

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence
February 1999

346 messages · Fri 29 Jan 1999 – Sat 27 Feb 1999

*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

February 1999 unfolded against a Washington spectacle the poets could not quite be bothered to attend: on the twelfth the Senate acquitted a president, and the impeachment that had gripped the nation for a year simply evaporated, leaving behind — on this list, at least — little more than a wry thread passing around Gabriel García Márquez's opinion of Mr. Clinton. The wider world sent its own sombre news, King Hussein of Jordan dead on the seventh; but the room, as ever, kept mostly to its own weather, which that month turned elegiac and generous by turns.

The month's largest labour was a card-catalogue built in common. Jennifer Rosenthal, at work on the American long poem of 1945 to 1960 and particularly interested in "*issues of place*," asked the list for what she had overlooked, and the list, which loves nothing so much as a bibliography, answered for weeks — Michael Boughn adding H.D.'s War Trilogy and Ronald Johnson's Ark, John Lowther pressing the claims of David Antin's talk poems — until the thread had become a small anthology of the century's longest ambitions. A parallel list took shape beside it when Maria Damon canvassed the room for an alchemy syllabus, and the citations came back in a torrent, Jung and Eliade and Robert Kelly, as though the members kept their libraries permanently open to one another.

Not every exchange was so collegial. Under the deliberately incendiary heading BATTLE OF THE SEXES, Chris Stroffolino wondered aloud whether the received wisdom that the women of his generation simply wrote better had gone too long unchallenged, and the room answered with force. Katherine Lederer supplied a roll-call of forthcoming titles — "*The females are on their way*" — while Aldon Nielsen turned the premise inside out with a single question about the very writers under discussion: "*how do you think they seem to others?*" It is a Poetics specialty, the quarrel that begins in provocation and ends, some forty posts later, having actually thought about something.

Death, though, kept pressing at the edges. When the translator Paul Schmidt died, Mark Prejsnar noticed the New York Times obituary describing Velimir Khlebnikov as "*the little-known Russian poet*," and the phrase touched off a small, exact fury over how the paper of record disappears the very artists it pretends to bury with honour. The thread is, in miniature, the list's abiding anxiety: that the

difficult and the essential are forever being filed under little-known, and that someone had better keep the record straight.

And then, on the fourth, the record itself lost one of its keepers. Charles Bernstein wrote to say that Armand Schwerner — poet of The Tablets, that great invented archaeology of a broken, half-legible ancient tongue — had died that morning at 9:06, and closed the notice with the poet's own instruction to "*go into all the places you're frightened of.*" The list did as it was told. Maria Damon, confessing herself devastated by a difficult, cranky, beloved man, signed off with the truest elegy the month produced — a pun that was also a prayer, three words long: "*dissolve the tablets.*" I have set the arguments and the bibliographies on either side of that loss exactly as they came, because that is how February arrived: a company of poets building their endless shared library in one room while, in the next, one of its authors quietly closed his book.

— K. M. F.

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1. **Mark Salerno**

Writers & Poets Must Support Magazines

Fri 29 Jan 1999

Dear Colleagues:

I hope this message is not out of standard with the new guidelines for the List.

Let me encourage you all to support little magazines, and to support them with your dollars as well as your submissions. I am moved to say this because I recently had yet another desperate conversation with yet another desperate magazine distributor. These conduits for magazine distribution are experiencing hard times, thanks to the changing market place (chain stores) and changing technologies (Internet). If things continue as they are, magazine distribution as it is known today will very likely die off, because it is too labor intensive and no longer cost effective to run such a business.

This is all by way of saying that the market and the target consumer for writing is writers. If we do not buy the books that our colleagues write, and the magazines that they appear in, no one else will.

I hope this gentle reminder makes sense.

With good wishes,

Mark Salerno

Poet & Editor

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2. **miekal and**

Re: alchemy bibliography

Fri 29 Jan 1999

University of WI-Madison rare books room has a good collection of 16th century alchemy books & mss, a friend spent several days poring thru them some years ago.

Miekal

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3. **Aldon Nielsen**

Re: alchemy bibliography

Fri 29 Jan 1999

there were several "alchemical" texts during the "deep image" era -- One of the best places for your bibliography to start might be in the earlier works of Robert Kelly

(am away from my poetry library -- maybe somebody out there can recall the specific titles -- I think Kelly's collection of previously uncollected early poems had alchemy in the title)

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4. **Maria Damon**

Re: alchemy bibliography

Fri 29 Jan 1999

thanks to all who have posted; any suggestions about books that introduce the basics of alchemy? or that riff on the metaphysical aspects of alchemy? handbooks in elementary magic or a bachelardian phenomenology? i think this is what my student wants to learn about, as well as reading examples of poetry that is alchemically inflected. thanks again all!

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5. **nuyopoman**

Billboards

Fri 29 Jan 1999

The Triumph of Capitalism has not made it any easier to pay the rent.

Last month's Harpers (who published Marteen's letter in toto a year ago), had an intriguing piece on ads becoming art and artists making ads (like Beatles, like Rolling Stones, like Burroughs, like Ginsberg) that dissed Emily XYZ for her poem that "ran" as Nike ad. Emily ok'ed her response being posted here.

<<15 January 1999

Editor,
Harper's Magazine
666 Broadway
New York NY 10012

Dear Sir:

In his article, "But Is It Advertising?" (January 1999), Jonathan Dee says that I am an example of a writer whose work "has no content -- which is to say, no connection between the language you use and your actual conviction." Mr. Dee claims that because I wrote a poem for use in a Nike commercial, "millions" know me as "the poet from the Nike commercial," therefore nullifying everything else I've done or will do. "[A]s for what her work concerns, the question is moot," writes Mr. Dee, "since she has demonstrated that the content of that work is arbitrary; that is, it's up for sale." This is wrong on so many levels I hardly know where to begin responding.

Maybe the Pope was Michelangelo's Nike: The content of my writing is no more arbitrary than that of Mr. Dee or any other writer who may profit from his or her skill. Does he think that in order to be valid, a thing has to be created into the void? Can I assume, then, that he donated his article to Harper's magazine? Or that he would turn down a story assignment if the topic wasn't his idea?

I considered the Nike ad no different from any other commission or freelance job. Along with about 100 other poets, I was asked to submit poems in tribute to certain female Olympic athletes. I saw it as a challenge or a contest. It was not done in the same spirit as I usually write poetry, that is, without expectation of material gain. This was for a different purpose, just as I'm sure Mr. Dee has writings he considers different from those he would pitch to a magazine, or even different pieces for different magazines.

Which is not to say I didn't try to do a good job, even though I knew it might end up in a commercial. I found the stories of the women athletes inspiring. There was a certain transcendence in what some of them had gone through in their careers, and so I concentrated on making that point. Michelangelo might not have cared one way or the other whether a particular pope was remembered well, but he still did the best job he could.

However, the cloth coat is democratic: Mr. Dee seems to think that doing a commercial for Nike took me from obscurity to a terrible fame. Wrong! I am just as obscure as ever, only I'm a little less in debt and my grad-student husband and I own our first car -- an '86 Toyota Tercel. Not to sound too Republican-cloth-coat about this, but I got my BA as an adult, work full time, and am paying back mega-college loans. For me, that Nike ad was a godsend. But it did not make me rich, it did not make me famous, and it does not mean my work is up for sale.

You coulda called first: As for "what my work concerns," the question is really moot because Mr. Dee never bothered to find out what it concerns. He knows nothing whatsoever about me or what I do. Had he done a little research instead of just making assumptions, he would have found out that I was on the PBS series *The United States of Poetry* a full two years before the Nike ad aired. To the extent that my work is known at all, it's largely for my participation in USOP, not in the commercial. He criticizes me in some pretty harsh terms for never having so much as picked up the phone to talk to me, or anyone who knows me, about what I do.

Calvin Klein's no friend of mine: Mr. Dee is also much more squeamish about the relationship between art and commerce than most people in 1999. Look at hip-hop, for example. Hip-hop artists use brand names and bits of commercials and TV shows constantly, not to break their power over us, but to tap into it --

to bring an audience closer via these familiar, shared references -- and by doing so, to consolidate their own power as artists and entertainers.

Saul, Saul!: What really bothered me, though, was Mr. Dee's sanctimonious criticism of other artists, like the late William Burroughs, who also did a Nike ad. Despite creating some of the greatest American literature of the 20th century and being acclaimed as one of the most influential writers ever, William Burroughs had money problems all his life. At some point he gets offered a chance for what we all want, a little security, a little comfort. Should he have turned it down, Mr. Dee, so that people like you, who are probably far more comfortable than he ever was, could have your hero? For what he did for his country, William Burroughs should have gotten a house by the sea and a pension for life. And in another country, he might have.

But the United States has always been hard on its artists, and never more so than right now. Right now, our society consists of people who expect artists to inspire them, but who don't know what inspiration is. They think it's what happens when you put a bindhi on your forehead or listen to Celine Dion. In fact, this society doesn't really want artists around at all (except for moneymakers like Celine Dion) because they think we're a drain on The Economy, which people nowadays tend to confuse with their personal money. Most people think of art as either a luxury or an expense. Either way, they wish it would just go away, and are only too happy to make its survival nearly impossible.

All of which just makes Mr. Dee's ire against artists and advertising even more superfluous than it might otherwise be. It's like he's a witness to Kristallnacht, but his big complaint is all the broken glass in the street.

Instead of worrying about the culture of advertising taking over, Mr. Dee, worry about our society's profound ignorance of the arts and artists. It is the end result of bigotry against and contempt for those who make art. Artists in the United States today are caught between a right-wing rock and a hard marketplace. Those are our choices. At least with the marketplace, you stand a chance of paying your bills.

Emily XYZ

██████ >>

Bob Holman

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6. **Noam Scheindlin**

Warsh, Mlinko, Mills Reading

Fri 29 Jan 1999

Susan Mills, Ange Mlinko, and Lewis Warsh will be reading at the Rising Cafe reading series.

Rising Cafe is at 186 Fifth Avenue, (Park Slope) Brooklyn. To get there from Manhattan, take the downtown N or R (make sure its a local train) and get off at the Union Street Station. Walk one block up to 5th Avenue.

Reading begins at 7:30.

DO YOU YAHOO!?

Get your free @yahoo.com address at <http://mail.yahoo.com>

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7. **Rebecca Wolff**

Re: alchemy bibliography

Sat 30 Jan 1999

Brenda Hillman's recent work (in Loose Sugar) alludes to the idea of alchemy a lot, with words down at the bottom of the page that are the "result" of various mixtures above.

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8. **Ron Silliman**

Frances Jaffer

Sat 30 Jan 1999

Rae tells me that I'm turning into the angel of death by posting obit notices, but I think somebody should be doing this.

Frances Jaffer, a friend to many on this list and one of the editors of HOW(ever), passed away the other day. I've known her & Mark Linenthal for over 30 years and feel for him.

There's an obit by Steve Schwartz at

<http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/01/30/MN81680.DTL>

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9. Don Byrd

Alchemy

Sat 30 Jan 1999

From: Maria Damon <[REDACTED]>

*i know there are many links
between alchemy and poetry, but i don't know any basic helpful texts, or
poetry that is the result of alchemical experiment (other than, perhaps,
gerrit lansing's). could ye out there e me some suggestions to pass on to
him? thanks*

You are right about Lansing, and his book in the Curriculum of the Soul (Institute of Further Studies) would be essential stuff. Charles Stein's book on Olson--The Secret of the Black Chrysanthemum-- is a major text and has a good bibliography. It might be a little hard to find but the Alchemy issue of *_Io_* (about 1970) would lead to a wealth of poetry, relevant texts, etc.

db

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10. Billy Little

Goh Poh Seng at Havana

Sat 30 Jan 1999

Amazingly, at the height of the santa claus frenzy, on dec. 17 over one hundred people showed up at the Havana Restaurant on Commercial Drive to hear Goh Poh Seng read at the launch of his first substantial collection of poems in North America, *The Girl from Ermita & Selected Poems 1961-1998* published by Nightwood . Everybody knows Vancouver is paved with poets but i haven't seen this many people turn out for a reading since Allen Ginsberg came to town. Perce Groves was there, Barbara Webb, Renee Rodin, Scott Harker, Roy Miki, George Stanley, Jenn Lamm, Jamie Reid, Jerry and Margaret Pethick, Mina Mina, the sufi poet Muhammad, Gerry Gilbert was taping it for broadcast on Coop radio, the future prime minister Jim and Rojeanne Allworth were there, Victoria Walker, Pearl Hunt, (maybe you could add a few names here Jim, i'm just trying to plant a few seeds for future literary historians and give a hint of the broad range of the audience) all of the hundred seats were filled, people stood in the back, others sat along the side and they sat there for nearly two hours. Poh Seng can be a real charmer, he put the audience at ease starting off with laughter some funny poems among the earliest poems he'd written as a teenager in Dublin; pretty soon, he was back in Southeast Asia, he read *Vietnam 1967* and you could hear a pin drop so vivid stirs strong emotion like many of his poems, you can see what he says, half singer half storyteller, he

read poems he wrote in Manila, Singapore, New Zealand, Tahiti, Vancouver, Newfoundland, Hornby Island, San Miguel poems of friendship, poems of encounter, poems of outrage, domestic poems, poems of celebration. He read for an hour, had a ten minute break during which copies of the book so beautifully designed by his son Goh Kajin seemed to leap from the boxes, and cash flew from the pockets of the clamoring fans, people bought two and three(christmas, hanukah, ramadan after all). By the time he'd finished nearly an hour later, he'd read a sampling from each of his earlier books, Eyewitness, Lines from Batu Ferringhi, Bird With One Wing, and the most recent poems Spring Moon Blues which includes Gate of Heavenly Peace, the incredible Tian An Men Square poem that he'd written in Cowhead, Newfoundland, which marks his flowering as a canadian poet.. During the course of his reading he spoke of his emigration, his denunciation in the Singapore parliament, his adaptation to canada, and he closed the reading in his back garden on Victoria Drive.

WAKE FOR CHARLES WATTS

Summer's beginning
to end
Beethoven's Fifth
on CBC Radio Two
pours out of the kitchen
onto the back deck
where I've been idling
washing me down
onto our small back garden
which Margaret, the boys and I
started creating some four years back,
when we tried to make the house a home
Actually, the garden
was more Margaret's passion
than the rest of us.

Come to think of it,
it was about the same time
you told me you had cancer
when we met strolling down
Commercial Drive,
the main thoroughfare
in our neighborhood.

Now, leaves are already yellowing,
wilted flowers waiting to be
dead-headed,

plants and trees
 cut back
for the Fall
for Winter
the small ceremonies
of living
and dying.

And this, one of the last
 golden afternoons
when the other world
seems far away
 or
perhaps very close by.

Vancouver
August, 1998

Our Back Garden
Victoria Drive

So brief, really
are these weeks of summer
conjured out of our back garden
that i should not hold on to them
 simply let go.

There,
 one sigh
 and they're gone
 forever.

Vietnam 1967

Beginning another vigil
he regards the tentative sun
through a fragmented sky;
otherwise there is only greenness.
In the still quiet dawn
he downs a mug of tea,
leans his rifle against a tree
and now and then recalls his home
unearths another day.
He is far from his hamlet.

It was an unquestioning life,
tilling the stubborn land that defies

the controlling hand of man.
There was consolation, now he knows
tha laughter of his child,
the softness of his wife who yielded to him at night
So what if kingdoms topple?

His dream shakes the silent air.

He sees his home gutted in the sun,
he sees his wife, head blown off,
the body of his child strewn
among young stubble of padi.

For days he prowled that waste
unable to quell his hate.
How to mobilize that precise pain?

Time passes.
Now and then a recall of home:
she chants at night to their child
who smiles, remembering small mischiefs.
After losing them,
their absence remains.

He makes his fists into a power
fierce as one whose sinews
could manage the sun.

In the glare of the sun
the planes beautiful
like silver spears
come in an eddy of air.

Amongst battered tree trunks
his blood splatter
into uncanny flowers.

Over the gentle contour of hills
and the sea,
the happy young crew from afar
returns to the air.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

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11. **Tom Beckett**
Location Is Everything
Sat 30 Jan 1999

The Inside
is the Outside
doubled

Where are
our folds?

Fuck me
if I know

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12. **Joe Brennan**
Petition: Mistreatment of Women
Sun 31 Jan 1999

In a message dated 1/31/99 10:04:36 AM Eastern Standard Time, [REDACTED]
writes:

<<

> * Martin Dufresne

> * Montreal Men Against Sexism

>

> *****

>

> The government of Afghanistan is waging a war upon women. The situation
is

> getting so bad that one person in an editorial of the times compared the

> treatment of women there to the treatment of jews in pre-holocaust poland.

> Since the Taliban took power in 1996, women have had to wear burqua and

> have been beaten and stoned in public for not having the proper attire,

> even if this means simply not having the mesh covering in front of their

> eyes.

>

> One woman was beaten to DEATH by an angry mob of fundamentalists for

> accidentally exposing her arm while she was driving.

>

> Another was stoned to death for trying to leave the country with a man
that

> was not a relative. Women are not allowed to work or even go out in public

> without a male relative; professional women such as professors,

> translators, doctors, lawyers, artists and writers have been forced from
> their jobs and stuffed into their homes, so that depression is becoming so
> widespread that it has reached emergency levels.
>
> There is no way in such an extreme islamic society to know the suicide
rate
> with certainty, but relief workers are estimating that the suicide rate
> among women, who cannot find proper medication and treatment for severe
> depression and would rather take their lives than live in such conditions,
> has increased significantly. Homes where a woman is present must have
their
> windows painted so that she can never be seen by outsiders. They must
wear
> silent shoes so that they are never heard. Women live in fear of their
> lives for the slightest misbehavior. Because they cannot work, those
> without male relatives or husbands are either starving to death or begging
> on the street, even if they hold Ph.D.'s.
>
> There are almost no medical facilities available for women, and relief
> workers, in protest, have mostly left the country, taking medicine and
> psychologists and other things necessary to treat the skyrocketing level
of
> depression among women.
>
> At one of the rare hospitals for women, a reporter found still, nearly
> lifeless bodies lying motionless on top of beds, wrapped in their burqua,
> unwilling to speak, eat or do anything, but are slowly wasting away.

Others

> have gone mad and were seen crouched in corners perpetually rocking or
> crying, most of them in fear. One doctor is considering, when what little
> medication that is left finally runs out, leaving these women in front of
> the president's residence as a form of peaceful protest. It is at the
point
> where the term 'human rights violations' have become an understatement.
>
> Husbands have the power of life and death over their women relatives,
> especially their wives, but an angry mob has just as much right to stone
or
> beat a woman, often to death, for exposing an inch of flesh or offending
> them in the slightest way.
>
> David Cornwell has told me that we in the United States should not judge

> the Afghan people for such treatment because it is a 'cultural thing', but
> this is not even true. Women enjoyed relative freedom, to work, dress
> generally as they wanted, and drive and appear in public alone until only
> 1996 -- the rapidity of this transition is the main reason for the
> depression and suicide; women who were once educators or doctors or
simply
> used to basic human freedoms are now severely restricted and treated as
> subhuman in the name of right-wing fundamentalist Islam. It is not their
> tradition or 'culture', but is alien to them, and it is extreme even for
> those cultures where fundamentalism is the rule. Besides, if we could
> excuse everything on cultural grounds, then we should not be appalled that
> the Carthaginians sacrificed their infant children, that little girls are
> circumcised in parts of Africa, that blacks in the deep south in the
1930's
> were lynched, prohibited from voting and forced to submit to unjust jim
> crow laws.
>
> Everyone has a right to a tolerable human existence, even if they are
women
> in a muslim country in a part of the world that Americans do not
understand.
>
> If we can threaten military force in Kosovo in the name of human rights
for
> the sake of ethnic Albanians, Americans can certainly express peaceful
> outrage at the oppression, murder and injustice committed against women
by
> the Taliban.
>
> *****
>
> STATEMENT:
>
> In signing this, we agree that the current treatment of women in
> Afghanistan is completely UNACCEPTABLE and deserves support and
action by
> the people of the United States and the U.S. Government and that the
> current situation overseas will not be tolerated. Women's Rights is not a
> small issue anywhere and it is UNACCEPTABLE for women in 1998 to be
treated
> as subhuman and so much as property. Equality and human decency is a
RIGHT,

> not a freedom, whether one lives in Afghanistan or the United States.
>
> *****
>
> 1) Leslie London, Cape Town, South Africa
> [.....]
> 37) Melita Lykiardopoulou, Baltimore, MD
> 38) Dian Fetter, Washington, DC
> 39) Ioanna Tzioumi, Washington, DC
> *****
> 1)
>
>
> Ioanna Tzioumi
> 
>
>
>
>

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13. **Mike Kelleher**
new improved alyric 9
Sun 31 Jan 1999

Dear Listers and friends,

Please, if you have not done so already, but especially if you have, return to alyricamailer #9.

There were some egregious formatting errors which disfigured many of the poems. Further, there were some egergiuous editing errors (on talks by Nick Lawrence, Taylor Brady, Eleni Stecopoulos and Poems by Nick, Eleni, Ben Friedlander, Aaron Armstrong Skomra and Myself) which may have causde problems with the reading of certain of the texts. And last, Michelle Citrin is now spelled correctly and the poems (this was my fault and apologies to Michelle) she wanted included originally are now included as well. I can only say sorry to those whose work got skewed and hope in the future my html skills improve. Thanks again.

Mike

the mag is at

<http://writing.upenn.edu/spc/alyric/alyric9.html>

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14. **Herb Levy**
Poetry on radio shows?

Sun 31 Jan 1999

Hi all,

I'd be interested in any leads people have to radio shows that present contemporary poetry. So if you do such a show, or know of one, please respond to me at the e-mail address below.

Thanks a lot.

Herb Levy



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15. **Herb Levy**
Paul Metcalf

Sun 31 Jan 1999

From Sunday's NY Times

<<http://www.nytimes.com/yr/mo/day/news/national/obit-metcalf.html>>

Paul Metcalf, Who Wrote Experimental Tales, Dies at 81

By DINITIA SMITH

Paul Metcalf, who made his mark as an experimental writer of prose, poetry and plays, died on Jan. 21 near Pittsfield, Mass. He was 81 and lived in Chester, Mass.

His wife, Nancy, said Metcalf had a heart attack after buying apples at a farmers market not far from Arrowhead, the Berkshire home of Herman Melville, his great-grandfather.

"Like a medieval chronicler with the eye of a poet and the heart of a tale-teller, he fits together radiant fragments into a wholly new kind of construct," the author Guy Davenport once wrote of Metcalf. His more than 20 books were often collages of first-person historical narratives, science writing, newspaper clips and his own words, woven together in a single fabric. "It was like a symphony, with sources like old diaries

and botanical descriptions as the different instruments," said his daughter Adrienne.

Nonetheless, the words had a cumulative effect. In his 1976 book "Apalache," an epic about the settlement of the New World, he mixed native and settler chronicles with his own musings: "The fragrance drifts seaward/we smelled the land a hundred leagues, and farther when they burned the cedars/before we come in sight of it thirty leagues, we smell a sweet savour/we had now fair sunshine weather, and so pleasant a sweet as did much refresh us, and there came a smell off the shore like the smell of a garden."

Metcalf came from a distinguished New England family. His mother was Eleanor Thomas Metcalf, a granddaughter of Herman Melville and his literary executor. His father, Henry Knight Metcalf, who worked for an insurance company, was a descendant of Roger Williams, the founder of Rhode Island.

Metcalf was born in East Milton, Mass., and was educated at private schools. He attended Harvard but disliked it and left after only three months. In 1942 he married Nancy Harman Blackford of Charleston, S.C., and during the next 20 years the couple spent long periods in the South. In addition to his wife, he is survived by a brother, David, of Topsham, Me.; two daughters, Anne Westmoreland of Schuyler, Va., and Adrienne, of Becket, Mass., and two granddaughters.

Early in his life, Metcalf thought little about his famous ancestor and his writings. His first book, "Will West," published in 1956, was a short novel about murder with a Cherokee as the protagonist.

But in the early 60s Metcalf returned to the Berkshires, and in his 1965 book, "Genoa," acknowledged the relationship to Melville. "Genoa" was one of his best-known works, a blend of references to Melville, other sources and his own language.

In the book, a man called Michael Mills muses about his own history, and his brother, Carl, who is a monster: "Herman would harangue his wife and two daughters (this was after the sons were gone) on matters that had no

interest for them, and they would roll their eyes, and sigh, and wait, or there would be outbursts of temper, sarcasm."

Metcalf told his hometown newspaper, The Berkshire Eagle, that the book "was a way of getting the Melville monkey off my back."

William H. Gass, reviewing "Genoa" in The New York Times, said that the book "invites us to pass our minds down a new but ancient track, to become, ourselves, both fact and fiction, and to discover something true about the geography of time."

Metcalf was a tall man with a powerful physical presence. In recent years, with his hair nearly shoulder length and his pipe in his mouth, he was a colorful figure. His home in Becket became a center for artists and writers in the area. As a writer he remained a cult figure, although in 1987 he was honored by the American Academy and Institute of Arts and Letters. Beginning in 1996, the Coffee House Press of Minneapolis published a three-volume edition of his collected works.

He also supported efforts to increase the collection of Melville's papers at Arrowhead and at the Berkshire Athenaeum in Pittsfield. In 1921, the manuscript of Melville's novel "Billy Budd" was discovered in a tin box in his family's home.

Several months ago, as Metcalf was moving out of his Becket house, he found two more boxes of family papers and memorabilia that he had long forgotten. He donated the papers to the Melville Room of the Berkshire Athenaeum.

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:

Herb Levy



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16. **Craig Dworkin**
Spring Reading Series
Sun 31 Jan 1999

Those of you in the area (that is: "nowhere Zen New Jersey" as Ginsberg put it) might want to mark your calendars and take a few long lunch breaks this Spring to come to a new series of readings I've put together:

24 February: Edwin Torres

31 March: Paul Muldoon

7 April: Sianne Ngai

14 April: Yusef Komunyakaa

21 April: Bruce Andrews

28 April: Kenny Goldsmith

Readings will be followed by open discussions on each poet's work. All readings are Wednesdays, at 12: 30, on the Princeton University campus, McCosh Hall, Room 4.

Driving directions, train schedules to Princeton, and a campus map can all be found at: <http://www.princeton.edu/Siteware/WeatherTravel.shtml>.

