between a poodle and a dalmation because one felt like a poodle, etc. That's why experts judge the dog shows. Which is not to say that it's always illegitimate to call a poem a sonnet that lacks most of the formal signals that have classically defined "sonnet." There are some rather good poems of this kind that convincingly or meaningfully use the term. Why that's so for a given poem requires a lot more precise investigation than saying it "feels" like a sonnet. The designation as sonnet could be read as a part of the poem in a different sense than it was for Shakespeare or Keats. A propos, the sonnet has a mixed history. After the craze that lasted over a century in England, from the 1520's to 1650's, it almost disappeared. By Milton's maturity, in fact, it had lost most of its popularity. Wordsworth brought it back into the mainstream, and it was a major form for the romantics. Hopkins is the only significant Victorian practitioner. Various Edwardians toyed with it, but it wasn't (am I right?) until the late 40's that it gained its current guarded prestige. Another thing to ponder.

88At 04:32 AM 12/15/97 -0600, you wrote:

>Mark writes:

>

>>If the form isn't recognizable why do some poets persist in calling some of  
>>their poems sonnets? No one writes vilanelles that are vilanelles in a  
>>metaphysical sense, or because they "feel" like vilanelles. The sonnet has  
>>a different kind of prestige and the idea of the sonnet a force which seems  
>>to me to be quite different in different poets who call their unrhymed  
>>poems sonnets. Historically it's been different enough in those who did it  
>>the old-fashioned way. There may in fact not be a generalization derivable  
>>from the range of such work that would be in any sense definitive.  
>>Or maybe there is, but it better be a lot more convincing than that it  
>>feels formal.

>

>I'm not so sure I agree with this, largely because some forms are a lot  
>more apparant than others. It's easy to recognize that a vilanelle has a  
>formal pattern. But how about something like blank verse, which has quite  
>an honorable pedigree, but can (especially to someone who doesn't know  
>anything about scansion) be formally almost transparent? And for a lot of  
>nonce forms, the pattern is even harder to find. Sometimes a "feeling" is  
>all a reader has when encountering a particular form.

>

>Hugh Steinberg

>

>

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275. **david bromige**

### ***The Lost Sites of Webworld***

*Mon 15 Dec 1997*

---

Explorers, I too am having trouble locating a legendary website. According to the intrepid voyageur Robert Archambeau, a report of the New Hampshire Conference can be found at

<http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm>

--however, this issue doesn't appear to be together yet; just promises that it will be. Is it possible that those with better software than I, or who live in the Midwest rather than the Pacific Rim, can access this issue while I cannot? Are we caught in a timewarp here? Who can decode for me the mystery of the missing report? David

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276. **Bob Grumman**

### ***Re: "?"***

*Mon 15 Dec 1997*

---

This is a multi-part message in MIME format.

Kent and others:

<http://www.thing.net/~grist/l&d/lighthom.htm> is the address of Karl Young's light & dust homepage. It has a table of contents listing all kinds of visual poetry and other poetries, and essays. Some great stuff there. Two poems by Clemente, incidentally, are also on view as part of my essay on the taxonomy of visio-textual poetry at Comprepoetica. Go to the table of contents page I have there, and then to the essay. Comprepoetica's address should be below.

--Bob G.

Bob Grumman



<http://www.geocities.com/SoHo/Cafe/1492>

Comprepoetica, the Poetry-Data-Collection Site

-----448236FD3D4B--

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277. **Bob Grumman**

***Re: Sonnets, Dissonnets, Nonnets, Eceterants***

*Mon 15 Dec 1997*

---

Judy Roitman spoke of her "140-syllable prose poems" that she calls sonnets. My taxonomical claim is that there is a difference between prose and poetry--prose not having flow-breaks. But prose with a specified syllable length is something I'll have to think about. I guess you could call it a one-line poem with a line-break (a kind of flow-break in my taxonomy) after 140 syllables.

I tend to think one flow-break isn't enough, though. . . .

--Bob G.

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278. **William Burmeister Prod**

***Re: The Lost Sites of Webworld***

*Mon 15 Dec 1997*

---

On Dec 15, 11:11am, david bromige wrote:

> Subject: The Lost Sites of Webworld  
> Explorers, I too am having trouble locating a legendary website. According  
> to the intrepid voyageur Robert Archambeau, a report of the New Hampshire  
> Conference can be found at  
>  
> <http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm>  
>  
>  
> --however, this issue doesn't appear to be together yet; just promises that  
> it will be. Is it possible that those with better software than I, or who  
> live in the Midwest rather than the Pacific Rim, can access this issue  
> while I cannot? Are we caught in a timewarp here? Who can decode for me  
the  
> mystery of the missing report? David  
>-- End of excerpt from david bromige

Just tried this URL (I've been there once before (would you believe I've seen El Dorado too?)): I was told the first time that it didn't exist, and after trying again, I was able to get in. The N.H. conference reports are on the home page split into two columns ( "Conference on the left" and "Conference on the Right"). The Conference on the left is the one of interest for those who have been to the conference or want to know about it. The essay isn't that long -- maybe it can be pasted onto a list posting? Don't know what else to say there except watch those web wormholes: you may end up like Alice in a land of nonce-sense.

William Burmeister

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279. **Juliana Spahr**  
*praying, protesting*

*Mon 15 Dec 1997*

---

This weekend I went to a prayer protest.

They built this highway here. It is called the H3. It is the third highway on Oahu. It took 30 years to build. Many people protested. The highway is useless. It goes from one unpopulated place to another unpopulated place that only the military would want to go. It goes through much pristine land and over many sacred places. (Archeologists and anthropologists have a bad name here. They often say the places are not important.) IT is said that a woman came at one point during the building of the highway and cursed the highway and then the next day two people died. This caused a great controversy about how people should respond to the highway. Part of the resistance to the highway being built was to say that you would be hurt if you worked on the highway, and now if you drive, b/c the gods of the land are angry; many times the state called out kahunas to bless the highway to try to get rid of the fears. It didn't work really. People were still hurt. The state did other things like try to offer "educational tours" to try to convince people it was ok to build this highway. Remember in this context that Hawaii is addicted to construction funds, federal ones especially. Think of Hawaii as a junky when the city is dry; funds are drying up and everything is going bad and there is cramping. Also consider that Hawaii has a huge car problem. More cars per capita than LA. It is hard to drive. Sometimes it is hard to drive over 30 mph on the H1 b/c of traffic (and this road does nothing to end that at all). Also consider that Hawaii walks hand in hand with the military in a way more obvious here than in other states.

Maybe Susan or Rob Wilson could explain this better than me since they have lived through more of it. I might have certain facts wrong. This is all hearsay. I am a mainland haole newcomer.

Anyway, people were arrested numerous times trying to block the building. Now the highway is done. A group of Native Hawaiians were blessing the highway b/c they felt the sins of the military industrial complex should be forgiven. They were doing this in front of a private ceremony for the mayor and other investment people.

So this woman organized a counter blessing. She said we were not to curse the Hawaii or the state blessers of the highway. It was small--12 people ("native Hawaiians" the tv said in their coverage--but I'm not sure anyone had blood quantum). There is some sort of spot that this woman has gotten declared "cultural lands" and she and her husband and child (all self-identified as hapa) were camping there with another guy who identified as Hawaiian. There was also a haole guy who had gone native. Gabrielle (Welford), Charles, and me (all haole). And then four other people who self-identified as Asian Amer. One with dreadlocks and one with a funny beard that grew only underneath his chin.

You had to go up through a cement factory and then down this access road that had a gate on it. The guards (there were at least three) didn't want to let us through but then he did after we kept saying we were allowed and we had to park our cars at the bottom and he drove us up in the back of his pickup. While Charles and I were waiting Gabrielle drove up. That helped some.

It was very beautiful there. And quiet except for the busses that kept taking people up and down the highway (someone said you could buy a ticket and be driven on the highway in a bus before it opened but the news said it was investors--either way someone in Hawaii manages to sell everything). The news kept calling the highway Hawaii's most beautiful drive--I haven't been on it yet. It goes through places most people have never seen before.

They did an ava (?) ceremony (some sort of drug that makes you tired, that is ceremonial) in the middle of the access road beneath the H3 where previously a sacred place had been. The ava, or however it is spelled, was a powder that the haole guy made. It was Halawa ava (is it awa?). We were in the Halawa valley. (This is where my cats stayed during quarantine.) The ava was soaked in water. And then some more was put in a cloth bag and it was stirred in the water for a long time. Then each person was given a cup of the ava to drink. Each person paused upon receipt of the cup, threw some of the liquid to the ground, and then drank it. Then everyone clapped three (?) times. The guards were given ava also. Some drank. Some tasted.

The woman and her husband and the haole guy gone native all felt very familiar to me. They had been fighting the highway for over six years, had gotten arrested numerous time, knew all the policemen who were "guarding" us during the entire ceremony in full dress, with guns, stun guns, etc. The police made a racket when they walked. It was colder out so they didn't look as stupid as they

could have in full gear guarding a bunch of sad people on a hot day. The policemen thing was interesting. Some would take off their hats when they came and drank ava and some refused and kept chattering during the ceremony. People kept getting up and telling them to be quiet or to turn off their cars.

The whole thing was interesting in terms of thinking about what is protest. I think only here would you have someone blessing the highway and then have someone blessing back in protest. It makes me think in a new way that the blessing would be given so much credit. But also an interesting way of thinking about how we live our lives. I'm trying to figure out how we figure our lives as active participants in things (is it service learning? is it prayer protest? is it bombing?). Often here culture and politics coincide (Hawaiian immersion schools; hula; taro planting; etc.). Many people actively involved in politics here are also poets: Huanani Kay Trask is the obvious one.

The next day Bill and I were at a coffee shop and someone there was claiming to be the sister in law of the person who had the first accident on H3. She hit a cone and it flew up and hit her car.

Juliana Spahr

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280. **David Dowker**

***Re: Machismo Bush Re: Machismo Harris***

*Tue 16 Dec 1997*

---

Well said and easy to spread. Hatted or pate naked to the insidious rays of the deregulated sun. Let us now praise lowered expectations. Put another log entry on the fire. Crocodile tears, dear...from Texas to Alberta, British Columbia to California, not to mention Mexico and Quebec (o Florida! o rhizome!), but my cells always land (ho!) back on Ontario (the righteous, the tuberous). Asunder one unfortunate son. Got rural if you want it, or revels in the suburban ravine. Hops to you and yours and the foam of that branch plant future forever. (The slam magnates and spinmen up to their chins in sputum.) Car parts and corn husks, shucks, even a reactor or two...forking the pitchblende. Simply a matter of *\_disposition\_*. The poets of the concrete demobbed. Patamilitary in tatters. Shall we speak of empires, and dance? Resistance is febrile. The land and its avatars carry big hammers. So chill to the incendiary. Somebody's been planting cryptograms in the free trade zone again.

djd

*Well said old bat. Boffo you beached pomflit. Hats off to your marauding pinkies--let them pray before Carny's voice-vat o squeelin skewerees. Stick them in your trouts. Then in your trousers. Sops on you, you lusty log husks. Peace be to your Fuller golfball. May the brush stroke one*



way. --And tips to your taxes, Albertans, dear dinos of bogfree futurity, you anti-wifty campaigners and trailer-camp invaders of the lost wool parka. Spread your rigs. Pass all ordinances now and be free: never more than one car per lane, never less than four lanes per road, never shall a road be like a speck of dirt in the Eye, nor shall a road be made crooked, for every crook shall seem straight as the shimmering facelift of green Aurora Borealis, quo vadis, bless your foothills, may you always find a shoe size without too much trouble at the store, and may your bunions not bequeath your children to allegorisis. --And here's to old pinch forker, the hairless, the bulbous Ontario, take my tearios for your ministries of compunction and swab the keg off, the froth is getting high, we won't be late for work--and may your peach trees jerk lemons, your Bay suits not iron well; may the teacher's strike wind through your tunnels and call forth the armies of concrete poets from their lead-line lairs to enbask in a dusky revel before Michael Snow's weather machine, may his name be forever multiplied unpredictably by his unilingual forecasters, I salute your nobs, always On, Ontario. Here's to your spam magnates, I've broken open a tin in your honour. --And here's to the North American Free Trade Pact, may the papers it is written on be replenished by well paid lawyers whenever we flip on Chanel. Today it's National Parking Day. Let's celebrate our tar squares flat and grey. Hooray! Hooray!

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281. **David R. Israel**  
**"no one writes villanelles . . . "**  
Tue 16 Dec 1997

---

[ was, Re: Four Sonnets for Annie Finch ]

quoth Mark Weiss

< . . .When Romeo crashes the Capulets' party (did I get the family  
> right?) he and Juliet are instantly so enmeshed that they converse  
> in sonnets, and any of the gentle sort would have noticed this  
> immediately. If the form isn't recognizable why do some poets  
> persist in calling some of their poems sonnets? No one writes  
> villanelles that are villanelles in a metaphysical sense, or because  
> they "feel" like villanelles. The sonnet has a different kind of  
> prestige and the idea of the sonnet a force which seems to me to be  
> quite different in different poets who call their unrhymed poems  
> sonnets. Historically it's been different enough in those who did it  
> the old-fashioned way. There may in fact not be a generalization  
> derivable from the range of such work that would be in any sense  
> definitive. Or maybe there is, but it better be a lot more  
> convincing than that it feels formal. It's late, and I've probably

> misunderstood again, for which I apologize in advance. It also  
> grieves me that an argument many months old appears to continue to  
> rankle. It was in another country, and they're all dead now.

well, let's see now --

"No one writes villanelles that are villanelles  
in a metaphysical sense or because they feel  
like villanelles" -- say what? Were villanelles  
not a singular lyric quid as their brassy knells  
of rhyme & such regular thrusts of lines (like steel)  
would chime fell stateliness: war villanelles  
so to say -- id est: an ecstatic death's wot sells  
(in a metaphysical sense) -- not that you'd keel  
& crumple at the thrice-struck word . . . brrr! Villanelles  
are as cool as hell! -- or so warm as oven-swells  
in the ocean-whelms of bread whose butter'd heel  
flips agile or gangs agley -- eck -- yar, villanelles  
we's gots 'em if yer wants 'em -- nothing dispells  
any dour mode or some dire mood or a spiel  
(in a metaphysical sense) like Her villanelles  
(rather Gravsian for a giddy kid) -- propels  
(does the form) a certain jeu n'est se qua-ish eel  
that doth slither in trance (exuant): are villanelles  
what erstwhile (meta-fizz-ically) were villanelles?  
I mean, are they?  
d.i.

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282. **Miekal And**  
***not just any word***

*Tue 16 Dec 1997*

---

Mark Prejsnar wrote:

| *a xeroxial poetry magazine*

does xeroxial have a place in the bob grumman school of taxonomy?

miekal

who thinks alan julu appeared in my dreams last night as a turing machine  
duchamp style--

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283. **Sylvester Pollet**

***oops***

*Tue 16 Dec 1997*

---

hey, crossed in the mail. yup, yup, yup. trynate. S.

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284. **Gwyn McVay**

***Re: Orientalist haibun***

*Tue 16 Dec 1997*

---

I'm not entirely sure why a message from me dated Dec 09 should have just RE-posted itself to the list, but I suspect the problem is with my server, so ignore the post a second time round...

Gwyn

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285. **Miekal And**

***viva la zaumnaya***

*Tue 16 Dec 1997*

---

An offshoot from the original Zaum movement in pre-revolutionary Russia (began approx 1913). The main focus remains the same, the idea of neologistic creations in all media & the preempting of all existing culture codes. The future must be continually invented by a pool of thoroughly trained imaginers. The 2 words which were originally adopted to describe were "beyonsense" & "trans-rational" both of which suggest a conviction toward the removal of all cultural & global barriers.

HYPER ZAUM MANIFESTO

1. An expression of abstract musicality--"papier musique" for deafness.
2. Coloration of negative primary values. Retro-semiotics turned on itself.
3. Every imagination deconstructs the code. No mind the dissertation of marks.
4. An alphabet of centuries & a cross-section of graphist articulations.
5. Visual Poetry factory hands rise & revolt. Oppression is beneath all great art.
6. All wild leaps of fancy still land on earth.

Miekal And/ January 1987



288. **Mark Prejsnar**

***Misc. Proj. 4 is out***

*Tue 16 Dec 1997*

---

announcing:

Misc. Proj. #4

"fresh attacks"

a xeroxial poetry magazine

featuring not only new work, but also debates and dialogues on poetics, reviews, essays, great graphics, etc...

**\*\*subscribers and contributors will be receiving their copies within the next few days\*\***

issue #4 contains new work by Henry Gould, M. Magoolaghan, Spencer Selby, Patrick F. Durgin, Mark Wallace, Charles Bernstein, Nick Piombino, Joseph Torra, Standard Schaefer, John Lowther, John M. Bennett and others..

It's a nifty ocean-blue and costs only \$1.00 made out to Mark Prejsnar, at:

Misc. Proj.

c/o Prejsnar

641 N. Highland Ave. NE, #11

Atlanta, GA 30306

A subscription of 4 issues is still only \$3.50 (but will soon be going up, I think....)

happy holistic-daze...

mp

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289. **Safdie Joseph**

***Re: lost in the web***

*Tue 16 Dec 1997*

---

Shameless Self-Promotion #673

I just wanted to remind list-travelers who find themselves in the Pacific Northwest this week that the Subtext Reading Series features Dorothy Trujillo Lush and myself at the Speakeasy Cafe, 2304 2nd Ave., Belltown, this Thursday evening at 7:30.

Bruce Andrews said of Dorothy's work: "Writing, here, can initiate a not so softened horizon: exsentimental flying saucers of evidence, severely outside."

Bruce didn't say that about my work. I'm still working on "the theoretical impasse in Language poetry / avant garde formations" (has anyone ever noticed that the mistaken posts on the list are sometimes more interesting than the intentional ones?) But let's see -- I heard that Bob Grenier, Joanne Kyger and a few other poets read my latest poem out loud around a Bolinas dinner table last weekend . . . (I dunno -- anyone got Creeley's number? Maybe I can hit him up for a blurb . . .)

Joe Safdie

*David,*

*I used the address that you display in your message and i got the review.*

*It's a good piece I think on the theoretical impasse in Language poetry /  
avante-garde formations.*

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290. **tony lopez**  
***lost in the web***

*Tue 16 Dec 1997*

---

David,

I used the address that you display in your message and i got the review. It's a good piece I think on the theoretical impasse in Language poetry / avante-garde formations. Sadly no comment on your own fascinating video presentation /performance.

Hope all is well with you.

Tony

---

Dr Tony Lopez  
Reader in Poetry  
University of Plymouth  
Faculty of Arts & Education  
Douglas Avenue  
Exmouth  
EX8 2AT  
UK

tel: 1395 255418  
fax: 1395 264196

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291. **Matthew Roberson**

**Re: Manifestos**

Tue 16 Dec 1997

---

*For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N. American, say from the period 1960 to the present day -- which would be worth investigating.*

*Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?*

You might try some pieces written by Ronald Sukenick and Raymond Federman; in the 1970s they produced a number of manifestos for pomo fiction (or surfiction). I'm thinking, in particular, of "Surfiction--Four Propositions in Form of an Introduction" (Federman) and "The New Tradition in Fiction" (Sukenick). Both are in *Surfiction: Fiction Now and Tomorrow*. Sukenick's also got a number of good essays in his collection, *In Form*.

Best,

Matt

Matthew Roberson

Department of English

University of Wisconsin-Milwaukee

<http://www.uwm.edu/people/matthewr>



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292. **Miekal And**

**Re: Manifestos -Reply**

Tue 16 Dec 1997

---

Jack Foley wrote:

*Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?*

2 manifestos for the age of electronic huts:

from 1987

Information Abstracts for the ElectroMagnetic Spectacle

RADICAL CODES FOR BRAINWAVE INTERFERENCE

<http://www.net22.com/qazingulaza/polynois/frames.html>

=====

from 1992

SUSTAINABLE HYPERKULTURE:

the conservation of the anarchist spirit-state

<http://www.net22.com/qazingulaza/sustaining/hyperkulture.html>

=====

miekal

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293. **jarnot**

***Tom Carey & Tomaz Salamun at the Poetry Project***

*Tue 16 Dec 1997*

---

For those in the New York area:

The Poetry Project

at

St. Mark's Church

2nd Avenue & 10th Street

is hosting a reading by

Tom Carey & Tomaz Salamun

Wednesday December 17th

at 8:00 pm

Tom Carey's most recent book, *Desire*, was recently published by Painted Leaf Press. He has lived in New York City since 1977. In 1988 he became a Franciscan brother in the Society of St. Francis. He currently lives and works in Brooklyn, New York.