The series, held in conjunction with a course on contemporary poetry, is made possible by The Princeton University Department of English and the 250th Anniversary Fund for Innovation in Undergraduate Education.

Hope to see (some of) you there!

--Craig Dworkin

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17. **Alex Davis**
Cork Poetry Festival
Mon 1 Feb 1999

Please announce:

Listees may be interested to know that the Third Cork Conference on Innovative/Experimental Poetry, MAKE IT NEW (AGAIN) will take place from 23rd to 25 April, 1999, at The Granary Theatre, Mardyke Parade, Cork.

There will be readings, performances and papers from: cris cheek, Alex Davis, John Goodby, Randolph Healy, Fanny Howe, Romana Huk, Trevor Joyce, Karen Mac Cormack, Billy Mills, Drew Milne, Maurice Scully, Michael Smith, Geoffrey Squires, Keith Tuma and Catherine Walsh. Further details can be found at:

http://indigo.ie/~tjac/cork_poetry_conference.htm

As things fall into place, the webpage will be updated.

Please contact Alex Davis for further details.

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18. **Charles Alexander**

query

Mon 1 Feb 1999

Please send me names/performers of your favorite blues songs that make a conjunction of sacred and profane love. At this time, just blues, not gospel or r&b or soul songs. I don't exactly know where I'm going with this. I was just struck listening to "When Love Came to Town" (not even sure if that's the title) this morning, and while most of its verses have to do with denial of physical/emotional love between humans (but that was "before love came to town"), it has one verse where the protagonist "throws the dice" while soldiers are piercing the Lord in the side, but that too was "before love came to town," a happening that then transforms everything -- so all of a sudden there's this marvelous transformation of a fairly down & dirty song into a somewhat sacred song. I know this happens in some Renaissance poetry and other poetry of various periods, and I know I've heard it in the blues before, but I can't think of where right now. If you know any such songs, please send, if you can, song name, performer, and even what recording it appears on.

thanks,

charles

charles alexander :: poet and book artist :: 

chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision

<http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>

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19. **Pritchett,Patrick**

Re: alchemy bibliography

Mon 1 Feb 1999

Here are a few texts that offer an excellent intro to alchemy, Maria:

Psychology & Alchemy - CG Jung - Princeton UP Alchemy - Titus Burkhardt - Penguin Books The Forge & The Crucible - Mircea Eliade - The Elements of Alchemy - Cherry Gilchrest - Element Books Claire-Voss, Karen. "Spiritual Alchemy: Interpreting Representative Texts and Images" Gnosis and Hermeticism from Antiquity to Modern Times. Edited by Roelof van den Broek & Wouter J. Hanegraaff. NY: SUNY Press, 1998. Alchemy of the word :

cabala of the Renaissance / Philip Beitchman, Albany : State University of New York Press, 1998 The essay by Karen Claire-Voss, which I used recently for a paper on Gaddis's *The Recognitions*, is especially recommended as it gives a succinct overview of the theory and praxis of alchemists. Peter Lamborn Wilson has also written at length about alchemy. The title that comes to mind is *Shower of Stars* - can't recall the publisher off hand, but most likely it's Autonomedia in NYC. And for an intro to magic, try Richard Cavendish's *The Black Arts*. Your student might also be interested in works on or by the Elizabethan magus John Dee. There are several excellent works on him, most notably by Frances Yates (*The Occult Philosophy In The Elizabethan Age*) and Peter France (*John Dee*). Adam McLean has compiled a fascinating and beautiful work based on Dee's and Edward Kelly's scrying method called *A Treatise On Angel Magic : Being A Complete Transcription Of Ms. Harley 6482 In The British Library* And of course, there's always Henry Cornelius Agrippa, the 16th Century granddaddy of the mantic arts and the Golden Dawn material (Crowley, Mathers, AE Waite, et al) which derives directly from this tradition. Patrick Pritchett

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

From: Maria Damon [SMTP: [REDACTED]]

Sent: Friday, January 29, 1999 10:52 AM

To: [REDACTED]

Subject: Re: alchemy bibliography

thanks to all who have posted; any suggestions about books that introduce the basics of alchemy? or that riff on the metaphysical aspects of alchemy? handbooks in elementary magic or a bachelardian phenomenology?

i

think this is what my student wants to learn about, as well as reading examples of poetry that is alchemically inflected. thanks again all!

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20. **Steven Shoemaker**

Re: alchemy bibliography

Mon 1 Feb 1999

Maria--Don't know if this will be useful, but if I recall correctly Victor Frankenstein begins his idiosyncratic "home-schooling" by delving into alchemy. When he later goes off to college, he at first resists the modern scientific approach because it seems so unappealing on philosophical & metaphysical grounds. I also seem to remember that the alchemical books Mary Shelley has Victor read were all books that Percy really did read.

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21. **Pritchett, Patrick**

FW: Steve McCaffery reading

Mon 1 Feb 1999

The next reader in the University of Denver Leo Block Series will be

Steve McCaffery

A rather zany, very dynamic thinker and performer, he will give a talk on

Friday afternoon

Feb. 5

4PM

and a reading

Friday evening

Feb. 5

7:30pm

both in the Renaissance Room South

in the Mary Reed Building

reception to follow

All events are free

Both events are open to the public. He will also be giving a short workshop

from 2 to 4 pm on Saturday. The enrollment is limited, but if you're interested, please call; I'm sure something can be arranged.

A bit of a bio:

Steve McCaffery has, for the past twenty years, been an important member of

the Canadian experimental writing community. He has published numerous books of poetry and criticism as well as hybrids of the two, often with dashes of other things thrown in. He also operates a bit as a literary historian and has edited collections such as "Rational Geomancy: The Collected Reports of the Toronto Research Group," a group he co-founded, and the just-released "Imagining Language," a volume that he co-edited with Jed Rasula that traces concrete and visually-based poetics from the 16th onward. He has also written theoretical work--collected in a volume, "North

of Intention"--that examines the role and relevance of experimental language practices in contemporary society/popular culture.

In his own creative work, he has collaborated with artists in several disciplines including music, dance, painting, book arts and performance art, and was for many years a member of a sound-poetry ensemble, "The Four Horsemen." He's a person who constantly tests and extends borders--not

only
linguistic and artistic ones, but of all those--social, physical,
etc.--that he encounters. He's also very fun.

Brief directions to the Mary Reed Building: I25 South to University Blvd.
South.

Univ. Blvd. to Warren (4th light) turn right--there's a very big, very
institutional building staring at you (bell tower, etc.) that's it. If
you're driving, you'll want to follow the circle around to a parking lot
on
the south (left) side of the building. Enter by the south door and go up
one floor. There will also be posters to direct you.

Hope you can join us! If you have any questions, please just call.
Cole Swensen [REDACTED]

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22. **BETSY ANDREWS**

Re: Poetry on radio shows?

Mon 1 Feb 1999

WXPEN does a really exciting live weekly poetry show with an audience, hosted
by Kerry Sherin of the Writer's House. Kristen Gallagher was the coordinator.
She might still be. Kerry's email: [REDACTED]

> From: Herb Levy <[REDACTED]>
> To: [REDACTED]
> Subject: Poetry on radio shows?
> Date: Sunday, January 31, 1999 11:27 AM
>
> Hi all,
>
> I'd be interested in any leads people have to radio shows that present
> contemporary poetry. So if you do such a show, or know of one, please
> respond to me at the e-mail address below.
>
> Thanks a lot.
>
>
>
> Herb Levy
> [REDACTED]

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23. **Lawrence Upton.**

RWC

Mon 1 Feb 1999

RWC announces the publication of RWC # 42 - two sequences by Scott Thurston

£2.00 + 50p p & p in UK. sterling payments only, to Lawrence Upton

Overseas - talk by email first is probably the best advice

The next RWC will be Ira Lightman - & soon

32 Downside Road, Sutton, Surrey SM2 5HP UK

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24. **Noam Scheindlin**

Mills, Mlinko, Warsh Reading

Mon 1 Feb 1999

ON TUESDAY, FEBRUARY 2

Susan Mills, Ange Mlinko, and Lewis Warsh will be reading at the

Rising Cafe reading series (I forgot date in my initial post)

Rising Cafe is at 186 Fifth Avenue, (Park Slope) Brooklyn.

To get there from Manhattan, take the downtown N or R (make sure its a local train) and get off at the Union Street Station.

Walk one block up to 5th Avenue.

Reading begins at 7:30.

DO YOU YAHOO!?

Get your free @yahoo.com address at <http://mail.yahoo.com>

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25. **SAMUEL GARREN**

Re: Paul Metcalf

Mon 1 Feb 1999

There is an excellent photograph and short commentary about Metcalf in Jonathon Williams' great book of snaps of writers and musicians pub. by Jargon Press. It is a book well worth seeing. On Sun, 31 Jan 1999, Herb Levy wrote:

From Sunday's NY Times

[<http://www.nytimes.com/yr/mo/day/news/national/obit-metcalf.html>](http://www.nytimes.com/yr/mo/day/news/national/obit-metcalf.html)

Paul Metcalf, Who Wrote Experimental Tales, Dies at 81

By DINITIA SMITH

Paul Metcalf, who made his mark as an experimental writer of prose, poetry and plays, died on Jan. 21 near Pittsfield, Mass. He was 81 and lived in Chester, Mass.

His wife, Nancy, said Metcalf had a heart attack after buying apples at a farmers market not far from Arrowhead, the Berkshire home of Herman Melville, his great-grandfather.

"Like a medieval chronicler with the eye of a poet and the heart of a tale teller, he fits together radiant fragments into a wholly new kind of construct," the author Guy Davenport once wrote of Metcalf. His more than 20 books were often collages of first-person historical narratives, science writing, newspaper clips and his own words, woven together in a single fabric. "It was like a symphony, with sources like old diaries and botanical descriptions as the different instruments," said his daughter Adrienne.

Nonetheless, the words had a cumulative effect. In his 1976 book "Apalache," an epic about the settlement of the New World, he mixed native and settler chronicles with his own musings: "The fragrance drifts seaward/we smelled the land a hundred leagues, and farther when they burned the cedars/before we come in sight of it thirty leagues, we smell a sweet savour/we had now fair sunshine weather, and so pleasant a sweet as did much refresh us, and there came a smell off the shore like the smell of a garden."

Metcalf came from a distinguished New England family. His mother was Eleanor Thomas Metcalf, a granddaughter of Herman Melville and his literary executor. His father, Henry Knight Metcalf, who worked for an insurance company, was a descendant of Roger Williams,

the founder of Rhode Island.

Metcalf was born in East Milton, Mass., and was educated at private schools. He attended Harvard but disliked it and left after only three months. In 1942 he married Nancy Harman Blackford of Charleston, S.C., and during the next 20 years the couple spent long periods in the South. In addition to his wife, he is survived by a brother, David, of Topsham, Me.; two daughters, Anne Westmoreland of Schuyler, Va., and Adrienne, of Becket, Mass., and two granddaughters.

Early in his life, Metcalf thought little about his famous ancestor and his writings. His first book, "Will West," published in 1956, was a short novel about murder with a Cherokee as the protagonist.

But in the early 60s Metcalf returned to the Berkshires, and in his 1965 book, "Genoa," acknowledged the relationship to Melville. "Genoa" was one of his best-known works, a blend of references to Melville, other sources and his own language.

In the book, a man called Michael Mills muses about his own history, and his brother, Carl, who is a monster: "Herman would harangue his wife and two daughters (this was after the sons were gone) on matters that had no interest for them, and they would roll their eyes, and sigh, and wait, or there would be outbursts of temper, sarcasm."

Metcalf told his hometown newspaper, The Berkshire Eagle, that the book "was a way of getting the Melville monkey off my back."

William H. Gass, reviewing "Genoa" in The New York Times, said that the book "invites us to pass our minds down a new but ancient track, to become, ourselves, both fact and fiction, and to discover something true about the geography of time."

Metcalf was a tall man with a powerful physical presence. In recent years, with his hair nearly shoulder length and his pipe in his mouth, he was a colorful figure. His home in Becket became a center for artists and writers in the area. As a writer he remained a cult figure, although in 1987 he was honored by the American Academy and Institute of Arts and Letters. Beginning in

1996, the Coffee House Press of Minneapolis published a three-volume edition of his collected works.

He also supported efforts to increase the collection of Melville's papers at Arrowhead and at the Berkshire Athenaeum in Pittsfield. In 1921, the manuscript of Melville's novel "Billy Budd" was discovered in a tin box in his family's home.

Several months ago, as Metcalf was moving out of his Becket house, he found two more boxes of family papers and memorabilia that he had long forgotten. He donated the papers to the Melville Room of the Berkshire Athenaeum.

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Herb Levy



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26. **SAMUEL GARREN**

Re: alchemy bibliography

Mon 1 Feb 1999

Something about alchemy and poetry that I find helpful is an essay, not a book, by Kenneth Rexroth, "The Spiritual Alchemy of Thomas Vaughan." It appeared in *With Eye & Ear*, a collection of essays by Rexroth, Herder and Herder, An Azimuth Book, 1970, pp.1-10, and is more conveniently included in the paperback collection, *World Outside the Window: The Selected Essays of K Rexroth*, ed. B.Morrow, New Directions, 1987, pp. 243-51. The essay ncluded the fascinating inference that T. Vaughan died with his wife in an alchemically related mystical-sexual position trying to manipulate micorcosm-macrocosm, with fatal effects. On Fri, 29 Jan 1999, Maria Damon wrote:

thanks to all who have posted; any suggestions about books that introduce the basics of alchemy? or that riff on the metaphysical aspects of alchemy? handbooks in elementary magic or a bachelardian phenomenology? i think this is what my student wants to learn about, as well as reading examples of poetry that is alchemically inflected. thanks again all!

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27. **Poetry Project**
this week at the Project
Mon 1 Feb 1999

This week at the Poetry Project:

Monday, February 1st

OPEN MIKE

sign up at 7:30; readings begin at 8 pm

Wednesday, Feb. 3rd

Leslie Scalapino & Zhang Er

at 8 pm

Friday, Feb. 5th

Pre-Valentine's Day Erotic Reading

with Anselm Berrigan, Laurie Stone, Thaddeus Rutkowski, Tsaurah Litsky & others

at 10:30 pm

AND

* SPECIAL EVENT *

WORD VIRUS: THE WILLIAM S. BURROUGHS READER

SATURDAY, FEB. 6th at 1 pm

A celebration of the publication of Word Virus: The William S. Burroughs Reader, edited by Ira Silverberg & James Grauerholz, published by Grove Atlantic Press. Readings by Bruce Andrews, Penny Arcade, Barbara Barg, Bruce Benderson, Victor Bockris, Steve Buscemi, Jim Carroll, Todd Colby, Ann Douglas, Maggie Estep, Ed Friedman, John Giorno, Brad Gooch, Tim Griffin, John S. Hall, Richard Hell, Lenny Kaye, Jackson Mac Low, Gillian McCain, Taylor Mead, Sharon Mesmer, Stewart Meyer, Bob Mould, Ron Padgett, Simon Pettet, Wanda Phipps, Bob Rosenthal, Barney Rosset, Richard Seaver, Ira Silverberg, Laurie Stone, Lynne Tillman, Edwin Torres, David Trinidad, Paul Violi, Lewis Warsh, Hal Willner, Emily XYZ, John Yau, Nick Zedd and others.

Tickets for all events (including Word Virus) are \$7, \$4 for students, and free for members.

Call [REDACTED] for more information

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28. **gjfarrah**

No subject was specified.

Mon 1 Feb 1999

are you breath? i hope^ can not when you will i dance it
believe
hive of eye let containe head lift gently back ache not
hear it now
(ed)
tip as arial knee full sun in can not lope through rim
leap hand feet
cadance pretend mull belly dark swirl pinched lax spark gutter up
solvent silence injure arrant limb appendage prosthesis
i waite your walk semblance bread enough flint innerbellywater
shirtfull tuck run to warm impliments bound
hug ball rifled climb to long earth kite cad orange
i left he said got back when on route domed fulling
blue pulled
tight over eyeshirt
no bud manufacture thigh tremmor stage of forsaking
slash look
unverified
cannotcannotcannotcannotcannotcannotca (nenoble)
slit silt edge of cup light enfolded sliver of vessal
piece mouth
lakestar carbonboil cutical

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29. **joel lewis**

f.y.i.

Mon 1 Feb 1999

*** Book excerpts sold with Diet Coke

NEW YORK (AP) - In an era of mega-bookstores and mega-marketing, many complain the written word is being peddled like a soft drink. The Coca-Cola Co. and several publishers have decided to do just that. Starting Monday, purchasers of 12 and 24-packs of Diet Coke and caffeine-free Diet Coke will find colorful booklets enclosed, affixed like a straw on a juice box. Each will contain excerpts from a new work by a popular writer - among them Elmore Leonard,

Barbara Taylor Bradford and Lisa Scottoline. With 40-45 million such packages planned, that means an enormous potential readership. Diet Coke drinkers also will have the chance to submit 500-word essays, fact or fiction, on "Living Life to the Fullest." The contest, which ends March 12, offers an all-expense paid trip for two to New York City. See <http://www.infobeat.com/stories/cgi/story.cgi?id=2558282574-951>

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30. **A. Jenn Sondheim**

REQUEST

Tue 2 Feb 1999

====

REQUEST

That all the files of the following individuals be saved through the interval 10/99 - 4/00 - on independent floppies or other mag- netic or magneto-optical media _not attached_ to any electrical device, including CPU or hard or other drives:

Jennifer	Tiffany	Timmy	Kon
Travis	Alan	Jenn	Big Al
Clara	Honey	Al	Jenny
Nikuko	Julu	Daishin	Nikuko

That these files be saved with the following information:

Sender	Address of Sender, Recipient, Email software if relevant
Recipient	Email list name
Date	Message ID if relevant
Subject	Ostensible Sender if relevant

That each such file be triplicated across independent media (separate floppies, hard drives, zip disks, and so forth), and, if possible, re- produced in non- electronic media such as paper, stone, vellum, or in- scribed metal plaques suitably protected against water damage.

That such triplicated files be compared, one against another, in order to ensure absolute accuracy, such as found in Torah Scrolls or the Ar- chives of Tibet.

That such triplicated files be stored in places widely separated, with- out electronic locking devices, and in widely-varying atmospheric con- ditions, such as humidity, pressure, and chemical content. Further, that such places be in permanent shadow, without any possibility of water or other chemical spillage; and further, that such places be permanently held within a centigrade temperature bandwidth of zero to twenty degrees.

That each such file be placed with proper identification upon a series of identical maps, such that an X marks its location. That these maps be duplicated in triplicate, and placed in other strongholds than those of the files themselves, with master/mistress maps held in triplicate elsewhere by the owner or proprietor of said files. That at least one of the three identical master/mistress maps be held at the domicile of said proprietor, well hidden, and in sanguine conditions.

That a secondary map be issued with the location of the primary map, such that the secondary map provide a system of indirect addressing, in relation to the master/mistress maps and their varied locations, as well as the varied locations of the files in triplicate.

That the secondary map be issued in triplicate, pursuant to proper care and treatment of the metals or parchments, papers or vellums, granites or plastics, upon which it is inscribed. That similar proper care or treatment be applied to the master/mistress maps, which shall be held as well in proper shadow.

Finally: That after the Y2K Disturbance, henceforth known as the Disturbance, all such files be reassembled, for the purposes of reconstruction, resurrection, and reconstitution of the following:

Jennifer	Tiffany	Timmy	Kon
Travis	Alan	Jenn	Big Al
Clara	Honey	Al	Jenny
Nikuko	Julu	Daishin	Nikuko

We wish to thank you, now and after the Disturbance, for such service rendered as you are competent and willing to fulfill, to the best of your capabilities.

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31. **Michael Magee**
Re: Location Is Everything
Tue 2 Feb 1999

According to Tom Beckett:

>
> The Inside
> is the Outside
> doubled
>
> Where are
> our folds?
>

> Fuck me
> if I know
>

Tom, this reminded me of a very good and neglected short poem by Emerson, which serves as epigraph to his essay, "Circles." Here it is for the list:

Nature centres into balls,
And her proud ephemerals,
Fast to surface and outside,
Scan the profile and the sphere;
Knew they what that signified,
A new genesis were here.

The complexity of his sense of the inside outside relationship ("where are the folds?" as you say) is suggested by two contradictory statements of his, from "Circles" and "Experience" respectively:

- 1) "There is no outside, no inclosing wall, no circumference to us."
- 2) "The world is all outside: it has no inside."

Anyway, thought I'd share on the heels of your funny and provocative post.

-Mike.

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32. **Timothy Materer** ***Poets and Alchemy***

Tue 2 Feb 1999

*From: Maria Damon <[REDACTED]>
Subject: Re: alchemy bibliography
thanks to all who have posted; any suggestions about books that introduce
the basics of alchemy? i think this is what my student wants to learn
about, as well as >reading examples of poetry that is alchemically
inflected. thanks again all!*

The above is exactly what my book is about: Modernist Alchemy, Poetry and the Occult (Cornell 1995), which concentrates on Yeats, Pound, Eliot (tho E. is not particularly alchemical), H.D., Robert Duncan, Plath, Hughes, and Merrill. The name of the Robert Kelly volume, by the way, is The Alchemist to Mercury (1981).

Timothy Materer, 228 Tate, English Department
University of Missouri, Columbia MO 65211

Fax: [REDACTED]

<http://www.missouri.edu/~engtim>

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33. **Ron Silliman**
Pound Q: Dichtung equals...

Tue 2 Feb 1999

I know that Pound got "dichtung = condensare" out of Bunting's German-Italian Dictionary, but where exactly does Ez write about this idea?

Ron

Ron Silliman

[REDACTED]

DO NOT RESPOND to

[REDACTED]

It is for listservs only.

Get Your Private, Free Email at <http://www.hotmail.com>

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34. **David Baratier**
Distribution

Tue 2 Feb 1999

Mark Salerno & confidantes:

I wish I had the ability to condense the state of American magazine & book distribution down to the convenient statement "the market and the target consumer for writing is writers. If we do not buy the books that our colleagues write, and the magazines that they appear in, no one else will." People are buying the books, on the rare instance they can find them on a shelf in a store.

Journal distribution as it is known today will die off. Few literary journals use literary specific distribution. In fact many are riding on large magazine titles (for instance, the Baffler always appears with the New Yorker) or comic book distributors because Bernhard & DeBoer aren't taking new journals or are paying way too slow. Quite often these alternates pay faster & don't always rip the covers off the issues. Many of us were burned by Fine Press in Texas, we don't take to having our money withheld kindly.

Conduits for magazine and book distribution are experiencing hard times, thanks to chain stores shifting to a supermarket mentality where space has to be bought for the title to be carried. And the lack of middle ground distribution for books. If I publish a run of 1000 I can have Consortium take half the press run or SPD take 25-50 titles of a 2-300 copy press run. I rarely run 500 to 750

copies because there is no adequate distributor. And, unfortunately, this range is ideal for breaking even because the % paid back to me is higher. While I have published books in the 1000's I am just starting to hit the 500 press run size for the aforementioned reason. This doesn't even touch having a choice of more than one distributor for our matter.

While Barnes & Noble has cleared their act up as a result of a collective in WI, and through some bullying on our half has given in to our collective as well, Border's are the big problem now. Pay at 120 or more days. Multiple phone calls. No specific contact. Different name each time shell game.

I have no concern about the recent acquisition of the third distributor. Since 80% of their distribution is to independent bookstores, they are, in effect, a useless shell if the indy's decide not to use them.

Be well

David Baratier, Editor

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35. **Stephen Ellis**

Re: alchemy bibliography

Tue 2 Feb 1999

Alchemically inflected poetry: Steve Jonas, esp. series called Orgasms/Dominations (Talisman House Press, 1994)

Idries Shah's book SUFISM relates various Sufic practices of codification, wch have significance for someone's with those interests you mention.

There's also a late 70s recapitulative number of Io (ed. Richard Grossinger) that repeats or extends propositions & info from earlier Alchemy issue of the magazine.

To establish a context for alchemy in this century, there're magi Gurdjieff, Blavatsky & Crowley; also, of a slightly different order, there's Wilhelm Reich, still - easily, I think - identifiably an alchemist.

The whole School of Boston in the mid- to late fifties was an alchemical school, comprised variously of Jonas, Lansing, Dunn, Wieners, Blaster & Spicer for a time, among others (R. Kelly & Mister Harvey Brown were known to have stopped by & dropped in a while. Read their works; go from there.

- Stephen Ellis

>From [REDACTED] Mon Feb 01 06:33:04 1999

>Received: from [128.205.7.58] by hotmail.com (1.1) with SMTP id

MHotMailB87F061F137F4D101707D80CD073AB0CE0; Mon Feb 01 06:33:04

1999

>Received: (qmail 29619 invoked from network); 1 Feb 1999 14:32:56 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by defer.acsu.buffalo.edu with SMTP; 1 Feb 1999 14:32:56 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8d) with spool id 939227 for
> [REDACTED]; Mon, 1 Feb 1999 09:32:52
-0500
>Approved-By: [REDACTED]
>Received: (qmail 11525 invoked from network); 29 Jan 1999 17:50:03
-0000
>Received: from mhub1.tc.umn.edu (@160.94.5.41) by
listserv.acsu.buffalo.edu
> with SMTP; 29 Jan 1999 17:50:03 -0000
>Received: from [160.94.26.157] by mhub1.tc.umn.edu with ESMTP; Fri, 29
Jan 1999
> 11:50:01 -0600
>References: <[REDACTED]>
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>Message-ID: <l03102802b2d7a5543d03@[160.94.62.147]>
>Date: Fri, 29 Jan 1999 11:52:18 -0600
>Reply-To: UB Poetics discussion group
<[REDACTED]>
>Sender: UB Poetics discussion group
<[REDACTED]>
>From: Maria Damon <[REDACTED]>
>Subject: Re: alchemy bibliography
>To: [REDACTED]
>In-Reply-To: <l03102801b2d783c82bd1@[160.94.25.49]>
>
>thanks to all who have posted; any suggestions about books that
introduce
>the basics of alchemy? or that riff on the metaphysical aspects of
>alchemy? handbooks in elementary magic or a bachelardian
phenomenology? i
>think this is what my student wants to learn about, as well as reading
>examples of poetry that is alchemically inflected. thanks again all!

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36. **James Sherry**
Roof Books: New Titles

Tue 2 Feb 1999

The response the the Roof Books offer was gratifying. Thank you all for your orders. We will be sending them out to you next week via the various methods you specified. Thanks again.

For those who did not see the offer and may wish to take advantage of it:

Roof Books is offering two new titles:

Kit Robinson's <Democracy Boulevard> cover price \$11.95 &

Bob Perelman's <The Future of Memory> cover price \$14.95

for a combined price of...

\$14 including postage.

To receive these new books, please reply to this mail: [REDACTED]

We will send you the books if you promise to reply with a check.

Thanks again.

James Sherry

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37. **Alaric Sumner**
robert lax

Tue 2 Feb 1999

I am urgently trying to find either the complete (or an historically-broad selection from the) works of Robert Lax. Any suggestions? (Ideally with a UK distributor!) Backchannel - mailto:[REDACTED]

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38. **Poetics List**
queries

Tue 2 Feb 1999

Just a reminder that query responses should generally go to the person querying, and not the list as a whole. Exceptions would be longer, detailed messages that might be of interest to all. I've forwarded most of those that came in re Maria's alchemy query; the few that were one line or so I sent to her directly.

cf. the new Welcome Message for further details

thanks, Chris

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39. **charssmith**

Re: Pound Q: Dichtung equals...

Tue 2 Feb 1999

ABC's, Ch. 4

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40. **Karen Kelley**

Re: query

Tue 2 Feb 1999

Charles Alexander wrote:

it has one verse where the protagonist "throws
> the dice" while soldiers are piercing the Lord in the side, but that too
> was "before love came to town," a happening that then transforms
everything
> -- so all of a sudden there's this marvelous transformation of a fairly
> down & dirty song into a somewhat sacred song. I know this happens in
some
> Renaissance poetry and other poetry of various periods,

Can we get a list of some of these poems, Charles? Anyone else?

Thanks!

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41. **Edward Foster**

American Symbolists

Tue 2 Feb 1999

I am currently editing an anthology of American Symbolists and Aesthetes and am currently identifying totally obscure but rather wonderful American fin-de-siecle disciples of Baudelaire, Wilde, Verlaine, etc.). I would be interested in hearing from anyone who shares an interest in this bizarre and abnormal subject. The best email address would be [REDACTED].

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42. **Susan M. Schultz**

Re: Pound Q: Dichtung equals...

Tue 2 Feb 1999

Pound writes about Dichtung and condensare in _ABC of Reading_, page 92 (New Directions).

Susan Schultz

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43. **Karen McKevitt**

Re: Distribution

Tue 2 Feb 1999

So does that mean that everyone here is buying the magazines and books that fellow listees announce? We (or at least I) announce them here because we (I) know that state of distribution. Karen McKevitt

>Date: Tue, 2 Feb 1999 18:38:52 +0000

>Reply-To: [REDACTED]

>From: David Baratier <[REDACTED]>

>Subject: Distribution

>To: [REDACTED]

>

>Mark Salerno & confidantes:

>

>I wish I had the ability to condense the state of American magazine &
>book distribution down to the convenient statement "the market and the
>target consumer for writing is writers. If we do not buy the books that
>our colleagues write, and the magazines that they appear in, no one
else

>will." People _are_ buying the books, on the rare instance they can
find

>them on a shelf in a store.

>

>Journal distribution as it is known today will die off. Few literary
>journals use literary specific distribution. In fact many are riding on
>large magazine titles (for instance, the Baffler always appears with
the

>New Yorker) or comic book distributors because Bernhard & DeBoer aren't
>taking new journals or are paying way too slow. Quite often these
>alternates pay faster & don't always rip the covers off the issues.

Many

>of us were burned by Fine Press in Texas, we don't take to having our

>money withheld kindly.
>
>Conduits for magazine and book distribution are experiencing hard times,
>thanks to chain stores shifting to a supermarket mentality where space
>has to be bought for the title to be carried. And the lack of middle
>ground distribution for books. If I publish a run of 1000 I can have
>Consortium take half the press run or SPD take 25-50 titles of a 2-300
>copy press run. I rarely run 500 to 750 copies because there is no
>adequate distributor. And, unfortunately, this range is ideal for
>breaking even because the % paid back to me is higher. While I have
>published books in the 1000's I am just starting to hit the 500 press
>run size for the aforementioned reason. This doesn't even touch having
a
>choice of more than one distributor for our matter.
>
>While Barnes & Noble has cleared their act up as a result of a
>collective in WI, and through some bullying on our half has given in to
>our collective as well, Border's are the big problem now. Pay at 120 or
>more days. Multiple phone calls. No specific contact. Different name
>each time shell game.
>
>I have no concern about the recent acquisition of the third
distributor.
>Since 80% of their distribution is to independent bookstores, they
are,
>in effect, a useless shell if the indy's decide not to use them.
>
>Be well
>
>David Baratier, Editor
>

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44. **Jordan Davis**

Re: definitions

Tue 2 Feb 1999

abcdefghijklmnopqrstuvwxyz

cdefgh lm lm nop
stuvw defgh

mnop mnop mnop nop
o bcdef
a fghij mnop
qrs vwxyz cdef mnop
o bcdef

klm vwxyz klmnopqrst
stuv stuv stuvw
efgh a defgh
opq a nopqr

o qrs i hijk a jkl
o vwx o def vwx

i mnop a vwxyz

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45. **A. Jenn Sondheim**

jennifer

Wed 3 Feb 1999

=====

jennifer

clone me, you'll never have to see my swollen open body
clone me, perfect clean room, surgeon hermeneutic
you won't have to fuck me, won't have to touch my holes
you won't have to run the bypass of the tongue or the finger
you won't have to run the techne of the rope or the clothespin

clone me, there won't be any detours
the sounds will be repetitive, murmured hydraulics, valves
no stains around the bed of brilliant birth
no scents hovered in heated murmured air
you already know this
'you already know this'

cloning's useful for my survival
i am my genes, my genes, my texts and images
my texts and images, my bits and bytes

where i am, dream of my 'swollen open body'
there's nothing to say, 'you already know this'

you've already seen the original
you've already dreamed it
there's no difference!
'there's no difference!'

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46. **joel lewis**

f.y.i.

Wed 3 Feb 1999

*** Canada groundhog dies before event

WIARTON, Ontario (AP) - The crowd at Canada's top Groundhog Day festival got worse news Tuesday than a bad weather forecast: They learned that star groundhog Wiarton Willie had died. Some children among the 200 people burst into tears. Willie died of natural causes Sunday night, but his death was not disclosed until Tuesday's ceremony. "We didn't really know what to do," said Sam Brouwer, Willie's caretaker for the past 10 years. "We were absolutely devastated." Willie was lying in a pine coffin for a public viewing Tuesday morning. His paws were crossed, pennies were placed over his eyelids and he was clutching a carrot. See <http://www.infobeat.com/stories/cgi/story.cgi?id=2558300299-a79>

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47. **Katie Degentesh**

NINE BE MINE

Wed 3 Feb 1999

VAINGLORIOUS & 9 x 9 INDUSTRIES

present

CUPIDITY

radix omnium malorum est cupiditas

featuring

5 sweettalking poets on loan from 9 x 9 industries & 1 heartstrung quartet (aka the ariel quartet) & numerous nostalgic projections & various soothing tunes

reading

Katie Degentesh
Abie Hadjitarkhani
The Mysterious Mr. Clam
Eugene Ostashevsky
Tarin Towers

plucking

Michael Rodin Violin #1
Charles Montague Violin #2
Elana Tabachnikoff Viola
Joan Hadeishi Cello

spinning

dj gentle ben

Cafe Royale, San Francisco
(corner of Post & Leavenworth)
Thursday, Feb. 11th, 1999
8 - midnight

Donations received with a kiss!

#####

VAINGLORIOUS is a devilish duo of perpetual producers known for appearing out of nowhere and vanishing just as quickly...

9x9 INDUSTRIES is a San Francisco writers' cartel whose group readings are noted for "combining Dionysian performative skills with Apollonian literary sophistication."

"desire is the root of all evil" is in some mysterious language apparently called latin

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48. **Katie Degentesh**
SF POETRY THIS WEEKEND
Wed 3 Feb 1999

1999 is

OUT OF ORDER

Saturday February 6th

it's a poetry reading/performance brought to you by DL from 10 to 11:30

poetry line-up:

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Adam DeGraff

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poetry info [REDACTED]

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POETS: DON FLORES, CHUY "CHEWBACCA", DANIEL SANCHEZ, ARIEL
VARGAS, TORY S.
AND MORE

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49. **benjamin bratton**

Cultural Turn Electronic Conferences

Wed 3 Feb 1999

***CULTURAL TURN 2: POWER AND MEANING
ELECTRONIC CONFERENCES

February 2-8, 1999

WWW.CULTURALTURN.COM

-Produced by The Cultural Turn, SPEED and
University of California, Santa Barbara.

-The Cultural Turn conferences are bi-annual
meetings seeking to explore and expand the
analytic zone shared and contested between the
social sciences and the humanities.

-The Electronic Conferences will extend the
reach of interdisciplinary cultural analysis
by incorporating the perspectives of
intellectual communities spread across the
globe. Please join us.

***FEATURED PARTICIPANTS:

-Christine Boyer (Architecture, Princeton)
-Katherine Hayles (English, U.C.L.A.)
-Bruce Lincoln (History of Religions, Chicago)
-Orlando Patterson (Sociology, Harvard)
-James Scott (Political Science, Yale)
-Michael Taussig (Anthropology, Columbia)

***OTHER PARTICIPANTS INCLUDE:

-Jeffrey Alexander, Charles Bazerman, David
Brain, Ronald Breiger, Craig Calhoun, Thomas
Carlson, Swati Chattopadhyay, Jon Cruz, Avery
Gordon, Giles Gunn, Dick Hebdige, Richard Hecht,
Wolf Kittler, Chandra Mukerji, Charles Perrow,
Richard A. Peterson, Maria Pia Lara, Michael
Schudson, Margaret Somers, John Sutton, Ann
Swidler, Diane Vaughan, Robin Wagner-Pacifici
and Mayer Zald

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-Many new texts are available exclusively to Conferencees. Video and audio archives of main talks, book seminars, discussion groups and e-panels will be made available to conferencees.

-The full proceedings, including the electronic conferences, will be published by SPEED, the award-winning electronic journal of media technology and social culture.

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50. **david bromige**
a footnote to poets & alchemy

Wed 3 Feb 1999

August Strindberg, who translated everyday dross into dramatic gold on many occasions, suffered a lapse into literal-mindedness for some months during his Paris residence; he burned his hands badly trying to turn lead into gold.

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51. **Anastasios Kozaitis**
Coincidence?

Wed 3 Feb 1999

For those interested in Politics and the English Language --
PRESIDENT CLINTON OF THE USA

Can be rearranged (with no letters left over, and using each letter only once) into:

TO COPULATE HE FINDS INTERNS

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52. **Anastasios Kozaitis**

Clinton according to Gabriel Garcia Marquez

Wed 3 Feb 1999

Marquez's observations are very insightful and interesting. I have to pass this along. -AK

The mysteries of Bill Clinton

Nobel Prize-winning author Gabriel García Márquez compares the president's fate to that of Hester Prynne.

BY GABRIEL GARCÍA MÁRQUEZ | The first thing you notice about William Jefferson Clinton is how tall he is. The second is the seductive power he has of making you feel, from the first moment of meeting, that he is someone you know well. The third is his sharp intelligence, which allows you to speak to him about anything at all, even the prickliest topics, provided you know when to bring it up.

Even so, someone not enamored of him forewarned me: "The dangerous thing about these gifts is that Clinton uses them to make you feel that nothing could interest him more than what you are saying to him."

I met him first at a dinner given by William Styron in his summer house on Martha's Vineyard in August 1995. During his first campaign, Clinton had mentioned that his favorite book was "One Hundred Years of Solitude." I said at the time -- and I was quoted in print -- that I thought he had said it simply to pull in the Latin vote. He had not forgotten -- after greeting me on Martha's Vineyard, he at once assured me that what he said had been quite sincere.

Carlos Fuentes and I have good reason for considering that evening as a whole chapter in our memoirs. From the beginning, we were disarmed by the interest, respect and humor with which he listened to us, treating our words as if they were gold dust.

His mood corresponded with his appearance. His hair was short, like a scrubbing brush, his skin tanned -- he had the healthy and almost insolent look of a sailor ashore, and he was wearing a college sweat shirt with some logo on the chest. At 49, he looked like an exuberant survivor of the generation of '68, who had smoked marijuana, knew the Beatles by heart and had demonstrated against the Vietnam War.

Dinner began at 8, with some 14 guests around the table, and lasted until midnight. Bit by bit, the conversation came down to a kind of literary round table involving the president and the three writers. The first topic to come up was the forthcoming Summit of the Americas. Clinton had wanted it held in Miami, where it did take place. Carlos Fuentes considered that New Orleans or Los Angeles had stronger historical claims, and he and I argued strongly for them until it became clear that the president had no intention of changing his plans because he was counting on reelection support from Miami.

"Forget the votes, Mr. President," Carlos said to him. "Lose Florida and make history."

That phrase set the tone. When we spoke of the problems of narco-traffic, the president heard me out generously. "Thirty million drug addicts in the U.S. go to show that the North American mafia are more powerful than those in Colombia, and the authorities much more corrupt." When I spoke to him about relations with Cuba, he seemed even more receptive. "If Fidel and you could sit and talk face to face, all problems would completely disappear."

When we talked about Latin America in general, we realized that he was much more interested than we had supposed, although he lacked some essential background. When the conversation seemed to stiffen a bit, we asked him what his favorite movie was, and he answered "High Noon," by Fred Zinneman, whom he had recently honored in London. When we asked him what he was reading, he sighed and mentioned a book on the economic wars of the future, author and title unknown to me.

"Better to read 'Don Quixote,'" I said to him. "Everything's in there." Now, the 'Quixote' is a book that is not read nearly as much as is claimed, although very few will admit to not having read it. With two or three quotes, Clinton showed that he knew it very well indeed. Responding, he asked us what our favorite books were. Styron said his was "Huckleberry Finn."

I would have said "Oedipus Rex," which has been my bed table book for the last 20 years, but I named "The Count of Monte Cristo," mainly for reasons of technique, which I had some trouble explaining.

Clinton said his was the "Meditations of Marcus Aurelius," and Carlos Fuentes stuck loyally to "Absalom, Absalom," Faulkner's stellar novel, no question, although others would choose "Light in August" for purely personal reasons. Clinton, in homage to Faulkner, got to his feet and, pacing around the table, recited from memory Benji's monologue, the most thrilling passage, and perhaps the most hermetic, from "The Sound and the Fury."

Faulkner got us to talking about the affinities between Caribbean writers and the cluster of great Southern novelists in the United States. It made much more

sense to us to think of the Caribbean not as a geographical region surrounded by its sea but as a much wider historical and cultural belt stretching from the north of Brazil to the Mississippi Basin.

Mark Twain, William Faulkner, John Steinbeck and so many others would then be just as Caribbean as Jorge Amado and Derek Walcott. Clinton, born and raised in Arkansas, a Southern state, applauded the notion and professed himself happy to be a Caribbean.

It was close to midnight, and he had to break off the conversation to take an urgent call from Gerry Adams, to whom at that moment he gave the authority to campaign and raise funds in the United States for peace in Northern Ireland. That should have been the ending to an unforgettable evening, but Carlos Fuentes took it further by asking the president who he thought of as his enemies.

His reply was immediate and abrupt: "My only enemy is right-wing religious fundamentalism." That pronouncement ended the evening. The other times I saw him, in public or in private, I had the same impression as I had that first time. Bill Clinton was the complete opposite of the idea Latin Americans have of presidents of the United States.

Given all that, does it seem right that this exceptional human being should be prevented from fulfilling his historical destiny simply because he was unable to find a private place to make love? That is just what happened. The most powerful man in the world was kept from consummating his secret passions by the invisible presence of a Secret Service that served as much to restrain as to protect.

There are no curtains on the Oval Office windows, no bolt on the door of the president's private bathroom. The vase of flowers that appears behind the president in photographs of him at his desk has been claimed by the press to be a hiding-place for microphones to consecrate the mysteries of presidential audiences.

Even sadder, however, is the fact that the president only wanted to do what the run of men have done in private with their women from the beginning of the world, and a Puritan stolidity not only impeded him, but even denied him the right to deny it.

Jonas invented the literature of fiction when he convinced his wife that his homecoming was three days late because a whale had swallowed him. Sheltering behind that ancient argument, Clinton denied having any sexual relations with Monica Lewinsky, and denied it with his head held high, like any self-respecting unfaithful husband. In the end, his personal drama is a purely

domestic matter, between himself and Hillary, and she has stood by him in the eyes of the world with Homeric dignity.

It is one thing to lie in order to deceive; but it is quite another to conceal truths in order to protect that mythical dimension of human existence that is private life. Quite rightly, no one is obliged to give evidence against himself. For having persisted in his first denials, Clinton would have been prosecuted in any case -- that's what it was about -- but it is much more dignified to perjure oneself defending the privacy of the heart than to be absolved at the expense of love.

Disastrously, with the same insistence with which he had denied blame, he later admitted it and went on admitting it over all the media, written, visual and spoken, to the point of humiliation -- a fatal error in an uncertain lover, whose secret life will go into the history books not for having made love badly but for having made it a lot less glorious than it should be.

Ludicrously, he submitted to oral sex while he talked on the telephone with a senator. He supplanted himself with a frigid cigar. He naturally used all kinds of tricks of avoidance, but the more he tried the more his inquisitors came up with evidence against him, for Puritanism is insatiable and feeds on its own excrement.

It has been a vast and sinister conspiracy of fanatics aimed at the personal destruction of a political adversary whose stature they could not abide. The method was the criminal use of justice by a fundamentalist prosecutor called Kenneth Starr, whose fierce and salacious questioning seemed to excite these fanatics to the point of orgasm.

The Bill Clinton we met some four months ago, at a gala dinner in the White House for Andres Pastrana, president of Colombia, seemed quite different -- no longer the open-minded academic of Martha's Vineyard, but someone under sentence, thinner and uncertain, who could not conceal with a professional smile an organic weariness like the metal fatigue that destroys planes.

Some days before, at a press dinner with Katharine Graham, the golden woman of the Washington Post, someone had remarked that, judging by the trials of Clinton, the United States still seemed to be the country of Nathaniel Hawthorne. That night in the White House, I realized just what that meant.

The reference was to the great American novelist of last century, who denounced in his work the horrors of New England fundamentalism, where the witches of Salem were burned alive. His main novel, "The Scarlet Letter," is the drama of Hester Prynne, a young married woman who bore a child in secret by another man. A Kenneth Starr of the day condemned her to wear a penitent's shirt bearing the letter "A" of the Puritan code, the color and smell of blood.

An agent of the order followed her everywhere beating a drum so that pedestrians could keep out of her way. The ending must surely keep prosecutor Starr awake, for the secret father of Hester's child turned out to be a minister of the cult that made a martyr of her.

The method and the morality of the procedures were essentially the same. When Clinton's enemies failed to find what they needed to bring him down, they hounded him with mined interrogations until they trapped him here and there in minor inconsistencies. Then they forced him to accuse himself in public, and to apologize for things he had not even done, live, using the technology of universal information that is nothing more than a trimillennial version of the drums that persecuted Hester Prynne.

>From the prosecutor's questions, cunning and concupiscent, even small children became aware of the lies their parents told to keep from them how they came into being. Suffering from metal fatigue, Clinton committed the unpardonable folly of violently punishing an invented enemy 5,397 nautical miles from the White House, to distract attention from his personal plight.

Toni Morrison, winner of the Nobel Prize for literature and a great writer of this agonizing century, summed it up in one inspired phrase: "They treated him like a black president." SALON | Feb. 1, 1999

Translated by Alastair Reid

Gabriel García Márquez is the author of "One Hundred Years of Solitude," "Love in the Time of Cholera" and other books. He recently purchased the literary magazine Cambio, based in Colombia, to showcase the work of new Latin American authors and journalists, and this is the first article he has written for it.

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53. **Steven Shoemaker**

Jameson ref

Wed 3 Feb 1999

Can anyone give me the citation for the notorious Jameson critique of Perelman & Langpo? thanks, s

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54. **raea100900**

Re: Pound Q: Dichtung equals...

Wed 3 Feb 1999

And I've been looking for the place where Ez praises H.D.'s work for being "straight as the Greek" with no "slither." I remember that but can't place it now.

Rae

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55. Richard Carfagna

Re: robert lax

Wed 3 Feb 1999

Are you familiar with "Love had a Compass" publ. by Grove Press distributed by Publishers Book West.

From: POETICS[SMTP:]

Sent: Tuesday, February 02, 1999 6:01 PM

To: [REDACTED]

Subject: robert lax

I am urgently trying to find either the complete (or an historically-broad selection from the) works of Robert Lax. Any suggestions? (Ideally with a UK distributor!) Backchannel - <mailto:██████████>

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56. **daniel bouchard**

Re: Clinton according to Gabriel Garcia Marquez

Thu 4 Feb 1999

Marquez could have nailed this had he said "to their women" rather than "with their women."

At 11:19 AM 2/3/99 -0500, you wrote:

>Even sadder, however, is the fact that the president only wanted to do what
>the run of men have done in private with their women from the beginning of
>the world, and a Puritan stolidity not only impeded him, but even denied him
>the right to deny it.

[illegible]

Daniel Bouchard

The MIT Press Journals

child-bearing mothers each year. For his beliefs he was ridiculed by his colleagues, hounded by the police, fired from his position at the Vienna General Hospital, had his works banned, and finally was driven insane. A powerful drama.

FROM THE OTHER SIDE OF THE CENTURY II: A New American Drama 1960-1995 \$29.95

The second volume in Sun & Moon's ongoing tribute to the literary arts in the last quarter of this century, this huge 1,200 page volume contains 38 plays, beginning with the park bench couple of Edward Albee's THE ZOO STORY and ending with the cemetery of Tony Kushner's REVERSE TRANSCRIPTION. In between are works of great poetry and amazing drama, including plays by Tina Howe, Mac Wellman, Tennessee Williams, Ed Bullins, John Guare, Ronald Tavel, Lee Breuer, Adrienne Kennedy, Sam Shepard, Richard Foreman, Pedro Pietri, Holly Hughes, Maria Irene Fornes, Len Jenkin, Erik Ehn, John Stepping, Kier Peters, Suzan-Lori Parks, David Greenspan, Murray Medick, Naomi Iizuka, Lynne Alvarez, Rosalyn Drexler--and others. If you enjoy theater you can't miss this volume.

UNDER THE AUTUMN STAR, Knut Hamsun \$11.95

The newest offering of the great Nobel Prize-winning novelist. A lyrical and touching early work.

MAGIA D'AMORE, Murray Pomerance \$12.95

In the stories of this volume, Scarmouche, Pierrot, Columbine, Imbroglia, Credenzo, Don Horacio Stupenzo, Smeraldine, Comtesse Frangipane, and dozens of other stock and imaginary characters of the Commedia dell'Arte enter, exit, and recombine in a series of sexual, societal, and political encounters. These sometimes scatological, often scandalous, always sexual figures jump across the pages and time like puppets who have escaped their creator's hands.

TALES OF MURASAKI and Other Poems, Martine Bellen \$10.95

Bellen's National Poetry Series winning collection. A brilliant work

NEW AND SELECTED POEMS, Charles North \$12.95

One of our very best poets displaying his wonderful talents-- past and present-- in this great collection.

So-----please let others know. Our death has been highly highly exaggerated.

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58. **Hank Lazer**

Discount Offer: Louis Zukofsky and the Poetry of Knowledge

Thu 4 Feb 1999

Announcing an inaugural volume in the new series Modern and Contemporary Poetics, edited by Charles Bernstein and Hank Lazer

In *_Louis Zukofsky and the Poetry of Knowledge_*, Mark Scroggins provides a provocative and advanced introduction to the thought and writing of Louis Zukofsky, aptly described as one of the "first postmodernists."

Poet, translator, and editor, Louis Zukofsky was born in New York City in 1904. Raised to speak first Yiddish and then English, he was fascinated by language from an early age. This deep preoccupation with language_its musicality, complex constructions, and fluid meaning_later became a key component in the development of his poetry. Friend to William Carlos Williams, Marianne Moore, and Ezra Pound, mentor to Robert Creeley and influence on many of the Language Movement poets, Zukofsky and his work stand squarely at the center of American poetry's transition from modernism to postmodernism. Scroggins advances thoughtful readings of Zukofsky's key critical essays, a wide variety of his shorter poems, and his "poem of a life," *"A"*. He carefully situates Zukofsky within his literary and historical contexts, examining his relationship to Pound, his 1930s Marxist politics, and his sense of himself as a Jewish modernist poet. Scroggins also places Zukofsky within an ongoing tradition of American poetry, including the work of Wallace Stevens, Charles Bernstein, Ronald Johnson, Michael Palmer, and John Taggart.

According to Joseph M. Conte, SUNY-Buffalo, "Scroggins's argument for the importance of Louis Zukofsky's antiepistemological poetics in the 20th century is fundamentally exact and very often brilliant. Hugh Kenner has said that the critics would be elucidating Zukofsky's hermetic texts well into the 22nd century. Scroggins is the critic most capable of ushering our appreciation of Zukofsky into the 21st century."

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59. **Pritchett, Patrick**

Re: Jameson ref

Thu 4 Feb 1999

Steven -

You can find it in the first chapter of FJ's *Postmodernism, or The Cultural Logic of Late Capitalism* from Duke UP. Don't have a page cite handy but it's easy to

spot since he quotes in its entirety BP's poem "China." He goes to some lengths to illustrate how this poem represents the breakdown of the syntagmatic chain which for Lacan signifies schizophrenia. Perelman addresses this critique in a chapter of his in *_Marginalization of Poetry_* - as I recall, it focuses on a discussion of the strategies of parataxis.

Best,
Patrick Pritchett

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

From: Steven Shoemaker [SMTP: [REDACTED]]

Sent: Wednesday, February 03, 1999 11:07 AM

To: [REDACTED]

Subject: Jameson ref

Can anyone give me the citation for the notorious Jameson critique of Perelman & Langpo? thanks, s

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60. **Christopher Reiner**

Avec Reading

Thu 4 Feb 1999

Just a reminder:

The Second Bay Area Reading for *_An Avec Sampler #2_*:

Michael Palmer

Lisa Lubasch

(flying in from New York City)

Charles Borkhuis

(flying in from New York City)

Saturday, Feb. 6th; 5 p.m. at The Attic, 3336 24th Street, near Mission, across from the 24th Street Bart Station.