Slovenian poet Tomaz Salamun was born on the 4th of July in Zagreb, Croatia. In the 1970s, Salamun was invited to the Iowa International Workshop, where he met Anselm Hollo, Ted Berrigan, Barrett Watten, and others. One of the foremost poets of Slovenia, he has published 27 books of poetry, including *The Selected Poems* (Ecco, 1988), and most recently, *The Four Questions of Melancholy*. He is currently the cultural attache at the Slovenian Consulate in New York.

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294. **Patricia Cockram**

**Re: Diction**

*Tue 16 Dec 1997*

---

I agree with David Israel's statement that such a program is only as good as its creators, but it is also only as good as its users. I have often marveled at bizarrely inappropriate and sometimes hilarious word choices in papers from my students, especially from non-native speakers of English, and then finally figured out that they used a thesaurus but did not recognize divergent meanings or usages.

Patricia

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295. **Patricia Cockram**

**Re: Diction**

*Tue 16 Dec 1997*

---

At 03:09 AM 12/15/97 +0000, in answer to Judy Roitman's:

>>

>> Have no idea how I got on this particular mailing list and sure can't  
>> afford the \$\$ or time to check into this, but has anyone used stuff like  
>> this? It seems so...so.... bizarre.

Jerry E. Fletcher wrote:

>ATTENTION: You have a "cookie" it will travel with you throughout your  
Cyber existence at this address and/or current organic life form. <snip>

Not if you delete it.

Patricia

[↑ Contents](#)

296. **Jacques Debrot**

**Re: Manifestos**

*Tue 16 Dec 1997*

---

For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N. American, say from the period 1960 to the present day -- which would be worth investigating.

Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?

Thanks in advance.

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297. **Kristen Gallagher**

**Re: Manifestos**

*Tue 16 Dec 1997*

---

there's always o'hara's \*personism: a manifesto.\* and there is a great book called \*the futurist moment\* by marjorie perloff, where manifesto is discussed in detail. i am writing a manifesto. maybe i'll finish it by the end of the week and send it? its called \*intuitive diatribe.\*

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298. **Maria Damon**

**Re: Manifestos**

*Tue 16 Dec 1997*

---

At 3:49 PM -0500 12/16/97, Jacques Debrot wrote:

>For a paper I'm considering writing on manifestos, I'm wondering whether  
>anyone on the list could suggest a literary/artistic manifesto -- N.

>American, say from the period 1960 to the present day -- which would be  
worth

>investigating.

>

>Or has anyone on the List written a manifesto? Would be curious to see it.

> Why not post?

>

>Thanks in advance.

i'd look at prefaces, forewords, etc, to anthologies that came out late 60s-early 70s, Black Fire, No More Masks!, Understanding the New Black Poetry, ,Time, to Greez, etc., what we now call "identitarian" anthologies. often the anthologizing gesture itself served as a kind of manifesto. md

[↑ Contents](#)

299. **Scott Pound**

**Re: Manifestos**

*Tue 16 Dec 1997*

---

The Four Horsemen wrote a manifesto called \_for a poetry of blood\_ which is worth checking out, unfortunately I don't know how you can access it but if you backchannel I will send a photocopy of my copy to you. The Toronto Research Group have one extant manifersto of two that were written--first one was lost--that is reprinted in \_Rational Geomancy\_ (talon books, 1992).

Scott Pound

*For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N. American, say from the period 1960 to the present day -- which would be worth investigating.*

*Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?*

*Thanks in advance.*

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### 300. **William Burmeister Prod**

#### ***Re: Manifestos***

*Tue 16 Dec 1997*

---

On Dec 16, 3:49pm, Jacques Debrot wrote:

- > Subject: Re: Manifestos
- > For a paper I'm considering writing on manifestos, I'm wondering whether
- > anyone on the list could suggest a literary/artistic manifesto -- N.
- > American, say from the period 1960 to the present day -- which would be worth
- > investigating.
- >
- > Or has anyone on the List written a manifesto? Would be curious to see it.
- > Why not post?
- >
- > Thanks in advance.
- >-- End of excerpt from Jacques Debrot

Pierre Joris has his own manifesto of a straightforward kind on line. Charting its cultural and other language rich course for the next milenium, it is a nomadic poetics and a poetics of nomadics. Well worth checking into. And damned if I can't find the URL for the online academic zine or website for this one. Help anyone?

William Burmeister

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### 301. **Tom Beard**

#### ***Re: Manifestos***

*Tue 16 Dec 1997*

---

Check out "Smells like Avant-Pop" at:

<http://www.altx.com/memoriap/pomo.html#RTFToC1>

or the "Wigglistism" manifesto at:

<http://web.aec.at/fleshfactor/arch/msg00026.html>

Tom Beard.

[↑ Contents](#)

302. **Jack Foley**  
**Re: Manifestos -Reply**

*Tue 16 Dec 1997*

---

Try the "Avant-Pop Manifesto" at  
<http://www.altx.com/memoriarn/pomo.html#RTFTtoC9>

>>> Jacques Debrot <[REDACTED]> 12/16/97 03:49pm >>>

For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N.

American, say from the period 1960 to the present day -- which would be worth investigating.

Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?

Thanks in advance.

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303. **Gwyn McVay**  
**Re: Manifestos -Reply**

*Tue 16 Dec 1997*

---

But you have to trace all of these back to Bob Kaufman's "Abomunist Manifesto"--my dissection of the pseudonym "Bomkauf" and the use of the word "frink" made me perhaps the only person in the history of the program to make a literary reference to P-Funk on a master's exam--

agree? maria d.?

Gwyn

[↑ Contents](#)

304. **Jacques Debrot**  
**Re: Manifestos**

*Tue 16 Dec 1997*

---

William Burmeister wrote:

Pierre Joris has his own manifesto of a straightforward kind on line. Charting its cultural and other language rich course for the next milenium, it is a nomadic poetics and a poetics of nomadics. Well worth checking into. And damned if I can't find the URL for the online academic zine or website for this one. Help anyone?

---William, Pierre Joris's website is at:  
<http://www.albany.edu/~joris/nomad.html>

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305. **Douglas**  
***Re: Manifestos***  
*Tue 16 Dec 1997*

---

Dear Jacques,

In 1983 I edited an issue of WASHINGTON REVIEW titled MANIFESTOS. It contained new manifestos by Jackson Mac Low, George Myers, Jr., John Perreault, Nina Zivancevic, Bernadette Mayer, Charles Bernstein, Terence Wince, DiC. artist Brian Kavanaugh, Charles and James Wine, Joe Ross, Bruce Andrews, Tina Darragh, Claude Ricochet, Susan Laufer, Sally Silvers, Jean-Paul Curtay, and others. I also wrote a "Statement on Manifestos," which I later read at the MLA.

You might want to take a look at that.

Douglas Messerli

Jacques Debrot wrote:

>

> For a paper I'm considering writing on manifestos, I'm wondering whether  
> anyone on the list could suggest a literary/artistic manifesto -- N.  
> American, say from the period 1960 to the present day -- which would be  
worth

> investigating.

>

> Or has anyone on the List written a manifesto? Would be curious to see it.  
> Why not post?

>

> Thanks in advance.

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306. { brad brace }

\*\*\* *Psychic Cleansing from Arts Administrators and Faculty-Artists*

\*\*\*

Tue 16 Dec 1997

---

Imagine the person -- have their photo or draw a crude picture, just for this purpose.

Light a white candle. Have a glass of drinking water next to you.

Imagine that you are surrounded with with white light. Smudge your surroundings.

Surround their image with white light, even if you think they are full of dirty, evil energy. The white light will seal their psychic toxicity so it won't leak out.

Pour salt on their image, as much as you want.

Say aloud:

"I am cleansed from their wrongdoings and I ask the universe to help them find a way back to truth, honor and integrity."

Blow the salt away. Drink the water and blow out the candle.

Throw out the picture (do not burn it).

--

{ brad brace } <<<< [REDACTED] >>>> ~finger for pgp

The\_12hr-ISBN-JPEG\_Project ftp.wco.com/users/bbrace <

> eccentric ftp.netcom.com/pub/bb/bbrace <

> sequacious ftp.teleport.com/users/bbrace <

> hypermodern ftp.rdrop.com/pub/users/bbrace <

> imagery online ftp.pacifier.com/pub/users/bbrace <

Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc Mailing-list:

[REDACTED] / subscribe 12hr-isbn-jpeg Reverse Solidus:

<http://www.teleport.com/~bbrace/bbrace.html>

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307. **Bob Grumman**

*Re: not just any word*

Tue 16 Dec 1997

---

This is a multi-part message in MIME format.

Miekal And wants to know if "'xeroxial' (has) a place in the bob grumman school of taxonomy?" Of course! Everything, as Miekal MUST know, has a place in my taxonomy. Actually, "xeroxial" would have two places, one under "visualloyic

poetry" (to wit: "xeroxial visualloytic poetry") and one under "visiocollagic poetry" (to wit "xeroxial visiocollagic poetry"--or, better, "xerollagic poetry," from Miekal's own term, "xerollage," which I probably spelled wrong; I might've spelled my OWN terms wrong, too). Both time the adjective means composing with a copier, the product acknowledging its copiedness to fulfill various expressive purposes. I'd use it with "textual illumagery, too" and probably in other places.

So, Miekal, when are you and Liz gonna fill out a Comprepoetica survey form?

--Bob G.

Bob Grumman

██████████ <http://www.geocities.com/SoHo/Cafe/1492>

Comprepoetica, the Poetry-Data-Collection Site

-----3ED54D3546BD--

[↑ Contents](#)

308. **Marcella Durand**

***Re: Misc. Proj. 4 is out***

*Tue 16 Dec 1997*

---

Is this an all-male issue?

-----

From: Mark Prejsnar

Sent: Tuesday, December 16, 1997 11:24 AM

To: ██████████

Subject: Misc. Proj. 4 is out

announcing:

Misc. Proj. #4

"fresh attacks"

a xeroxial poetry magazine

featuring not only new work, but also debates and dialogues on poetics, reviews, essays, great graphics, etc...

**\*\*subscribers and contributors will be receiving their copies within the next few days\*\***

issue #4 contains new work by Henry Gould, M. Magoolaghan, Spencer Selby, Patrick F. Durgin, Mark Wallace, Charles Bernstein, Nick Piombino, Joseph Torra, Standard Schaefer, John Lowther, John M. Bennett and others..

It's a nifty ocean-blue and costs only \$1.00 made out to Mark Prejsnar, at:

Misc. Proj.  
c/o Prejsnar  
641 N. Highland Ave. NE, #11  
Atlanta, GA 30306

A subscription of 4 issues is still only \$3.50 (but will soon be going up, I think....)

happy holistic-daze...

mp

AA00/TcAAH2I

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309. **Joel Felix**  
***Re: The Lost Sites of Webworld***

*Tue 16 Dec 1997*

---

Hello poetix, ebr has yet to be finished and I would like to assure that there is no bias against the Pacific Rim - - at least that I've seen in internal communiques. Not all of the essays are yet debugged - - ebr # 6 is not lost, rather waiting, ether being a convenience in this case for limbo. But there is a reprieve; I'll post to here when it's ready to go. Apologies to all that've had cause to doubt their own when presented with 404's.

Joel Felix  
Associate Editor, ebr

*Explorers, I too am having trouble locating a legendary website. According to the intrepid voyageur Robert Archambeau, a report of the New Hampshire Conference can be found at*

*<http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm>*

*--however, this issue doesn't appear to be together yet; just promises that it will be. Is it possible that those with better software than I, or who live in the Midwest rather than the Pacific Rim, can access this issue while I cannot? Are we caught in a timewarp here? Who can decode for me the mystery of the missing report? David*

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310. **Maria Damon**  
**Re: Manifestos -Reply**  
*Tue 16 Dec 1997*

---

At 6:05 PM -0500 12/16/97, Gwyn McVay wrote:

>But you have to trace all of these back to Bob Kaufman's "Abomunist  
>Manifesto"--my dissection of the pseudonym "Bomkauf" and the use of the  
>word "frink" made me perhaps the only person in the history of the program  
>to make a literary reference to P-Funk on a master's exam--  
>  
>agree? maria d.?  
>  
>Gwyn

tell me more gwen, not being intimately familiar w/ p-funk beyond a distant-admirer status...

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311. **aerialedge**  
**Re: Manifestos**  
*Wed 17 Dec 1997*

---

Guy Debord.

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312. **dbkk**  
**Kathleen Fraser tribute**  
*Wed 17 Dec 1997*

---

This is Kevin Killian. As a surprise for the poet Kathleen Fraser, whose book of selected poems "Il cuore: the heart" appeared in September, Mary Margaret Sloan began a kind of chain letter soliciting tributes, memoirs, poems, essays, etc., and these were all compiled and presented to her at the close of her reading here in San Francisco on Sunday at Canessa Park. Dozens and dozens of them, and probably many of you on this list were among those who responded to Sloan's "Chain of Hearts" appeal. Simultaneously Dodie Bellamy and I surprised Fraser by distributing a special issue of our zine "Mirage #4/Period[ical]" (#74) filled with many of these tributes and what have you that Margy had shared with us. Well, it was a total surprise to Kathleen Fraser and tears started up in her eyes. We have a few copies of this left over and if you'd like one let me know (back channel) please.

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313. **Herb Levy**

**Re: Kathleen Fraser tribute**

Wed 17 Dec 1997

---

Hey Kevin,

Hope you & Dodie are well. I'd like one of these Fraser issues if you've still got some, a minute or two after sending your message to the list.

Thanks a lot. Hope you have a great new year.

Bests,

Herb

*This is Kevin Killian. As a surprise for the poet Kathleen Fraser, whose book of selected poems "Il cuore: the heart" appeared in September, Mary Margaret Sloan began a kind of chain letter soliciting tributes, memoirs, poems, essays, etc., and these were all compiled and presented to her at the close of her reading here in San Francisco on Sunday at Canessa Park. Dozens and dozens of them, and probably many of you on this list were among those who responded to Sloan's "Chain of Hearts" appeal. Simultaneously Dodie Bellamy and I surprised Fraser by distributing a special issue of our zine "Mirage #4/Period[ical]" (#74) filled with many of these tributes and what have you that Margy had shared with us. Well, it was a total surprise to Kathleen Fraser and tears started up in her eyes. We have a few copies of this left over and if you'd like one let me know (back channel) please.*

Herb Levy



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314. **Herb Levy**

**The standard oops**

Wed 17 Dec 1997

---

Sorry for the message to the list instead of to Kevin; now that I'm not writing online everyday I forget how e-mail works sometimes.

Bests,

Herb

Herb Levy



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315. **Miekal And**  
**Re: Manifestos**

*Wed 17 Dec 1997*

---

from THE QUOTES OF ROTAR STORCH

edited by Miekal And

1989 Runaway Spoon

Ismist Manifesto

founded by Rotar Storch, December 25, 1957

“All isms ist one!”

chrisism, ism, prism, schism: abysm, Baalism, Babism, baptism, Buddahism, deism, ascism, monism, purism, realism, snobbism, sophism, technism, theism, truism; actinism, agonism, altruism, anarchism, aneurism, anglicism, animism, aphorism, archaism, atheism, atomism, babyism, barbarism, blicism, bloomerism, bogeyism, Bolshevism, braggardism, brutalism, cabalism, Calvinism, cataclysm, catechism, centralism, Chauvinism, classicism, communism, cretinism, Darwinism, despotism, devilism, dualism egotism, embolism, etherism, euphuism, exorcism, fairyism, fatalism, fetishism, feudalism, fossilism, frivolism, allicism, galvanism, heathenism, hedonism, heroism, hibernism, induism, itlerism, humananism, hypnotism, idealism, slamism, jockeyism, journalism, udaism, laconism, atinism, localism, loyalism, lyricaism, magnetism, mannerism, mechanism, mesmerism, methodism, modernism, monkeyism, moralism, mysticism, nativism, nepotism, nihilism, occultism, optimism, organism, ostracism, pacifism, paganism, pantheism, paroxysm, pauperism, pedantism, pelmanism, pessimism, plagiarism, pugilism, pythonism, quietism, rabbinism, rheumatism, rigorism, royalism, ruralism, satanism, savagism, Saxism, scepticism, socialism, solescism, stoicism, subtilism, syllogism, symbolism, synchronism, terrorism, tigerism, tribalism, vandalism, vocalism, verbalism, vulgarism, witticism, yankeeism, ionism, absolutism, academism; achromaticism, aestheticism, agnosticism, alcoholism, alienism, anachromism, anatomism, glicanism, animalism, antagonism, asceticism, capitalism, characterism, classicism, clericalism, conservatism, democratism, determinism, diabolism, diplomatism, eclecticism, empiricism, vangalism, exoticism, expressionism, externalism, fanaticism, favoritism, federalism, generalism, histrionism, hyperbolism, idiotism, imperialism, impressionism, talicism, suitism, laconicism, liberalism, literalism, monasticism, naturalism, nominalism, parallelism, parasitism, paternalism, patriotism, pedagogism, philosophism, secularism, sensualism, separtism, subjectivism, sychophantism, universalism, ventriloquism, abolitionism, agrarianism, Americanism, colloquialism, colonialism, conventionalism, equestrianism, evolutionism, existentialism, imperialism, indeterminism, indifferentism, industrialism, materialism, medievalism, Orientalism, phalansterism, phenomenism,

professionalism, proverbialism, publicanism, Utopianism, vernacularism, anti-quarianism, bacchanalianism, gregationalism, constitutionalism, cosmopolitanism, experimentalism, internationalism, presbyterianism, proletarianism, supernaturalism, Unitarianism, getarianism, humanitarianism, litarianism.

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316. **Annie Finch**  
***manifestoes***

*Wed 17 Dec 1997*

---

Jacques,

There is a new-formalist manifesto from the early 80s you might want to look at: the introduction to the anthology *Expansive Poetry*. There was also a magazine called *The Reaper*, edited by Robert McDowell and Mark Jarman, in the 70s, that was full of manifestoes. As a post-formalist, I am rather embarrassed by these (!), but if you want another sort of manifesto to look at you might find them useful.

I am also writing one myself, but it's not done yet.

Annie

Annie Finch (Homepage: <http://www.muohio.edu/~finchar/>)  
Department of English  
Miami University, Oxford, Ohio 45220

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317. **Mark Prejsnar**  
***Re: Misc. Proj. 4 is out***

*Wed 17 Dec 1997*

---

Yup--It's an all-male issue; maybe I should wait till other poets submit some stuff to me....But nobody did this time around. Hopefully that'll change. Hint hint....

Mark Prejsnar

On Tue, 16 Dec 1997, Marcella Durand wrote:

*Is this an all-male issue?*

-----

*From: Mark Prejsnar*  
*Sent: Tuesday, December 16, 1997 11:24 AM*  
*To: [REDACTED]*  
*Subject: Misc. Proj. 4 is out*

*announcing:*

*Misc. Proj. #4  
"fresh attacks"*

*a xeroxial poetry magazine*

*featuring not only new work, but also debates and dialogues on poetics,  
reviews, essays, great graphics, etc...*

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next few days\*\**

*issue #4 contains new work by Henry Gould, M. Magoolaghan, Spencer Selby,  
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Torra, Standard Schaefer, John Lowther, John M. Bennett and others..*

*It's a nifty ocean-blue and costs only \$1.00 made out to Mark Prejsnar,  
at:*

*Misc. Proj.  
c/o Prejsnar  
641 N. Highland Ave. NE, #11  
Atlanta, GA 30306*

*A subscription of 4 issues is still only \$3.50 (but will soon be going up,  
I think....)*

*happy holistic-daze...*

*mp*

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318. **William Marsh**

***Re: Manifestos***

*Wed 17 Dec 1997*

---

one more...

Silliman, Ron (et al). "Aesthetic Tendency and the Politics of Poetry: A Manifesto" in *\_Social Text\_*, Fall 1988

bmarsh

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319. **Maria Damon**  
**wieners & bernstein**

Wed 17 Dec 1997

---

hey all, remember when we used to post what we were reading? here's my end-of-quarter catch-as-catch-can listing:

john wieners 707 scott st, just my cup of tea! loneliness, poetry, drugs, anonymous sex and religion; reminds me of russell fitz-g's obsessed-w-bob-kaufman diary from the same period. thank you for publishing this douglas messerli!!

chas bernstein's article for daedalus, called "a blow is like an instrument." cute and engaging, w/ lenny bruce gig and all, a real pleasure to see that in a "serious" humanities rag. one q, though, is in his thumbnail precis of the yasusada brouhaha he refers to "the poem itself." is there any such thing, is what i'd like to know. obviously i think not. charles's discussion is framed in terms of questions, so i'm not imputing certainty to him, but the phrase "the poem itself" can function, in current academic climate, as a gauntlet of aestheticism thrown down in a gesture that erases almost all post-'68 thinking in the humanities.

a heavy dose of barrett watten, after his ILS tour de force. no comment yet.

a ms on gertrude stein for a univ. press. no comment yet.

snippets of Puerto Rican Jam (U of MN Press), a group of essays by young PR scholars mostly sociology etc, and Nestor Garcia Canclini's book abt entering and leaving modernity, what's it called? slipped my mind. it's in the other room. the former not as helpful as i'd thot it wd be, the latter very interesting, esp the foreword by renato rosaldo.

hoping to delve into hannah weiner and nate mackey more thoroughly during my upcoming single quarter leave YAY!--md

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320. **Burt Hatlen**  
**Re: Kathleen Fraser tribute**

Wed 17 Dec 1997

---

I'd be very grateful if you would send me a copy of the Fraser tribute. Burton Hatlen, Room 304, 5752 Neville Hall, University of Maine, Orono, ME 04469-5752

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321. **Maria Damon**

**Re: Manifestos**

*Wed 17 Dec 1997*

---

At 11:56 AM +0000 12/17/97, Miekal And wrote:

>from THE QUOTES OF ROTAR STORCH

>edited by Miekal And

>1989 Runaway Spoon

>

>

>

>Ismist Manifesto

>

>founded by Rotar Storch, December 25, 1957

>

>

>"All isms ist one!"

>

>chrism, ism, prism, schism: abysm, Baalism, Babism, baptism, Buddahism,

>deism, ascism, monism, purism, realism, snobbism, sophism, technism,

>theism, truism; actinism, agonism, altruism, anarchism, aneurism,

>anglicism, animism, aphorism, archaism, atheism, atomism, babyism,

>barbarism, blicism, bloomerism, bogeyism, Bolshevism, braggardism,

>brutalism, cabalism, Calvinism, cataclysm, catechism, centralism,

>Chauvinism, classicism, communism, cretinism, Darwinism, despotism,

>devilism, dualism egotism, embolism, etherism, euphuism, exorcism,

>fairyism, fatalism, fetishism, feudalism, fossilism, frivolism,

>allicism, galvanism, heathenism, hedonism, heroism, hibernism, induism,

>itlerism, humananism, hypnotism, idealism, slamism, jockeyism,

>journalism, udaism, laconism, atinism, localism, loyalism, lyricaism,

>magnetism, mannerism, mechanism, mesmerism, methodism, modernism,

>monkeyism, moralism, mysticism, nativism, nepotism, nihilism, occultism,

>optimism, organism, ostracism, pacifism, paganism, pantheism, paroxysm,

>pauperism, pedantism, pelmanism, pessimism, plagiarism, pugilism,

>pythonism, quietism, rabbinism, rheumatism, rigorism, royalism,

>ruralism, satanism, savagism, Saxism, scepticism, socialism, solescism,

>stoicism, subtilism, syllogism, symbolism, synchronism, terrorism,

>tigerism, tribalism, vandalism, vocalism, verbalism, vulgarism,

>witticism, yankeeism, ionism, absolutism, academism; achromaticism,

>aestheticism, agnosticism, alcoholism, alienism, anachromism, anatomism,

>glicanism, animalism, antagonism, asceticism, capitalism, characterism,

>classicism, clericalism, conservatism, democratism, determinism,

>diabolism, diplomatism, eclecticism, empiricism, vangelism, exoticism,  
>expressionism, externalism, fanaticism, favoritism, federalism,  
>generalism, histrionism, hyperbolism, idiotism, imperialism,  
>impressionism, talicism, suitism, laconicism, liberalism, literalism,  
>monasticism, naturalism, nominalism, parallelism, parasitism,  
>paternalism, patriotism, pedagogism, philosophism, secularism,  
>sensualism, separtism, subjectivism, sychophantism, universalism,  
>ventriloquism, abolitionism, agrarianism, Americanism, colloquialism,  
>colonialism, conventionalism, equestrianism, evolutionism,  
>existentialism, imperialism, indeterminism, indifferentism,  
>industrialism, materialism, medievalism, Orientalism, phalansterism,  
>phenomenalism, professionalism, proverbialism, publicanism, Utopianism,  
>vernacularism, antiquarianism, bacchanalianism, gregationalism,  
>constitutionalism, cosmopolitanism, experimentalism, internationalism,  
>presbyterianism, proletarianism, supernaturalism, Unitarianism,  
>getarianism, humanitarianism, litarianism.

cool, but is antidisestablishmentarianism in there? that's a word my sister and i  
used to try to spell as fast as we could as children, having been told it was the  
"longest word in the english language."

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322. **Aldon Nielsen**

**(no subject)**

Wed 17 Dec 1997

---

Since I'm no longer able to get my email at home, I'll be off the list till after the  
MLA -- Hope to see some of you in Toronto --

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323. **Miekal And**

***gather around me brothers & sisters & ye shall.....***

Wed 17 Dec 1997

---

Hugh Steinberg wrote:

| *Isn't there something inherently ridiculous about manifestos?*

all texts. laughable. like good medicine.

I'm thinking

> back to the discussion of avant-gardes and border-keeping apparatuses, and  
> the notion that if there isn't an avant-garde anymore,

in the dreamtime everything is real, the is & the not is



then what are all  
> these manifestos doing?

holographic codes for breathing each breath anew

*A manifesto is more than just an essay stating "this is what I believe in,"*

or "this is what I believe in, join me...."

*it is an act of hubris, the difference between trying to talk to someone at a party and trying to talk to everyone at the party, at the same time, so that they all have to sleep with you when you're done speaking. If they are anything, manifestos are ardent.*

insistent

*As such manifestos have become a form of camp, to be read primarily with irony, because their theatricality makes it impossible to take their grandstanding seriously or literally. The "Ismist Manifesto" is a good illustration of this.*

where the edges meet is the territory of most abundant energy & that, --the forest meets the pond

*This irony defeats the manifesto's original intent: it's hard to take seriously someone you're laughing at.*

try laughing with them.

At the supposed core of any  
> manifesto is an idea, a principle, an article of faith, that the writer and  
> signers of said manifesto not only believe in, but wish to persuade others  
> that they should believe in it too.

manifesto are recursive ideologues, manifestos generate manifestos. faith comes with pure intention, not critical acumen.

But if there are no borders left to  
> maintain,

sounds like ifism

then the manifesto's assertion of borders is laughable.

laugh with me

What  
> started as an important and necessary statement of principles (if this was  
> ever true: a golden age where manifestos mattered might just be another  
> form of nostalgia) has degenerated into a comic exercise.

this is why the dadaists, futurists, zaumniks, lettrists, & fluxus produced such provocative manifest(o)ations.

this has been a  
posthumous intervention by  
Rotor Storch

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324. **lee ann brown**

**Re: POETICS Digest - 30 Nov 1997 to 1 Dec 1997**

Wed 17 Dec 1997

---

Dear List,  
What sad news of Kathy Acker's death!  
What a Great Poetic and Sexual Terrorist!  
She is such an Iconic Force -  
a major Permission Giver for so many readers and writers -  
like hearing Patti Smith in P.J. Harvey, or the Breeders,  
In those coming after-  
May Her  
Logo-Poetic  
Collage Epic  
Rock On!

Lee Ann Brown

>-----

>

>Date: Mon, 1 Dec 1997 13:57:28 -0800

>From: Steve Carll <[REDACTED]>

>Subject: Fwd: Kathy Acker

>

>Just had this forwarded to me from Jack Foley.

>

>>>From sjcarll Mon Dec 1 10:40:36 1997

>

>>Jack,

>>

>>Checks for the Kathy Acker Fund should be made out to GIORNO POETRY  
>>SYSTEMS.

>>You can send checks to ATTICUS BOOKS--1508 U Street, NW--Washington,  
DC

>>20009.

>>

>>Kathy Acker died November 30 at 1:30 am PST.

>>

>>Sad news.

>>

>>Lucinda

>

>

>\*\*\*\*\*

> [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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### 325. **Hugh Steinberg**

#### **Re: manifestoes**

Wed 17 Dec 1997

Annie writes:

*There is a new-formalist manifesto from the early 80s you might want to look at: the introduction to the anthology Expansive Poetry. There was also a magazine called The Reaper, edited by Robert McDowell and Mark Jarman, in the 70s, that was full of manifestoes. As a post-formalist, I am rather embarrassed by these (!) , but if you want another sort of manifesto to look at you might find them useful.*

Isn't there something inherently ridiculous about manifestos? I'm thinking back to the discussion of avant-gardes and border-keeping apparatuses, and the notion that if there isn't an avant-garde anymore, then what are all these manifestos doing?

A manifesto is more than just an essay stating "this is what I believe in," it is an act of hubris, the difference between trying to talk to someone at a party and trying to talk to everyone at the party, at the same time, so that they all have to sleep with you when you're done speaking. If they are anything, manifestos are ardent.

As such manifestos have become a form of camp, to be read primarily with irony, because their theatricality makes it impossible to take their grandstanding seriously or literally. The "Ismist Manifesto" is a good illustration of this.

This irony defeats the manifesto's original intent: it's hard to take seriously someone you're laughing at. At the supposed core of any manifesto is an idea, a principle, an article of faith, that the writer and signers of said manifesto not only believe in, but wish to persuade others that they should believe in it too. But if there are no borders left to maintain, then the manifesto's assertion of borders is laughable. What started as an important and necessary statement of principles (if this was ever true: a golden age where manifestos mattered might just be another form of nostalgia) has degenerated into a comic exercise.

Hugh Steinberg

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### 326. **Henry Gould**

#### ***Re: manifestoes***

*Wed 17 Dec 1997*

---

On the other hand, wouldn't the advent of something new tend to create new borders along with it, the way a rock thrown in the water makes waves? A manifesto is something like a trumpet fanfare; not just a statement of ideas but a statement nailed to the church door. There is of course something excessive, outrageous, silly about it - but something new always seems extra or out of place. Aren't most works of art examples of just such anomalous, excessive unexpectedness?

The real irony of manifestos is not that they're irrelevant in a milieu without borders; it's that the excessive or aggressive aspect of the manifesto is a calculated attempt to win over or be accepted - both more calculating and collaborating (with the public) than the artwork itself (if the art's really new. I'm not saying newness is a great criterion of value, either.) - Henry Gould

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### 327. **Charles Bernstein**

#### ***New works on web***

*Wed 17 Dec 1997*

---

I have two new essays now up:

"An Mosaic for Convergence" is part of the new issue of The Electronic Book Review, already mentioned on the list & all which is worth checking out:

<http://www.altx.com/ebr/ebr6/ebr6.htm> (This work requires Netscape Navigator 3.02 or higher.)

"Unrepresentative Verse" (on Ginsberg and Eliot) was something I wrote for the Rutgers "Poetry and the Public Sphere" conference:  
<http://english.rutgers.edu/bernstein.htm>

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328. **Steven Marks**  
***Re: wieners & bernstein***  
*Wed 17 Dec 1997*

---

On Wed, 17 Dec 1997, Maria Damon wrote:

*a heavy dose of barrett watten, after his ILS tour de force. no comment yet.*

Speaking of the ILS, who is still laughing over some of the entries in "The Dictionary of Received Ideas"? And they say the avant-garde (or whatever it's called) has no sense of humor. Bah! Humbug!

hats off to all of the curmudgeons in Providence!

Satire is the antidote for the season.

cheers,  
Steven

---

Steven Marks

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

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329. **Laurie Schneider/Crag Hill**  
***Manifestos***  
*Thu 18 Dec 1997*

---

Dear Jacques: I can think of a number of N. American visual artist/poets who have written manifestos: Dick Higgins, Clemente Padin, b.p. nichol, Steve McCaffery, d.a.levy, Miekal And ... (I vaguely remember something Opal Nations wrote about a possible but non-existent art movement -- maybe David Bromige could recall this). I'll look up some titles and backchannel when I can. It will be interesting to see where your investigations lead. Has the body of work lived up to the manifesto? Was the manifesto heard or did it fall in a central Idaho forest with no human near? What's the ratio of political content/intent to aesthetic? Best, crag hill

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330. **dbkk**

***Ngai and Farrell at SPT***

*Thu 18 Dec 1997*

---

Kevin and I are gratified by the big response to our offer to send out copies of the tribute to Kathleen Fraser in the latest issue of *Mirage*. Don't worry, we'll get to you all.

Dodie

-----

Small Press Traffic presents:

Dan Farrell  
Sianne Ngai

Friday, December 19, 7:30 p.m.  
New College Theater  
777 Valencia Street  
San Francisco  
\$5

Dan Farrell was born in <sup>3</sup>a Canadian log cabin,<sup>2</sup> he says. Could be true! He's the <sup>3</sup>ex-co-editor of *\_BOO Magazine\_*, ex-foundless member of Kootenay School of Writing<sup>2</sup> (Vancouver, B.C.), and the author of *\_Thimking of You\_*. He now lives in Brooklyn NY, and his latest work appears in the inaugural issue of *\_Crayon\_*-- the Festschrift for Jackson Mac Low's 75th birthday. Those of you with access to the World Wide Web can sample Farrell's poetry at <http://www.erols.com/dfar>, from which I pluck the following: <sup>3</sup>willy frequency/ nilly admission/ or not aware of/ private economy/ overshadowing a/ dominant making/of a living and/ or overwhelming/ to common blurr.<sup>2</sup>

Sianne Ngai's books are *\_My Novel\_* (Leave) and *\_Discredit\_* (Burning Deck). Poems are forthcoming in *\_A.BACUS\_*. An essay (co-authored with Aviva Briefel) on Clive Barker's shivery race-relations film *\_Candyman\_* appears in the current *\_Camera Obscura\_*. We're lucky her grandparents live here in San Francisco; otherwise we wouldn't get this chance to hear Ngai read from her poetry. It's a thoughtful and surprising body of work: imagine the strong clear music of Laura (Riding) Jackson crossed with the international chops and glamor of, mmm, Michelle Yeoh? Only five more shopping days till Christmas, or whatever; you deserve this poetry fix right now!

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331. **david bromige**

***The Dictionary of Received Ideas***

Thu 18 Dec 1997

---

DICTIONNAIRE DES IDEES RECUES Unfinished compilation of art-chatter cliches by one of the 19th Century's more mordant and schizy ("Madame Bovary, c'est moi") authors. Mention that it was of help in writing *Tight Corners*, thus establishing considerable precedence (1971). Best if ingested in small sections, like caramel-corn. "A blueprint to a novel never written."

DICTIONARY OF RECEIVED IDEAS Ample compilation of art-chatter cliches from Impercipient Lecture Series, just out and authored, on internal evidence, by Bob Perelman. Hilarious. "I devoured it at one sitting." Popcorn. Devastating. "It reads like a precis of my lectures over the past 26 years." "He should be horsewhipped." Is nothing sacred? A blueprint to prevent novel writing.

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332. **Miekal And  
kanji**

Thu 18 Dec 1997

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this might be a stupid question, but Ive recently become interested in the japanese visual poetry & hypermedia scene via the internet, but the sites are almost impossible to view because netscape is language specific. I dont read a word of japanese but Id like to see the sites as they were intended. my question is there anyway to configure netscape to read kanji if I have the font in my system or do I have to use the japanese version of netscape?

miekal

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333. **Miekal And  
*experimedia simplicity: a manifesto festering***

Thu 18 Dec 1997

---

from THE QUOTES OF ROTAR STORCH  
edited by Miekal And  
Runaway Spoon 1989

experimedia simplicity: a manifesto festering

every artist creates from the comfortable edge of their domain, trying, pushing, retreating, conjuring specimens that can be called their own. when I began my mature work some 10 years ago i was convinced that every discovery I made was my own & that I in essence possessed those ideas, those creations & in a

non-interactive vacuum perhaps this could be the reality.... however with the beginning of the xerox network (inknowingly the mutant child of the mimeo revolution of the 60's) in the 80's it became possible for any energetic artist to interface his/her work internationally & have that visual/verbal information assimilated in the global mind. instant, cheap printing has meant that every artist is a participating publisher/artist & that for really the first time in history the artist is in some control of the media they create. the notion of self-publishing is no longer an exercise in vanity but an integral link in fostering multiple strata of instantaneous culture.

here is where the quibbling begins, because we are faced with notions of aesthetics & communication which are more than a 100 years old & except for the experimental front there has been little reconciliation between the culture & what it has become & how rapidly it is permutating & the consequent art which is created.

poetry & fiction have been replaced by "the text" & the practice of any art has enlarged to intimacy with all arts, with an investigation into the culture beneath the culture. because information & ideas are bombarding our sphere so rapidly the procedure of invention & experimentation is simultaneous with instant printing, rapid communication & the chameleon quality of the artist. more appropriate terms for new art may be velocity, impact, shifting, compounding, etc rather than "this is a good poem, that's a bad painting." utility & erotics, perhaps are closer specifics. the sensations received & its usefulness completely bypass the critical facility until it becomes more than an unconscious reaction....

altho my work in publishing, performance, music & art are considered on the edge of the avant-garde, the whole notion of an avant-garde has pretty much been exhausted, if anything, this is the century of the avant-garde & the creations of the future have become demystified to the point of becoming commonplace, yet necessary. so instead there are those artists which have accepted stasis, repeating over & over the certainty of their statement & there are those artists who shed skin after skin, retaining the wisdom of the past experience but learning to accept an unending onslaught of information & culture. I liken stasis to living death, change to death & birth.

how many lives will it take to say what is yet to be said?

Miekal And  
August 1986

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334. **Kathleen Crown**

***MLA Poetry Reading***

*Thu 18 Dec 1997*

---

those of you headed to the Toronto MLA, or living in the Toronto area (the reading's open to the public) might be interested in this event:

A Poetry Reading by Kathleen Fraser, Sharon Doubiago,  
Harryette Mullen, and Karen Brennan  
Sunday, December 28, 5:15-6:30 Alberta (Royal York Hotel)  
Cynthia Hogue & Aldon Nielsen presiding

in conjunction with the special session on "The Contemporary Long  
Poem: Feminist Intersections and Experiments" with Jeanne Heuving,  
chair; papers by Jenny Goodman, Elisabeth Frost, Kathleen Crown;  
Joseph Conte and Laura Hinton, respondents.

Kathleen Crown

Rutgers English and Women's Studies

Conference Co-Coordinator, Poetry and the Public Sphere

510 George Street

New Brunswick, NJ 08901-1167

Home Ph: [REDACTED]

Dept. Fax: [REDACTED]  
[REDACTED]

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335. **Miekal And**

***as the world turns***

*Thu 18 Dec 1997*

---

Charles Bernstein wrote:

>

> I have two new essays now up:

>

> "An Mosaic for Convergence" is part of the new issue of The Electronic Book

> Review, already mentioned on the list & all which is worth checking out:

> <http://www.altx.com/ebr/ebr6/ebr6.htm>

> (This work requires Netscape Navigator 3.02 or higher.)

charles

read thru this essay & my first reaction is that I am surprised by what seems to be a real change of heart about hypermedia, the visual text & pure form versus intermedia constructions. I would say that based on this text you could become a very convincing hypermedia salesman. why just 10 years ago I remember

feeling like just such a salesman when talking with you. am I imagining such a change has taken place & if it has I would love to know more about what informs this change.

miekal

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336. **Jacques Debrot**  
***Re: Manifestos ridiculous?***

Thu 18 Dec 1997

---

For an extremely subtle and nuanced view of the manifesto check out Steve Evans's ILS lecture 1.1 "The Dynamics of Literary Change." There he treats, as implicitly a manifesto, several passages of Hegel's from the preface to *\*Phenomenology of Spirit\** ("Hegel's whole point being" that there is little difference between manifesto and phenomenology). By way of Jean-Luc Nancy there is also this provocative attack on historicism: "Historicism in general is the way of thinking that *\*presupposes\** that history has always already begun, and that therefore it always merely continues [whereas] it is precisely the question of beginning, of inaugurating or entering history that should constitute the core of the thinking of history." "The new," Evans writes, "is not one thing, the old another. They have meaning only in their diacritical relations to one another" though the *"relation"* is . . . an antagonistic one." Concerning the new, however, it is not so much a question of time as it is the *\*timeliness\** which "captures the way in which elements of a cultural system are inflected by their history even within the relative synchrony of a given epoch."