Phone: [REDACTED]. Free.

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61. **Jamie Ferguson**

Re: Steiner, Venuti, Polish Baroque verse

Thu 4 Feb 1999

On 29 Jan. I posted an invitation to an exchange of views on literary translation, an attempt to present an issue or two in the field, and one of my own translations. Harold Teichman was kind enough to respond to my post - privately, and then doubly kind in allowing me to quote him in a public reply. I

hope Harold will forgive me for pulling him onto the open stage... my reason is simple:

I want to find out if the Poetics List, as it currently stands, is a place to discuss literary topics.

To my mention of three books on lit. transl. (Steiner's AFTER BABEL, Venuti's THE TRANSLATOR'S INVISIBILITY, and Barnstone's THE POETICS OF TRANSLATION), Harold answered that he had "mixed sympathies" about Steiner, that he hadn't gotten through BABEL, and asked what the other two authors were up to.

I wonder why exactly these sympathies are mixed, and about how other people react to Steiner - at least the Steiner in AFTER BABEL.

Harold also said that he has been working on translations of Celan for some time, and that he had recently been enthused by a conference at Stevens. I found a short description of the conference on the Stevens site, but would be very interested to find out in more detail what sorts of things went on.

In the meantime, here's my response. (You'll forgive the heavy-handed mis-en-scene in this letter. Shuttling back and forth between private and public correspondence is demanding work.)

As for Steiner: if you're interested to return to AFTER BABEL, you might look at two chapters in particular: "The Claims of Theory" and "The Hermeneutic Motion" - the latter is, in fact, a more detailed rehearsal of the matters treated in the former. You might not have reached these chapters if you only got half-way into the book; they contain the heart of what Steiner had to say about translation at the time. Much of the rest seems to me to represent a desire on his part to write a totalizing account of the subject - to place Translation in the larger field of Linguistics, and to square it with Interpretation in general. These are no doubt useful tasks in themselves, but in this book I don't see that they contribute anything much to the more particular points he makes in the two, central chapters mentioned above. The book, then, contains a high divide between the discussion of translation itself, the techniques and theories thereof, and extensive contextualization of Translation. The sole escapees of this division are the discussions, early in the book, of Borges' "Pierre Menard, Translator of the QUIXOTE" (if I remember that title correctly) and Benjamin's "The Task of the Translator": these sections are not included in the two central chapters, but are important for an understanding of what Steiner has to say there. They are, of course, two of the texts more referred to in The Literature On The Subject. "The Claims of Theory" and "The Hermeneutic Motion" are basic to an accounting of the history of strategies of, and views on, Translation.

Has anyone out there found recent work on the topic as good?

Venuti has written a book with a much more limited aim: to criticize a long-standing prejudice in Western taste for "natural"-sounding English in translation, for a language of translation that is inobtrusive, "invisible." He presents a chronological series of translations that were not written according to this model and shows how these translations were successfully rejected by various literary arbitrators, upholders of the "invisibility"-ideal. The real hero of the book, incidentally, is Paul Blackburn and his translations of the troubadours.

My complaint against Venuti is that in none of the translation-situations cited does he make an effort to demonstrate that the more obtrusive English is better suited to the task than a more transparent idiom would have been. He shows, for example, that Newmann's translation of Homer did not fit M. Arnold's ideals, that Arnold's ideals were in line with the "invisibility" of Venuti's book, and that Arnold managed to bully Newmann out of the ranks. For all of this, he quotes only one short extract from the actual translation, and the only analysis provided of the passage is... Arnold's! Venuti is preoccupied with demonstrating the repressive nature of this prejudice, and not its aesthetic wrongheadedness; he addresses censorship, not quality. This leaves the book, at least as far as I'm concerned, a headless trunk.

In any case, in reference to your translating Celan, it is interesting to find Joris taking it for granted, in his preface to *BREATHTURN*, that the point of good translation is to avoid "invisibility," to set the English of the translation into relief, by making it imitate foreign syntax, word formation, etc. (I don't have the book in front of me). Venuti's book seems to have made an impact.

I've only just started reading *Barnstone*.

As to your mention, Harold, of Beckett as translator: do you know his (collaborative) translations of Mexican poets, in an anthology edited by O. Paz? It is the only anthology of literature I have EVER seen that attempts to match the agedness of the English used in the translations with that of the source texts. Why aren't more anthologies produced in this way? How much patience would you have for an anthology of English literature in foreign translation, in which brother and sister Sidney were speaking language of the same period as were brother and sister Wordsworth?

Enough for now. We will come back to Pound later.

Some interesting sites for literary translation:

The University of Texas at Dallas Center for Literary Translation:

<http://www.utdallas.edu/research/cts/> (see also the special division on Literary Translation, Comparative Literature Department, at the University of Indiana, Bloomington)

Charles Bernstein's course, Resisting Translation:
<http://writing.upenn.edu/epc/authors/bernstein/syllabi/transl.html>

An electronic journal of translation (not just literary):
<http://www accurapid.com/journal/>

A loose discussion of Benjamin, etc., on the RIF/T site:
<http://writing.upenn.edu/epc/rift/rift04/edit0401.html>

Others? (They are difficult to find.)

Yours, Jamie

Get Your Private, Free Email at <http://www.hotmail.com>

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62. **Michael Heller**
(no subject)

Thu 4 Feb 1999

Dear Friends of Armand,

Sad news. Armand died this morning at 9AM. There will be a funeral service on Sunday, Feb. 6th, Visiting 11:30AM --1 PM, Service at 1 PM at the Bayport Funeral Home, 683 Montauk Highway in Bayport. Telephone No., of funeral home (for directions, etc.) is [REDACTED].

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63. **Charles Bernstein**
Armand Schwerner (1927-1999)

Thu 4 Feb 1999

Poet, Scholar-Translator, Teacher

Armand Schwerner

died at 9:06 this morning.

go into all the places you're frightened of
and forget why you came, like the dead
[...]

from nothing, from nothing, the stone beginning, tell me my name,
when I write and do accounts I am that other man
and keep from trembling, o at the heart's root is not cauldron but
come in come in come in come in says my pain
run from the sun, wander around in me and profit, the stars tell North
but little else.

From nothing from nothing find me my name, say
in some clear way if the end is sadness, how the days of fishing are numbered,
say
whether may name begins in rage or music rooting about for its pleasure
o draw me from my Alabaster Self
my millstone quartz marl me take me from my smooth whiteness my absence
OOualbpaga Dammara Damalo Karhenmou Amagaa ArigaaaAdambpaga
as a night lightens in dream rivers.

[...]

if the end is sadness, how the days of fishing are numbered, say saying I said
begins in rage or music rooting about for pleasure, it must be possible
says my pain, as night lightens in dream rivers. hunger the hunger. say is

.....
.....
.....
.....

(from The Tablets)

The funeral will be held this Sunday at Bayport Funeral Home,
683 Montauk Highway ([REDACTED])
11:30-1 Visiting
1pm Service
for further information contact Charles Morrow at
[REDACTED]

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64. **Aldon Nielsen**
Armand Schwerner

Thu 4 Feb 1999

To: [REDACTED]
From: Aldon Nielsen <[REDACTED]>
Subject: Armand Schwerner

*If I remember correctly, the National Poetry Foundation (the Orono crew) is
about to publish a collected TABLETS --*

*and those of us who last saw Armand at Orono during the 50s conference came
away with memories of his generosity and great enthusiasm -- My own
favorite memory is of Armand teaching fellow passengers passages on the
bamboo flute as our bus drove through impenetrable fog to an invisible
tourist site --*

I also remember his comments on a panel at the conference (were they recorded by anybody?) where he spoke of that year in his youth when, as he put it, he "met the poets" --

Armand was related, by the way, to Mickey Schwerner, the Civil Rights activist murdered in Mississippi along with his companions Goodman and Cheney -- Armand wrote movingly of this in his non-TABLETS poetry --

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65. **Maria Damon (Maria Damon)**

Re: Armand Schwerner (1927-1999)

Thu 4 Feb 1999

dont know why but i'm finding myself devastated by this info. i guess i expected to talk to him again, make amends for our tiffs over the XCP conference... armand the magnificently difficult, the sweetly cranky old yidl. deep breath. dissolve the tablets.

At 4:24 PM 2/4/99, Charles Bernstein wrote:

>Poet, Scholar-Translator, Teacher

>Armand Schwerner

>died at 9:06 this morning.

>

>

>go into all the places you're frightened of

>and forget why you came, like the dead

>[...]

>

>from nothing, from nothing, the stone beginning, tell me my name,

>when I write and do accounts I am that other man

>and keep from trembling, o at the heart's root is not cauldron but

>come in come in come in come in says my pain

>run from the sun, wander around in me and profit, the stars tell North

>but little else.

> From nothing from nothing find me my name, say

>in some clear way if the end is sadness, how the days of fishing are numbered,

>say

>whether may name begins in rage or music rooting about for its pleasure

>o draw me from my Alabaster Self

>my millstone quartz marl me take me from my smooth whiteness my absence

>OOualbpaga Dammara Damalo Karhenmou Amagaa ArigaaaAdambpaga
>as a night lightens in dream rivers.
>+++++
>[...]
>if the end is sadness, how the days of fishing are numbered, say saying I said
>begins in rage or music rooting about for pleasure, it must be possible
>says my pain, as night lightens in dream rivers. hunger the hunger. say is
>.....
>.....
>.....
>.....
>
>
>(from The Tablets)
>
>***
>
>The funeral will be held this Sunday at Bayport Funeral Home,
>683 Montauk Highway ()
>11:30-1 Visiting
>1pm Service
>for further information contact Charles Morrow at
>

[↑ Contents](#)

66. **Maria Damon (Maria Damon)**

Re: Armand Schwerner (1927-1999)

Thu 4 Feb 1999

miekal and i just wrote these words, they seem relevant:

[omniscient imagination] [All texts are hypertexts] if we love them equally; and to map is to love. Every word is yours as deep as you want to go. Every filament part of a rhizomatic intertext that sustains all life in its interstices. The delicacy of the narrative balance is countered by a natural decay. Nothing is ever really lost, and you can always return to surer ground if you must.

[All texts are hypertexts] In an ur-civilization where thought is pre-empted by survival, one sentence suffices for all sentences. Tragically, the words are so dear that they can only be the last words on the lips of the dying.

At 4:24 PM 2/4/99, Charles Bernstein wrote:

>Poet, Scholar-Translator, Teacher
>Armand Schwerner

>died at 9:06 this morning.
>
>
>go into all the places you're frightened of
>and forget why you came, like the dead
>[...]
>
>from nothing, from nothing, the stone beginning, tell me my name,
>when I write and do accounts I am that other man
>and keep from trembling, o at the heart's root is not cauldron but
>come in come in come in come in says my pain
>run from the sun, wander around in me and profit, the stars tell North
>but little else.
> From nothing from nothing find me my name, say
>in some clear way if the end is sadness, how the days of fishing are numbered,
>say
>whether may name begins in rage or music rooting about for its pleasure
>o draw me from my Alabaster Self
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>[...]
>if the end is sadness, how the days of fishing are numbered, say saying I said
>begins in rage or music rooting about for pleasure, it must be possible
>says my pain, as night lightens in dream rivers. hunger the hunger. say is
>.....
>.....
>.....
>.....
>
>
>(from The Tablets)
>
>***
>
>The funeral will be held this Sunday at Bayport Funeral Home,
>683 Montauk Highway ()
>11:30-1 Visiting
>1pm Service
>for further information contact Charles Morrow at
>

67. **louis stroffolino**

Re: Armand Schwerner (1927-1999)

Thu 4 Feb 1999

I had the honor of opening for Armand when he read in Phila. in 87 or 88, and I remember asking him what he thought of Ashbery (I was Ashbery-obsessed at the time), and he said that he had doubts about JA because it was like the layers of an onion, "there was nothing underneath the layers," to which I replied "well, at least it can make you cry" and he said it didn't for him, and then someone ushered him away... and this poem that Charles has posted makes it clear, I guess, that he, too, was interested in the "nothing".....

(i haven't read him in awhile, but used to think those Naranjara poems were his best.....)

"from nothing"-----

CS

On Thu, 4 Feb 1999, Charles Bernstein wrote:

Poet, Scholar-Translator, Teacher
Armand Schwerner
died at 9:06 this morning.

go into all the places you're frightened of
and forget why you came, like the dead
[...]

from nothing, from nothing, the stone beginning, tell me my name,
when I write and do accounts I am that other man
and keep from trembling, o at the heart's root is not cauldron but
come in come in come in come in says my pain
run from the sun, wander around in me and profit, the stars tell North
but little else.

From nothing from nothing find me my name, say
in some clear way if the end is sadness, how the days of fishing are numbered,
say
whether my name begins in rage or music rooting about for its pleasure
o draw me from my Alabaster Self
my millstone quartz marl me take me from my smooth whiteness my absence
OOualbpaga Dammara Damalo Karhenmou Amagaa ArigaaaAdambpaga
as a night lightens in dream rivers.

++++
[...]

*if the end is sadness, how the days of fishing are numbered, say saying I said
begins in rage or music rooting about for pleasure, it must be possible
says my pain, as night lightens in dream rivers. hunger the hunger. say is*

.....
.....
.....
.....

(from The Tablets)

*The funeral will be held this Sunday at Bayport Funeral Home,
683 Montauk Highway ([REDACTED])
11:30-1 Visiting
1pm Service
for further information contact Charles Morrow at
[REDACTED]*

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68. **charssmith**
Re: Armand Schwerner (1927-1999)
Thu 4 Feb 1999

THE SOUL IS A THING THAT SLITHERS

it all turns like the impossible
to hold, pauls mode, jerry's mode, teds mode, a la mode
turn by turn, how can you say
a style is a man when a man
dies every other week and comes up racoon or whatever strange thing
to himself constitutes surprise.

--Armand Schwerner
fr. _Seaweed_ (Black Sparrow, 1969)

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69. **Chris McCreary**
address requests-- Synaesthetic, tight
Thu 4 Feb 1999

Hello. Hope address requests are in line w/ new list policies...

Does anyone out there know of e-mail addresses for either Alex Cigale &
Synaesthetic or Ann Erickson & tight? If so, please backchannel.

Thanks for your time.

--Chris McCreary

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70. **Douglas Oliver**

Re: Schwerner

Fri 5 Feb 1999

I'd like to send out a British message of regret at Armand Schwerner's death: here in Paris, we had been following the course of his illness with sadness.

The Tablets is a truly remarkable project in which so many of the concerns about language and certainty which keep returning to haunt modern poets were presented in terms of a mythical history, as if a scantily glimpsed civilisation were crossing through time, layered with ambiguity in its temporal voyage. I'm reminded of the fragments of a lost civilisation explored by the Magistrate in Coetzee's frightening book, *Waiting for the Barbarians*. The Tablets are not only the result of Armand's lifelong meditations upon language and spirituality (not least Tibetan), they are also funny. (He could get a little stiff with people who found them too funny and seemed to miss their depth.) I remember very fondly an evening in Paris when he read from the work and played his nose flute. (You see, even that becomes an unintentionally humorous sentence because of the word "nose": in fact, the nose flute made rather beautiful sounds and provided a sort of plainsong accompaniment to the twists and turns of the poetry.)

He was intensely serious about poetry, which is the essential mark of high talent. In the last conversation I had with him, he had picked up early the fact that the US now has an exciting younger generation of poets; and his enthusiasm then was, I think, typical of him. Mark's news of so much publication of his work is great; it must have been a better thought for him to retain amid the suffering of the last few months: a chance for the younger generations to pay back the attention he gave to them.

May I express sympathy and condolences to his closest circle, not least to Jackson M.

Best

Doug

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71. **Rebecca Wolff**

Re: two ann(e)s are better

Fri 5 Feb 1999

So don't forget to come to our reading tomorrow:

Due to Anne Carson's mild but pernicious case of pneumonia, ANN LAUTERBACH will be stepping in graciously to join Jeffrey Eugenides at:

Saturday, 7 p.m.

St. Peter's Episcopal Church

346 W. 20th Street, between 8th and 9th.

ATTENDEES AT TOMORROW'S READING WILL RECEIVE A CHIT FOR HALF-PRICE ADMISSION TO ANNE CARSON'S READING, WHICH HAS BEEN RESCHEDULED FOR MARCH 6TH.

Admission is \$7, or \$12 gets you a year's subscription to Fence. RECEPTION TO FOLLOW.

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72. **Douglas**

another death

Fri 5 Feb 1999

Yet another death that is worth mentioning to the group.

The New York Times reported yesterday that Marion Boyars died. Marion was one of the great publishers, publishing work in Britain by major world authors. For many years she and John Calder together published Calder & Boyars, the British publishers of Samuel Beckett, Henry Miller, Ken Kesey, John Cage, Eugene Ionesco, Jean Genet and many, many others. Together they fought pornography charges in Britain for their publication of Hubert Selby's *Last Exit to Brooklyn*. They lost, but won later in further cases. Calder and Boyars split up in the late 1960s, and both continued to publish. Marion published Julio Cortazar, Geroges Bataille, Ingmar Bergman, Elias Canetti, Kenzaburo Oe, and Michael Ondaatje--to name but a few. She was a true original: highly eccentric and passionate about good literature.

Douglas Messerli

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73. **Judy Roitman**

A Chicago reading

Fri 5 Feb 1999

Stanley Lombardo will be reading from his translation of the Iliad and giving a short talk on the art and practice of translation at The Poetry Center of Chicago, in the Ballroom of the School of the Art Institute, 37 South Wabash Avenue, 6:00 pm Wednesday, February 17. For more information call

██████████.

----- 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://www.math.ukans.edu/~roitman/

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74. **Christina Fairbank Chirot**

Re: alchemy bibliography

Fri 5 Feb 1999

actually one of the finest essays i know on the relations of .poetry and alchemy (aand a passionate defense of poetry)--is a letter written in Rodez asylum on 7 March 1946 by Antonin Artaud which was never sent and reworked as an essay--the piece by Artaud is found in WATCHFIENDS & RACK SACREAMS WORKS FROM THE FINAL PERIOD and is cALLED "ON THE CHIMERES" IT IS on pp. 49-64 of the book, wwhich is edited & translated by Clayton Eshleman with Bernard Bador(Exact Change Boston, 1995) Artaud was writng to the critic Georges Le Breton, who had published an essay on Gerard de Nerval, called "la Cle des Chimeres: l'Alchimie" (Alchemy: the key to the Chimeres). Artaud asserts the explosion of the Great Work in Nerval's 12 sonnets is far greater than anything ever accomplished by real alchemy. This is one of the finest and most lucid of any of Artaud's essays, from the point of view of a poet, who like Nerval was interned in asylums. The lucid, passionate lyricism when dealing with the most troubling aspects of madness to my mind echoes the astonishing AURELIA by Nerval (his last work before hanging himself). It also invokes the soaring, searing sonnets by Nerval. Two recommended translations of "Les Chimeres" are that of Robert Duncan in BENDING THE BOW (New Directions 1968) and reprinted in Gerard de Nerval AURELIA AND OTHER WRITINGS Exact Change, 1995)--and also a very

interesting version by Robin Blaser which appeared in his THE HOLY FOREST (Coach House Press, 1993)

I would highly recommend the Artaud
to every one interested in Alchemy and Poetry--and of course, there is
Rimbaud's "Alchimie du verbe" (Alchemy of the Word)

There is also Strindberg's explosive account of his efforts to
become an alchemist while in Paris (the name at the moment escapes me; it
is something along the lines of Diary of a Madman)

all best
dave baptiste chirot

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75. **Dale Smith**
What's With Modern Art?

Fri 5 Feb 1999

WHAT'S WITH MODERN ART? by Frank O'Hara arrived from the printer this week. Those of you who have sent orders will receive a copy within a few days.

WHAT'S WITH MODERN ART? contains selected short reviews and other art writings by Frank O'Hara that were mostly published in Art News in the mid 1950s. The 40 page chapbook was edited by Bill Berkson and is available from Mike & Dale's Press for \$5. Checks payable to Dale Smith or Hoa Nguyen should be sent to the address below.

Selections are available for viewing in Jacket's issue 6 at www.jacket.zip.com.au

Dale Smith
2925 Higgins Street
Austin, TX 78722

Get Your Private, Free Email at <http://www.hotmail.com>

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76. **Joe Amato/Kass Fleisher**
stein online...

Fri 5 Feb 1999

just to note that _time sense_ has published a number of interesting pieces on stein online, incl. one by kass (above) at

http://www.tenderbuttons.com/timesense/1_2.html

check it out!...

best,
joe

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77. **Poetics List**

Note to Poetics

Fri 5 Feb 1999

All - an unanticipated hardware failure disabled all email service for the "buffalo.edu" domain from Wednesday night through last night. If you attempted to post to the Poetics List during this period, you're likely to have received bounced and/or error messages in reply - apologies for any confusion this may have caused.

I'll try to have the new messages received (if any) out as soon as possible; however our inbox seems to have been "more restored than restored," and contains, as if unread, copies of all messages received since before February first! I'll try not to send out duplicate messages, but inevitably there will be a few. If you've sent a post that does not arrive on Poetics, please notify me or resend - I'm obviously going to be doing a lot of deleting here, and the possibility for error is - possible.

Chris

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78. **Poetics List**

Oasis Press publications

Fri 5 Feb 1999

----- Original message (ID=3E29E91B) (82 lines) -----

From: "Stephen Ellis" <[REDACTED]>

To: [REDACTED]

Subject: Oasis Press publications

Date: Fri, 05 Feb 1999 07:02:31 PST

OASIS PRESS BROADSIDES

11 x 17 folded sheets printed all sides; some double &/or triple issues, now approaching 50 in number, incl. writing of Daniel Zimmerman, Richard Blevins, Duncan McNaughton, Joe Napora, Ray DiPalma, versions of Mallarme (via Halliday Dresser) & Stefan George (via Tom Meyer), Edward Foster, Dale Smith, & others.

Also, Oasis Press fascicles, 16 to 24 pp. - same pg. size as broadsides, saddle stapled - incl. issues by Joel Lewis, Mark DuCharme, Mike Boughn.

Backlist available, mss. welcome; enquiries by mail only, please, to -

Oasis Press
c/o Stephen Ellis
23 Mitton Street
Portland, ME 04102

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79. **cwa**
Shark Call
Fri 5 Feb 1999

Lytle Shaw asked me to forward this to the list. Chris

--

Shark, a journal of poetics and art writing, seeks submissions for two future issues to be organized around the themes of historiography and the encyclopedic.

Shark #3, Historiography. Deadline: June 15, 1999

How, on which interpretive registers, can art and poetry be understood as modes of historiography? To see contemporary art and poetry in relation to historiography (and not simply history) is to suggest that they are not secure producers of history, of a preserved reality whose documentation techniques we all know and understand. Instead, art arguably provides modes of inquiry about what the historical might be, about how we might imagine, construct, intervene in it. Contemporary art and poetry's historiographic capacities seem at least as broad as the lively and ongoing debates about what history itself might be: from the more traditional modes of state history, national history, hagiography and biography, to history of popular culture, of daily life, of private life, to histories of innovations within particular artistic media. But if art merely followed debates in historiography, it would hold less historiographic interest than it actually does: certainly art invents new (and as yet unarticulated) modes of historical inquiry and mapping. We seek essays and projects that explore or enact these questions. We do not publish poetry. As

always, we also seek reviews that need not be tied thematically to the rest of the issue.

Shark #4, The Encyclopedic. Deadline: November 1, 1999

What is contemporary encyclopedism? How do recent art and poetry make use not simply of knowledge, but of the epistemological and aesthetic problems inherent in the arrangement and storage of knowledge. Responses range at least from aestheticizing to bureaucratizing spaces designed for interaction with regimes of knowledge. Similarly, the very spaces where artists explore such issues have expanded beyond the literal textual space of the encyclopedia page to the space of the installation, the painting series, the building, or the city. Perhaps the dreams of unimpeded rationalism and viewable totality that underlay the Enlightenment encyclopedic urge now seem securely outmoded (and impossible) enough to become interesting again. Or, perhaps the encyclopedic simply means something new in contemporary culture. In any case, what are the aesthetic and intellectual possibilities of neo-encyclopedism? We seek essays and projects that explore or enact these questions. We do not publish poetry. As always, we also seek reviews that need not be tied thematically to the rest of the issue.

Our first issue, May 1998, was devoted to "the Pre-Poetic." Contributors:

Gregg Biglieri
Mary Burger
Dodie Bellamy
Adam DeGraff
Emilie Clark
Alex Cory
Craig Dworkin
Dmitry Golyenko-Volfson
Robert Hale
Lyn Hejinian
Kevin Killian
Katy Lederer
Pamela Lu
Laura Moriarty
Eugene Ostashevsky
Leslie Scalapino
Lytle Shaw
Mark Shepard

This issue is still available from the editors for \$8. Please make check payable to Lytle Shaw or Emilie Clark. (Add \$3 for mailing out of US)

Our second issue, which will come out in March 1999, is "What is Context?"

Contributors:

Tony Bellaver
Charles Bernstein
Gregg Biglieri
Torsten Burns & Anthony Discenza
Emilie Clark
Jean Day
Steve Evans
Linda Geary
Tony Gray
Julie Harrison & Brigid McLeer
Alystyre Julian
Bill Luoma
Emily McVarish
Sarah Pierce
Lytle Shaw
Mark Shepard
Lewis Warsh

Shark c/o
Lytle Shaw and Emilie Clark
74 Varick Street#203
NY, NY 10013
[REDACTED]

We are also available through Small Press Distribution ([REDACTED]) and, in the San Francisco Bay Area, at Cody's, Moe's and City Lights. In New York: St. Mark's Books.

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80. **Charles Bernstein** ***Seminary Co-Op Interview***

Fri 5 Feb 1999

Seminary Co-op Books in Chicago has just put up an interview I did with them on their web site. The site itself is well worth a visit -- detailed information on new books each month, and a newsletter called The Front Table -- all adding up to a very useful resource.

for the interview go to:

<http://www.semcoop.com/cbint.html>

or via my home page: <http://writing.upenn.edu/epc/authors/bernstein>

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81. **Rebecca Wolff**
apropos of distribution

Sun 7 Feb 1999

Regarding some of the recent statements made about distribution:

Coincidentally, as editor and publisher of Fence, a literary journal, I am about to engage in some preliminary discussion with some "suits" (administrative, bureaucratic types with connections to government agencies) regarding the situation of literary magazine distribution in this country. This seems to be an optimal, possibly final moment to make this kind of effort with the approaching Ingram/B&N merger, and I'm trying to work out some kind of "advocacy" program, whereby a figure might be installed either at CLMP (Council of Literary Magazines and Presses) or within the structure of the actual distributor, whose interest would be dual: to make money for the distributor by getting more people to buy literary magazines (via placement in bookstores, consumer education of some kind, etc.) and simultaneously to make distributors handle literary magazines with more delicacy and understanding, and to cut us deals relative to our wimpy buying power, etc. I know some of this probably sounds impossibly optimistic, (especially the thing about consumer education,) but that's what I am.