As is suggested by Evans's example from Hegel, manifestos take other forms -- particularly at the present time -- in prefaces, introductions, etc. -- See for instance John Yau's treatment of Moxley's preface to her *\*Imagination Verses\** as a manifesto at: [HTTP://WWW-POLISCI.MIT.EDU.BOSTONREVIEW/](http://WWW-POLISCI.MIT.EDU.BOSTONREVIEW/)

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337. **KENT JOHNSON**  
***Manifestos/Padin***

Thu 18 Dec 1997

---

ON 17 December Craig Hill wrote:

> Dear Jacques:

> I can think of a number of N. American visual artist/poets who have  
> written manifestos: Dick Higgins, Clemente Padin, b.p. nichol, Steve  
> McCaffery, d.a.levy, Miekal And ...

Craig knows this, I'm sure, but just to clarify that Clemente Padin is not "Norh American" but Uruguayan--one of Latin America's most important visual/experimental poets (and important theoretician of the word as well). I have begun to correspond with Padin about the possibility of a North American book retrospective of his work, including a selection of his essays and manifestos.

If anyone out there knows Clemente or has relevant information about his multi-faceted work, his impact, etc. please do contact me.

I'll be out of town from today through Jan. 4. Feliz Navidad to all! Kent

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338. **Jordan Davis**  
***Reading / manifestore***  
*Thu 18 Dec 1997*

---

It is not too early to come to Poetry City!  
Today! Tonight at 7 pm Edwin Torres and Baron Ashanti read!  
The reading is free!  
We will give you food and wine!  
We just ask that you buy a book from our book table!  
Poetry City is a wholly-gnomed subsidiary of Teachers & Writers  
Collaborative Inc. plc & cie!  
The offices of T&W are at 5 Union Square West, NYFC!  
Around the office we call it Poetry Lesotho!

\*

I had a manifesto once:

MANIFEST

O what is  
the new  
vague?

It is extreme and indefensible.

Good luck!

Jordan

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339. **Safdie Joseph**

**Re: Vacation**

Thu 18 Dec 1997

---

I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's *Underworld* (finally), and wanted to know what poets I might think of including in my bookbag besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?

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340. **Jacques Debrot**

**Re: Boston Review URL**

Thu 18 Dec 1997

---

To all of those who have back channeled me about the Boston Review URL -- 2 mistakes: 1. the correct Boston Review URL is: [www-polisci.mit.edu/bostonreview/](http://www-polisci.mit.edu/bostonreview/) and 2. Unfortunately, for those who, unlike me, do not live near Boston, Yau's article appears in the December/January issue which has not yet been posted.

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341. **r.drake**

**Re: kanji**

Thu 18 Dec 1997

---

m-

i havent used it, but in NS3.0, under "options" menu, there's a number of possibilities fr "document encoding"; 3 japanese selections possible on my machine. let me know if it works, and ov sights you find ov interest

lbd

*this might be a stupid question, but Ive recently become interested in the japanese visual poetry & hypermedia scene via the internet, but the sites are almost impossible to view because netscape is language specific. I dont read a word of japanese but Id like to see the sites as they were intended. my question is there anyway to configure netscape to read kanji if I have the font in my system or do I have to use the japanese version of netscape?*

*miekal*

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342. **Sylvester Pollet**

**Re: Vacation**

Thu 18 Dec 1997

---

Tennessee Williams. Kirby Congdon of Key West.

*I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's *Underworld* (finally), and wanted to know what poets I might think of including in my bookbag besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?*

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343. **Laura Moriarty**

**MLA talk, kiss-off and non**

Thu 18 Dec 1997

---

Robert Kaufman will be giving a talk at the MLA for the Special Session called "Formalism": "Aesthetic Construction: Blakean Formalism and the Symmetries of Laura Moriarty." I wish I could be there to hear it, as well as for that great reading mentioned by Kathleen Crown, not to mention Susan Howe's talk which I seem to remember is the first day.

But I will be here not working. \*Today is my last day at the Poetry Center after eleven years.\* Oddly enough I am still really busy and may not have time to sign off this list. This email will stop working once the bureaucracy shuts it down. My new email is [REDACTED]. The Poetry Center can be contacted at [REDACTED]. But it might be better to call. All numbers and other info are up on our newly designed site at <http://www.sfsu.edu/~newlit/welcome.htm>

The sublime non will be up sometime in late Dec or early Jan. It is still open. New work in the emptiness issue has continued to go up - more will appear in the next week. <http://socrates.berkeley.edu/~moriarty/>

Anyone wanting tapes from the Center/Archives is encouraged to still want them. The remaining staff will be trying to respond to orders.

Over and out -

Laura Moriarty

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344. **Alan Myouka Sondheim**

**Re: kanji**

Thu 18 Dec 1997

---

Netscape 3 should have it under document encoding - you need to have the script inside your computer (it's easy on Macs) - the new Netscape apparently can read it - we just hear this. Here, the Mac has a lot of scripts that do the translations.

Alan

On Thu, 18 Dec 1997, Miekal And wrote:

*this might be a stupid question, but Ive recently become interested in the japanese visual poetry & hypermedia scene via the internet, but the sites are almost impossible to view because netscape is language specific. I dont read a word of japanese but Id like to see the sites as they were intended. my question is there anyway to configure netscape to read kanji if I have the font in my system or do I have to use the japanese version of netscape?*

*miekal*

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345. **Juliana Spahr**

**reading report from Honolulu, two**

Thu 18 Dec 1997

---

Reading report from Honolulu, two.

In November, Joe Balaz's journal the Oahu Review held a reading (I'm not sure how much this journal costs because those who attended the reading got a free copy and it doesn't have a price in it but I imagine any sort of reasonable donation would get you a copy of this "multicultural literary publication of Hawai'i." Send to: Iron Bench Press Box 44 Ka'a'awa, Hawai'i 96730.). 'Imaikalani Kalahele, T.M. Lafferty, Tony Quagliano, red flea (who also appeared as Richard Hamasaki), Susan Schultz, and Kathryn Waddell Takara among others read. Quagliano really stuck out at this reading because he read a poem about Bamboo Ridge that was so angry it made the audience gasp. I didn't take notes so don't quote me but I seem to remember it saying things like the writers of Bamboo Ridge should stop being such babies. It was dedicated to Wing Tek Lum. Quagliano accused him of being the only Bamboo Ridge poet that mattered. I realized at this reading that I like red flea's poems better on the page because they get too serious when he reads them and lose their playful, biting attacks.

He has a chapbook and c.d. out on Tinfish which is worth checking out. (Some interesting local poetry trivia is that Susan Schultz and red flea grew up in the same town in Virginia.) I also realized what a good story teller Kalahale is (he is also a painter and local activist). Also notable about this reading was the impressive spread of food afterwards. In fact there is excellent food at many readings in Hawaii. It puts the free wings at CPG in Buffalo to shame.

Also in November Kilali Alailima, Taueva Fa'otusia, Mary Tuti Baker, Ruth Tuiteleleapaga, Luafata Simanu-Klutz, and Dr. Papali'i Failautusi Avegalio read at a reading for Samoan, Tongan, and Hawaiian writers. It was held leeward side at Poka'i Bay. It really was paradise to sit on the grassy beach and hear things read outloud and the ocean at the same time and then eat some breadfruit afterwards. The reading was hours long but no one complained. It was such a nice location that I forgot to write anything about it in my notebook so I can't be very specific. But I remember Tuiteleleapaga's writing the clearest. She read some sparse, well-written stories about going home to Samoa after living in New York and dealing with her father. And I think, but I'm not positive, that it was Dr. Papali'i Failautusi Avegalio who read the story for children that argued that DNA tests suggest that the Mayans and northwestern Native Americans might be descended from Polynesians.

December started with Normie Salvador and Cabaret Tiki reading together. Salvador read a lot of heavily rhythmic poems that were part sci-fi, part deep image. He is interested in synesthesia. It was hard to hear him and a member of the audience used this as an excuse for some local style chiding. The rest of the audience seemed a little embarrassed to have to be a part of this. When he read his next poem and asked if anyone could hear it, everybody clapped enthusiastically. Salvador also spoke of how many times people accuse him of writing poems that could have been written on the mainland because he doesn't write in pidgin. Then he read a poem he wrote in pidgin. He also did a lot of preaching between poems. And boy was Cabaret Tiki a surprise. With a name like that one would expect lots of boas to be worn. But instead it was a large group of younger men and women in those ever popular muted aloha shirts doing comedy sketches. Two sketches stood out. One called "Haole Go Home" (I don't think I can begin to describe the complicated nuances in this piece and I'm not even sure I got them all because I've only been here five months and still feel out of things local a lot of the time) and then another called "How to Raise a Successfully Asian Child." Both had the audience laughing hard but Douglas Rothschild, visiting from New York, found them racist. When I discussed them with him later, I had that I can't possibly explain what is going on here in Hawaii to anyone in terms that make any sense. I think the necessary vocabulary is missing or something. But it has something to do with the cliché of

Hawaii being both a paradise of cross-racial communication and community and at the same time openly racist.

The next night we held a small unannounced and spontaneous poetry reading and picnic at Sans Souci beach for Douglas. Bill made pizza and Charles made cole slaw (but the cole slaw got left at home in the refrigerator by accident) and we brought some beers. (I didn't make anything!) Susan brought a pie and Bryant brought some cookies and Gabrielle brought some muffins, jam, and cream. In the dark, with all of us a little high on too much sugar, we first looked at the aligned planets and then listened to Douglas read poems from Matchbox (New York: Situations, 1997).

And then ending December, Alison Deming (visiting UH,M from Tucson) read poems about butterflies, flora and fauna, indigenous tourism, and things like "the sweet togetherness of women." She likes the word science and says it with emphasis when it appears in her poems. One of her students introduced her reading with such love, devotion, and humor that it was touching.

I think next on the slate is that the local IWW chapter is having a reading, music, and sharing of food gathering on December 23 but I'm going to be on my way to Raleigh, North Carolina so I will miss it. Maybe someone else will report in.

Juliana Spahr

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346. **Pierre Joris**

**Re: Vacation**

Thu 18 Dec 1997

---

add Thomas McGuane to that list -he has a lovely fast novel set in Key West -- & do check out ole Hem's ole house -- the cats alone are worth it -- doggone, I'd rather be there than in Toronto -- happy Easter -- Pierre

Sylvester Pollet wrote:

*Tennessee Williams. Kirby Congdon of Key West.*

*I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's \_Underworld\_ (finally), and wanted to know what poets I might think of including in my bookbag besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?*

--

=====



pierre joris 6 madison place albany ny 12202  
tel/fax [REDACTED] email: [REDACTED]  
<http://www.albany.edu/~joris/>

-----

Adding music to a good poem is like using a stained-glass  
window to light a painted picture. — Paul Valéry

=====

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347. **Carolyn Guertin**  
***Manifesto for the Unstable Media***  
*Thu 18 Dec 1997*

---

From the artists' collective/studio/gallery/electro-art centre called V2 in the Netherlands:

Manifesto for the Unstable Media

We strive for constant change; for mobility.

We make use of the unstable media, that is, all media which make use of electronic waves and frequencies, such as engines, sound, light, video, computers, and so on.

Instability is inherent to these media.

Quantum mechanics has proved, among other things, that the smallest elementary particles, such as electrons, exist in ever-changing forms. They have no stable form, but are characterized by dynamic mobility. This unstable, mobile form of the electron is the basis of the unstable media.

The unstable media are the media of our time. They are the showpieces in our modern homes. We promote their comprehensive use, instead of the often practised misuse of these media.

We love instability and chaos, because they stand for progress. We do not see chaos as survival of the fittest, but as an order which is composed of countless fragmentary orders, which differ among themselves and within which the prevailing status quo is only a short orientation point.

The unstable media move within the concepts of 'movement-time-space', which implies the possibility of combining more forms and contents within one piece of work. The unstable media reflect our pluriform world.

Unstable media are characterized by dynamic motion and changeability, this in contrast with the world of art which reaches us through the publicity media. This has come to a standstill and has become a budget for collectors, officials, historians and critics.

Art must be destructive and constructive.

V2

Originally published in Dutch, 1988

Quoted in *\_Boek Voor de Instabiele Media/Book for the Unstable Media\_*,  
V2-Organization, 1992

---

Carolyn Guertin, Department of  
English, University of Alberta E-Mail: [REDACTED]; Tel/FAX: [REDACTED] Website:  
<http://www.ualberta.ca/~cguertin/Guertin.htm>

"Aldus [Manutius] is creating a library which has no boundaries other than the  
world itself." -- Erasmus

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---

348. **joel lewis**  
*rhythmic grumbling department*

*Fri 19 Dec 1997*

---

FROM INFOBEAT SERVICE (f.y.i.)

\*\*\* Londoners hear Eliot poem amid damp ruins

What would induce Londoners to line up for a show in a damp, derelict theater as temperatures drop below freezing? The surprising answer is American-born T.S. Eliot's famous poem "The Waste Land." The show has sold out every night this week at an abandoned Victorian music hall, the oldest of its kind in the world, which has been gathering dust and cobwebs since 1880. The popularity of a poetry reading amid London's dazzling array of musicals and plays is all the more surprising near Christmastime, when many theatres are abuzz with glitzy offerings. See <http://www.infobeat.com/stories/cgi/story.cgi?id=6501027-295>

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---

349. **John Cayley**  
*kanji*

*Fri 19 Dec 1997*

---

On the Mac, it is not enough just to set document encoding to one of the Japanese standards in your browser, you must also have at least one Japanese font installed on your system and also the latest Worldscript extensions and also (I think, although maybe the font and worldscript are enough) the 'Japanese Language Kit' (you'd definitely need the latter for \*inputting/editing\* Japanese.

The situation is basically the same for Chinese (excepty you need Chinese fonts, etc.) on the Mac, which is where I have direct experience.

I am not so clear about how Wintel copes.

Bests,

----- > John Cayley / Wellsweep Press  
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road  
London NW5 1PD UK Tel & Fax: (██████████) Email: ██████████ <-----  
-----

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350. **David Israel**

***Re: Vacation***

*Fri 19 Dec 1997*

---

Pierre Joris asked abt. Floridian literature -- did you ask only for poetry?

After many years I'm just starting to re-read Denis Johnson's novel *\*Fiskadoro\** (1985; Vintage Contemporaries), and enjoying same. It's set in a post-apocalypse South Florida.

For poetry vis-a-vis FL, Robert Creeley's longish poem of a couple years ago comes to mind -- though I don't know if (or where) this may've appeared in print. (Of course, his vantage was that of the visitor . . . )

I've enjoyed some work by Florida poet Susan Mitchell -- some of the *\*Rapture\** poems were (for me) a good bit easier to get into than the subsequent *\*The Will to Adore\** (I think is the title). Long ago, also read from Mitchell's first volume, *\*The Water Inside the Water\** (Wesleyan I think) -- but not certain whether she was a Floridian at that point. Florida & its landscapes does figure in some fine poems in *\*Rapture\**. I'd imagine Mitchell might be esteemed overly mainstream [the M word, as 'twere] -- whether in manner, or in publishing history, could be a hemi-question) to interest some current company, but would also suppose that such membranes remain semi-permeable. Perhaps Mitchell can be thought of as a post-Stevens poet.

anyway, bon voyage --

d.i.

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351. **Henry Gould**

***recommended drudgery***

*Fri 19 Dec 1997*

---

I see in the new *\_Dictionary of Received Ideas\_* from ILS (which undoubtedly will become the indispensable reference tool for double-edged young shavers and sitting-on-the-fencing masters alike), that the definition for "prosody" is "The secret of the art is lost." This is pretty accurate, and reminded me of the

incredibly thorough entry on "prosody" in another reference work, the good old Princeton Encyclopedia of Poetry & Poetics. It ain't Saintsbury, & it ain't countin on your fingers, Jack. Well worth perusing.

Another entry worth slogging through is the one on "Verse & Prose". I would particularly recommend this one to Bob Grumman, who was wondering on here recently how to catalog prose poetry in his system. One of the comments in "V & P" is that lineated, metrical verse is actually closer to speech than prose is, and that drama only became thoroughly prosaic with the hegemony of the novel. I thought this was an interesting comment with implications for anybody who wants to write verse plays. We all know drama became prosaic in the 18-19th cent. - but that spoken lang. has closer affinities with verse than prose is worth thinking about. The big push in American 20th cent. poetry to bring "the virtues of prose" into poetry, in various ways, might have missed somethin. Do we's all know dis already? Am's I borin' you?

- Henry Gould, your Friendly Drive-by Sub-Sub-Librarian

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352. **Bob Grotjohn**  
***Looking for an essay***

*Fri 19 Dec 1997*

---

8 or 10 (more? less?) years ago, I read an essay by Rae Armantrout about the relationship between feminism and experimental writing. I can't find the citation, and I would like to look at the essay. Can anyone help?

Thanks.

--

Bob Grotjohn

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353. **David Kellogg**  
***Re: Looking for an essay***

*Fri 19 Dec 1997*

---

I think the piece you're referring to was in *\_Parnassus\_*, but I don't have the exact citation.

~~~~~  
~~~~~

David Kellogg Duke University  
██████ Program in Writing and Rhetoric  
██████ Durham, NC 27708  
FAX ██████ <http://www.duke.edu/~kellogg/>

-----Original Message-----

From: Bob Grotjohn <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Friday, December 19, 1997 10:55 AM

Subject: Looking for an essay

*8 or 10 (more? less?) years ago, I read an essay by Rae Armantrout about the relationship between feminism and experimental writing. I can't find the citation, and I would like to look at the essay. Can anyone help?*

*Thanks.*

*--*

*Bob Grotjohn*

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354. **Robin Morris**

***Re: Vacation***

*Fri 19 Dec 1997*

---

Bards of Key West: Elizabeth Bishop is a must!

At 01:19 PM 12/18/97 -0500, you wrote:

>Tennessee Williams. Kirby Congdon of Key West.

>

>>I wanted to wish hearty congratulations to those of us who are on  
>>holiday now and probably for at least the next two weeks -- god knows  
>>we've earned it! I myself am traveling to South Florida in a couple of  
>>days armed only, so far, with DeLillo's *Underworld* (finally), and  
>>wanted to know what poets I might think of including in my bookbag  
>>besides the obvious Crane and Stevens: any bards of that region I don't  
>>know about, and should?

>

>

\* \* \* \* \*

Robin A. Morris

[REDACTED]

Home page: <http://www-unix.oit.umass.edu/~ramorris>

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355. **Herb Levy**  
**Re: Looking for an essay**  
Fri 19 Dec 1997

---

"Why Don't Women do Language-Oriented Writing by Rae Armantrout was in L=A=N=G= (etc), but should be more easily found in the L=A=N=(etc) Book edited by Andrews/Bernstein, or In the American Tree edited by Silliman.

*8 or 10 (more? less?) years ago, I read an essay by Rae Armantrout about the relationship between feminism and experimental writing. I can't find the citation, and I would like to look at the essay. Can anyone help?*

Thanks.