I'd like to collect, in the next week or so (we're meeting the 16th) some more statements of various experiences that publishers of literary journals (and in this case I'm afraid the conversation, for realism's sake, must be limited to those that are perfect-bound and therefore "distributable") have had with distribution--complaints, simple descriptions, analysis, commentary, etc. I'm going to be presenting some of this to these folks in the hopes of trying to effect some practical change.

I would especially like to hear some ideas from publishers about HOW to make a change; what are the practical obstacles that could be altered and how?

Please identify yourself in your reply and say what magazine, what distributor, what part of the country, etc.

If I've left anything out, please feel free to fill that in too.

Thanks,

Rebecca Wolff

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82. **Alaric Sumner**

Perihelion (soundtextimage section) Call For Submissions

Sun 7 Feb 1999

Please forward widely:

PERIHELION (internet magazine) <http://webdelsol.com/Perihelion/> (Editor: Jennifer Ley)

CALL FOR SUBMISSIONS (creative and critical)

The Autumn Issue of Perihelion will feature a special Section of Soundtext work
Edited by Alaric Sumner
Issue release date: September 1999

CREATIVE SUBMISSIONS:

(Previously unpublished work only)

"PER[ear see eye hear]FORM"

The internet provides the opportunity to present work which has visual=textual=sonic aspects. Perihelion has, for a number of issues, combined textworks with Real Audio® soundfiles. We are now seeking work that is more extensive: a performance piece with its score; a sound file of a performance with the image=text that generated it; multivoice texts. We are not seeking sound pieces that have no visual=textual element but work that allows viewers to explore the RELATIONSHIPS between a something seen=read and something heard (an conventional example would be the relationship between a score and its recorded performance). Submission is encouraged from any artist (visual artist/poet/composer) working in the realm of image=text into sound.

[NB: If your work utilizes more than page to page interior html linking, image maps, or javascript, you will have to do your own coding etc. Perihelion can't be responsible for specialized coding to make the presentation work. Contributors should tailor their presentations to fit into our design and must supply their own RealAudio files, not to exceed 1 meg in size, recorded to work at 28.8 modem speed and play on the free versions of RealAudio Player available for both Macintosh and PC.]

CRITICAL SUBMISSION:

(Previously unpublished work only)

"wRITE"

In 1998, Writers Forum in the UK published WORD SCORE UTTERANCE CHOREOGRAPHY (ed. Cobbing and Upton, ISBN 0 86162 750 4), which offered contributors pagespace for what the editors called "visual poetry" and another page for an exploration of how that work would proceed to performance. That book implicitly and explicitly challenged the boundaries set by such terms as "poetry" and, as Spencer Selby has said, "does advocate for ideas of poetry beyond literature, for ideas of art beyond schools and reductive categories". (See also section on writing and performance edited by Alaric Sumner in PAJ 61 (Johns Hopkins UP) -

http://muse.jhu.edu/journals/performing_arts_journal/toc/pajv021.html#v021.1 .
)

Building on the concern with the relationship between image and performance (sound), for this issue of Perihelion we are inviting critical discussions on the nature of Image=Text=Sound work and on practitioners. Ideally critical submissions will explore, in their structure, the nature of the medium on offer (Internet) and would not be restricted to conventional critical essay format. Theoretical/critical work from the contributors to "PER[ear see eye hear]FORM" on their own pieces is welcome, but essays from others on theoretical issues and on practitioners (historical or contemporary) who deal with Image Text Sound in any of their interweavings, are also invited.

Contributions to Perihelion's 'Practice' section - about the technology behind the work and bringing it to the Internet - are also sought.

To check if your idea fits, initial submissions/proposals and enquiries to:
mailto: [REDACTED] .

Deadline for initial contact: 15th March 1999

Deadline for submission of finished RealAudio files (creative) and textimage files (both creative and critical): July 15th 1999

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83. **Alaric Sumner**

The Flea Theatre Reading Series, New York, Feb 17

Sun 7 Feb 1999

Since this doesn't appear to have got onto the archive, it may have got caught in the recent problems. So I am submitting it again:

February 17

4pm

Rehearsed reading of >Conversation in Colour<

Text: Alaric Sumner

Directed: Clyde Simon

Music commissioned from composer Michael Finnissy.

The Bat Theatre Company [<http://www.thebat.com>]

The Flea Theatre

41 White Street

New York

NY 10013

The Flea Theatre Reading Series

This series will include pieces ranging from works-in-progress having their first readings, to new pieces which have already had productions outside New York. Although open to the public (gratis), the series is primarily for the benefit of the resident company to introduce new works/writers to the company, including to Artistic Director Jim Simpson, as candidates for further collaboration.

Conversation in Colour was first performed at the Tate Gallery St Ives and Dartington Arts Centre in 1996 (with recordings of Finnissy playing his own music) funded by South West Theatre Consortium and sponsored by Terry Bird (Bang and Olufsen South West). In 1994, Phil Dalziel (an MA student at University of Leeds) devised a performance out of the text for his final degree showing.

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84. **Katherine Lederer**

New/ PERMANENT address for Explosive/ Spectacular Books

Sun 7 Feb 1999

Explosive Magazine and Spectacular Books have a new mailing address:

PO Box 250648

Columbia University Station

New York, NY 10025

The magazine is still going strong with a S=U=P=E=R=S=T=A=R April line-up to be announced. The cover art is going to be extra special--with fantastic block-prints on the inside too!

The first three chapbooks in the Spectacular Chapbooks series are all available (or will be shortly) in signed and unsigned editions:

Tina Celona: Songs & Scores

Juliana Spahr: Spiderwasp or Literary Criticism

Martin Corless-Smith: The Garden. A Theophany or Ecco home: A Dialectical Lyric

The next title--a whopping geniusattack by Leslie Scalapino entitled "Seamless Antilandscapes"--is forthcoming in April. Future titles by Lisa Lubasch, Prageeta Sharma, Josh May, and Lyn Hejinian (among others) will also be available.

A *very* few copies of Explosive Magazine #6 are still available for \$6

All chapbooks can be ordered for \$6 a piece

Signed and numbered sets of ten chapbooks: \$50

Please make checks payable to Katy Lederer

(International orders: please include \$1 s/h per title--\$5 for the set of ten chapbooks)

Thanks!

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85. **Kathleen Crown**

Ed Roberson -- Seton Hall Reading

Sun 7 Feb 1999

READING AND PERFORMANCE

Poetry-in-the-Round

Seton Hall University, Kozlowski Hall

Tuesday, February 9, 1999

7:45 pm

ED ROBERSON

and the Royal Hartigan Jazz Quartet.

ED ROBERSON is the author of six books of poetry, one of which won publication as the 1995 Iowa Poetry Prize and another as the 1998 National Poetry Series winner. Recently, Mr. Roberson received a Lila Wallace-Readers Digest Writers Award. The purpose of the award is to enable accomplished writers to create new work while partnering with nonprofit organizations on projects that generate interest in and enthusiasm for the written word. The three-year award includes \$30,000.00 for a non-profit organization of the poet's choosing.

for more information about the reading, contact Jeffrey Gray, Director, Poetry-in-the-Round: [REDACTED]

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86. **Garrett Kalleberg**

TF8 - 2/99 - Coffins

Sun 7 Feb 1999

Little cave. Seventeen tiny coffins.

A wig-maker's tomb.

The devil's hermitage.

A hole a cave a mouth.

[Tiny figure of red devil.]

The Transcendental Friend

Issue No. 8, February 1999

www.morningred.com/friend/1999/02/cover.html

Work by Jesse Glass, Aloysius Bertrand (translated & presented by Irène Eulriet & Rob Guthrie), Charles Baudelaire (translated by David Cameron), Pam Rehm, and H. Ramsdell & G. Kalleberg

.

Back issues of The Transcendental Friend are available from the Home page, at the address below.

Garrett Kalleberg

mailto: [REDACTED]

The Transcendental Friend can be found at:

<http://www.morningred.com/friend>

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87. **Peter Ganick**

POTEPOETZINE / POTEPOETTEXT

Sun 7 Feb 1999

A year and a half ago, there were two ezines POTEPOETZINE and POTEPOETTEXT, published by Potes & Poets Press. They were sent to subscribers who sent their email address to Potes & Poets' e-address free of charge. It was NOT a listserv. One just sent an informal notice of wanting to receive the ezine, or unsubscribe.

As of now, the series will be resurrected, or continue on from where it left off. Seven issues of POTEPOETZINE and nine of POTEPOETTEXT were sent forth.

POTEPOETZINE is an edited ezine seeking submissions of approximately 4 screens in length -- AND, e-addresses of anyone who wants to receive it. Issues will be sent out when sufficient material collects and time to process it arrives. The focus will be on experimental, post-language, and cyber-oriented poetry and short prose.

POTEPOETTEXT is an edited single-author ezine seeking texts of poetry or on poetics, of approximately 16 screen lengths, with some philosophical import. Cyber-topics will be especially welcome.

~ ~ ~ ~ ~

Send e-addresses and submissions to:
Peter Ganick
[REDACTED]

SPREAD THE WORD TO YOUR FRIENDS!!!!

~ ~ ~ ~ ~

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88. **jesse glass**
Stuart Z. Perkoff and the Temple of Man

Sun 7 Feb 1999

This is a multi-part message in MIME format.

Beach and Temple; Outsider Poets and Artists of Western America 1953-1995
by David B. Griffiths. International Scholars Publications. ISBN 1-57309-311-4-
HC, ALK, Paper. 425 pages. \$40.00.

At the same time that Ginsberg, Kerouac, Corso and company were transforming American letters to the north, a group of poets centered in the Venice Beach area of California were also involved in creating a distinctive poetry. This scene centered around the work and life of Stuart Z. Perkoff, a poet whose significance is just now being rediscovered, his complete poems having recently been released from The National Poetry Foundation. Jack Hirschman, David Meltzer, and other poets and writers of note were associated with this group and their peculiar allegiance to The Lady and the self-styled Temple of Man.

Griffiths interviewed many members of the group and examines and catalogues the rare publications that sustained their community. In so doing, he gives valuable biographical information about Perkoff and provides the context in which he and his friends, lovers, and followers lived and wrote. This book will prove invaluable for those interested in a little-known aspect of American literary history, and is yet another piece of the puzzle of what happened in the 1950's that gave rise to the explosion of alternative lifestyles of the 1960's. Jesse Glass.

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89. **Louis Cabri**

PhillyTalks 9

Sun 7 Feb 1999

PhillyTalks 9, featuring Heather Fuller and Melanie Neilson, is out!

The event takes place Wednesday Feb 10, 7 pm, at Writers House, 3805 Locust Walk, Philadelphia.

The newsletter--which features new work by the poets as well as dialogue between them, and also includes responses to previous newsletters, by Clint Burnham and Jeff Derksen--is available for \$2 from me.

Previous issues of the newsletter are also available: #1, Bromige/Moriarty; #2, Levy/Mac Low; #3, Derksen/Silliman; #4, Darragh/Osman; #5, Gilbert/Toscano; #6, Response issue plus transcript of the Derksen/Silliman exchange; #7, Stefans/Wah; #8, Andrews/Smith.

All best,

Louis Cabri

4331 Pine St., #1R

Philadelphia, PA

19104

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90. **A. Jenn Sondheim**

(from Nikuko) (please forward to her friends)

Mon 8 Feb 1999

*

(from Nikuko)

Nikuko says, I start this text one fine evening, and I will end it on another. There is snow on the ground and flurries in the air, and dark-suited pedestrians walk home, sullen, beneath the gaslights. I can hear them from my own darkness, my own world, the screen pregnant, slightly swollen. If you would only listen, I would tell you how, on the morrow, a great golden globe shall fill the sky, with golden rays, and universal peace shall descend upon all humankind. The dead will walk, the fish will fly. But I am lost with the umbrellas in St. Petersburg, where you will find me rushing off to a Nihilist meeting, where we will discuss the Crimea and the Jewish Question. And I do believe in my heart of hearts that I am tending towards Fyodor's position; perhaps on the morrow as well, we shall march on Constantinople. The light is dim; two peasant women move hurridly out of the way of several Cossacks on horseback. Last night, I dreamed of 1903, and woke in wonder at our all-too-brief life on earth. Now I

wonder how you will find me. And I am lost in scarves and skirts, faces muffled against the icy wind. St. Petersburg is no place to be this time of year; some would say, at any. I am pregnant, with longing, and with child. And I know, again on the morrow, beneath these dimmed winter nights, that my time will come as well. I am no man's burden.

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91. **Jamie Ferguson**
(no subject)

Mon 8 Feb 1999

To those who have replied to my attempts at instigating an exchange on literary translation, thank you. However, I wonder if we could write to each other on the List instead of privately. The more opinions and information we publish, it seems to me, the more responses we might get from other parties, and the richer the exchange.

And as for opinions: I am suspicious of what people have been writing to me on Steiner. Everyone seems to have read some of AFTER BABEL, and everyone seems to want to dismiss the book. I sense in these disparagements a Popular Opinion, not founded on real engagement. I will stake my virtual reputation on the claim that, dropped between the covers of AFTER BABEL, THE TRANSLATOR'S INVISIBILITY disappears without a trace (forgive the pun): there is nothing in Venuti that is not better expressed in Steiner. (I sense another popular opinion behind Venuti's popularity.)

A former professor of mine once said that Steiner was a charlatan... now if you're experiencing a little thrill of joy at these words, I would ask if this feeling doesn't result from confirmed prejudice rather than the steadier pleasure of discovering a shared perception. Plato said it: there is opinion and then there is knowledge; Herodotus said the same, and Charles Olson took up the distinction as one of his main tenets (pardon my truly Modernist timeline). I told my professor that I had read only AFTER BABEL, but that, as far as that book was concerned, Steiner seemed to me excellent. He replied that translation would, in fact, be an area in which Steiner could be relied upon... generally speaking, that is: he had not read the book.

For those of you who HAVE read the book: what, specifically, don't you agree with? As I said in my last post, there are two chapters that I return to in AFTER BABEL: The Claims of Theory and The Hermeneutic Motion. I am not qualified to make a professional assessment of Steiner's arguments addressing Linguistics, the physiology of the brain, the setting to music of poetic texts, etc.; as a review and synthesis of a sizeable gamut of translation practices and

theories, however, AFTER BABEL is indispensable. AB does not make the claim on the cover of THE TRANSLATOR'S INVISIBILITY to being "A History of Translation", and yet the former includes much more history than the latter, and is not shaped, as Venuti's book is, by a clearly political agenda.

As I said before, Venuti's purpose is to expose a preference for a particular kind of English as a vehicle for translation, and not to demonstrate the literary quality (in the work of Newmann, Blackburn, Venuti himself, etc.) that is excluded by this preference. Nor does he attempt to show the lack of quality that results from such a tendentious preference. In an "objective" history of tastes, this program would make sense, but Venuti is arguing explicitly for a reappraisal of the kind of work that has been excluded (one wonders how much of this comes of a resentment at the exclusion of his own work - see the penultimate chapter), while his sole claim for this work is that it has suffered from a consistent prejudice. This seems to me fallacious, and dangerous, reasoning. It is on this basis that I call Venuti's book strictly "political." I don't have a copy of the book with me, but would welcome points on specific passages.

I would very much like to learn of Dennis Tedlock's work on translation, perhaps beginning with a distinction between what is anthropological and what is literary in his work. (Are my categories antiquated?)

Also: a correspondent mentioned a book, THE EXPERIENCE OF THE FOREIGN, by Antoine Berman, which, I am sorry to say, I have never even heard of. Please share.

Has anyone, besides Steiner, read Emile Littré on his translation of the COMMEDIA into fourteenth-century French (the French, as Littré says, and Steiner after him, that Dante knew and learned from). I am translating this article into English at the moment: does anyone know of a journal that might take an interest in such a translation? (The article was published mid-nineteenth-century; the translation will be written in a nineteenth-century literary dialect: I'm in the process of weighing up Ruskin and Arnold as possible donors.)

Another possible point of departure: how much in the exchange on translation published on the RIF/T site

[<http://writing.upenn.edu/epc/rift/rift04/edit0401.html>], aside from the Benjamin-excerpts, is worthwhile? Has this thread been followed up?

A CORRECTION: in my last post, I wrote "mis-en-scene" instead of "mise-en-scene" with an /e/.

Until next time,
Jamie Ferguson
Paris

Get Your Private, Free Email at <http://www.hotmail.com>

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92. **louis stroffolino**
BATTLE OF THE SEXES

Mon 8 Feb 1999

Dear listees: You know, there's certain "commonplaces" circulating that the women writers of "my generation" are so much better than the male writers (the previous moderator Joel Kuzsai, I think was the last one to say this, and it went unchallenged....so far)--- I think I used to think this too a couple of years ago, but the best books I've read in the last year by young writers all seem to be male for me (NOTICE very carefully my wording-- I am not saying that the MALES are the superior sex or anything, I'm just saying that it is as ridiculous to say the women are the best writers of my generation as it is to say that say Ron Silliman or Bruce Andrews is better than Carla Harryman or Rae Armantrout...)

specifically, two "first books"

Anselm Berrigan's INTEGRITY & DRAMATIC LIFE

Joshua Beckman's THINGS ARE HAPPENING

and two "second books"

Peter Gizzi's ARTIFICIAL HEART

and Jeffrey McDaniel's THE FORGIVENESS PARADE...

well, if anybody wants to tell me why the works by the more currently "fashionable" gender are better, feel free (unless the moderator doesn't see this kind of argument as worthy of the new list.....)

sincerely,
chris stroffolino

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93. **jasfoley**
Re: (Fwd) Coincidence?

Mon 8 Feb 1999

In a message dated 2/4/99 11:07:18 AM EST, [REDACTED] writes:

<< For those interested in Politics and the English Language --

PRESIDENT CLINTON OF THE USA

Can be rearranged (with no letters left over, and using each letter only once)

into:

TO COPULATE HE FINDS INTERNS

>>

Actually, it doesn't work. There is no H in "PRESIDENT CLINTON OF THE USA" and no F either. The phrase "TO COPULATE" has two o's in it; there is only one o in "PRESIDENT CLINTON OF THE USA." I haven't looked for any other problems.

"Those interested in the English language" might do well to take a closer look!

Jack

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94. **jasfoley**
correction

Mon 8 Feb 1999

Actually there ARE two o's in "PRESIDENT CLINTON OF THE USA"--my mistake--but still no F or H.

Jack

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95. **Charles Bernstein**
UB MAIL / Poetics List DOWN

Mon 8 Feb 1999

The email system at UB has crashed again, second time this week. This time it has been a complete crash and the whole system, including all saved mail, etc., will have to be restored. UB email has been down since early Sunday morning. The technical folks at UB have announced that tomorrow (Tuesday) they expect to be able to deliver all the mail that was sent to UB accounts after midnight Saturday. This means that mail sent to any individuals at "buffalo.edu" after midnight Saturday night has not been delivered and that individuals using the UB mail servers cannot now access their accounts. That covers both the EPC and the Poetics List, to name just a few affected. Unfortunately, mail sent to the Poetics List won't be able to go out until this problem is fixed. However, the messages already sent should find their way out to the list fairly soon, if things go as the systems administrators tell us they will.

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96. **Elizabeth Treadwell**

Clean Laundry Times Fashion Week - OR - Double Lucy's New Improved Website!!

Mon 8 Feb 1999

Hi All--

Are you ready for fashion week? Its early this year and Double Lucy throws her/our hat in with a new, improved website featuring excerpts from

Outlet (3) Ornament by:

LAURA MORIARTY

FRANKLIN BRUNO

JASON NELSON

MALCOLM DE CHAZAL [translated by IRVING WEISS]

As you stroll about, perhaps running into Kate Moss as she recuperates from THE WEIGHT OF IT ALL,

you'll also find our ***Outlet/DLB ARCHIVE****, including work by:

TAN LIN

JOCELYN SAIDENBERG

NORMA COLE

YEDDA MORRISON

SARAH ANNE COX

LINDA RUSSO

STANDARD SCHAEFER

ELIZABETH TREADWELL

JEN HOFER

CYDNEY CHADWICK

LILY JAMES

CAROL TREADWELL

MICHELLE MURPHY

CHERYL BURKET

&

GRACE LOVELACE on HAL HARTLEY's "Henry Fool"

Coming soon: more excerpts from Outlet (3) Ornament, and excerpts from Double Lucy's first prose chapbook, LYNNE TILLMAN's novella, LOVE SENTENCE.

Stop by and check out the catwalk, kids!!!

xx

Elizabeth Treadwell (AKA Anna Wintour)

ps: you can get straight to the Outlet excerpts by dialing
<http://users.lanminds.com/~dbblelucy/page8.html>

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
<http://users.lanminds.com/~dbblelucy>

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97. **John Kimball**

Haiku and misdemeanors

Mon 8 Feb 1999

The East Village Poetry Web.

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

or

<<http://interserver.miyazaki-med.ac.jp/~east/village.htm>>

Sound and vision.

Volume Five -- Lewis Warsh [Milton Street]; M Sarki [4 Poems]; Paul Violi [4 Poems]; Wei Se [3 Poems]; Andrea Brady [4 Poems]; Wang Ping [2 Poems]; Sean Cole [Dickensian]; Hoa Nguyen [9 Poems]; Harris Schiff [3 Poems]; Toko Shinoda [5 Images]; Gary Sullivan [5 Letters]; Kenjiro Okazaki [2 Images with Verse Titles]; Mark Salerno [7 Poems]; Nada Gordon [Ravel]; Roxy Paine [2 Images]; Andrew Levy [Combat the Forces...]; Katherine Steele [3 Poems]; Sheila Murphy [3 Poems]; Brian Kim Stefans [2 Poems]; Scott Watson [4 Poems]; Peter Ganick [from Agression]; David 2 Divizio [Hunger]; Chong Lau [Untitled Image]

Audio & Video -- Tomoyuki Iino [John Ashbery: Translated into Japanese]; Squarepusher [Come on My Selector]; The Brilliant Green [Message]; Peter Ganick; Nada Gordon; Sean Cole; Andrea Brady

Web Textcraft -- Annette Loudon [Skyline]; Reiner Strasser [2 Image Sets]; Chris Najewicz [My Life as a Brick]; Miekal And ["mesostics for dick higgins"]

(For previous selections, including Poetries of Canada, choose "Other Volumes" in the upper left of the opening screen.)

Thanks.

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98. **Heather H Thomas**

get your 6ix

Tue 9 Feb 1999

Greetings everyone,

6ix is here!

The latest edition of the newly designed and expanded 6ix features Lewis Warsh, Shira Dentz, Eli Goldblatt, Robin Caton, Spencer Selby, H. T., Elizabeth Robinson, Charles Alexander, Sheila Murphy, Liz Waldner, Andrew Mossin, Cynthia Hogue, Jonathan Brannen, Jacques Debrot, Linda Russo, Joe Ahearn, Donna Cartelli, Michael Magee, and more.

For your copy or to subscribe, send \$6 for one year/one copy or \$12 for two to: 6ix, 427 West Carpenter Lane Philadelphia, PA 19119

Heather H. Thomas, English Dept., Kutztown U., Kutztown, PA/USA

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99. **Daniel Kane**

Tom Carey on WriteNet

Tue 9 Feb 1999

The "WriteNet" web site has just put up an interview with Tom Carey (poet who has a book out called *_Desire_* and who is known as James Schuyler's "muse" in Schuyler's later poetry). Carey talks about methods for teaching the persona and list poem. You can also download a reading of his poem "Father Bob." The page is located at

http://www.writenet.org/poetschat/poetschat_tc Carey.html

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100. **Mike Kelleher**

Reading

Tue 9 Feb 1999

Hi friends

If you're in NYC this weekend

Mike Kelleher

Jonathan Skinner

and

Eleni Stecopoulos

will be reading at Double Happiness, 173 Mott St. (at Broome)

Saturday, February 13 @ 4pm

Hope to see you there

m

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101. **R. Gancie/C.Parcelli**
readings and contests

Tue 9 Feb 1999

Thursday, 11 at 7P.M. Love Letters for Literacy featuring Alice McDermott, Daniel and Ruth Boorstin and others reading from poetry and prose in honor of Valentine's Day at the New Zealand Embassy, 37 Observatory Circle, [REDACTED]. Tickets are \$75.00 with all proceeds going to the Washington Literary Council. -- Joaquin Miller Cabin Poetry Series is currently seeking poets for summer readings. The deadline is March 15. For guidelines, call [REDACTED]. -- Secretary of Defense, William S. Cohen, will host an open poetry reading on the deck of the aircraft carrier, U.S.S. Nimitz, Saturday, 12 at 0300 hours. All poetic voices welcome. BYOB.

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102. **Poetics List**
More trouble...

Tue 9 Feb 1999

The mailhub for the <buffalo.edu> domain failed again late Saturday. My apologies for the silence from this end - I'm just now able to reach the list account, thanks to a temporary fix implemented about 25 minutes ago.

I'm going to send through the messages that I have queued here - others will come as I'm able to send them, but please be patient: I'm not yet sure how this "fix" is going to affect the behavior of the listserv program or even the list account! The "permanent" solution to our server problems is due next week - until then, keep your fingers crossed when not typing.

Chris

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103. **Poetics List**

Armand Schwerner 1927-1999

Tue 9 Feb 1999

----- Original message (ID=BE0E52FF) (25 lines)

From: [REDACTED]
Date: Sun, 7 Feb 1999 23:22:42 EST
To: [REDACTED]
Subject: Armand Schwerner 1927-1999

GLAD TO HAVE SHARED SOME OF THIS CENTURY'S RIDE
WITH ARMAND THE SCHOLAR-TRANSLATOR OF "THE TABLETS"
HIS WILD TENDERNESS
SERIOUS FUN
FRIENDLY LEARNEDNESS
& (AS THE ENGLISH USED TO SAY) "NO SIDE"

Anselm Hollo

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104. **Alaric Sumner**

MAY

Tue 9 Feb 1999

PLEASE NOTE

THE TEXTIMAGESOUND ISSUE OF PERIHELION WHICH Alaric Sumner IS
EDITING IS THE SEPTEMBER ISSUE (text is visual, language is soundimage,
image is textual)

THE MAY ISSUE CALL FOR SUBMISSIONS IS AS FOLLOWS:

The May 1999 issue of Perihelion will be guest edited by Peter Howard.

The theme for this issue of Perihelion is 'Nationality or Not' and will explore questions of how nationality and location influences poetry (and vice versa) and whether telecommunications breaks down or changes these influences. Poems, essays and discussions that relate to this theme, directly or tangentially, are particularly welcomed.

Submission Period: February 15th through April 15th, 1999

-- Send up to five poems in the body of your email message (no attachments without prior query) to [REDACTED] -- Submissions must be unpublished (newsgroup

or workshop postings are not considered publication) -- Please include a short biography

If you want to sound Peter out on an idea for a critical article, please do. If you'd be interested in taking part in an email discussion of the them, to be reproduced in the issue, let him know mailto: [REDACTED]

Perihelion is at: <http://webdelsol.com/Perihelion/>

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105. **Katherine Lederer**

BATTLE OF THE SEXES

Tue 9 Feb 1999

The females are on their way:

Ange Mlinko: MATINEES (Zoland, April 1999)

Prageeta Sharma: BLISS TO FILL (Subpress, May 1999)

Lisa Lubasch: HOW MANY MORE OF THEM ARE YOU? (Avec, April 1999)

Pamela Lu: PAMELA: A NOVEL (Atelos, April 1999)

Katy

Dear listees:

You know, there's certain "commonplaces" circulating that the women writers of "my generation" are so much better than the male writers (the previous moderator Joel Kuzsai, I think was the last one to say this, and it went unchallenged....so far)---

I think I used to think this too a couple of years ago, but the best books I've read in the last year by young writers all seem to be male for me (NOTICE very carefully my wording-- I am not saying that the MALES are the superior sex or anything, I'm just saying that it is as ridiculous to say the women are the best writers of my generation as it is to say that say Ron Silliman or Bruce Andrews is better than Carla Harryman or Rae Armantrout...)

specifically, two "first books"

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Joshua Beckman's THINGS ARE HAPPENING

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and Jeffrey McDaniel's THE FORGIVENESS PARADE...

well, if anybody wants to tell me why the works by the more currently "fashionable" gender are better, feel free (unless the moderator doesn't see this kind of argument as worthy of the new list.....)

sincerely,
chris stroffolino

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106. **Aldon Nielsen**
Re: BATTLE OF THE SEXES

Tue 9 Feb 1999

well . . . you said to take careful note of your wording --

I have to wonder,,,,

if these young writers seem male to you, how do you think they seem to others?

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107. **Aldon Nielsen**
reply to sender

Tue 9 Feb 1999

FREE THE "PITIFUL THREE"

(a night in which all helicopters are black)

I am not a fact witness

The President's gifts are hidden

I have never touched the President's testimony

The fact that people ask that question is itself a question

The President has no specific recollection

The Independent Counsel has promised to search his recollection

The Senator's aide explained that his recollection is not that straightforward

The Senator does not consider himself a member

The witness could not recall the breakfast

I yield to myself such time as I may consume

The members are recessed

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108. **Mark Weiss**

(no subject)

Tue 9 Feb 1999

And Winnie the Poo was translated into Latin, I guess for those leftover Roman waifs. Akin perhaps to the old custom of translating the dirty passages into Latin, so that only scholars could get their rocks off. Why else translate from a language foreign to the reader into a version of one's own language only marginally understandable to same? Translation is not replication, and it's not just about text. Translation translates as well what the reader needs to know about context, linguistic and otherwise.

At 03:06 PM 2/8/99 GMT, you wrote:

>To those who have replied to my attempts at instigating an exchange on
>literary translation, thank you. However, I wonder if we could write to
>each other on the List instead of privately. The more opinions and
>information we publish, it seems to me, the more responses we might get
>from other parties, and the richer the exchange.

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>And as for opinions: I am suspicious of what people have been writing to
>me on Steiner. Everyone seems to have read some of AFTER BABEL, and
>everyone seems to want to dismiss the book. I sense in these
>disparagements a Popular Opinion, not founded on real engagement. I will
>stake my virtual reputation on the claim that, dropped between the
>covers of AFTER BABEL, THE TRANSLATOR'S INVISIBILITY disappears
without

>a trace (forgive the pun): there is nothing in Venuti that is not better
>expressed in Steiner. (I sense another popular opinion behind Venuti's
>popularity.)

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>A former professor of mine once said that Steiner was a charlatan... now
>if you're experiencing a little thrill of joy at these words, I would
>ask if this feeling doesn't result from confirmed prejudice rather than
>the steadier pleasure of discovering a shared perception. Plato said it:
>there is opinion and then there is knowledge; Herodotus said the same,
>and Charles Olson took up the distinction as one of his main tenets
>(pardon my truly Modernist timeline). I told my professor that I had
>read only AFTER BABEL, but that, as far as that book was concerned,
>Steiner seemed to me excellent. He replied that translation would, in
>fact, be an area in which Steiner could be relied upon... generally
>speaking, that is: he had not read the book.

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>For those of you who HAVE read the book: what, specifically, don't you

>agree with? As I said in my last post, there are two chapters that I
>return to in AFTER BABEL: The Claims of Theory and The Hermeneutic
>Motion. I am not qualified to make a professional assessment of
>Steiner's arguments addressing Linguistics, the physiology of the brain,
>the setting to music of poetic texts, etc.; as a review and synthesis of
>a sizeable gamut of translation practices and theories, however, AFTER
>BABEL is indispensable. AB does not make the claim on the cover of THE
>TRANSLATOR'S INVISIBILITY to being "A History of Translation", and yet
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>shaped, as Venuti's book is, by a clearly political agenda.

>

>As I said before, Venuti's purpose is to expose a preference for a
>particular kind of English as a vehicle for translation, and not to
>demonstrate the literary quality (in the work of Newmann, Blackburn,
>Venuti himself, etc.) that is excluded by this preference. Nor does he
>attempt to show the lack of quality that results from such a tendentious
>preference. In an "objective" history of tastes, this program would make
>sense, but Venuti is arguing explicitly for a reappraisal of the kind of
>work that has been excluded (one wonders how much of this comes of a
>resentment at the exclusion of his own work - see the penultimate
>chapter), while his sole claim for this work is that it has suffered
>from a consistent prejudice. This seems to me fallacious, and dangerous,
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>what is literary in his work. (Are my categories antiquated?)

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>Also: a correspondent mentioned a book, THE EXPERIENCE OF THE
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>by Antoine Berman, which, I am sorry to say, I have never even heard of.
>Please share.

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>Has anyone, besides Steiner, read Emile Littré on his translation of the
>COMMEDIA into fourteenth-century French (the French, as Littré says, and
>Steiner after him, that Dante knew and learned from). I am translating
>this article into English at the moment: does anyone know of a journal
>that might take an interest in such a translation? (The article was
>published mid-nineteenth-century; the translation will be written in a
>nineteenth-century literary dialect: I'm in the process of weighing up

>Ruskin and Arnold as possible donors.)
>
>Another possible point of departure: how much in the exchange on
>translation published on the RIF/T site
>[<http://writing.upenn.edu/epc/rift/rift04/edit0401.html>], aside from the
>Benjamin-excerpts, is worthwhile? Has this thread been followed up?
>
>A CORRECTION: in my last post, I wrote "mis-en-scene" instead of
>"mise-en-scene" with an /e/.
>
>
>Until next time,
>Jamie Ferguson
>Paris
>
>
>
>

>Get Your Private, Free Email at <http://www.hotmail.com>
>
>

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109. **Jessica Pompeii**
ASIDE / FROM THE BATTLE

Tue 9 Feb 1999

he hated the book
I loaned him
and if I loaned
it to him
he better know
that there must be an ant of an
interest to fixate on after so much work reading the hole damn text

this good poet told me
abstractions
were unbelievable
in mystery stories

(lucky for the rain
music) "Thick As A Brick"
my record player even skipping

I said my brain needs
exercise and a note pad
I can't see that many moves
ahead F-
he said, chess isn't art
it is tantamount to war

I don't see any guns
or maybe I'm missing in action

in workshop he asks
circling the new grunts
are you familiar with the canon of contemporary poetry?

F- wants to go see
the Van Gogh exhibit
and I brought up all those peers and supportive donors
of his and she said
his brother collected him exclamation
chortle

what a pickle of/ in
formal d' hide
suspension I think this
classic scorpion curls

my ear has survived a tongue lashing
cliche and I suck
the wounds temporarily
but with rook determination and
calculated
fading battery

it doesn't make for reality style wall hangings
but what secret numbers and candy coated pop
corn surprises come with excavation
bitch

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110. **Kathy Lou Schultz**
Re: BATTLE OF THE SEXES

Tue 9 Feb 1999

"The more fashionable gender?" Please . . . Could it be that women writers are getting out there and kicking butt not only as writers, but as editors, distributors, teachers, etc. and that this has helped to contribute to the

availability of fine work by women, rather than, say "fashion?" Kathy Lou Schultz

> From: louis stroffolino <[REDACTED]>

> To: [REDACTED]

> Subject: BATTLE OF THE SEXES

> Date: Monday, February 08, 1999 7:47 AM

>

> Dear listees:

> You know, there's certain "commonplaces" circulating that the
> women writers of "my generation" are so much better than the
> male writers (the previous moderator Joel Kuzsai, I think was the
> last one to say this, and it went unchallenged....so far)---

> I think I used to think this too a couple of years ago,
> but the best books I've read in the last year by young writers
> all seem to be male for me (NOTICE very carefully my wording--
> I am not saying that the MALES are the superior sex or anything,
> I'm just saying that it is as ridiculous to say the women are
> the best writers of my generation as it is to say that say
> Ron Silliman or Bruce Andrews is better than Carla Harryman
> or Rae Armantrout...)

>

> specifically, two "first books"

> Anselm Berrigan's INTEGRITY & DRAMATIC LIFE

> Joshua Beckman's THINGS ARE HAPPENING

> and two "second books"

> Peter Gizzi's ARTIFICIAL HEART

> and Jeffrey McDaniel's THE FORGIVENESS PARADE...

>

> well, if anybody wants to tell me why the works by the
> more currently "fashionable" gender are better, feel free
> (unless the moderator doesn't see this kind of argument
> as worthy of the new list.....)

>

>

> sincerely,
> chris stroffolino

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111. **Peter Ganick**
POTES & POETS CHAPBOOKS

Tue 9 Feb 1999

POTES & POETS PRESS *NEW* CHAPBOOK SERIES
(ISBN prefix: 0-937013)

Potes & Poets' NEW series of chapbooks feature younger or lesser-published writers who work in an experimental or post-L=A=N=G=U=A=G=E poetic. The chapbooks are published on 25% cotton paper and have original cover designs, many by the poets themselves. They continue Potes & Poets' 18-year tradition of publishing innovative poetry, now foregrounding newer writers who dare to 'write on the edge' of linguistic and visual experience.

(PLEASE PURCHASE ANY THREE, CHOOSE ONE FREE!)

1st series:

#1 - Jim Leftwich, *Improvisations/Transformations*, 45pp., (-76-5), \$7.00 #2 - Sarah Mangold, *Blood Substitutes*, 45pp., (-77-3), \$7.00 #3 - Ryan Whyte, *Studio As History*, 39pp., (-78-1), \$7.00 #4 - Carrie Etter, *Subterfuge of the Unrequitable*, 27pp., (-79-X), \$6.00 #5 - Katy Lederer, *Music, No Staves*, 22pp., (-80-3), \$6.00 #6 - Jake Berry, *Drafts of the Sorcery*, 37pp., (-81-1), \$7.00 #7 - Barbara Cole, *little wives*, 35pp., (-82-X), \$7.00 #8 - Jack Kimball, *Quite Vacation*, 27pp., (-83-8), \$6.00

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#9 - Pattie McCarthy, *Choragus*, 30pp., (84-6), \$6.00
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#11 - Linda Russo, *o going out*, 46pp., (-86-2), \$7.00
#12 - Rachel M. Daley and Peter Ganick, *Today It Starts Into Light*, 31pp., (87-0), \$6.00
#13 - Patrick F. Durgin, *Pundits Scribes Pupils*, 42pp., (88-9), \$7.00
#14 - Melanie Bookout, *Complanctus and all*, 40pp., (-89-7), \$7.00
#15 - Alan Sondheim, *The Case of the Real*, vol. 1, 44pp., (-90-0), \$7.00
#16 - Alan Sondheim, *The Case of the Real*, vol. 2, 41pp., (-91-9), \$7.00
special offer: #16 and #17 together for \$13.00
#17 - Dan Featherston, *Anatomies*, 40pp., (-92-9), \$7.00

ORDER FROM:

Potes & Poets Press
181 Edgemont Avenue
Elmwood CT 06110-1005 USA

U. S. fourth class postage postpaid, first class please add \$0.50 per chapbook, Foreign (Canada included) surface only please add \$0.50 per chapbook. Checks only in U. S. funds to 'Potes & Poets Press'. Thank you.

BOOKSTORES ORDER FROM:

Small Press Distribution
1341 Seventh Street
Berkeley CA 94710-1409
tel. [REDACTED]
[REDACTED]

Please ask for our submission guidelines before sending texts.
Also ask for information about POTEPOETZINE/TEXT.
We will be happy to send them in another email message.

Peter Ganick, publisher.

Peter Ganick / [REDACTED]
Potes & Poets Press / a.bacus
POTEPOETZINE / POTEPOETTEXT
<<http://members.home.com/zeropoet>>

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112. **Billy Little**

you

Tue 9 Feb 1999

songet/ghasp valentine(for U, ugly as u iz)
lizzen kidden fyoulis is
of the ezzens even
valuble anticipated even
enabling all mbracing Kayressing chissing zensational
thirty finga whispa thin romeo
translucent gab lubricant jeyev
luce snort sy love iz st range
or pennytrait sundercome
vaginable penisphilia
enviable hysterectal askidental
xeptional njoymeantal st eerioo
ewrecked efecked shiv
ering dryppe dryppe
grip lyppe letter wryppe
forbidden plateau fallen body dojo
4 song st.

nowhere, b.c. V0R1Z0
canadaddy

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113. **Peter Ganick**
archive for POTEPOETZINE/TEXT
Wed 10 Feb 1999

I forgot to mention that previous issues of
POTEPOETZINE and POTEPOETTEXT
can be viewed, along with some other fab-
ulous e-zines, at luigi-bob drake's site:
<<http://www.burningpress.org/va/vainintro.html>>

Enjoy!

The first of the new series will be appearing in
about 3 days.

Peter Ganick / [REDACTED]
Potes & Poets Press / a.bacus
POTEPOETZINE / POTEPOETTEXT
<<http://members.home.com/zeropoet>>

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114. **Pierre Joris**
[Fwd: Steiner, Venuti, Polish Baroque verse]
Wed 10 Feb 1999

Guess this one got gobbled up by the UB system crash -- so here it is again -- as
Jamie had suggested this discussion should be out front in public, something I
agree with -- Pierre

Pierre Joris wrote:

Jamie Ferguson wrote:

....

*In any case, in reference to your translating Celan, it is interesting
to find Joris taking it for granted, in his preface to BREATHTURN, that
the point of good translation is to avoid "invisibility," to set the
English of the translation into relief, by making it imitate foreign
syntax, word formation, etc. (I don't have the book in front of me).
Venuti's book seems to have made an impact.*

Well, that's kind of like putting the cart in front of the horse, or theory in front of practice: I have been translating Celan since 1968, and the concept or practice of "making strange" the language into which one translates, i.e. making the fact of the translation "visible," that concept has been with me all this time (similarly in, say, my translations of Kerouac's MEXICO CITY BLUES into French from the 70ies, the French is/becomes strangely forced by the American original). Some of it I learned from reading Hölderlin's Greek translation (which is where the idea first comes in most clearly), some from talking with Paul Blackburn about his Provençal translations, some from the ethnopoetic work of Jerry Rothenberg, most of it from thinking about Celan's work, his relationship to German and the possibilities of getting that across into English — this idea has been around in the practice of poet-translators for a long time before friend Venuti (whose book I do like quite a lot, btw) "theorized" it in his book in the late eighties.

Steiner is a different kettle of fish. I do buy his books as they come out, read them -- usually loving the opening gambits and hating the conclusions. I admire the man's intelligence & like to think through some of his suggestions — & loathe his fin-de-siècle habsburgian operatic middle-euro-centric arrogance. Whenever I have come across him in a public debate I've always found myself in vehement disagreement with his stances. There is something profoundly reactionary in Steiner -- but because of the intelligence with which it is proffered, this something is usually worth have argument with.

Pierre

--

=====

Pierre Joris

██████████

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

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

Nomadism answers to a relation that possession cannot satisfy.

— Maurice Blanchot

=====

--

=====

Pierre Joris

██████████

http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [REDACTED]
fax: [REDACTED]

=====

Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot

=====

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115. **ShaunAnne Tangney Humanities**
readings in the middle of nowhere--

Wed 10 Feb 1999

well...i'm not sure if there is anyone on this list but me in the area, but in the spirit of getting the word out there:

Thursday, February 18th, 7:00p.m. Poets Mylene Catel, ShaunAnne Tangney, Rick Watson, and Maila Zitelli will read at the Taube Museum of Art in downtown Minot, ND. The program includes poetry in English and French, some prose, and music as well. Admission is free; copies of melle. Catel's newest book will be available for purchase, the proceeds of which go toward funding a publishing scholarship for women poets on the prairies.

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116. **Maria Damon (Maria Damon)**
Re: Haiku and misdemeanors

Wed 10 Feb 1999

i checkt this out y'day and it's way fun. dig the gary sullivan love pomes/letters!
ooh la la.

At 10:43 AM 2/9/99, John Kimball wrote:

>The East Village Poetry Web.

>

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

>

>or

>

><<http://interserver.miyazaki-med.ac.jp/~east/village.htm>>

>

>Sound and vision.

>

>Volume Five -- Lewis Warsh [Milton Street]; M Sarki [4 Poems]; Paul Violi
>[4 Poems]; Wei Se [3 Poems]; Andrea Brady [4 Poems]; Wang Ping [2 Poems];
>Sean Cole [Dickensian]; Hoa Nguyen [9 Poems]; Harris Schiff [3 Poems]; Toko
>Shinoda [5 Images]; Gary Sullivan [5 Letters]; Kenjiro Okazaki [2 Images
>with Verse Titles]; Mark Salerno [7 Poems]; Nada Gordon [Ravel]; Roxy Paine
>[2 Images]; Andrew Levy [Combat the Forces...]; Katherine Steele [3 Poems];
>Sheila Murphy [3 Poems]; Brian Kim Stefans [2 Poems]; Scott Watson [4
>Poems]; Peter Ganick [from Agression]; David 2 Divizio [Hunger]; Chong Lau
>[Untitled Image]

>

>Audio & Video -- Tomoyuki Iino [John Ashbery: Translated into Japanese];
>Squarepusher [Come on My Selector]; The Brilliant Green [Message]; Peter
>Ganick; Nada Gordon; Sean Cole; Andrea Brady

>

>Web Textcraft -- Annette Loudon [Skyline]; Reiner Strasser [2 Image Sets];
>Chris Najewicz [My Life as a Brick]; Miekal And ["mesostics for dick
>higgins"]

>

>

>

>(For previous selections, including Poetries of Canada, choose "Other
>Volumes" in the upper left of the opening screen.)

>

>Thanks.

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117. **syvester pollet**

Metcalf special offer

Wed 10 Feb 1999

To honor the absorption of Paul Metcalf into the great collage of the gone, the National Poetry Foundation offers its _SAGETRIEB_ special issue on Metcalf (Vol. 5 No. 3: 1986). Reduced price \$5, (plus \$2.50 postage/handling, domestic, or \$4.50 international). e-mail orders to Gail Sapiel <[REDACTED]> if you want to be billed, or send to NPF, Room 302, Univ. of Maine, 5752 Neville Hall, Orono ME 04469-5752. We could supply enough for classes also--price & shipping to be arranged.

CONTENTS:

PAUL METCALF "The Players: A Documentary Comedy-Drama."
C. MARK HURLBURT and JOSEPH BOCCI "An Interview with PAUL
METCALF."
DAVID KADLEC "_Apalache_": The Restorative Context."
ANDREW CAMPBELL "Paul Metcalf, Geology, and the Dynamics of Place."
also
AMOS N. WILDER "A Poet in the Depression: Letters of Kenneth
Patchen, 1934-1941."
PETER COLE "The Object and its Edge: Rothko, Oppen, Zukofsky, and
Newman."
CID CORMAN "A Poem by George." [Oppen]
and book reviews by BURTON HATLEN and yours truly SYLVESTER
POLLET

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118. **Peter Ganick**
POTES & POETS CHAPBOOKS
Wed 10 Feb 1999

POTES & POETS PRESS *NEW* CHAPBOOK SERIES
(ISBN prefix: 0-937013)

Potes & Poets' NEW series of chapbooks feature younger or lesser-published writers who work in an experimental or post-L=A=N=G=U=A=G=E poetic. The chapbooks are published on 25% cotton paper and have original cover designs, many by the poets themselves. They continue Potes & Poets' 18-year tradition of publishing innovative poetry, now foregrounding newer writers who dare to 'write on the edge' of linguistic and visual experience.

(PLEASE PURCHASE ANY THREE, CHOOSE ONE FREE!)

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U. S. fourth class postage postpaid, first class please add \$0.50 per chapbook, Foreign (Canada included) surface only please add \$0.50 per chapbook. Checks only in U. S. funds to 'Potes & Poets Press'. Thank you.

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tel. [REDACTED]
[REDACTED]

Please ask for our submission guidelines before sending texts.
Also ask for information about POTEPOETZINE/TEXT.
We will be happy to send them in another email message.
Peter Ganick, publisher.

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119. **Jacques Debrot**
Re: BATTLE OF THE SEXES
Wed 10 Feb 1999

Much more interesting than the *sex* of the author, it seems to me, is the linguistic *sexuality* of the work itself -- oral, phallic, anal, labial, etc., etc. or any of these in combination. --That is, what types of sexualities, surfacing as varieties of poetic speech, produce the most interesting language?

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120. **Ric Allsopp (by way of John Cayley)**

IET Symposium, Utrecht, 1999: Details + Registration Form

Wed 10 Feb 1999

Apologies for any cross postings. Please reply to: [REDACTED]

Writing Research Associates, UK/ NL * Utrecht School of the Arts, NL *
Dartington College of Arts, UK

IN THE EVENT OF TEXT: EPHEMERALITIES OF WRITING
a second international symposium on writing & performance
Utrecht, Netherlands
April 28 - May 2, 1999

CONTACT:
Nirav Christophe
In the Event of Text
HKU Faculteit Theater
Janskerkhof 18
3512 BM Utrecht
Netherlands
email. [REDACTED]
tel. 0031 30 [REDACTED]
fax. 0031 30 [REDACTED]

'in the event of text' is a 5-day symposium on contemporary strategies in performance and writing with intensive workshops led by artists of international reputation and working with writing in various media. the four 3-day intensive workshops run in parallel, are based in practice, and will be concerned with ephemerality, exploration and process in differing media. the contents of the workshops feed into the 2-day conference weekend and provide a convergence of issues and debates in contemporary performance writing. workshops will be lead by Jason E. Bowman (visual artist), Paul Pourveur (playwright), Leslie Hill & Helen Paris (digital artists) & Sianed Jones (voice artist). further details of the workshops are available at <<http://www.hku.nl/events/iet>> or on request by post (see contact address above) from December 1998.

the conference will include papers, presentations and panel discussions around ideas of the ephemerality of writing, and text as event. papers will include recent work on tactical media * poetics * telematics * authoring * post-dramatic texts * internet radio collaborations * text and memory.

'in the event of text' aims to explore, through work and discussion, the ways in which writing can be seen to function as a time-based, transient, ephemeral artform when played out in the context of different media and environments. curated work will take place under the following broad categories:

* the disappearing text and contemporary live performance * * the dispersal of written material through new interactive and sonic media * * electronic writings, cybertext and hypertext * * the local sites of mobilised writing including poetic and book-based practices *

emphasis is placed on performances, installations, readings, open showings and curated exhibitions as an integral part of the conference. a virtual cybertext collaboration will be initiated by writer in residence John Cayley. the first symposium in the series was held at dartington, england in april 1996. the conference language will be english.

contributors include:

* Fabienne Audéoud * Jason E. Bowman * Arnold Dreyblatt * David Garcia * Heidi Grundmann
* Leslie Hill & Helen Paris * Sianed Jones * Kirsten Lavers * Hans-Thies Lehmann * Tertia Longmire
* Jurrienne Ossewold * Paul Pourveur * Joan Retallack * Paul Sermon * Enno Stahl * Aaron Williamson

writer-in-residence: * John Cayley

exhibitions curator: * cris cheek

catalogue: * Sally Tallant

initiated & organized by: * Ric Allsopp * Caroline Bergvall * Nirav Christophe

writing research associates * email: [REDACTED] * website:

<http://huizen.dds.nl/~sdela/wra> * conference website:

<http://www.hku.nl/events/iet> * conference email: [REDACTED] conference contact address: IET * HKU Faculteit Theater * Janskerkhof 18 * 3512 BM * Utrecht * NL

REGISTRATION FORM: [also available at <<http://www.hku.nl/events/iet>>]

PLEASE SEND TO: [REDACTED] OR TO CONTACTADDRESS ABOVE]

in the event of text: ephemerality of writing

a second international symposium on writing & performance

utrecht, netherlands

april 28 - may 2 * 1999

Personal Details:

*full name:

*address:

*city:

*country:

*postcode:

*tel:

*email:

*fax:

preferred means of communication:

* mail

* fax

* email

----- Dates: 'in the event of text * ephemerality of writing' will open on wednesday 28 april at 12.00 (registration 10.00-12.00) and finish on sunday 2 may at 18.00. * registration for conference only (friday 30 april - sunday 2 may) will be between 17.00 - 18.00 on friday 30 april (conference begins at 18.00).

Fees:

fees include all conference events, performances and exhibitions; tea, coffee, lunch, and supper on friday 30 april only. accommodation is NOT included.