--

Bob Grotjohn

Herb Levy



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356. **William Burmeister Prod**  
**Re: recommended drudgery**  
Fri 19 Dec 1997

---

*Another entry worth slogging through is the one on "Verse & Prose". I would particularly recommend this one to Bob Grumman, who was wondering on here recently how to catalog prose poetry in his system. One of the comments in "V & P" is that lineated, metrical verse is actually closer to speech than prose is, and that drama only became thoroughly prosaic with the hegemony of the novel. I thought this was an interesting comment with implications for anybody who wants to write verse plays. We all know drama became prosaic in the 18-19th cent. - but that spoken lang. has closer affinities with verse than prose is worth thinking about. The big push in American 20th cent. poetry to bring "the virtues of prose" into poetry, in various ways, might have missed somethin.*

Also interesting to me here are the implications for verse plays. No doubt that drama (as it has been known) has become prosaic, but my thought is that the prosaic drama of the now is not the prosaic drama of the 19th century for reasons contra those of the dictionary. As the "V & P" entry said, it was the hegemony of the novel that brought this about (a statement I can take two ways I think). I'm just unsure of metrical verse being closer to speech than prose. Like "mainstream" verse, drama certainly appears to have gone from verse to prose: in this case "prose-aic." We are seeing the comeback of verse into prose now too. A lot is being done now in drama, or has been done with verse plays that is anything but prosaic. This is mostly because the language of the original works,

or translations are in remade language. I am thinking of translations by Zukofsky (from Plautus); from Charles Boer (Ovid). I also am thinking of "word plays" by Kathy Acker and others.

Best,

William Burmeister

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357. **RaeA100900**

**Re: Looking for an essay**

*Fri 19 Dec 1997*

---

It was in Sagetrieb; it's called "Feminist Poetics And The Meaning of Clarity. It wasn't that long ago either. It was originally a paper I did at the ALA in San Diego in maybe '92 or '93. It's probably in a '93 issue of Sagetrieb. Would you believe I'm too lazy to go look?

Rae Armantrout

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358. **RaeA100900**

**Re: Looking for an essay**

*Fri 19 Dec 1997*

---

Oh yeah, that one. I forgot about that. That is really, really old. Check out the newer one too.

Rae

[↑ Contents](#)

359. **Michael Coffey**

**Re: Vacation -Reply**

*Fri 19 Dec 1997*

---

you might consider peter matthiessen's novel Killing Mister Watson, an unforgettable evocation of turn of the century florida, a wild west of the swamps; his sequel to Watson is just out, and brings the saga forward a few generations, but i haven't read that yet. But the first is a gem.

>>> Safdie Joseph <[REDACTED]> 12/18/97 12:23pm >>>

I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's *Underworld* (finally), and wanted to know what poets I might think of including in my bookbag

besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?

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360. **Bob Grumman**

***Re: recommended drudgery***

*Fri 19 Dec 1997*

---

This is a multi-part message in MIME format.

Thanks Hank: I just lookt at the Princeton entry on Verse and Prose and it looks like lots of fun. Should help me. Dunno why I haven't read it hitherto. Or maybe it's because I came down to the verse prose problem from poetries the Princeton pretty much ignores, particularly visual poetry.

As for metered verse being closer to speech than prose is, that sorta makes sense since verse would be spoken, and thus would tend to avoid the ramble of prose that can be studied and backtracked. Also prose might tend to emphasize ideas and forget rhythm--indeed, not need it. Just quick thoughts off your report.

By the way, for all you Comprepoetica-Watchers, I now have 40 bios up, although not all are properly processed. There's a partial one, finally, on me, too. I want more, though!

--Bob G.

Bob Grumman



<http://www.geocities.com/SoHo/Cafe/1492>

Comprepoetica, the Poetry-Data-Collection Site

-----3C432F4924C4--

[↑ Contents](#)

361. **Miekal And**

***electronic paper***

*Sat 20 Dec 1997*

---

Even paper is being given a facelift for the next millenium:

"The MicroMedia Laboratory, which is a part of the MIT Media Laboratory, is focused on creating new electronic media and contains many different projects. The picture you see above demonstrates our goal of creating paper with microencapsulated cells that can freely rotate. Applying electrical charge to these capsules change their orientation and thus the same cells can display different images. "



<http://physics.www.media.mit.edu/mm/home.html>

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362. **rsillima**

***Rae's essay***

Sat 20 Dec 1997

---

It's in Sagnetrieb, Vol. 11, No. 3, Winter 1992, pp. 7-16.

Ron

[↑ Contents](#)

363. **David Kellogg**

***Rae and cladistics; signing off till early January***

Sat 20 Dec 1997

---

How many different essays turned out to be "answers" to the initial question?  
What an interesting exercise this turned out to be!

I'm signing off till I come back to Duke around January 3. I can be reached  
backchannel till Christmas day.

For those of you going to MLA, I will be staying at the Sheraton Centre Toronto  
if anybody's interested in going out for a drink. No doubt I'll see some of you at  
various readings etc. Don't forget the Marxist cash bar -- my favorite MLA  
event.

Cheers,

David

~~~~~  
~~~~~

David Kellogg Duke University

██████ Program in Writing and Rhetoric

██████ Durham, NC 27708

FAX ██████ <http://www.duke.edu/~kellogg/>

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364. **Miekal And**

***Re: Electronic Paper***

Sun 21 Dec 1997

---

██████ wrote:

*People have been working on electronic paper for some time now. The goal, it  
seems, would be to publish a decent lasting book as object, with many books  
hidden inside as content. Press button 1 on the spine and the book is Moby*

*Dick, Press button 2 and it's Jimmy Carter's poems or maybe Tolstoy or Danielle Steele, or Jay Leno's memoirs. The pages would simply reconfigure into different words and images. But it would still have that comfy "look & feel" of the printed word.*

as well I would imagine that one would be able to create texts that read differently everytime you open the book, that are intelligent & learn what you as a reader like & dislike & evolve with the reader's participation. & further that each person would only need one book & if you needed a change of pace, plug that puppy into the internet or whatever mega storage (Xanadu?) is operable at the time & charge the pages with fresh words/authors/languages.

now if only they could figure out how to get that letterpress feel.

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365. **rsillima**

### ***Electronic Paper***

Sun 21 Dec 1997

---

Mickel,

People have been working on electronic paper for some time now. The goal, it seems, would be to publish a decent lasting book as object, with many books hidden inside as content. Press button 1 on the spine and the book is Moby Dick, Press button 2 and it's Jimmy Carter's poems or maybe Tolstoy or Danielle Steele, or Jay Leno's memoirs. The pages would simply reconfigure into different words and images. But it would still have that comfy "look & feel" of the printed word.

Bruce Sterling plays around a little with the possibilities in Holy Smoke.

Ron

-----

"The MicroMedia Laboratory, which is a part of the MIT Media Laboratory, is focused on creating new electronic media and contains many different projects. The picture you see above demonstrates our goal of creating paper with microencapsulated cells that can freely rotate. Applying electrical charge to these capsules change their orientation and thus the same cells can display different images. "

<http://physics.www.media.mit.edu/mm/home.html>

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366. **Blair Seagram**

**Re: POETICS Digest - 18 Dec 1997 to 19 Dec 1997**

Sun 21 Dec 1997

---

A linguistics professor was lecturing to his class one day.

"In English," he said, "A double negative forms a positive. In some languages, though, such as Russian, a double negative is still a negative. However, there is no language wherein a double positive can form a negative."

A voice from the back of the room piped up, "Yeah, right."

Blair Seagram

email: [REDACTED]

url: <http://www.bway.net/~blairsea>

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367. **Maz881**

**da happy kine**

Sun 21 Dec 1997

---

the holidays are a time for wishing cheer. and this to you is yours from me. i live in hawaii and especially grant this forgivings to you. i learned this from seeing dolphins pulling santa sleigh. and from other dolphin sculptures, paintings, and stickers. christian laussen is a good painter and wyelan does happy scenes with volcanoes bursting in the background while a dolphin jumps out of the water flippering. underneath are electric gloe fishes, corals and whales, mother and child. you look as thru a glass pane and note the artist's skill: rendering of the border: surface water and underneath and air. at the pacific beach hotel there is a three story indoor pool where you can try out these viewing angles. a girl scubas along with fishes and manta rays and hammerhead shark while folks eat meals that tender \$40 a plate. this leads to how i spent the holiday office party, which is the christmas party here. the company has about 30 people and so mates and spouse-like creatures also abounded. about 4 percent are haole like me. we played games after the meal. like, how many doors are there in vanstar? one had to count the stalls in the wahine's room so i was at a disadvantage. another game played i will relate to you in detail. it's called eh, wat dis song? there are 20 songs so you have to guess the standard english christmas song for the local title given:

1. Eh you guys, try stay come. You believe any kine, yeah?
2. Everybody stay get chicken skin.
3. Shaddup you, da good-goody flyin buggahs goin kanikapila!

4. Da place Jesus wen stay bebe time, so manini.
5. No can hea nuttin afta stay dark.
6. Us guys, tee bobura aliis, lidat.
7. We go decorate da Hongwangi.
8. I stay tripin out ova one dream about da kine haole X-mas.
9. I wen spahk one harry, haole, momona buggah suckin face weet my muddah.
10. Wen happen wen da kind sheep paniolos wen go spahk da kine afta stay dahk.
11. Da kine X-mas mele.
12. I goin stay come bum bye Christmas time fo see my muddah an faddah.
13. Dat wen happen afta curfew, Kawika Letterman stay on top da TV an neva even have one cloud in da sky.
14. Stay fah away in da cow's kau kau place.
15. Eh spahk da keiki, who's one?
16. Da bebe stay jammin on one small drum -- so cute!
17. Eh you know da momona haole buggah, he goin stay come Honolulu.
18. Neva mine, go get da malolo syrup we go make shave ice!
19. Da pilau buggah wen false crack me an now what, I stay niho'ole cho cho lips an tomorrow Christmas. Shhee!
20. Eh Honey Girl, Mele Kalikimaka.

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368. **robert drake**  
***Re: Electronic Paper***  
*Sun 21 Dec 1997*

---

Miekal wrote:

>

>as well I would imagine that one would be able to create texts that read  
>differently everytime you open the book...

(most of 'em do that now, fr me...)

*...that are intelligent & learn  
what you as a reader like & dislike & evolve with the reader's  
participation.*

i think i know whachu mean; only a little bit scary, to me, that a text wd evolve based on my "likes & dislikes", and that that wd be "intelligent"... ya know?

lbd

[↑ Contents](#)

369. **Henry Gould**

***Re: da happy kine***

*Sun 21 Dec 1997*

---

With the landless gull, that at sunset folds her wings and is rocked to sleep between billows; so at nightfall, the Nantucketer, out of sight of land, furls his sails, and lays him to rest, while under his very pillow rush herds of walruses and whales.

- Herman Melville, MOBY DICK, Chapt. 14

1,000 Grampus whales (porpoises) sighted around Christmas in Narragansett Bay.

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370. **nico vassilakis**

***Think of the Self Speaking (fwd)***

*Mon 22 Dec 1997*

---

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

Date: Sat, 20 Dec 1997 19:33:10 -0800 (PST)

From: Darrin Daniel <[REDACTED]>

To: nico vassilakis <[REDACTED]>

Subject: Think of the Self Speaking

Nico

here's the info' on the Smith book.

THINK OF THE SELF SPEAKING: Selected Interviews of Harry Smith

Introduction by Allen Ginsberg

Elbow and Cityful Press announce the first book collection of interviews by the filmmaker, painter and archivist, Harry Smith. Over 30 years of his life, Smith came back to the interview as a medium for his brand of thought and expression. These interviews reveal the genius of the man and his contribution to arts and letters.

Harry Everett Smith was born May 29th, 1923 in Portland, Oregon. His early childhood was spent in the Pacific Northwest- Bellingham, Anacortes, Seattle and Portland. He attended University of Washington until before his move to

Berkeley, California in 1948. While in Berkeley he began extensively painting and filmmaking. Smith based much of his work in the non-objectivist style of Bauer and Kandinsky. In 1951 he received an invitation from Hilla Rebay of the Museum of Non-Objectivist art. He also received a Guggenheim, which allowed for him to move to New York City to pursue film and painting.

Primarily recognized as a filmmaker, Smith's innovations in hand-painting, collage, and batikting directly on film continue to influence on filmmakers today. His immense 78 album collection culminated in the "Anthology of American Music" [Re-released by Smithsonian Folkways].

Smith's range of discussion in "Think of the Self Speaking" includes: painting, music, film, the occult, anthropology and his early childhood in the northwest.

ISBN 1-885089-06-6. 175 pgs. 6x9, paper. \$14.95 plus postage (\$2.25). Cityful Press pob 4477 Seattle, Wa 98104-0477. Or e-mail at: [REDACTED]. Check or money order.

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371. **nico vassilakis**  
**Gertrude Stein (Films?)**

Mon 22 Dec 1997

Would anyone have information on films 'of' 'about' Gertrude Stein?  
and how I could get my hands on them for an event I'm preparing.  
Thanks...

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372. **Mark Baker**  
**Yeah, yeah, said who?**

Mon 22 Dec 1997

Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice but the voice of my old philosophy professor, Sidney Morgenbesser, scourge of preten-sion (and military-industrial complexes).

Mark Baker

*A linguistics professor was lecturing to his class one day.*

*"In English," he said, "A double negative forms a positive. In some languages, though, such as Russian, a double negative is still a negative. However, there is no language wherein a double positive can form a negative."*

*A voice from the back of the room piped up, "Yeah, right."*

Blair Seagram

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373. **Jordan Davis**

**Re: Yeah, yeah, said who?**

Mon 22 Dec 1997

Not THE Sidney Morgenbesser?

The way \_I\_ heard the joke, it was a three a.m. phone call from a linguistics grad student to hir thesis adviser to say "sugar" was the only word in English in which "su" sounded like "sh", at which the professor said "Sure" and hung up.

Not THE Mary Mothersill? Well then Merry etc.,  
Jordan

On Sun, 21 Dec 1997, Mark Baker wrote:

*Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice but the voice of my old philosophy professor, Sidney Morgenbesser, scourge of pretension (and military-industrial complexes).*

*Mark Baker*

*A linguistics professor was lecturing to his class one day.*

*"In English," he said, "A double negative forms a positive. In some languages, though, such as Russian, a double negative is still a negative. However, there is no language wherein a double positive can form a negative."*

*A voice from the back of the room piped up, "Yeah, right."*

*Blair Seagram*

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374. **Julie Marie Schmid**

**Re: Gertrude Stein (Films?)**

Mon 22 Dec 1997

What about the video \*When This You See, Remember Me\*? I've shown it in undergrad. classes before and it provides a nice mix of biographical and

literary. I'm not sure where one could get a copy of this. I used the copy at the UI library.

Hope that helps.

Julie Schmid  
Dept. of English  
University of Iowa

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375. **Mfranco34**

***Re: STEIN FILMS***

*Mon 22 Dec 1997*

---

Hi

There is a film made in 70 or so by Perry Miller Addato [not sure of spelling here] that has Virgil T & many others clips of 4 saints & in Cricles & is an excellent general intro to GS ... enjoy {Ithik this was made for PBS}

Michael Franco

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376. **Alan Myouka Sondheim**

***Julu-Traditional-Poem by Jennifer***

*Mon 22 Dec 1997*

---

-

J---

Julu wanders Chiyo; it's night, there are dragonnes beyond  
Ears of Buddha wings, there are sighs from jinja pond  
You don't go beyond.

There are dark waves, valves, not fucking Hokusai sweet Hiroshige -  
What gaijin know of art can't be placed on bamboo map  
Or prefecture off it, the map where - how can I write mishap  
Of Julu, what she found, crashed pottery - there was blood  
Between the cracks (tan dust) from three thousand or more  
Years of Jericho, but this was elsewhere, temple store,  
Three squares for goods. She died. There were hoods  
Down the street. They thought she was meat.

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377. **David R. Israel**  
**Re: Yeah, yeah, said who?**  
Tue 23 Dec 1997

---

I'll be --  
well I never --  
you don't say --  
my word -- (etc.)

hey the way I heard it,

there was this antsy undergrad who suddently started to evidence Orientalist tendancies -- researching the binomials of Mandarin, and taking special interest in the rhymey-dimey wordplay of Hindi --

he explained to his English Lit bud, "I've had it up to here with this too-staid, dull-blade language. English? -- it just ain't tinglish. Hindi-speakers have more fun."

His friend allowed, resignedly,

"Okie-dokie."

d.i.

///

quoth Jordan Davis:

*Not THE Sidney Morgenbesser?*

*The way \_I\_ heard the joke, it was a three a.m. phone call from a linguistics grad student to hir thesis adviser to say "sugar" was the only word in English in which "su" sounded like "sh", at which the professor said "Sure" and hung up.*

*Not THE Mary Mothersill? Well then Merry etc.,  
Jordan*

*On Sun, 21 Dec 1997, Mark Baker wrote:*

*Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice but the voice of my old philosophy professor, Sidney Morgenbesser, scourge of pretension (and military-industrial complexes).*

*Mark Baker*

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378. **Franklin Bruno**

**Re: POETICS Digest - 21 Dec 1997 to 22 Dec 1997**

Tue 23 Dec 1997

---

Just to defend obscure analytic philosophers for a sec: I've heard that comment attributed to Morgenbesser as well--he's an eminent logician, with a rep for being quick on his feet at conferences.

THE fjb

Jordan quipped:

>Not THE Sidney Morgenbesser?

>

>The way \_I\_ heard the joke, it was a three a.m. phone call from a  
>linguistics grad student to hir thesis adviser to say "sugar" was the only  
>word in English in which "su" sounded like "sh", at which the professor  
>said "Sure" and hung up.

>

>Not THE Mary Mothersill? Well then Merry etc.,

>Jordan

>

>On Sun, 21 Dec 1997, Mark Baker wrote:

>

>> Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice  
>> but the voice of my old philosophy professor, Sidney Morgenbesser, scourge  
>> of pretension (and military-industrial complexes).

>>

>> Mark Baker

>>

>>

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379. **lee ann brown**

**Re: POETICS Digest - 20 Dec 1997 to 21 Dec 1997**

Tue 23 Dec 1997

---

Here's my haole attempt at translation from Mazz's message which included the game to supply the Christmas song for the local Hawaiian title given:

>1. Eh you guys, try stay come. You believe any kine, yeah?

1. O Come All Ye Faithful

>2. Everybody stay get chicken skin.

2. Walkin' in a Winter Wonderland? (I know that's wrong but how else do you get chicken skin?)

3. *Shaddup you, da good-goody flyin buggahs goin kanikapila!*  
3. *Jingle Bells?*

>4. Da place Jesus wen stay bebe time, so manini.

4. O Little Town of Bethlehem

>5. No can hea nuttin afta stay dark.

5. Silent Night

>6. Us guys, tee bobura aliis, lidat.

6. We Three Kings

>7. We go decorate da Hongwangi.

7. Deck the Halls

>8. I stay tripin out ova one dream about da kine haole X-mas.

8. I'm Dreaming of a White Christmas

>9. I wen spahk one harry, haole, momona buggah suckin face weet my muddah.

8. I Saw Mommy Kissing Santa Claus

>10. Wen happen wen da kind sheep paniolos wen go spahk da kine afta stay >dahk.

10. While Shepards Watched Their Flocks By Night (or as our childhood parody went: While Shepards Washed Their Socks by Night)

>11. Da kine X-mas mele.

11. ?

>12. I goin stay come bum bye Christmas time fo see my muddah an faddah.

12. I'll Be Home For Christmas

>13. Dat wen happen afta curfew, Kawika Letterman stay on top da TV an neva >even have one cloud in da sky.

13. It Came Upon A Midnight Clear

>14. Stay fah away in da cow's kau kau place.

15. Away In A manger

>15. Eh spahk da keiki, who's one?

15. What Child Is This?

>

>16. Da bebe stay jammin on one small drum -- so cute!

16. Little Drummer Boy

>17. Eh you know da momona haole buggah, he goin stay come Honolulu.

17. Here Comes Santa Claus

>18. Neva mine, go get da malolo syrup we go make shave ice!

18. ?

>19. Da pilau buggah wen false crack me an now what, I stay niho'ole cho cho  
>lips an tomorrow Christmas. Shhee!

19.

>20. Eh Honey Girl, Mele Kalikimaka.

20.

How'd I do? Who is Honey Girl ? What ARE they? Lee Ann Brown

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380. **robert drake**

*another passing...*

*Tue 23 Dec 1997*

---

According to today's paper, Denise Levertov passed away  
in Seattle at age 74, from complications of lymphoma...

luigi-bob drake

burning press

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381. **aerialedge**

*New Anselm Berrigan chapbook*

*Tue 23 Dec 1997*

---

New from Edge Books:

\_They Beat Me Over the Head With a Sack\_  
by Anselm Berrigan,  
14 pages, \$4.