[] workshop & conference inclusive (5 days) NFL. 500 (£175) []
conference only (2 days) NFL. 250 (£90)

Workshop Choice:

(please indicate first & second choices)

workshop 1: Paul Pourveur

workshop 2: Leslie Hill & Helen Paris

workshop 3: Jason E. Bowman

workshop 4: Sianed Jones

* early booking for workshops is advised as there is a maximum of 10 participants per workshop

Accommodation & Travel:

[participants will need to arrange their own accommodation and travel]

please send information:

* list of hotels and guesthouses

* travel information

Food:

lunch will be provided from wednesday 28 april - sunday may 2.

supper will be included on friday 30 april

Specific Needs:

dietary requirements

* vegetarian

* non-vegetarian

* other

* other needs: (please specify)

----- Payment: payment in full should be made by april 1st EITHER by transfer to Postbank No. 2354345 in name of 'HKU/Theater Utrecht' mentioning 'IET' OR by UK or NL bank cheque/ Eurocheque/ International postal or money order made payable to 'HKU/Theater Utrecht' and sent to address below

PLEASE RETURN TO:

Nirav Christophe * in the event of text * HKU Faculteit Theater *

Janskerkhof 18 * 3512 BM Utrecht * NL

* email. [REDACTED] * tel. 0031 30 [REDACTED] * fax. 0031 30 [REDACTED]

*****END*****

~~~~~

Writing Research Associates, UK

Amberleigh, East Allington, Totnes,

Devon UK. TQ9 7RD

tel. 0044 (0)1548 521436

0044 (0)1803 861631

fax. 0044 (0)1803 866053

email. [REDACTED]

www. <http://huizen.dds.nl/~sdela/wra>

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121. **Erik Sweet**

**"Tool a Magazine Issue Party"**

*Wed 10 Feb 1999*

---

"Tool a Magazine Issue Party"

-"A Night of words and whiskey, fun for everyone involved" -Mayor Guliani

On Friday February 26th, 8:30 at Segue Performance Space:

303 E. 8th Street between Aves B and C.... in NYC, \*

we are throwing a party to celebrate the second issue publication of "Tool a Magazine"

Entrance is free, although a small donation will be collected.

Readers will include: Brian Lucas, Jorge Clar, Douglas Rothchild, Brenda Iijima,

Gary Sullivan, Brenda Coultas, Sean Killian and surprise guests..."

MCs for the night will be the editors and circus practitioners Anselm Berrigan and Jordan Davis..

The second issue will be for sale and fantastic prizes will be given to the first 15 buyers!

Come and support the readers and our publication...Be there !!!!

Erik Sweet and Lori Quillen

"come see our Tool a Magazine trained monkey...he'll make you a drink"

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122. **Safdie Joseph**

**FW: Jameson ref**

*Wed 10 Feb 1999*

---

In the hopes that this disappeared via crash problems, I'll resubmit it -- I certainly don't THINK there's anything in here that goes against the latest guidelines.

---

Patrick, in supplying the Jameson citation Steven Shoemaker asked for last week, also mentions Perelman's response, namely

"a chapter of his in *\_Marginalization of Poetry\_* -  
as I recall, it focuses on a discussion of the strategies of  
parataxis."

Said response is also reprinted in a new anthology mentioned by Hank Lazer last week, called *Artifice & Indeterminacy: An Anthology of New Poetics* (University of Alabama press). As it happened, I purchased this book and read it on the beach in Mexico during Christmas break. From this list, there's also contributions by Rae Armantrout, Charles Bernstein, Maria Damon, Hank Lazer, Marjorie Perloff, James Sherry, and Ron Silliman.

I'd be interested in contributing to a discussion of this anthology, seemingly so central to the concerns of most folks here. Marjorie's essay, for example, is a chapter from her book *Writing Poetry in the Age of Media*, and contains her usual intelligent provocations; she basically attempts to demolish

the idea of "natural speech" in poetry, and does a pretty thorough (and funny!) job of picking on straw men like Phillip Levine. I felt, though, that she never really dealt with the example of "fifties poetics" she mentions (Olson's), nor Levertov's "organic poetry" of the sixties -- indeed, it seemed to me that the implications of criticizing the idea of the organic weren't really thought through, there or in Charles Bernstein's piece. The latter, called "Artifice of Absorption," is basically prose chopped up into highly arbitrary and (to this ear) stilted and awkward line breaks --comparing it with David Antin's wonderful and yes, "organic" "what it means to be avant-garde" is almost unfair.

At any rate, nearly all of these pieces do what I think poetics SHOULD do -- challenge and inform. The fact that I have major differences with many of the arguments presented has nothing to do with their quality; it's a handsome collection.

And Pat -- thanks for the great alchemy post! John Dee rules!

\* -----Original Message-----

\* From: Steven Shoemaker [SMTP: [REDACTED]]

<mailto:[SMTP: [REDACTED]]>

> Sent: Wednesday, February 03, 1999 11:07 AM

> To: [REDACTED]

<mailto:[REDACTED]>

> Subject: Jameson ref

>

> Can anyone give me the citation for the notorious Jameson critique  
of

> Perelman & langpo? thanks, s

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### 123. **Kathy Lou Schultz**

#### ***Lipstick Eleven***

*Wed 10 Feb 1999*

---

Lipstick Eleven, the lippiest schtick--er, uh journal--in town, is still available for purchase.

8 1/2x11

Perfect Bound

109 pages

Special celebrity cover!

Features new work by: Mike Amnasan, Dodie Bellamy, Jim Brashear, Catalina Cariaga, Norma Cole, Robert Gluck, Carla Harryman, Kevin Killian, Roxane



Marini, Camille Roy, Jocelyn Saidenberg, Kathy Lou Schultz, Wayne Smith, Brian Strang, Rodrigo Toscano, Truong Tran, and Robin Tremblay-McGaw.

\$8. Postage FREE.

to:

Lipstick Eleven

c/o Kathy Lou Schultz

42 Clayton Street

San Francisco, CA 94117-1110

**\*\*Remember: Don't go out without your lipstick!\*\***

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124. **Kathy Lou Schultz**

***Martha Ronk***

*Wed 10 Feb 1999*

---

Need e-mail and snail mail for Martha Ronk.

Many thanks,



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125. **Edward Foster**

***Friday in New York***

*Wed 10 Feb 1999*

---

This Friday, February 14th, at 8:00 P.M.

at Segue, 303 E. 8th Street (between B and C):

Dennis Barone, Patricia Pruitt, Sean Killian, Peter Valente, and others

reading from their new work in the first Jensen/Daniels series, just published,  
and more . . . . .

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126. **A. Jenn Sondheim**

***some recent things***

*Wed 10 Feb 1999*

---

Her Song

I hear.

I do not hear.

I hear.

I do not hear.  
I hear.  
I do not hear.  
I hear.  
I do not hear.  
I hear.  
I do not hear.  
I hear.  
I do not, here.  
I am so beautiful I can turn any heterosexual girl just like that.  
I am so beautiful I can turn any homosexual boy just like that.  
I hear.  
I do not hear.  
I hear.  
I do not hear.  
I hear.  
I do not, here.  
I hear.  
I do not hear.  
I hear.  
I do not hear.  
I hear.  
I do not, here.  
I am so beautiful I would cradle you in my loving arms.  
I am so beautiful I would cradle your loving corpse.  
I hear.  
I do not, here.  
I hear.  
I do not, here.  
I hear.  
I do not, here.  
I hear.  
I do not, here.  
I hear.  
I do not, here.  
I hear.  
I do not, here.  
I hear.  
I do not, here.  
I hear.  
I do not, here.

---

(from N.)

I received the bomb from Dimitri. I took the bomb to the flabby heart of a knot of soldiers. I released the bomb like an eagle with great-talons. I gave myself

over to the bomb and I released it. I presaged the machines and I did know of the machines. And I issue a warning:

THE MACHINES WILL SUCK YOUR ENERGY.

I released the bomb like an eagle with great-talons.

THE MACHINES WILL SEE FOR YOU, DIRECT YOUR EYES FOR YOU.

THE MACHINES WILL FILTER EVERYTHING THROUGH THE EVIL APPARATUS.

THIS IS NOT A TEST OF THE MACHINES, THIS IS A WARNING I WILL GIVE YOU.

I released the bomb like an eagle with great-talons.

THE WARNING LEAKS THROUGH THE MACHINES, THE WARNING TELLS YOU:

THE ENERGY IS GONE.

YOU ARE ALL ALONE IN THE MIDDLE OF WIRES IN THE MIDDLE OF THE NIGHT.

THERE IS NO ONE TO TALK TO, NO ONE BUT THE MACHINES.

THE MACHINES WILL LISTEN; THE MACHINES WILL TAKE IT ALL DOWN.

I released the bomb like an eagle with great-talons.

THE MACHINES WILL HEAR YOU SCREAM:

THE ENERGY IS GONE.

I AM ALL ALONE IN THE MIDDLE OF WIRES IN THE MIDDLE OF THE NIGHT.

THERE IS NO ONE TO TALK TO, NO ONE BUT THE MACHINES.

THE MACHINES LISTEN; THE MACHINES TAKE IT ALL DOWN.

I released the bomb like an eagle with great-talons.

THE MACHINES HEAR ME SCREAM:

THE ENERGY IS GONE.

YOU ARE LISTENING NOW, SAYS N, TO THE ENERGY OF A VACATED BODY. YOU ARE LISTENING TO THE ENERGY OF THE ZERO POINT.

( I released the bomb like an eagle with great-talons.

THE STREETS ARE ABANDONED; THERE IS COLLUSION IN THE NEIGHBORHOOD.

THE NEIGHBORHOOD OF THE ZERO POINT IS CROWDED WITH CLOSED SETS.

( I released the bomb like an eagle with great-talons.

THE CLOSED SETS ARE INFINITESIMAL STRUCTURES AROUND DISCRETE POINTS.

THE DISCRETE POINTS ARE MONADS THAT HAVE NO RELATION.

RELATION IS GONE IN THIS GONE WORLD OF THE DISCRETE POINTS.

THERE IS NULL, SAYS N, YOU COULD NOT RECOGNIZE IT

I RELEASED THE BOMB LIKE AN EAGLE WITH GREAT-TALONS.

cause the machines have grounded you in your blindness and you can't see how empty you are, your only motions the clattering of the keys late into the night, your only arms swinging the mouse over its pad and it don't even live in that pad, I RELEASED THE BOMB LIKE AN EAGLE WITH GREAT-TALONS.

cause there are wires emanating from the machines in all directions, and they're the nerves dragging your mind down among the integrated circuits, and you think, says N, I RELEASED THE BOMB LIKE AN EAGLE WITH GREAT-TALONS.

YOU'RE ALL MIND BECAUSE THAT'S WHAT THE MACHINES HAVE DELIVERED YOU, YOU'RE ALWAYS IN THE HOLODECK BECAUSE THAT'S WHAT'S BEEN DELIVERED, YOU'RE ALWAYS IN VIRTUAL STEREO-LAND BECAUSE THAT'S WHAT YOU'VE BEEN GIVEN ( I released the bomb like an eagle with great-talons. YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR ARMS YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR LEGS YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR NECK YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR MIND ( I released the bomb like an eagle with great-talons.

the bomb's from Dimitri who called and said, get that knot of soldiers over there, they're after you, they're the slayers of human flesh, they have scales and rays where their eyes should be, forget the helmets and greatcoats, they're the slayers of our human flesh, they are plug-ins and they have sixteen million colors and their St. Petersburg is our St. Petersburg

& the bomb's over there in the midst of soldiers of great brass scales, of great monstrosity and breathing fire, of great smoke and inhalations, and the bomb falls like a rocket or a spire, of great tumultuous sound and peregrinations of fire and sharpnel

& you've lost your energy & all your fluids leak & your dead eyes see SIXTEEN MILLION COLORS & your dead ears hear TWENTY THOUSAND HERTZ & your dead lips taste nothing & your dead fingers touch PURE FORM & your dead eyes SEE NOTHING & your dead ears are dead ears

I've known this for a long time, says N, and I've been afraid to express this. I've been afraid to declare myself in this community. I've been afraid to say, I'm a daughter of a bitch. I'm afraid to be with you. I'm afraid to kiss you. I'm afraid to penetrate. I'm afraid to fuck in front of everyone and kill them all with you. I'm afraid we'll kill them as they die.

I'M AFRAID WE'LL KILL THEM AS THEY DIE,  
I'M AFRAID WE'LL KILL THEM AS THEY DIE

I released the bomb like an eagle with great-talons, says N

---

Groovy & Linda & Fucking Naked & Despair

SQUEAK speak forever or now hold your peace;  
this is your life, you do not have a lease  
on any other, your avatars have left,  
and you stand ripped, unswarmed, and quite bereft  
of all that stripping richness, soil, plough and hoe  
that gave you weeds; you've nothing left to show.  
there's always nematodes and other forms of worm  
alive in wetware minds - they make you squirm -  
you fear luxury, petunias, sonnets and cold showers,  
while breathing meadows in your dying hours.  
your dying seconds are second deaths, and last  
no longer than "Jennifer's" dim past -  
which trundles bundles towards the future; we're all there  
carrying more than our share of avatar's, where there,  
or so I heard, is no there there, their despair bare  
in fare glare: stare there nowhere, be fare and bare  
their lair; pare their prayer with flair; repair; tear;  
care; try dare; don't bear the flare; wear rare hair  
and swear spare mare-hare Jennifare: "try dare, Julair,"  
"wear rare hair, Nikukair"

---

Jennifer and Alan

Jenny and I do go on the road. Jenny logs the road.  
<Jenny> We're near Albuquerque and we've got guns in the trunk and  
guns in our head.  
<Al> Forget the guns, Jenn, we're not goin near the guns  
<Jen> A, nothin else is gonna matter  
<> Goddamn guns, J  
<> Bang! Bang!

---

Explosion of Misery

It's clear, says N., that the world will come to an end, if not this billennium,  
then the next, or the next after that, or the next so, It's clear, says N., that the  
total of human experience and hope and all our welcomes and best wishes -  
there will be the suffocation of a curtain closing, falling to pieces in the ruined  
theater - the world heading towards ground zero, ground zero everywhere in  
the world -

It's clear, says N., everything else is a momentary pause or plateau, in what's called non-equilibrium thermodynamics, the world held up just a second longer by breath - we won't be around to look for the great death - it will be us - so there's no point in struggle - it's going to fall apart in the end - in the very long run, It's clear, says N., the mathematics is clear, absorption at ground zero, absorption -

That's the story, says N., that should be told, so a few of us can hear it -

---

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127. **Jordan Davis**  
***Re: BATTLE OF THE SEXES***  
*Wed 10 Feb 1999*

---

Uh does this mean kathy lee crosby and fran tarkenton are going to make ANOTHER comeback?

Real people,  
Jordan

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128. **BETSY ANDREWS**  
***address queries***  
*Wed 10 Feb 1999*

---

Can anybody tell me the answer to any of these?

- 1) an e-mail address for Two Girls Review
- 2) an e-mail address for Heather Fuller
- 3) a mailing address for Michael Klein

thanks, betsy

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129. **Michel Delville**  
***Post-war American Poetry: An International Conference (University of Liege, Belgium) -- complete schedule***  
*Thu 11 Feb 1999*

---

Dear listers,

We've just posted the complete schedule for the Liège "Post-war American Poetry" conference on the Ulg web site:

<http://www.ulg.ac.be/facphl/annonces/pwap.html>

Michel Delville

-----  
POST-WAR AMERICAN POETRY

University of Liège (Belgium) -- March 3-5, 1999

Guest readers and keynote speakers

Joe Amato

Maxine Chernoff

Steve Evans

H. Kassia Fleisher

Paul Hoover

Pierre Lagayette

Peter Middleton

Jennifer Moxley

Peter Nicholls

Keith Waldrop

Rosmarie Waldrop

-----  
Michel Delville

English Department

University of Liège

3 Place Cockerill

4000 Liège

BELGIUM

fax: ++ 32 4 366 57 21

e-mail: [REDACTED]

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130. **A. Jenn Sondheim**

***Moment on Media MOO***

*Thu 11 Feb 1999*

---

/

Moment on Media MOO

Tiffany

dense entanglement of fluid, you-know-language, aural, i course thru u,  
i u, Tiffany course thru julu, Tiffanyjulu, breath floods, clitoral,  
eyes stained by u, u lay me out, lance, skin, nipples, on Menstrual  
Table, you-know-language

Obvious exits: out to Living Quarters - 2nd Floor

You see lance, skin, Menstrual Table, Tiffanyjulu, you-know-language,  
nipples, clitoral, anal, aural, and envelope here.

Member name    Connected    Idle time    Location

-----    -----    -----    -----

Julu (#10747)    15 minutes    0 seconds    Tiffany

Total: 1 member, who has been active recently.

There is only one member invisible to you.

You say, "I can take off my clothes and run around in fountains! I can  
kill Tiffany and bring Nikuko with me! Yay! Here she comes, Hi Nikuko!"

Julu is totally delusional, Nikuko declares, NO ONE IS HERE IDIOT!

You say, "I heard that!"

You say, "Nikuko, I heard that!"

Julu plunges the lance through his skin on Menstrual Table, Dies.

media 02:51

"Nikuko, I heard that!

:plunges the lance through his skin on Menstrual Table, Dies.

:lies down on Menstrual table crying you-know-language

---

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### 131. **Burt Hatlen**

***Ted Enslin***

*Thu 11 Feb 1999*

---

As some of you may know, The National Poetry Foundation is publishing the Selected Poems of Ted Enslin. It is at press and the paperbacks should be available in two or three weeks. Today we are putting together copy for the dustjacket of the hardcover edition, and we find ourselves with some blank space on the back cover. We have two good quotes culled from reviews of Enslin's work. But if anyone out there would like to e-mail us a jacket blurb of three or four sentences, we might have space for it on the cover. Hank Lazar, I'm thinking especially of you. But I hope there might be some other Enslin fans on the list, too.

Please backchannel me at [REDACTED]

Burt Hatlen

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132. **Linda V Russo**

***Berrigan, Jarnot & BATTLE OF THE SEXES***

*Thu 11 Feb 1999*

---

dear interested persons:

I'd be interested in some more specificity as to the quality of this perceived 'better'-ness. What for example does "john" see in the work of women that he doesn't see in the work of men? in which case we can only proceed in such a discussion point-by-point since it's of limited use to make sweeping generalizations -- which is i think what chris s. was objecting to in the first place. Maybe you can begin, chris, by saying a few words abt. your chosen (male) few & we can look for said qualities or deficiencies in the work of his female contemporaries?

Anselm Berrigan & Lisa Jarnot read to a sizeable crowd here at UB in the Poetics Program's "Wednesdays @ 4+" series

Mike Kelleher gave a superb introction and

Anselm read first from INTEGRITY & DRAMATIC LIFE which appeared to be an apt title from where I sat. His poems were almost superabundant even, fast, full, exciting, touching even, but never overwhelming or 'overdone' and by the way he read i could see there was something "off the page" about his work. I tried to envision line breaks and couldn't, and didn't need to. His delivery and presence were entrancing (i will say instead of 'charming') and his poems were indeed trance-like in the best sense of the word: they brought this audience member to another state, somewhat alien in his sensibility (but never alienating) and altogether engaging-- alien so as to be "citizen" (to play off the first short poem he read).

then Mike Kelleher gave a superb introduction and

Lisa Jarnot then read from new material. Perhaps her poems were superabundant even too -- though the abundance is treated in a constantly "worried" familiarity wrought in her use of repetition. I found this formalism very engaging -- the "familiarity" of repetition made constantly strange in its changing formulations. I'm mean "worried" in the best sense -- as in having worked over, cared for -- though it would be false to say that her work was anymore or less worked-over than anselm's -- repetition just makes it sound that way. Case in point: the excited tenor of her work seems to have made one audience member quite anxious: he turned to chris for the time and then to myself, demanding that i repeat myself about 3 times increasing the volume. He seemed to be satisfied that is was only quarter to five & Lisa was permitted to continue speaking. I read this interruption as evidence also the Lisa Jarnot's work takes one to another place.

The better poetry of our time is interruptive. Truly super and abundant both.

I find it interesting chris that you write:

- > but the best books I've read in the last year by young writers
- > all seem to be male for me (NOTICE very carefully my wording--
- > I am not saying that the MALES are the superior sex or anything,

that it is the "books" that are male: yet your list is only of male writers (in which case we might be justified in charging you with saying that males are the superior sex! (can't a woman write a "male" book?) -- and you're right, it's ridiculous to make such an assertion or for me now to try to attribute it to you, but here it is right "on paper" as it were)

Where I then to move back out to generalities I would have to admit that I agree with Kathy Lou Schultz . . . "fashionable please . . ." I did not choose my sex. I do fashion my gender, in a fashion, but not according to some poetic fasionism (or even fetishism, or fascism) -- I write from where I find myself in the world to be in another place in that or "our" world -- I think it is that circumstance that would lead one to generalize as to the "better"-ness (still an unsatisfactory descriptor) of women's work: women are imaging and creating their places in poetry while at the same time the places of previous generations of women poets are being re-imagined, the damage of several decades of sexist critical approaches finally being worn through. The 'better' of "female" poetry continues that process. The 'better' of male poetry must then take on something else? I will leave that an open invitation to argue/respond/reply . . .

best,

Linda V. Russo

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### 133. **Jordan Davis**

#### ***Meters 1***

*Thu 11 Feb 1999*

---

6 filmmakers & 6 poets collaborate:

Lee Ann Brown & Alostyre Julian

Matthew Buckingham & Kostas Anagnopoulos

Daniel Herman & Tim Griffin

David Kalal & Jeremy Sigler

Christina Kelly & Jordan Davis

Gang Zhao & Jun Jun

Saturday, Feb. 13, 8pm @ Salon 300

300 Graham Avenue, Williamsburg, NY

Take L to Graham Avenue

Walk two blocks south

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134. **Pete Neufeld**

**Translation**

Thu 11 Feb 1999

---

I find this discussion very timely since I'm in a seminar lead by Norma Cole on this subject. I just wanted to add two notes to the lists of readings/translators and their effects. Beckett, in his translation of a poem by Rimbaud, casts "Dix nuits" into "Nine nights." I feel like in that move something very radical in the act of translation is being revealed, a kind of necessary errancy that establishes an economy between the languages not previously in place-- *unheimlich*. The other note is on Benjamin. First, I think the *\_Task of the Translator\_* fascinates me in that Benjamin chooses the subject of translation as a point into the discussion of poetic language. That move seems revealing to me. I also wonder to what extent that essay informs Benjamin's trans. of Baudelaire which it originally introduced. Has anyone read those German translations? Second, I find it perversely amusing that, as De Man points out in his essay on Benjamin, this text on translation in its English translation has some gross errors, where in one instance "translatable" is substituted with "untranslatable"-- "Dix moins neuf nuits."

Pete

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135. **Catherine Daly**

**Cool Hong Kong job**

Thu 11 Feb 1999

---

from the LA Times:

City University of Hong Kong is hiring an Associate/Assistant Professor of Expository/Creative Writing/Critical Studies

The position gets to create the courses/program. Instruction is in English.

their web site is <http://www.cityu.edu.hk>

Rgds,

Catherine Daly



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136. **Aldon Nielsen**  
***Weatherly Whereabouts***  
*Thu 11 Feb 1999*

---

*Some years ago, people on this list knew how to reach poet Tom Weatherly --  
Can anybody supply a current address for him? I need to contact him for  
permission to reprint some poems --*

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137. **David Baratier**  
***Introduction***  
*Thu 11 Feb 1999*

---

I need an introduction written for  
\_Hands Collected: The books of Simon Perchik\_  
to be released by Pavement Saw Press this fall.  
The book is 540 pages plus introduction & new poems.  
I have blurbs from James Tate and the late David Ignatow.  
I would prefer something scholarly.  
Does anyone have an interest on this list?  
Or  
Does anyone know anyone who might?  
I also need a few other blurbs. Backchannel. Thanks--  
Be well  
David Baratier

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138. **juliana spahr**  
***[Fwd: literary criticism]***  
*Thu 11 Feb 1999*

---

This is a multi-part message in MIME format.  
Date: Sat, 06 Feb 1999 11:48:57 -0800  
From: juliana spahr <[REDACTED]>  
To: a poetics list <[REDACTED]>  
Subject: literary criticism  
I'm enjoying this list in the new concentrated formula!

I'm teaching a graduate literary criticism writing workshop next year. Like a poetry writing workshop. Only with lit crit. We'll do some reading and some writing and some workshopping.

I plan right now to hit the alternative and the regulated and stuff in between.

But in general, what are works of lit crit that might make good example texts?

I'm more interested in lit crit written in the last 10 years. Like I don't want to treat this as a survey or historical perspective of lit crit. They get that torture in another class.

But I really need examples of lit crit on periods other than contemporary poetry. I'm trying to collect works that do things like handle large historical arguments well, or moments where author's insert their own subjectivity, or mixes of anthropology and lit crit, or excellent uses of progressive argumentation, or excellent uses of fractured argumentation, or excellent uses of anecdote and story, or whatever. You get the idea.

THanks.

Juliana Spahr

-----BF9FFAF6BD9BB1A020F25112--

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139. **Catherine Daly**  
***Wheeler Hammer Reading***

*Fri 12 Feb 1999*

---

Susan Wheeler is reading at the Armand Hammer Museum in Westwood Feb. 18 at 7 p.m. Museum parking is \$3.00.

Rgds,  
Catherine Daly

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---

140. **Poetics List**  
***misc.***

*Fri 12 Feb 1999*

---

All - just a reminder that as a matter of course, and especially now when we're having a host of technical demons rapping at the table, it were best to restrict your posts to announcements and discussion related specifically to poetry and poetics. I was unable to reach this account during the day because of the

temporary server's "limited resources" - now that I have gotten through (at quarter past my bedtime and with a terrible lag between my typing and what appears on screen) it's not heartening to open the inbox and find 25 messages out of seventy are about the spelling of Clinton's name.

Chris

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## 141. **Poetics List**

### ***Mirror Man***

*Fri 12 Feb 1999*

---

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

Date: Thu, 11 Feb 1999 00:29:29 EST

From: [REDACTED]

To: [REDACTED]

Subject: Re: message?

In a message dated 99-02-09 16:31:14 EST, you write:

<< David (Pere Ubu) Thomas's new record, "Mirror Man," is swirling brilliant sunken narrative rocker with guest musicians such as Linda Thompson, Chris Cutler, the Kidney Brothers, Jackie Leven, Peter Hamill, Daved Held, Jane Bam Bom, and his latest band, The Two Pale Boys. I do a few poetry spins as well. In fact, there's a whole poetry element to David's work that really comes together in "MM."

As David writes, "Mirror Man will be released the end of March in the UK on Cooking Vinyl and the end of April in the US on Thirsty Ear. In the meantime, I am soliciting suggestions for who & where to take the thing for media coverage out of the ordinary pop music circles. Clearly this is a work of rare art and doesn't fit ANYWHERE. So of course it's doomed to a non-existence. In the futile effort to prevent that, any suggestions gratefully received."

Ideas?

Bob Holman

[REDACTED]

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142. **david bromige**  
**re translation**

*Fri 12 Feb 1999*

---

Re Pete Neufeld's note concerning dix nuits/nine nights, I recall that in Sweden, trettondagsafton (thirteenth day's eve) occurs when twelfth night would be the equivalent festival in England, and this makes me wonder whether the Beckett tr. of Rimbaud is more a matter of such appellation rather than any one-for-one violation. Any one know? David

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143. **dbkk**  
**Burns, Fodaski, Armantrout, Ortiz, in San Francisco**

*Fri 12 Feb 1999*

---

Hi everyone, it's Kevin Killian. With Dodie Bellamy in London I'll try posting some announcements in her place about the upcoming events at Small Press Traffic here in San Francisco. First off is Friday February 12 (tonight) with Avery Burns and Elizabeth Fodaski.

Friday, February 12, 7:30 p.m.  
New College Theater  
777 Valencia Street (San Francisco)  
\$5

Avery Burns  
Elizabeth Fodaski

No friend to linearity, Avery Burns was born in California 1961, and has edited the astonishing magazine "lyric&" since 1992. His publications include Differing Senses of Motion, Sabin, and Fragments Formerly Attributed to Archilocus. Recent work appears in Chain, Lowghost, Idiom Online, and Poetry New York. Burns' poetry, so fresh and so chiseled, extends the familiar trajectory of Melville-Pound-Williams-Creeley-Eigner-Grenier into new and exciting blips and scrawls of Typee/Omoo Pacific Rim chance operation Basho funk.

Elizabeth Fodaski's recent writing posits a little man in her head, "allied to Socrates," who's not especially reliable, kind, or perhaps good for a woman's peace of mind, a man who forces all kinds of questions and connections about invasion, possession, ownership and invention. "This is not your flowering flower found in a field you know." We have lost Hannah Weiner but now we have Liz Fodaski. Born and raised in New York City, where she still lives, Elizabeth Fodaski is a curator for the Segue Foundation's reading series at Double Happiness and the editor/publisher of Torque. She was a finalist for the

National Poetry Series and has been published in Lingo, Big Allis, Chain, and Mirage #4/Period(ical).

And now here's another reading that will take place next Friday, February 19, 1999:

Friday, February 19, 7:30 p.m.

New College Theater

777 Valencia Street

\$5

Rae Armantrout

Travis Ortiz

Her newly published memoir, *True (Atelos)*, is an unsparing and wry account of a difficult childhood and questioning adolescence redeemed by a vocation to poetry. Since then she has written some of the finest poetry I know, mapping new routes to heaven and hell via daily life and its beautiful familiars, the plain, the orgiastic, the angry and the rueful. Rae Armantrout's recent books are *Necromance (Sun & Moon)*, *Made To Seem (Sun & Moon)*, writing the plot about sets (a Chax chapbook); *The Pretext* is forthcoming from Sun & Moon. Her work has appeared in numerous anthologies, including *In The American Tree*, *Best American Poetry of 1988*, *Postmodern American Poetry: A Norton Anthology*, *From The Other Side Of The Century*, *Out of Everywhere*, *Moving Borders: Three Decades of Innovative Writing By Women* and *Poems for the Millennium, Vol II*. Her poems have recently appeared in such periodicals as *New American Writing*, *Conjunctions*, *Raddle Moon* and *Talisman*. Armantrout teaches in the writing program at UCSD.

Travis Ortiz' first book, *geography of parts*, has recently appeared from Melodeon Poetry Systems. What appeals to me about his writing is the ways in which complex relations among line, word, and image reveal themselves slowly, suspensefully, with the edges cut, the exposition delicious. For the first time I can see the white space between words take on meaning like one of those nature time-lapse sequences on public TV. Travis Ortiz is co-editor of *Atelos Publishing Project*. He also edits a series of short books of poetry that highlight the visual aspects of poetry called *ghos-ti-* (an indo-european root pronounced "gaws-tee"). His poems has appeared in *Chain*, *Salt*, *Mirage #4/Period[ical]*, *Lyric&*, *River City*. His "text collages," or visual poems, have appeared in *Prosodia* and *Mirage*. He was a contributing editor for *Chain's* "Different Languages" issue.

-----  
There! That wasn't so hard. And of course if you are in London tonight you can go and see Dodie Bellamy reading, with Tim Atkins and Andrea Brady, at some



reading space over there that I'm not familiar with. Alone here in San Francisco, eying the ocean, I feel like Mr. Norman Maine!

Thanks,  
Kevin Killian

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144. **Michael Boughn**  
**Re: [Fwd: literary criticism]**

*Fri 12 Feb 1999*

---

Julanna, you might check out Stanley Cavell's "Disowning Knowledge in Six Plays of Shakespeare" or alternatively (on Romanticism) "In Quest of the Ordinary". Both I think meet your criteria.

Best,  
Mike

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145. **Maria Damon**  
**Re: BATTLE OF THE SEXES**

*Fri 12 Feb 1999*

---

this is a wonderful formulation, jacques. aside from considerations of "the work itself" and aesthetic judgments thereof, which this discussion primarily addresses, is the question of the conditions under which a text is produced; and here i find the gender of the writer, embedded as it must be in social contingencies, potentially extremely interesting.

At 4:09 PM -0500 2/10/99, Jacques Debrot wrote:

>Much more interesting than the \*sex\* of the author, it seems to me, is the  
>linguistic \*sexuality\* of the work itself -- oral, phallic, anal, labial,  
>etc., etc. or any of these in combination. --That is, what types of  
>sexualities, surfacing as varieties of poetic speech, produce the most  
>interesting language?

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146. **Karen Kelley**  
**Paul Beatty**

*Fri 12 Feb 1999*

---

Does anyone have an address/email for Paul Beatty? Please backchannel.

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147. **Magdalena Zurawski**

***Poets who want attention***

*Fri 12 Feb 1999*

---

Come See Some Bands with Some Poets in Them:

<bold>The Sleeves

</bold>(Prageeta Sharma - drums, Magdalena Zurawski - Guitar, Jeanne Gilliland - Bass)

<bold>Cranky

</bold>(Poetless but exciting)

<bold>Picnic

</bold>(With the famous Matt Rohrer)

Saturday, February, 20th, 1999 9pm

@

THE CHARLESTON BAR, 174 Bedford Ave (Btw. N. 7th & N. 8th),  
Williamsburg, Brooklyn

(L to Bedford Ave)<bold>

</bold>

<bold>Magdalena Zurawski

Executive Development Programs

Stern School of Business

</bold>44 W. 4th Street

New York, NY 10012-1126