"The whole time I lived in Buffalo  
No one ever said lovely curious or extraordinary.  
If they did I wasn't there at the time.  
Who in New York ever says marvelous terrific or  
gorgeous.

I say terrific.

It was given to me to say terrific

By certain people who knew how to say terrific."

from "Not All There"

other Edge chapbooks:

the julia set, Jean Donnelly, \$4.  
World Prefix, Harrison Fisher, \$4.  
Late July, Gretchen Johnsen, \$3.  
Dogs, Phyllis Rosenzweig, \$5.  
Cusps, Chris Stroffolino, \$2.50.

A Deal: Receive all six Edge chapbooks for \$15 or any four for \$11. Or of course order the new or any other at regular price. All prices postpaid.

Order by email & we'll bill you or

Send a check to Aerial/Edge  
POBox 25642  
Washington DC  
20007

good day.

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382. **Suzanne Burns**  
***Re: another passing...***

*Tue 23 Dec 1997*

---

On Tue, 23 Dec 1997, robert drake wrote:

*According to today's paper, Denise Levertov passed away  
in Seattle at age 74, from complications of lymphoma...*

Levertov has long been one of my most loved poets. What sad news! I will really miss her presence.

Suzanne Burns

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383. **Poetics List**  
***Denise Levertov (1923-1997)***

*Tue 23 Dec 1997*

---

Ron Silliman forwarded the AP obituary to the list and asked that it be posted I've appended the obituary in today's New York Times. --Ch. B.

December 23, 1997

Poet Denise Levertov Dies at 74

Filed at 6:19 a.m. EST

By The Associated Press

SEATTLE (AP) -- Denise Levertov, an intense, lyrical poet whose work evolved into free-form commentary on the social issues that were her passion, died Saturday of complications from lymphoma. She was 74.

Influenced by William Carlos Williams and other poets of her adopted country, Ms. Levertov addressed such political and social themes as war, the environment and feminism.

“She was really socially committed. It was important to her to go and protest at nuclear sites,” said Barbara Epler, Ms. Levertov's editor since the mid-1980s at New Directions, her longtime publisher.

“She also protested the Vietnam War. She really put her money where her mouth was. It's like she was very 19th century with her vision of what poetry was and how total a calling it was.”

In a 1965 essay, Ms. Levertov described her poetry as aspiring toward “organic form.”

“In organic poetry the metric movement, the measure, is the direct expression of the movement of perception,” she wrote.

The idea, said Fran Polek, professor emeritus at Gonzaga University in Spokane, Wash., is to have the form arise “naturally from the particular topic or the particular approach, just as plant or flower grows in a particular way in certain soils.”

“Her poetry looks in a mystical way for inner reality, inner truth,” Polek said. “She might start with a mundane-sounding topic, but she's always trying to find some mystical basis for reality. I think this is her charm, really.”

Ms. Levertov published more than 20 volumes of poetry since 1946, the most recent being “Sands of the Well” in 1996.

She won such awards as the Shelley Memorial Award, the Robert Frost Medal, the Lenore Marshall Prize and the Lannan Award, along with a Guggenheim Fellowship and a National Institute of Arts and Letters grant.

Ms. Levertov was born in England and was educated largely at home. During World War II, she worked as a nurse and later married an American soldier, Mitchell Goodman, who became a politically active writer and teacher.

They moved to the United States in 1948 and Ms. Levertov became a U.S. citizen in 1955. She and Goodman had a son named Nikolai before they divorced in 1974. Goodman died earlier this year.

Ms. Levertov, who taught at Stanford University from 1981 to 1994, moved to Seattle in 1989.

\*\*\*\*

from The New York Times

December 23, 1997

Denise Levertov, 74, Poet and Activist

By MEL GUSSOW

Denise Levertov, a poet of intense emotion and fervid political conviction, died on Saturday at the Swedish Hospital in Seattle, where she lived. She was 74.

The cause was complications from lymphoma, said Griselda Ohannessian of New Directions, Ms. Levertov's publisher.

As a poet and political activist, Ms. Levertov was "a touchstone, a maintainer for our generation," the poet Robert Creeley, one of her first publishers in the United States, said Monday. "She was a constantly defining presence in the world we shared, a remarkable and transforming poet for all of us. She always had a vivid emotional response and also a completely dedicated sense of political and social need."

The poet Kenneth Rexroth once wrote that Ms. Levertov was "the most subtly skillful poet of her generation, the most profound, the most modest, the most moving."

In the tradition established by William Carlos Williams, she wrote with a concrete immediacy of language. She spoke directly through her poetry, favoring commonplace objects and images over large philosophical concepts.

The author of more than 30 books of poetry, essays and translations, she wrote with great particularity and sensitivity about aspects of love, spiritual as well as erotic. More and more, her work conveyed her political awareness and social consciousness. She was, as in the title of her first book of essays, "The Poet in the World."

At the same time, in her art she would contemplate her own life, writing confessional poems about her marital and familial problems. For her, content and form were "in a dynamic state of interaction."

In "The Ache of Marriage," she wrote:

"The ache of marriage:

thigh and tongue, beloved,

are heavy with it,

it throbs in the teeth

We look for communion

and are turned away, beloved,  
each and each  
It is leviathan and we  
in its belly  
looking for joy, some joy  
not to be known outside it  
two by two in the ark of  
the ache of it."

And in "Of Being," she wrote:

"I know this happiness  
is provisional:  
the looming presences --  
great suffering, great fear --  
withdraw only  
into peripheral vision:  
but ineluctable this shimmering  
of wind in the blue leaves:  
this flood of stillness  
widening the lake of sky:  
this need to dance,  
this need to kneel:  
this mystery:"

A defining moment of her life was the Vietnam War. She helped found a group called the Writers' and Artists' Protest Against the War in Vietnam, she was actively involved in the anti-nuclear movement and in 1967 she edited a volume of poetry for the War Resisters League. In the same year, she published "The Sorrow Dance," a book of poems whose sorrow included the war and also the death of the poet's sister.

Ms. Levertov was born in Ilford, England. Her father was Paul Philip Levertoff, a Russian Jew who converted to Christianity and became an Anglican priest. Her mother was from Wales.

Her father's conversations about the family background in Hasidism and her mother's knowledge of Welsh and English folklore proved influential. Educated



by her parents, she was introduced to poetry by her older sister, Olga, and was writing from an early age.

During World War II, she worked as a nurse in London and also began publishing her poetry. In 1940 her first poem appeared in *Poetry Quarterly*, and, said Rexroth, he and other poets were soon "in excited correspondence about her" as "the baby of the new Romanticism." Her first volume of verse, "The Double Image," was published in 1946.

After the war she married Mitchell Goodman, an American writer, and for several years they lived in France near Creeley, who was a friend of Goodman. In 1948 the couple moved to the United States, where Ms. Levertov studied and was influenced by such modernist poets as Williams, Wallace Stevens and Ezra Pound, and also continued her artistic relationship with Creeley, Robert Duncan and other Black Mountain poets.

Both she and her husband frequently spoke out on political issues, particularly regarding the Vietnam War. Goodman was convicted along with Dr. Benjamin Spock for counseling resistance of the draft. Ms. Levertov and Goodman were divorced in 1975. Goodman died last February. They had one son, Nikolai, who lives in Seattle.

When Ms. Levertov's 11th collection of verse, "The Freeing of the Dust," was published in 1975, the poet David Ignatow wrote in *The New York Times Book Review* that "by nearly unanimous agreement Levertov was well on her way to becoming one of our leading poets" with "her forceful and compassionate presentations of urban lives" and "the beauty and sensuousness of her nature poems." By shifting to "passionate Vietnam poems," she had lost some of her following but gained a new vitality.

Ms. Levertov wrote through six decades. In the 1990s, she published "New and Selected Essays"; four poetry volumes, "Evening Train," "Sands of the Well," "The Life Around Us: Selected Poems on Nature" and "The Stream and The Sapphire: Selected Poems on Religious Themes," and the prose memoir "Tesserae: Memories and Suppositions."

She taught at colleges and universities, and served as poetry editor of *The Nation* and *Mother Jones*. Among her honors were the Elmer Holmes Bobst Award in poetry and the \$50,000 Lannan Prize. In 1996, she won the Governor's Award from the Washington state Commission for the Humanities.

She felt compelled to clarify and justify the uses of poetry in a world of political crisis. In "New and Selected Essays" she wrote, "One is in despair over the current manifestation of malevolent imbecility and the seemingly invincible power of rapacity, yet finds oneself writing a poem about the trout lilies in the spring woods. And one has promised to speak at a meeting or help picket a building. If

one is conscientious, the only solution is to attempt to weigh conflicting claims at each crucial moment, and in general to try to juggle well and keep all the oranges dancing in the air at once."

Ms. Levertov was a masterly juggler of words, images and feelings, as well as a defender of artistic and political liberty.

In "Overheard Over S.E. Asia," she wrote:

"I am the snow that burns.

I fall

wherever men send me to fall --

but I prefer flesh, so smooth, so dense:

I decorate it in black, and seek the bone."

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384. **pritchpa**

***Re: Denise Levertov***

*Tue 23 Dec 1997*

---

"Effacement"

Today the mountain

is cloud,

pale cone of shadow

veiled by a paler scrim ---

majestic presence become

one cloud among others,

humble vapor,

barely discernible,

like the archangel walking

with Tobias on dusty roads.

-- Denise Levertov

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385. **Henry Gould**

***Denise Levertov***

*Tue 23 Dec 1997*

---

Settling

I was welcomed here--clear gold

of late summer, of opening autumn,

the dawn eagle sunning himself on the highest tree,  
the mountain revealing herself unclouded, her snow  
tinted apricot as she looked west,  
tolerant, in her steadfastness, of the restless sun  
forever rising and setting.

Now I am given  
a taste of the grey foretold by all and sundry,  
a grey both heavy and chill. I've boasted I would not care,  
I'm London-born. And I won't. I'll dig in,  
into my days, having come here to live, not to visit.  
Grey is the price  
of neighboring with eagles, of knowing  
a mountain's vast presence, seen or unseen.

-- Denise Levertov

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386. **david bromige**

***Denise Levertov, deceased***

*Tue 23 Dec 1997*

---

#### HYPOCRITE WOMEN

Hypocrite women, how seldom we speak  
of our own doubts, while dubiously  
we mother man in his doubt!

And if at Mill Valley perched in the trees  
the sweet rain drifting through western air  
a white sweating bull of a poet told us

our cunts are ugly--why didn't we  
admit we have thought so too? (And  
what shame? They are not for the eye!)

No, they are dark and wrinkled and hairy,  
caves of the Moon. . . And when a  
dark humming fills us, a

coldness towards life,  
we are too much women to  
own to such unwomanliness.

Whorishly with the psychopomp  
we play and plead--and say  
nothing of this later. And our dreams,

with what frivolity we have pared them  
like toenails, clipped them like ends of  
split hair.

+++++

This took considerable courage to write/publish in the early 60s.

The local details & name are curiously irrelevant, one thinks. It was coding, along with the "white sweating bull of a poet," to identify Jack Spicer as the speaker of the cunts-are-ugly line.

"They are not for the eye!" resonates oddly after 35 years of feminist debate. But the impetus to begin such debate must be attributed in part to Denise Lever-tov's prompting. She was frank, and she was given to assertion.

The Vietnam War was tragic for countless persons, Denise among them. Being in the right is not good for a poet. Surely, though, she helped bring that war to its close.

She told me--this was in 1972 or so when I visited her in Boston--I can hear still the earnestness of her tone, she had found the truth and she was feeling its indignity--that she had been "used" by the Black Mountaineers as "their token woman." No doubt (no doubt that is what she felt), but I and many others were so glad that this abuse had resulted in her poetry being available to us, and I said so. Certainly the exposure that was one result, her work in the Allen anthology, brought her poetry to a far wider audience than she could, at the outset, have rustled up all on her own. But she would not concern herself with that qualification.

I experienced her generosity, love, enthusiasm, intensity, intelligence and rectitude firsthand the year I was her TA at Berkeley, and a short time thereafter. Mitch and she opened their home to me among so many others who could be supposed to embrace their causes. I loved her. She was endearingly gattoothed, like John Ashbery (and likely the Wife of Bath). She could also get very giggly, English-schoolgirl giggly. Her innocence was always with her, and seldom prissy.

But there was more than a touch of "party-line" about her taste. She did not read younger poets with the catholicism she herself, as one who had overturned the money-lenders' tables in the temple, might more perspicaciously have striven to maintain. Or so I felt. Rae Armantrout, a student of hers, however, has testified to the encouragement she received. And surely Rae's work is radically different from Denise's; although in "Merrit Parkway," for instance, I find echoes, and a possible precedence for Rae's more subtle nailings of american life : "speeding with/ a slurred sound". . . .

It was at the MLA in San Diego two, three years since that I went to a Levertov reading for the last time. It was very well-attended, in a room that was a little too large (compared to the smaller, densely-packed room where Sharon Olds was reading at the same time). I cannot recall the poems she read with any vividness. The mode was by now as familiar as it had been extraordinary, 30 years before. Possibly I was speeding with a slurred sound.

Not death but time is the evil, time with its repetitions and forgetfulness. I recall mostly the gracious, nuanced voice, so like my sister's (just her age), the persistence, the curiosity, the sense that each life had value, as though Auschwitz might just be atoned for. if from her example each could draw strength and veneration for life, in its specificities. Yet how well she knew the dulling of habit, of the familiar : "The Ache of Marriage" cannot be bettered, : "two by two in the ark of/the ache of it."

I mourn the Denise I knew, here in the fag-end of this year that brought death to many of our poets. Reading through her books, I come across these lines(from "The Five-Day Rain") :

Wear scarlet! Tear the green lemons  
off the tree! I don't want  
to forget who I am, and what has burned in me,  
and hang limp and clean, an empty dress--

That is the feeling, and she wrote it. David

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387. **George Bowering**

***Re: another passing...***

*Tue 23 Dec 1997*

---

Denise was a terrific poet. In fact I just set an exam for freshmen, with her poem "The Hands" as a sight reading. If there is ever a poem that makes freshies think and respond with imagination, it is that one.

To think: I once tramped all the way to her place in a nowhere town at the end of a road in mid-Maine, but never went 200km down the I-5 to see her in Seattle! We have to quit expecting our heroes to be around for ever.

George Bowering.

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

fax: [REDACTED]

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388. **George J Farrah**

**Re: Denise Levertov**

Wed 24 Dec 1997

---

Of Being

I know this happiness  
is provisional:

the looming presences-  
great suffering, great fear-

withdraw only  
into peripheral vision:

but ineluctable this shimmering  
of wind in the blue leaves:

this flood of stillness  
widening the lake of sky:

this need to dance,  
this need to kneel:

    this mystery:

Denise Levertov

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389. **Jill A McCartney**

**Re: Gertrude Stein Films**

Wed 24 Dec 1997

---

nico vassilakis had asked about films with/of gertrude stein:

a more fanciful film that takes as its subject stein and toklas is \*Shooting the Moon\*--with linda hunt as alice toklas. weird thing is that a baby is deposited with stein and toklas (as a way of maternalizing them???).

jill mccartney

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390. **Jill A McCartney**

**Re: gertrude stein films**

Wed 24 Dec 1997

---

nico vassilakis had asked about films with/of gertrude stein:

a more fanciful film that takes as its subject stein and toklas is \*shooting the moon\*--with linda hunt as alice toklas. weird thing is that a baby is deposited with stein and toklas (as a way of maternalizing them????).

jill mccartney

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391. **Douglas Barbour**

**Re: Denise Levertov**

Wed 24 Dec 1997

Sad news, And I yesterday at a memorial for a too young jazz pianist who left so many wishing he had had more time to give of his great gift to us here. But for me, Levertov was a major influence (as was Phyllis Webb; & that's a story in itself I think, that such women did influence many men), & I still love \_O Taste and See\_, especially, from which many quoted. And thanks David for the close-ups. I heard her once, & got to say hello I owe you, but that's a terrific story of your relationship with her. Passion & a sense of language & rhythm. A lot to remember there. And a full life (the writing life) at least.

=====

Douglas Barbour  
Department of English  
University of Alberta  
Edmonton Alberta T6G 2E5  
[REDACTED] FAX: [REDACTED]  
H: [REDACTED]

~~~~~

Whose song is this anyway?
Is it a song being sung
on the narrow road to the North?

Phyllis Webb

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392. **Lawrence Upton.**

Re: kanji

Wed 24 Dec 1997

-----Original Message-----

From: Miekal And <[REDACTED]>

Date: 18 December 1997 16:48

Subject: kanji

|this might be a stupid question, but Ive recently become interested in |the japa-
nese visual poetry & hypermedia scene via the internet, but the |sites are al-
most impossible to view because netscape is language |specific.

It's far from a stupid question; I can't answer it; but I remember a little from a
response to a very-badly constructed search on multi-language support when I
wanted to do precisely the same thing re Greek. Under ibm machines many
languages cause problems and there is a bias towards western european lan-
guages - for tech reasons though, I think

there are support programs in the microsoft SDK which I think you'd need to
get before you could successful tweak your browser

I hate to say this but it is probably worth searching at the microsoft site - when
I did my clumsy search a large number of hits were there - in order to see what
they have

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393. **Douglas Barbour**

Re: Denise Levertov

Wed 24 Dec 1997

Sad news, And I yesterday at a memorial for a too young jazz pianist who left so
many wishing he had had more time to give of his great gift to us here. But for
me, Levertov was a major influence (as was Phyllis Webb; & that's a story in it-
self I think, that such women did influence many men), & I still love _O Taste
and See_, especially, from which many quoted. And thanks David for the close-
ups. I heard her once, & got to say hello I owe you, but that's a terrific story of
your relationship with her. Passion & a continuing concern for language & the
heart's tongue. We'll hear her for a long time. I am reminded of her own lines
on her masters:

This is the year the old ones
the old great ones
leave us alone on the road. . . .

=====
=====

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

████████ FAX: ██████████
H: ██████████

~~~~~  
~~~~~

Whose song is this anyway?
Is it a song being sung
on the narrow road to the North?

Phyllis Webb

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394. **David R. Israel**
Re: Gertrude Stein Films
Thu 25 Dec 1997

| *nico vassilakis had asked about films with/of gertrude stein:*

this is a bit of a scrap, but I've a vague idea that Gertrude Stein makes at least a bit of a cameo appearance in the film *The Moderns* (which I think appeared in U.S. theatres upward of a decade ago). Ernest Hemingway I recall more clearly -- there was the (presumed) conceit of having him converse in his trademark clipped-prose style. Certainly not a film about (let alone of) Stein, just noting that, in fictional form, maybe she makes a cameo there (??) --

d.i.

p.s.: btw, speaking of Stein, can any of our NYers perhaps confirm as to whether the bi-annual marathon reading from her *Making of Americans* (or it is Making of An American?) continues to take place at a SoHo gallery (circa New Years eve)?

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395. **David R. Israel**
Re: kanji
Thu 25 Dec 1997

Further to Miekal's question --

| -----Original Message-----

| From: Miekal And <████████>

| Date: 18 December 1997 16:48

| Subject: kanji

| *this might be a stupid question, but Ive recently become interested
| in the japanese visual poetry & hypermedia scene via the internet,*

but the sites are almost impossible to view because netscape is language specific.

I've not yet explored it, but the Cathay.Net site ("Read Chinese in Net Applications") looks perhaps promising --

<http://WWW.Cathay.Net/help/read-chn.shtml>

(this page is for Windows, but they also have links for Mac etc.)

Further, you might find it worthwhile to check out my old Berkeley artist/musician-friend Dajuin Yao's SinoLogic site --

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

His links page leads in many directions. And the Chinese visual poetry experiments might also prove of some interest to folks here.

The "Chinese Learner's Alternative Page"

<http://www.sinologic.com/clap.html> is self-described thus:

<< C L A P offers you supplementary learning material on Chinese language and original articles on the latest directions in Chinese language and Chinese culture.

This page is not only a free support for and service to the users of HyperChina, but also an electronic magazine for everyone who is studying or interested in Chinese language and Chinese culture.

<snip>

(Animated cursive calligraphy courtesy of Mr. Wang Xizhi [321-379 A.D.]) >>

Getting more directly on-point --

<< The editors of this magazine have just launched yet another Web site to diverge their creative output. Called "Wonderfully Absurd Temple (WAT?), or MIAO MIAO MIAO in Chinese, this strangely beautiful and seriously humorous site is an one-of-a-kind Web gallery featuring Chinese avant-garde Web art/concrete poetry/virtual music/experimental Buddhist art/virtual performance art/multimedia and no-media conceptual art.

Since the content is mostly in graphics format, you can check it out even without a Chinese decoding system. There is also an English version. Enjoy! >>

Direct link to miao-miao-miao is:

<http://www.sinologic.com/webart/>

Since (for one thing) I don't presently have "a Chinese decoding system," hitting the "English" button (which appears after a small sequence of intro pages) proved expedient.

To cite one example from what's to be found there,
<http://www.sinologic.com/webart/shi/shie.html>
"Auto-Exoticism 1" is a time-art visual work described thus:

by Sounding Gourd

Notes:

This work shows a series of Chinese characters
"morphing" into the next one, which shares a common
element in the ideogram as the previous one, while the
shared element keeps changing everytime.

The author purposefully had the ideograms so enlarged
and sometimes abstracted to pure geometric shapes (with
the help of this particular sans serif font) that it is
often impossible to read/recognize the characters (and
decode its meaning) even for the Chinese viewer,
especially when the parts of ideograms are gradually
substituted and thus often stripped of its semantic
associations. The characters are carefully chosen and
arranged so that this "morphing" transformation forms an
endless loop. . . . >>

/////

Also, -- looking now at another www source -- this page --
<http://www.ocrat.com/ocrat/voa/gpin16.html>
has a some worthwhile links --

(it's from the "Study Chinese Mandarin Using VOA" site (which, incidentally,
uses Voice of America newscasts, quick-loading GIF files for the [so to say] kanji
text (except that it's in "simplified characters" -- the PRC standard form of char-
acters, which often differ from the old-style chinese/japanese), and RealAudio,
to give a multimedia study approach to the VOA's news of moment)

Miekal, if you might at some point kindly post a few interesting URLs from "the
Japanese visual poetry & hypermedia scene," that'd be good.

best,

d.i.

.

.....

.....

```
//////////////////////////////////////////\
> 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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396. **Brian Carpenter**
Re: Gertrude Stein Films

Thu 25 Dec 1997

Although I haven't seen it myself, I recall that there is some coverage of Stein in the documentary *_Paris Was a Woman_*, which came out a year or two ago.

BC

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397. **Susan Wheeler**
Holiday L, R or G

Thu 25 Dec 1997

JOY.

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398. **Miekal And**
Re: Manifestos

Fri 26 Dec 1997

William Burmeister Prod wrote:

Pierre Joris has his own manifesto of a straightforward kind on line. Charting its cultural and other language rich course for the next milenium, it is a nomadic poetics and a poetics of nomadics. Well worth checking into. And damned if I can't find the URL for the online academic zine or website for

did this url ever come thru the wires? or pierre if your out there in poetry land can you email me a copy of these for our manifesto data base?

miekal

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399. **Miekal And**

who needs poetry when you have error messages

Fri 26 Dec 1997

Your message was not delivered to [REDACTED]_fs24.csd.plym.ac.uk for the following reason: Message looping detected (please contact local administrator) This Message has travelled a long time, there are too many Trace hops 26

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400. **Hank Lazer**

Re: Denise Levertov, deceased

Fri 26 Dec 1997

Thanks especially to David Bromige for his account of Denise Levertov. I did not know of Denise's connection to Bromige nor to Rae Armantrout. Denise's earlier work meant a great deal to me, was crucial to my own development of an ability to hear poetry. When Bob Hass lived for a year in Charlottesville, he would read aloud a range of poetry to illustrate the beauty of certain sounds. I recall Bob reading work by Creeley, John Logan, and Levertov. I read and re-read and said Denise's early work, particularly poems from *The Jacob's Ladder* and *The Sorrow Dance*. When I organized the *What Is a Poet?* conference (1984), Denise was one of the participants. She was in some pain (due to a nerve disease), and she was quite difficult to work with. The event itself was quite contentious, especially the free-for-all of the concluding panel discussion, in which Denise accused Charles Bernstein (and all language poets) of polluting the public beach of language. And at that time, Denise had also been engaged in a letter-writing campaign to deny Marjorie Perloff a teaching position at Stanford. My correspondence and my working relationship with Denise for those couple of years were rather strained. This week, I am (instructed and) struck by the great generosity of Bromige's remembrance of Denise. Personally, I retain many elements of that ear training which I associate with Denise's poetry--a certain delicacy, beauty, and modulation of vowel sounds particularly. And am tempted to say "what thou lovest well remains...." Which in my case is a love of certain sounds in poetry, a certain lyricism, which remains linked to Denise's poetry, which nonetheless is also linked to the complicated, heated politics of poetry business too.

Hank Lazer

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401. **henry gould**

Re: Denise Levertov, deceased

Fri 26 Dec 1997

Thanks, Hank Lazer, for the interesting post on this quiet day. Without any wish to dabble in the poetry politics, I want to second what you said about that elusive sound-lyric element of poetry. It seems to inhabit a region between sound and meaning, speech & music. Croce once wrote somewhere that "pure poetry", contra the Symbolists, was not pure sound - not a strictly abstract aesthetic effect. "Poesie pure", pure poetry, for Croce, meant a balance between sound and meaning. The kind of free verse practiced by Levertov, and so many others in the 60s & 70s, seems to have aimed by very simple & direct means for what Croce defines; and maybe the means began to seem too direct, after a while - too easily imitable, too much the same thing. The vein was mined for all it was worth. (?)

Maybe the sound-lyric quality has something to do with the "lost art" of prosody (as defined in the ILS Dictionary of Received Ideas, a hallowed volume placed right next to my well-thumbed Glinkenschneider's *Geschichte der Philologische Banana-shchplittzeinstrabismus* and Vittorio di Paolabologna's *Historia della Sprezzatura di Spaghetti*). Lost somewhere between the Established P*o*e*t*s, the Experimentalists, and the Nude Formalists. Lost somewhere... hey, there it is! PROSODY! Whaddya know-- right where I left it, under the avocado plant near the back door next to the shovel and the plastic toy motorcycle! PROSODY! Hey! Get back here, you're part of POETRY! Hey! Dagnab it, there he goes, out the door -- here, Prosody... - Henry Gould, Another Frustrated Pet Prosody Person

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402. **Jacques Debrot**

Re: Joris website

Fri 26 Dec 1997

Miekal And:

I posted this once before. Pierre Joris's website is at:

<http://www.albany.edu/~joris/nomad.html>

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403. **david bromige**
tony lopez messages bouncing
Fri 26 Dec 1997

I, too, Miekal And, had my message to Tony bounce back. Tony, are you out there? Whatsa going on? David

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404. **Douglas Barbour**
Re: POETICS Digest - 24 Dec 1997 to 25 Dec 1997
Fri 26 Dec 1997

Apologies for the double message on Denise Levertov, but I received a very convoluted message telling me that mine had NOT reached Tony Lopez (Hi Tony) in Plymouth England, & that seems to mean that it had not reached Poetics either. Then I was off yesterday, & found the 2nd message had not reached Tony either. Of course in neither case had I tried to reach him, since all I did was use the Reply function. Am still a babe in the woods with this technology...

It'll be interesting to see if this one doesn't reach him either...

=====
=====

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[REDACTED] FAX: [REDACTED]
H: [REDACTED]

~~~~~  
~~~~~

Whose song is this anyway?
Is it a song being sung
on the narrow road to the North?

Phyllis Webb

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405. **david bromige**
snailmail address of suny buffalo eng dept
Fri 26 Dec 1997

complete with Zip--anyone? Thanks, David

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406. **George Bowering**

Re: POETICS Digest - 24 Dec 1997 to 25 Dec 1997

Fri 26 Dec 1997

Apologies for the double message on Denise Levertov, but I received a very convoluted message telling me that mine had NOT reached Tony Lopez (Hi Tony) in Plymouth England, & that seems to mean that it had not reached Poetics either. Then I was off yesterday, & found the 2nd message had not reached Tony either. Of course in neither case had I tried to reach him, since all I did was use the Reply function. Am still a babe in the woods with this technology...

---I had a similar experience.

George Bowering.

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

fax: [REDACTED]

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407. **armand schwerner**

Gertrude Stein' Making of Americans reading

Fri 26 Dec 1997

David Israel asks about the reading of Stein's Making of Americans. It will be presented at the Paula Cooper Gallery, 534 W. 21st St, between 10th and 11th Avenues, beginning 6PM Tuesday December 30, probably finishing some fifty hours later Thursday evening, January 1. This will be the eighteenth reading of that book, nonstop. Next year, Finnegans Wake again.

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408. **Alan Myouka Sondheim**

Color Words Such as White

Sat 27 Dec 1997

-

Color Words: I Buy a Photograph and Can't Think About Anything

MA time interval space room TANBO rice field IMEJI IMAGE WITH FIFTEEN SHIPS YAMA mountain NAGATO where the north shore turns towards MINATO harbor in Yamaguchi-Ken where I would walk out on the HANTO peninsula

1943 FOURTEEN SHIPS 1931 TWO SHIPS 1945 IMEJI WITH FIFTEEN SHIPS
YAMA there in Sesshu FADEOUT, not a person in sight, these MA in MA, o per-
fect MU nothing in o-perfection MA of TANBO NO IMEJI, E IMAGE WITH 15
SHIPS FIRST CLASS DESTROYERS, I'd say quite a distance from HIROSHIMA
wide-island, wouldn't you? WHITE RAIN in KITAKYUSHU TONIGHT up THRU
HAGI, Japanese bush clover, wouldn't you say quite a distance, TANBO walking
in the dark? I heard Fukuoka almost got hit. Recently, these kids got zapped on
a TV Pocket Monster cartoon - just when the action got good, they got flickers
on the screen and they got quasi-epileptic convulsions. You can carry the digital
versions around in your pocket NAGATO. The words hang out; they got what it
takes. The photo's eerily calm, as if the ships were the outgrowths of roots
taken in the harbor floor. Suspended by virtue of mechanical perspective above
the rice- fields. I wasn't able to breath for the first two years of my life. The
truth is, I'm a victim of permanent suffocation. Why is it always me, me, me.

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409. **Alan Myouka Sondheim**

error (fwd)

Sat 27 Dec 1997

Apologies -

The last line or so of the last piece should have "breathe" instead of "breath" -
which makes a difference (here and elsewhere) - sorry - Alan

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410. **David R. Israel**

PS122 website & zine

Sat 27 Dec 1997

Poetas,

might interest y'all -- lately has come to my attn that Performance Space 122,
veteran alternative / in-vogue East Village home (your mileage may vary, but
the alliteration will out) has ventured into cyberspace: The Ps122 Gallery On-
line address is: <http://www.users.interport.net/~ps122gal/>

and included is artwURL:

<http://www.users.interport.net/~ps122gal/artwurl/index.html> conceived as an
online periodical (zine), including newsish NYC/art-world-reportage.

There are some online projects -- both visual & sound -- featuring artists-in-vir-
tual residence.

For the past half-hour or something, I've been downloading a Shockwave file / sound project (interestingly described anyway), the creation of a certain Larry 7 -- the site's first invited sound artist:

<http://www.users.interport.net/~ps122gal/soundpage.html>

(Bailing out -- maybe I'll try at some less phone-line-cluttered hour.)

snow here,

d.i.

•

• • • • •

• • • • •

> david raphael israel <

>> washington d.c. <<

|  (home)

| [REDACTED] (office)

=====

thy centuries follow each other

| perfecting a small wild flower

| (Tagore)

////////////////////^\\\\\\

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411. **David R. Israel**

The Lopez connundrum

Sat 27 Dec 1997

Regarding the Lopez email bounce-back connundrum (as noted in a couple msgs. on Poetics yesterday) -- as I understand it, such bounce-back notices appear w/ some frequency on listservs, whenever any subscriber's address goes nonfunctional -- but usually the listmeister(s) will deal w/ such behind the scenes so we'all are not (or, not long) aware of the techno-cosmetics. Mayhap a (deserved) xmas vacation has occasioned the more evident loose end. d.i.

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412. Alan Myouka Sondheim

The Book

Sun 28 Dec 1997

I've been working on a book concerned with writing, philosophy, virtuality, etc., for the past two weeks. It summarizes a lot of my theoretical writing, using a path or meander. You may find it at:

http://jefferson.village.virginia.edu/~spoons/internet_txt.html or
http://www.anu.edu.au/english/internet_txt .

Please check it out. The introduction follows below.]

The Beginning of the Book

Introduction to The Beginning of the Book

If there were an introduction to the beginning of the book (which has just reached a natural conclusion, or ending, in relation to its production "at the other end of things," this might function as such, that is announcing its conclusion (one always wonders when prefaces, introductions, forwards, are produced in relation to the rest of the text) -

What appears to be a book about words is a book about the spaces between them, where the work of ontology and epistemology is done. So it's about the doing or constituting between states, interstitially within both digital and analog domains. Where there is a loosening of construct on one hand, and a "jostling" on the other.

What appears to be awash in philosophy is, in fact, naive through an almost hysteric affection, bordering on care. I realized from the first that I didn't know what I was talking about (was ignorant of the subject) - much less what I was writing about (was ignorant of the name of the subject).

Think of a book inflicted on its author, or of a book writing its author. Or think of a book constituting the origin of writing, each ideogram suddenly hardening the germ of a new idea. I write this without map or territory, in the midst of foreign _kanji,_ and I cannot read the world around me.

Without reading, I begin to be born into the realm of content, landscape features, subtle distinctions in topography, the lay of a world in which "natural" and "artificial" dissolve in the presence of uninterpretable signs.

This is the realm of content which undermines languages, the insufferable disturbance of an imaginary which cannot be named.

When I began The Beginning of the Book, I did not realize it would be a book, much less a Beginning, so much as a text; these texts, then, all twenty of them concatenated, form a linked chain flooding from one torus to another, the metal spaced by air. It's the air, cleaved around the chain, that I write - hoping for a discourse in which something other than discourse might emerge. Call this emergence a form of "wryting," and read on.

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413. **Lawrence Upton.**

Re: The Lopez connundrum

Sun 28 Dec 1997

<<Regarding the Lopez email bounce-back connundrum (as noted in a <<coupla msgs. on Poetics yesterday) -- as I understand it, such <<bounce-back notices appear w/ some frequency on listservs, whenever <<any subscriber's address goes nonfunctional

I think that's true - I don't think Tony has become non-functional though, just a glitch or unfinished housekeeping at his university - i spoke with him recently and he seemed fairly functional

L

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414. **Susan Wheeler**

Re: POETICS Digest - 26 Dec 1997 to 27 Dec 1997

Sun 28 Dec 1997

might interest y'all -- lately has come to my attn that Performance Space 122, veteran alternative / in-vogue East Village home (your mileage may vary, but the alliteration will out) has ventured into cyberspace:

The Ps122 Gallery Online address is:

http://www.users.interport.net/~ps122gal/

snow here,

d.i.

By the by, during the month of January the collaged postcards I make and mail will have an exhibition, courtesy curator Dona Ann McAdams, in the cases outside of PS122's performance space. (!)

Susan Wheeler

██████████

voice/fax ██████████

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415. **david bromige**

snailmaildress : got it!

Sun 28 Dec 1997

thanks those of you who posted the eng dept suny buff snaildress. David

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416. **Jordan Davis**

What is eternal vigilance, Alex?

Sun 28 Dec 1997

On facing pages of the December 19 1997 TLS: a review of Laura Riding & Schuyler Jackson's *_Rational Meaning_*; the announcement that David Lehman won the week's "Author, Author" competition by correctly identifying the authors of the following three passages:

1. So much for self-analysis. Now,
about what to put in your poem-painting:
Flowers are always nice, particularly delphinium.
Names of boys you once knew and their sleds,
Skyrockets are good -- do they still exist?
There are a lot of other things of the same quality
As those I've mentioned.

2. I think I would rather be
A painter, but I am not. Well,

For instance, Mike Goldberg
is starting a painting. I drop in.
"Sit down and have a drink" he
says. I drink; we drink. I look
up. "You have SARDINES in it."
"Yes, it needed something there."

3. I often think *_Play_* was my best work.
It is an open field with a few boards in it.

Children are allowed to come and play in *_Play_*
By permission of the Cleveland Museum.
I look up at the white clouds, I wonder what I shall do, and smile.

Perhaps someone will grow up having been influenced by *_Play_*,
I think -- but what good will that do?
Meanwhile I am interested in steel cigarettes.

__ It was amusing enough a month or so ago when John Ashbery correctly identified W. H. Auden, Elizabeth Bishop, and I think Hart Crane, but really, *_ca suffit_*! Not that I'm looking at this as a sort of Sputnik crisis (how difficult was it, really, to put a beeping grapefruit into orbit). Rod Smith, you used to quiz the list from time to time, won't you test us again? In the meantime, I will send a tiny xmas present to the first lister to email me with the correct responses (no fair rushing to the newsstand) with their street address. All right, on your marks.

With love from Paris in August,
Jordan

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417. **Marcella Durand**
New Year's Marathon
Sun 28 Dec 1997

For those in the New York area on Thursday, January 1st, the Poetry Project's 24th annual New Year's Day Marathon Reading starts at 2 pm and continues until 1 am (approximately).

Among the 130+ readers and performers are: Penny Arcade, Martine Bellen, Dana Bryant, Jim Carroll, Yoshiko Chuma, Jordan Davis, Maggie Estep, Reg E. Gaines, John Giorno, Kimiko Hahn, Richard Hell, Homer Erotic, Lisa Jarnot, Patricia Spears Jones, Arto Lindsay, Kimberly Lyons, Gillian McCain, Legs McNeil, Taylor Mead, Rebecca Moore, Tracie Morris, Dael Orlandersmith, Maureen Owen, Lee Ranaldo, Vernon Reid, Reno, Marc Ribot, Larry Rivers, Eleni Sikelianos, Lynne Tillman, Paul Viola, John Yau, Nick Zedd and many more.

Admission is \$15; \$12 for members. No reservations needed. Refreshments (chili, beer, cake and more) will be available. Call [REDACTED] if you have any questions.

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418. **Jordan Davis**
Re: What is eternal vigilance, Alex?
Mon 29 Dec 1997

Can't believe I haven't mailed out the prize -- gonna make the offer available to other folks soon -- not too late! -- Jordan

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419. **Jordan Davis**
Competition Winner
Mon 29 Dec 1997

> Competition Winner: Franklin Bruno
>
> 1. So much for self-analysis. Now,
> about what to put in your poem-painting:
> Flowers are always nice, particularly delphinium.
> Names of boys you once knew and their sleds,
> Skyrockets are good -- do they still exist?

> There are a lot of other things of the same quality
> As those I've mentioned.
> JOHN ASHBERRY, "And Ut Pictura Poesis Was Her Name"
>
> 2. I think I would rather be
> A painter, but I am not. Well,
>
> For instance, Mike Goldberg
> is starting a painting. I drop in.
> "Sit down and have a drink" he
> says. I drink; we drink. I look
> up. "You have SARDINES in it."
> "Yes, it needed something there."
> FRANK O'HARA, "Why I Am Not an Artist"
>
> 3. I often think *_Play_* was my best work.
> It is an open field with a few boards in it.
>
> Children are allowed to come and play in *_Play_*
> By permission of the Cleveland Museum.
> I look up at the white clouds, I wonder what I shall do, and smile.
>
> Perhaps someone will grow up having been influenced by *_Play_*,
> I think -- but what good will that do?
> Meanwhile I am interested in steel cigarettes.
> KENNETH KOCH, "The Artist" (David Lehman got credit even tho he had
"The Artists")

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420. **Alan Myouka Sondheim**
(from someone named Sarah Kanji)

Mon 29 Dec 1997

-

there are three strokes to the river, two strokes to the man
there are three strokes to the number, one stroke to the wand
the man strikes a feather with the wand
the feather bends in the fifteen strokes of the wind
the feather bends in the sixteen strokes of the wind
wind cries, you don't hear me anymore
wind cries, you don't see me anymore
"there are three strokes to the river, two strokes to the man"

there are five strokes to the fire, seventeen strokes to the iron
and there are sixteen strokes to the mercury, seven to the plant
from which springs all things
and the man strokes the fire with iron, and the man springs
hard against the plant, there is one stroke to the woman,
"men are not all things or plants" and "a woman is writing"
"a woman is writing this" and the wind cries you don't
and the wind cries you don't
and the man flows like mercury
down the iron fire woman plant river
"the man flows like writing"
there are four strokes to the mountain, feathered like the wind
and there are a number of wands
[...]

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421. **Poetics List**

Call for Papers: Future of Narrative

Mon 29 Dec 1997

From: Lance Olsen <[REDACTED]>

Subject: CALL FOR PAPERS

CALL FOR PAPERS:

PLEASE READ, SUBMIT, POST & DISTRIBUTE

The Future of Narrative:

Speculative Criticism

Deadline: September 1, 1998

Guest Editor:

Lance Olsen, University of Idaho

[REDACTED]

It is the nature of traditional criticism to keep a firm eye on the rearview mirror, rediscovering, reevaluating, and renegotiating texts that have cruised the narratological autobahn for years, decades, even centuries. At their most adventurous, critical works will sometimes hazard a brief glance out the side windows for a quick contemplation of their immediate surroundings. This special issue of *_Paradoxa_*, however, due to appear in the summer of 1999, invites submissions that turn their attention forward to consider what narrative will look like, sound like, and read like in the new millennium.

Some areas of investigation might include, though should in no way be limited to: How will the continuing postmodern dissolution of boundaries--between, say, prose and poetry, "creative" writing and "critical," genre and genre, page and screen, "high" culture and "low," "literature" and "paraliterature," atomic-based formats and digital, geopolitical country and more fluid electronic constellations--affect that trajectory? How will the advent of such relatively new multimedia as hypertext, CD-Rom, and the World Wide Web contribute to the always mutating shape and concerns of narrative? Which young creators or groups of young creators will be worth keeping a critical eye on? Which now-established creators or groups of creators will or should fall from visibility, and how might this influence the notion of canon reconfiguration? What changes can we expect with regard to ideas of authorship, writing, language, originality, the growing global technocracy, the marketplace, publishing outlets, even how we have come to conceptualize art itself? In a phrase: where in the world (and out of it) is narrative going, and why?

We will consider both conventional offerings and those that themselves cross generic or discursive boundaries, thereby critifictionally enacting the mutations they are discussing, but all pieces (6,500 words maximum) should be lucid, jargon-free, and accessible to a literate general audience. Style must conform to the *_MLA Handbook for Writers of Research Papers_*, 4th ed. (1995).

For more information and further guidelines, please visit:

<http://www.uidaho.edu/~lolsen/paradoxa.html>

--

L*A*N*C*E***O*L*S*E*N

<http://www.uidaho.edu/~lolsen>

C*A*F*E***Z*E*I*T*G*E*I*S*T

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422. **Jack Spandrift**

Re: Call for Papers: Future of Narrative

Mon 29 Dec 1997

AFTER ME CAME THE DELUGE

A Portable Novel

by Jack Spandrift

Chapter 1-Zeugma

It was a stark and dormitory night once, upon a time. I was driven west- south-west at an angle of 38 degrees centigrade by a twister named Meg, moving

along at a studied canter on my trusty horse whose name was X____ and will remain so - ambiguous by name and a nag by fame, don't email me about this or try to research the background, it's already been covered by Beauregard Pinkneed in his phd. enturtled "The future is our suture : the decline of text in an era of --xt" [Univ. of Left Overbie, 2003 and counting].

The wind blew
heavy, on the border-
line...

As we rode along I muttered these lines of an ancient Nordic folksong known as the slysh-nannachocht or "traveler's catch to be sung while being driven west". Suddenly an immense shadow lifted heavy dark bat-like fangs [sic. wings? - ed.] behind me. In a flash of serene multiplexist reflection, I realized it was the Giant of Myself, Jack "Chuck Olson" Spandrift, caught in a blinding evening down-draft of horizontal sunlight....

Chapter 2-plugin-in

[only available in version 7-b. sorry, suckers]

Chapter 3 - blurb

"Spandrift has done it again. What can I say? Sheesh!" - Helen Vendler

Chapter 4- conclusion

Dear, dear, dear, oh dear Reader: as you know, "narrrrrrrrrr [damn keyboard] rrrrrrrrrrative in the next Milllll {sorry!!!} llllennn N eeee!!! um... will BE. I mean it will be written in here-or-theroglyphs using Microhard dweeb-disk scratchpads and massage-rollers. It will tell "real stories", though.

Jack? Are you still there? Is that your shadow, or mine? In the.... [click on Minsky Troopazoff's painting, "The Scream"] MIRROR???? AAARRGH!!

THE ED [sic]

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423. **Mark Weiss**

Re: Call for Papers: Future of Narrative

Mon 29 Dec 1997

Myself, while tooling down the literary autobahn (are there autobahns in Idaho? Does this have to do with the Aryan Nation?), I'm usually keeping an eye peeled for the next rest-stop: need to get rid of the burden of some of the old narrative ingested in previous food plazas, and need to fuel up for the future with the latest pizza: was it Horace or Ashberry who said that a poem should be like a pizza? But I digress. While I'm driving I tend to face forwards, and to hell with

the rearview mirror: there's no speedlimit on the autobahn. And the fun of driving, anyway, is that what's coming up has no discoverable narrative structure until you drive through it. Although I guess, if there's science fiction, there might as well be critical fiction. Think of it. Valleys in hidden corners filled with Lost Departments, where books are printed by exposing slices of bread to flame, the letters produced by overlaying each slice with a foil stencil. The reader creates the text by adding the lunch meats and oleos of his or her choice and calls it a sandwich. In such a department there would be no eyestrain but lots of gas. Actually, this mine has been somewhat exploited before by Freud and others, who invented the psychoanalysis of the dead, but that looked to a fictionalized past. What's proposed here is a bolder step--the critique of the not-yet-composed. An idea with legs--there could be schools without libraries, academics without briefcases, and courses with no syllabus whatsoever.

At 01:57 PM 12/29/97 -0500, you wrote:

>From: Lance Olsen <[REDACTED]>

>Subject: CALL FOR PAPERS

>

>

>CALL FOR PAPERS:

>PLEASE READ, SUBMIT, POST & DISTRIBUTE

>

>The Future of Narrative:

>Speculative Criticism

>

>Deadline: September 1, 1998

>

>Guest Editor:

>Lance Olsen, University of Idaho

>[REDACTED]

>

>It is the nature of traditional criticism to keep a firm eye on the
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>centuries. At their most adventurous, critical works will sometimes
>hazard a brief glance out the side windows for a quick contemplation of
>their immediate surroundings. This special issue of *_Paradoxa_*, however,
>due to appear in the summer of 1999, invites submissions that turn their
>attention forward to consider what narrative will look like, sound like,
>and read like in the new millennium.

>

>Some areas of investigation might include, though should in no way be

>limited to: How will the continuing postmodern dissolution of
>boundaries--between, say, prose and poetry, "creative" writing and
>"critical," genre and genre, page and screen, "high" culture and "low,"
>"literature" and "paraliterature," atomic-based formats and digital,
>geopolitical country and more fluid electronic constellations--affect
>that trajectory? How will the advent of such relatively new multimedia
>as hypertext, CD-Rom, and the World Wide Web contribute to the always
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>of young creators will be worth keeping a critical eye on? Which
>now-established creators or groups of creators will or should fall from
>visibility, and how might this influence the notion of canon
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>authorship, writing, language, originality, the growing global
>technocracy, the marketplace, publishing outlets, even how we have come
>to conceptualize art itself? In a phrase: where in the world (and out of
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>
>We will consider both conventional offerings and those that themselves
>cross generic or discursive boundaries, thereby critifictionally
>enacting the mutations they are discussing, but all pieces (6,500 words
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>For more information and further guidelines, please visit:
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><http://www.uidaho.edu/~lolsen/paradoxa.html>
>--
>*****
>L*A*N*C*E***O*L*S*E*N
><http://www.uidaho.edu/~lolsen>
>C*A*F*E***Z*E*I*T*G*E*I*S*T
>*****
>
>

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424. **Michael Coffey**

Re: Call for Papers: Future of Narrative -Reply

Mon 29 Dec 1997

>>> Mark Weiss <[REDACTED]> 12/29/97 03:50pm >>>

Myself, while tooling down the literary autobahn (are there autobahns in Idaho? Does this have to do with the Aryan Nation?), I'm usually keeping an

eye peeled for the next rest-stop: need to get rid of the burden of some of

the old narrative ingested in previous food plazas, and need to fuel up for

the future with the latest pizza: was it Horace or Ashberry who said that a

poem should be like a pizza?....

What's proposed here is a bolder step--the critique of the not-yet-composed

Heavy, mon.

One 'r' in Ashbery.

Critique of the not-yet-composed?

Most appropriate--don't write it, else

yer back to the briefcase.

But there is e-mail.

Light, mon.

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425. **henry**

Re: Call for Papers: Future of Narrative

Mon 29 Dec 1997

On Mon, 29 Dec 1997 15:38:03 EST Jack Spandrift said:

>AFTER ME CAME THE DELUGE

>

>A Portable Novel

>by Jack Spandrift

>

>Chapter 1-Zeugma

>

>It was a stark and dormitory night once, upon a time. I was driven west-

>southwest at an angle of 38 degrees centigrade by a twister named Meg,

>moving along at a studied canter on my trusty horse whose name was X____

>and will remain so - ambiguous by name and a nag by fame, don't email me

>about this or try to research the background, it's already been covered
>by Beauregard Pinkneed in his phd. enturtled "The future is our
>suture : the decline of text in an era of --xt" [Univ. of Left Overbie,
>2003 and counting].
>
>The wind blew
>heavy, on the border-
>line...
>
>As we rode along I muttered these lines of an ancient Nordic folksong
>known as the slysh-nannachocht or "traveler's catch to be sung while
>being driven west". Suddenly an immense shadow lifted heavy dark
>bat-like fangs [sic. wings? - ed.] behind me. In a flash of
>serene multiplexist reflection, I realized it was the Giant of
>Myself, Jack "Chuck Olson" Spandrifft, caught in a blinding evening
>downdraft of horizontal sunlight....
>
>Chapter 2-plug-in
>
>[only available in version 7-b. sorry, suckers]
>
>Chapter 3 - blurb
>
>"Spandrifft has done it again. What can I say? Sheesh!" - Helen Vendler
>
>Chapter 4- conclusion
>
>Dear, dear, dear, oh dear Reader: as you know, "narrrrrrrrrr [damn keyboard]
>rrrrrrrrrrrative in the next Milllll {sorry!!!} llllennn N eeee!!! um...
>will BE. I mean it will be written in here-or-theroglyphs using
>Microhard dweeb-disk scratchpads and massage-rollers. It will tell
>"real stories", though.
>
>Jack? Are you still there? Is that your shadow, or mine? In the....
>[click on Minsky Troopazoff's painting, "The Scream"] MIRROR????
>AAARRGH!!
>
>THE ED [sic]

Hello, everybody! Here I am, comfortably esconced in my cozy den at home in East Wuzzlemount, cloistered under a plume of fine pipe-tabac, and mildly roistered by a goodly dram of Old Gen-ringa-ding-ding-denning, "checking" my

"email", as you Yanks so tersely, or concisely I should say, have it (over hereabouts we call it Electronical (or Electro-Tammy or Electro-Tommy, as you wish, for short) Correspondence) - when to my surprise I find an electronical version of an early Spandrift novel! Gad! Well, promptly did I not pull down my First Firksimilio-Folio Edition of the Werken Iacobus Spandriftischen (translegotten into the Auld Hi! Dutch) and check for myself - and what in heaven's name did I find? Well. You will note the [sic] [[error]] editorial mark after the conclusio above ["THE ED [sic]"]; yet in the First FirsimilioFolio Edition, this line is quite, quite ambiguous! There is a blurring of the ink, perhaps an erasure, after the "c" in "sic" - which looks very much to this old Brit's eye like none other than a question mark! My Sherlockian critical intellect "kicked in", as you Yanks will have it - and I came to the following conclusio about this conclusio: the original Firksian editor assumed Spandrift meant to write (or dictate) the word "END". But the editor nevertheless felt a slight, almost intangible TWINGE of doubt - perhaps - is it possible? - the "ED" is absolutely non contra auctoritamus! - and ALLUDES in a diagrammatic hockey puck left pass maneuver to the "X____" "nag" of Chapter 1-Zeugma!! In other words - to put it baldly - THE ED is.... MR. ED! Hence the "scream" of "EDvard" Munchvian recognition in Chapter 4! (& if one begins to sense the subtextual thread leading from MR. Ed to the ED-itor himself... Gad!)

I will try a bit of Yanqui concision myself - and leave the rest for "list" perusal, inquiry, investigation, evaluation, grading, damning, praising, hailing, well-met-ting, cheese-offing, and so forth. Cheery Holidays to One & All! - Eric Blarnes [hic]

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426. **Henry Gould**

Re: Call for Papers: Future of Narrative

Mon 29 Dec 1997

Is that idiot Blarnes suggesting that narrative in the next millenium will be written by HORSES????

Jeez, get a life, Blarnes. Or lay off the scotch, "old chappie". This thread is getting really knotty and I can barely tie my shoes anymore. If there's a story there, you're welcome to it. & here's a penny for the old guy, Merry Christmas.

In my humble opinion (or IMUHGRMHO, as some will have it), narrative in the next eggnog will be too long a word for everybody. It'll be called NA (pronounced like "neigh"). And poetry will be PO (pronounced like "poe" in tram-poe-line). Then there will be combos like NA-PO and PO-NA with a little NA-CRI-PO or CRI-NA-PO thrown in for good measure. (Not to mention NA-PO-RE or narrative verse recipes).

As I say, Blarnes, get a life. I got mine at 30 percent off at Job Lot yesterday, they might still have some. And leave the List to really interesting threads, like 4-Wheel Zoot or All-Weather Vehicle Treadboots. But hey, merry whatever, bud.
- Henry Gould

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427. **Maria Damon**
another

Mon 29 Dec 1997

i read in the paper that sally marr (nee, i think, kitchenstein, if memory serves), the 91 year old mother of lenny bruce, died in l.a. they were very close. i feel sad cuz, although i had her phone # i was too timid to ever use it. i mean, what would i have said. that's not the main reason i feel sad tho. i feel sad cuz she was someone who was close to, and formative of, someone i find fascinating.--md

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428. **Mark foutu**
Future of Narrative BACK to the future

Tue 30 Dec 1997

Is it not a perfect illustration that a paper on "the future of narrative" must and I quote must conform to the MLA Handbook for Writers of Research Papers_, 4th ed. (1995).

Now if only Mr frelander could have brought CALL ME ISHMAEL [see the new cal paper COLLECTED PROSE] into the proper and conforming form for scholarly work (Chicago Man. of Style or is it MTV house of style?)maybe then the english department at harvard college might have been able to work it into the cirriculum

just perfect. ya turn off the light and you turn on the dark

all love

Markus

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429. **Miekal And**
testing..1,2,3, (or tasting integers)

Wed 31 Dec 1997

Mark Prejsnar wrote:

| Haven't seen a post in over 24 hours..

Maybe
Just maybe
everything
there is to say
has been
said

my resolution for
98 is to strike terror & glee
simultaneously in the
spleens of poets of everywhere

"remember
violent non-objectivity"

-alexei kruchenykh

the mr and

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430. **syvester pollet**

Dec 31

Wed 31 Dec 1997

Just wanted to remind all you celebrants that today is St. Sylvester's Day,
and to wish you a good one. S.

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431. **Mark Prejsnar**

testing..1,2,3,

Wed 31 Dec 1997

Is it just that everyone out there has a life (horrid thought..)

Or has the List shut down in some catastrophic way (or was it all just a
dream?)? Or is it all just a technical problem on my end (which is like a dream,
only more complicated)?

Haven't seen a post in over 24 hours..

Mark P.

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432. **syvester pollet**

Re: testing..1,2,3,

Wed 31 Dec 1997

At 12:18 PM -0500 12/31/97, Mark Prejsnar wrote:

>Is it just that everyone out there has a life (horrid thought..)

>

>Or has the List shut down in some catastrophic way (or was it all just a
>dream?)? Or is it all just a technical problem on my end (which is like a
>dream, only more complicated)?

>

>Haven't seen a post in over 24 hours..

>

>Mark P.

Guess everybody's got a life but you & me, Mark! Go party! S.

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433. **Henry Gould**

Re: testing..1,2,3,

Wed 31 Dec 1997

On Wed, 31 Dec 1997 12:34:19 -0500 syvester pollet said:

>

>Guess everybody's got a life but you & me, Mark! Go party! S.

Believe it or not, even Eric Blarnes, the pseudo-anglo-indo-acado- bambi-doe prof from E. Wuzzlemount, went & got a life. I saw him this afternoon right here in widget-size Providence, reading "The Charge of the Light Brigade" at the top of his lungs from the back of a fire truck, complete with sax accompaniment and backup vocalists. I threw him a penny, too. (Change from the discount life I picked up for MYSELF down at Job Lot.) - Henry Gould ("still in '97 & hell nor high water ain't gonna budge me! No way!")

ODE TO THE NEW YEAR

by Eric Blarnes, O.E.D.ph.-4

The sprinkles that fall from turbidulous clouds
like manna from Mammon's big Mama Louise,
are each of them every one special, though crowds
of them gather in drifts to my knees
& soon I must shovel them off the sidewalk
or face a crude fine from our Mayor, Cianci,
who sells his own pasta sauce here 'round the clock -
which reminds me - jolly old stuffy Sir Blarnesee -

get your boots on, my lad, and toddle downtown,
it's the New Year's Parade, & you're playing the Clown!
- Jolly good of you, Spandrift, to jostle my Braincell!
Thanks much, old chap, hope your New Year is - is - swell!
(- okay boys, desist with the self-conversation -
time to chime now as one, O you Schizo-Creation)
"Cannon to the right of them, cannon to the left of them,
volleyed and thundered..." [oh, topping! splendid!]

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434. **pritchpa**
Re: testing..1,2,3,
Wed 31 Dec 1997

Sounds lonely, Mark - but it's just as lonely here in Boulder. Like those post-apocalypse movies where stranded islets of humanity cluster around their ham radios, sounding their pathetic refrain, Hello is anyone out there? amid long stretches of unnerving static.

But since you posted, I'll ask - has the newest ish of Misc. Proj. gone out yet?

And a more general query for Ron Silliman or anyone else: in which book of Ron's can I find the poem based on the Fibonacci series? Is it called "Fibonacci Series"? Or something else? You see, my mother handwove me a rayon chenille opera-length scarf this Xmas and the thread pattern is based on the Fibonacci series. It's quite the most beautiful thing, both to look at and wear. I shall wear it out tonight, ignorant of its intricacy, yet delighting in it all the same.

Calling all stations, but not expecting an answer -
Patrick Pritchett

From: Mark Prejsnar

To: [REDACTED]

Subject: testing..1,2,3,

Date: Wednesday, December 31, 1997 11:18AM

Is it just that everyone out there has a life (horrid thought..)

Or has the List shut down in some catastrophic way (or was it all just a dream?)? Or is it all just a technical problem on my end (which is like a dream, only more complicated)?

Haven't seen a post in over 24 hours..

Mark P.

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435. **Pete Landers**

Re: Call for Papers: Future of Narrative

Wed 31 Dec 1997

Lance wrote:

...

>all pieces (6,500 words

>maximum) should be lucid, jargon-free, and accessible to a literate

>general audience. Style must conform to the _MLA Handbook for Writers of

>Research Papers_, 4th ed. (1995).

He also wrote:

Speculative Criticism

narratological

*postmodern dissolution of
boundaries*

"literature" and "paraliterature,"

and more fluid electronic constellations

relatively new multimedia

canon reconfiguration?

global technocracy

generic or discursive boundaries

critifictionally

enacting the mutations

In the future, the narrative will have characters and deal with a generally continuous period of time. If people read it, it will be considered hack work, if they don't it will be considered art.

Pete

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436. **Lawrence Upton.**

Re: testing..1,2,3,

Wed 31 Dec 1997

|Is it just that everyone out there has a life (horrid thought..)

Got it in one. Me too. New Labour, New Life, New Year. Got to go. Saint Diana
Bless you now and always.

L

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437. **Scott Pound**

Re: testing..1,2,3,

Wed 31 Dec 1997

Silliman's _Tjanting_ uses the Fibonacci series. I got wrapped up in it scarf-like two years ago.

Scott Pound

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