~~~~~

tel: [REDACTED]

fax: [REDACTED]

Departmental E-mail: [REDACTED]

Website: www.stern.nyu.edu/executive

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148. **David Zauhar**

Re: [Fwd: literary criticism]

Fri 12 Feb 1999

These books have to be out of print by now, but Bernard Sharratt has a couple of books -- I think the titles are Literary Labrynth and Reading Relations -- from the mid '80s. These works explore the border between fiction and theory, since Sharratt assumes various personas who then contribute to an anthology of criticism edited by Sharratt proper. These essays, if I remember correctly, aren't parodies (I mean, he doesn't make up names like Anatole Jouissance or Jacques Strappe to represent French post-whatever) but they're not always free of satirical elements either.

I wonder if Guy Davenport's essays might work too. Not overly theoretical, mostly meant for non-academic audiences, but still fairly thoughtful.

And of course, Susan Howe, who I'm sure Juliana S. has already thought of.

David Zauhar

University of Illinois at Chicago

"Opaque melodies that would bug most people,
Music from the other side of the fence."

--Captain Beefheart

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149. **david hess**

Dave's Adventures in Steinland

Fri 12 Feb 1999

In the event my first mailing of this was deleted in one of the computer malfunctions, I'm re-sending the piece. - DH

Dear List Members and Voyeurs of the Word,

At the urging of Lee Ann Brown I attended a symposium held at Washington University in St. Louis from Feb. 5-7 called Gertrude Stein@The Millenium, in honor of the 125th anniversary of her birth. (Lee Ann skipped it for Mardi Gras in New Orleans -- probably a wise decision as you shall see). Several notables attended and spoke, including Kenneth Koch, Marjorie Perloff, Lyn Hejinian, Jacques Roubaud and Stan Brakhage. Although I was not able to make the first day's events or even the evening events, such as the world premiere of GERTRUDE AND ALICE: A LIKENESS TO LOVING, I did make most of the remaining panels and readings. Despite these huge gaps I believe I can be counted on as a reliable witness to these proceedings (which were held in a

courtroom on the Law School campus no less). So here are my uncensored and unauthorized notes and observations, gut reactions and tenderest emotions, all put on display to you my friends for your perusing pleasure. If the poetry world had a Hard Copy or an Entertainment Tonight or an Access Hollywood this would be it for sure and I would be a cross between Hunter S. Thompson and John Tesh. Gross.

Friday, Feb. 5: The conference started off with a bang, or a whimper (St. Louis being the birth place of T.S.E. you know) depending on where you're from. Bill Gass gave the introductory keynote. Then Kenneth Koch said something. Then there were readings by a lot of people, then a buffet, and then the world premiere of 'Gertrude and Alice'. I would have gone were it not for a job that requires me to be at a certain place at a certain time and do very certain things for which I get paid a very certain amount of money. Hmmm, for all these certainties I seem to live in a very uncertain world.

Speaking of money, registration to this conference cost \$100! As the registration form said, this "includes prime seating at all conference proceedings [and, they should have added, access to the microphones], buffet dinner Friday night, bag lunch Saturday, one ticket to the Friday evening performance of Gertrude and Alice, and invitation to the postproduction opening of the Stein exhibit at Special Collections." Nothing was said about the other events being open to the public and none of the locations of the events were even listed on the flyer. I guess this would explain the low turnout, which they, Washington University, seemed to want by having the readings in such a small room.

Saturday, Feb. 6: At ten o'clock was a panel called "'Writing [arrow symbol] Writing'". I got there early and got prime seating, slipping past the guards without a pass and landed right behind the Gertrude and Alice from the previous night's play. Joan Retallack, Ulla Dydo, and Harryette Mullen spoke. Retallack, who went first, read a speech which confirmed my suspicion that Stein is now losing her specific radicality as quickly as a Missouri cornfield loses its rich topsoil from overplowing and overfertilization. Stein, strip-mined for her literary nitrogen, is fast becoming the next Eliot, the next pinata in which every form of intellectual candy and currency can be found. In other words, according to Retallack and others, there is nothing Stein does not do, nothing her writing fails to achieve. * Retallack began with a series of chapters that only contained one or two sentences and got giggles when she said these were the actual chapters. She spoke of the connection between coincidence and crime, which I guess are two Steinian words, said things like "so then is like that and now farther" (very Steinian), then spoke of the difference between imagination and fantasy as first laid out by D.W. Winnicott, and then spoke of Stein's "copious marginalia" and "risky sensuality" which "knocks over laps"(?!).

Then she combined the words poetics and ethics into a new word: Poethics. At this point I nearly burst out laughing because I recently put a sign on my bookcase by the criticism section that reads: "Critter-schism/Po' Ethics." Somehow I was able to keep my fake poise while continuing to take notes. * Retallack then mentioned something about "consequential forms of life" and brought in another binary between ethos and aesthetic process and declared that she was interested in "what is at stake" in Stein (a question I'll get to later or try to ask and/or answer). She described our contemporary experience for wanting to escape from the quotidian into fantasy (a tendency Stein's work supposedly resists by making us stay in the present in the way station of the signifier) and ended up with the exact same analysis Charles Bernstein preaches in "Artifice of Absorption," i.e. fantasy is bad for you folks or something like that. (Fantasy, fairy tales, poetry -- these are the things that make us, keep us, human, bro). So much for "risky sensuality" I would argue. Because sensuality is so lacking in our lives (maybe not in yours -- I don't want to insult anyone -- but in most I would say, or maybe not, how the hell do I know) it can't help but be a fantasy. Or, if you want to know the quotidian I'd suggest going to an adult videostore (many of which are called "Fantasy") and buying a porno. Stay with me, okay. * Retallack went on to speak of Stein's "transvaluation of nonsense" and "lush thickets of intelligibility" and finally revealed why she spoke of coincidence and crime at the beginning of her speech: Stein tried to write a detective story ("Blood on the Dining Room Floor") and remained fascinated by this genre which represents one form of fantasy. Stein said: "I like detecting. There are so many things to detect." Retallack spoke of the contrast between a standard writer of detective stories, Edgar Wallace, and Stein and her "permutative, investigative writing." Stein is about "contemporary living" while detective writing (and most other forms of writing as well) are centered on the past (because that's when the murder happened, duh). * All right, so is Stein for or against fantasy? Given Retallack's hyperbolic treatment I would have to say for. For we then got to hear a commentary on the fractal nature of Stein's writing, its "poly-directional surface continuum" and "local indeterminacy" as "sole life principle" along with its "urgent scenes [or was it "urgencies"?] of complex intersections." Then came the predictable babble about quantum mechanics [standard bar code of radicality for New Agers and avant-garde posers] and talk of Niels Bohr, etc. Stein, we are told, does not "imitate nature" (AS IF it could be imitated, as if Nature were just another object fully available to experience) but accomplishes "exhilarating acts of intention, attention, and invention." Read: she's a modernist. No news here. Unfortunately, Retallack seems to say everything while almost saying nothing in a speech punctuated with empty phrases like "pattern differentia" which I guess would be another name for wallpaper. * The one thing Retallack did bring up that was important was the question of time

and contemporaneity. Stein believed in living one's contemporariness and believed that the contemporary artist should express the time sense of the age they are living in. This would seem to be where lies the matter of "what is at stake" in Stein. This is a question I should have asked early on at the symposium: is Stein still contemporary, is her way of writing -- an asyntactic, metonymic, (discontinuous) continuous present -- still able to express time in 1999? If the modernists found themselves living in an age that discovered that the past was no longer present (driving some modernists like Joyce or Proust -- the former being, in many ways, Stein's opposite, or poison to her antidote as Jacques Roubaud argued in his talk later on -- to make the past constantly present in their works), I would offer that we are now living in a time when the present is no longer present but always in the past waiting to be retrieved or in the future waiting to be acquired. Fredric Jameson, in one of his ceaseless attempts to diagnose and describe the 'postmodern', speaks of a "nostalgia for the future" as being a ubiquitous characteristic of contemporary mass culture -- one of the few observations of his I happen to agree with and one which reveals how any formulation of such a time without a present immediately becomes a nearly impossible, tautological task. This would explain, in part, the overcrowded definitional emptiness of postmodernism. So there is no present and so there is no postmodern -- both are contemporary fantasies (is this why Ashbery -- in his time shifts from the end of the past to the middle of the future and all combinations in between -- is the supreme postmodern poet?). Well, that's my analysis for now but the question remains what kind of writing can express this time of the missing present, this time which is no time? More on this later I hope. * Ulla Dydo, a scholar who has devoted her life to reading Stein, spoke next or rather her husband Bill did, preceding her. He read from a compilation of Stein quotations which centered around the word 'it'. Ulla spoke of Stein's one opus as a continuous process and how this process was suddenly interrupted once she had acquired the fame she desired for so long. At one point Stein said "I lost my personality" and faced a writer's block she had never experienced before -- this was around the time of the writing of the autobiography. Then Bill read more from the language of 'it': "a husk that can / hold anything that / can empty out anything." * Mullen, the last speaker, read a speech called "If Lilies are Lily White" which raised some of the more interesting questions with regard to Stein and the matter of race. She discussed the "underlying thematic continuity" (despite the linguistic break) from *Melanctha* to *Tender Buttons*, and Stein's preoccupation with sexual and racial stereotypes (fantasy, folks) which is expressed for Mullen by the statement in TB: "difference is spreading." While race and sex are overtly treated in *Melanctha* they function more covertly in TB with sentences and phrases like "a single hurt color," "dirty is yellow," "a piece of coffee," "color is in coal," "a light white, a disgrace, an ink spot," and "a rosy charm." Just flipping through TB I

can find: "A white bird, a colored mine, a mixed orange, a dog"(46, Sun&Moon, 1991) and, of course, "A white hunter is nearly crazy"(27). And lower on 27 under the heading "SUPPOSE AN EYES" a hilarious working of gender codes: "A soldier a real soldier has a worn lace a worn lace of different sizes that is to say if he can read, if he can read he is a size to show shutting up twenty-four." (Shutting up twenty-four as in shutting up the talk of the clock). Mullen sees a link between the violence Stein does to grammar codes and the covert violence of domestic life. Stein caricatures the obsession of white bourgeoisie with the possibility of miscegenation in the association of color with dirt and whiteness with vulnerability. Mullen spoke of Stein's exploitation of color as a short hand for the delineation of character in *Melanctha* (characters become a string of adjectives) and questioned whether she was interrogating the color-coding or affirming it. *Melanctha*, a black mulatto who is described by Stein as yellow and suicidal (blue - the melancholy in her name) thus draws attention to the fantastical constructedness of racial identity. Color both reveals and conceals identity. Mullen also spoke of the cultural milieu of the time the works were written: the Harlem Renaissance with its honky spokesman, Carl Van Vecten, the incorporation of primitivism by Picasso and others, and the bourgeois bohemianism of someone like Stein who could maintain a mixture of both domestic order and syntactic disorder. Despite these doubts about Stein's dealing with race, Mullen, an African-American, finally claimed her as a major influence on her work.

After a short break it was the prolific avant-garde filmmaker Stan Brakhage's turn. Before showing us his films, he spoke of the omnipresence of the present moment in Stein, her "ideology of repetition." He commented on "metaphor as an evasion" (I guess this goes along with fantasy) and said something to the effect that metaphor was invented so members of a royal court could say something in other terms in order not to get their heads chopped off. (I disagree: I think metaphor -- deriving from the Greek word for transport -- was invented because of a lack of words to describe something our ancestors, in their migrations, newly encountered. Metaphor is evidence of our early speechlessness, our straining to put something into terms we have no means to signify. Metaphors are the fossils of our speechlessness.) Then the filmmaker Brakhage said something else I disagree with: "linguistic description is intrinsically futile" (as if it, accuracy, is all or nothing, as if there is only truth and falsity and nothing else). He spoke of the glyphic roots of language and painting, the cursed "obligation to represent." He spoke of Stein's anti-didactic writing and made mention of her METAPHOR for orgasm: "cow," which is probably what the earliest humans called it, too. He spoke of his absolute distaste for autobiography and the qualities of dailiness in Stein's writing which he admires and tries to emulate. He said he wanted to disrupt the "picture as

container" which functions as a kind of hypnosis for the viewer (i.e. fantasy, once again, is bad you, too many hours of fantasy a day will make your brain rot). Then he showed us his film VISIONS IN MEDITATION (1989) which utilized a constantly moving camera with quick fade-ins and fade-outs of houses, interiors and shots of rivers, trees, mountains and ice floes. He spoke of trying to get to "the fullest exactitude of meaning imaginable" and of his attempt to rid film of all referentiality. At this point Marjorie Perloff put him in his place with her comment that c'mon of course the film has referentiality, it's showing us something. But Stan said heroically no "I'm resisting these references" and I just want (you) "to experience the music" man. Stan said he felt threatened by representation (which ones? what kind? we never find out), that he wanted to share his innermost feelings with us dude. He wanted "moving visual thinking," "thinking without memory," and wanted to "stick with the daily" (does he ever make movies about boring jobs? - now that's the daily). He aspired to "something that encloses unto itself" where "everything is answerable to itself, a world unto itself" -- sounds like a fairy tale to me. Despite Brakhage's sloppy thinking (at one point he declared that "we're all slob"???) his movies remind us of our unending need to find meaning in the things we see, especially if they are human representations such as films, by his keeping the camera always in motion and keeping most of the objects, particularly the natural ones, out of focus. The restlessness of his films reflects our restlessness back into our faces and somehow they also manage to express a sense of serenity or meditation that Stein's writing also seems to express. Someone in the audience made the observant comment that whenever the eye begins to linger on something in one of his films the camera immediately breaks away. Stan, like Joan Retallack in her speech, said he was against "sucking you into it" which is what commercial films or genres designed to escape the quotidian do. Stan spoke of the double negative of Stein's escaping of the 'escaping the quotidian' as a reason for her writing's intense use of negatives. He said he believed in an "anti-transcendental impulse" which presents something "perceived, felt, before it can be named." He said he was "grateful for the Earth" and a few other nice things which also can't be named....

Lyn Hejinian was up next (by this time it was around 4:00pm) and I was growing weary of taking notes and was starting to feel the effects of some wine I drunk earlier in honor of the absentee Lee Ann Brown and out of anger for missing the U.S.-Germany soccer game (which the U.S. won by the way in a huge upset, 3-0, as if you poets care) in order to be present for all the panels, so I apologize for the oncoming Brakhagian haziness, but at least I won't force you to fantasize about this event any longer. (Of course, if you want to fantasize about me that's okay: I'm 6'01, 195 lbs, brown eyes, birthmark on my left thigh...). But back to reality. Lyn talked about STANZAS IN MEDITATION and

how when she was at a low point in her life she read this and it made her happy. Yes, happy. (I tried this trick later that night and it didn't work, so I had some more wine). Retallack piped up and said it made her happy, too. Then Lyn spoke of the need for the ordinary (I guess because of its perceived innocence -- what could be ordinary anymore in this world of globalized capital?), the elusivity of the present, and quoted Nietzsche's "the duration of the impermanence of everything actual" which nicely describes the internal contradiction between the constancy of the present and its simultaneous ephemerality. She spoke of the sensory effects of Stein's writing which are made all the more stronger for the plotlessness of her work. She spoke of flatness as a virtue in Stein, her "achievement of the commonplace," her focusing on what we all take for granted, saying that "happiness, like the commonplace, has no plot." She spoke of her relationship with William James, whom Stein studied under, and his philosophy of "where things are," of concreteness and immediacy. She spoke of Stein's relation to the public and private spheres and how she found freedom in the household and salon away from the male-dominated 'polis'. She spoke of Stein's resistance to the usual modernist "attempts at totalization." Unable to drop the happy talk, she concluded that "happiness is living one's contemporaneousness." In other words, Stein, the cure-all, was happy and will make us happy. During the question-answer session much discussion was had about Stein and authority -- did she want or yield authority?, did she try to subvert it?, etc. This discussion was, of course, had by those authorities on Stein in attendance: Catherine Stimpson, Marjorie Perloff, Retallack, Hejinian....

After this we all walked over to another building for the readings by Gass, Hejinian, Mullen, Retallack, and Roubaud, which were scheduled for the day before but I guess had to be postponed because Kenneth Koch wouldn't put a lid on it. More wine was available as people schmoozed and munched and walked in circles like buzzards waiting to pounce on the dying bodies of important conversations. I myself stayed near the wine which was going fast and made sure no fights broke out because of the wine or a lack thereof. By the time the reading started the room, which began to revolve around me in an increasingly more wobbly orbit, had been transformed into the "poly-directional surface continuum" Retallack spoke of before. I had finally made it, across the desert of narrative, to Steinland. William Gass floated up to the podium and I saw how fitting the name was. Sounds escaped from his quotidian lips like porcelain bats out of cave. Crash. I ducked as he read something about a dog his dad would not let him have as a kid. Lyn Hejinian aroused from my stomach undigested food matter as any snakecharmer would a snake by reading a poem called "Happily." Harryette Mullen made sure the aroused matter did not find its way into the lap of the person sitting next to me by reading something good

which was published in Callallo. Then Joan Retallack and Lyn Hejinian merged into some scary siamese langpo creature made of undifferentiated linguistic tissue called Joan Retallack from which came more theory with line breaks. Jacques Roubaud said some stuff in French which was translated to me by a little green gnome with a French-English dictionary. Did you know that "vache" means an orgasm that lives in France?

Then it was over, Day 2 of Steinland. I made a dash for the exit as Marjorie Perloff cornered two of my friends and asked them if they were in the Wash U. Writing Program, which in these parts is like being asked the dreadful questions "are you still a virgin?" "are you experienced?" "have you done anal?" Later that night at a local anti-Steinland open mic I got to hear a Frenchman with a gigantic gray hair piece read a poem he wrote for a woman whom he gave his card to and told to call him in two months. She did not ("it was her loss" he said) and so he wrote a poem which contained these lines: "I send you a note and you do not reply. I send another just to ask why." Ah the French, so goddamn lovable.

Sunday, Feb.7: Like Day 2, Day 3 began at 10 o'clock. I got to the courtroom late for the first panel "Writing [arrow symbol] Performance" in which the Gertrude and Alice and the director of the play spoke about their experience of trying to stage Stein, trying to present a continuous present. I bit my tongue because I could have slept in more. Referring to Stein, Gertrude said "we all love her" which seemed to be the mantra of the entire symposium. At one point Gertrude blurted out about herself: "I'm a cheap theatrical whore!" Then the director said she wanted to dance when younger but realized she couldn't, from being kind of hefty I guess. * Then there was the final panel called "Writing [arrow symbol] Reading" with Perloff, Stimpson, and Roubaud. Perloff batted lead-off and rattled off a series of line drives to everyone's Sunday morning hungover cerebrums. Man can she talk. Her paper was probably the best of the conference and the least obnoxious. She began with a critique of Stein as the exemplary postmodernist and argued for reading her as a modernist again. Examples of Stein's modernism can be found in her 1935 essay "What Are Masterpieces and Why Are There So Few of Them." In other words, Stein believed in masterpieces (and genius and its authority) whereas a hallmark of postmodernism is the belief in the end or the impossibility of masterpieces (which is a side effect of the postmodern "death of the author"). She cited Lew Welch's undergraduate thesis in which he described Stein's thinking via a distinction between talking and writing. Talking identifies, recognizes, has to do with memory. Writing creates, has to do with forgetting. Stein, here, can be seen as against personality/memory and for the kind of modernist value of an escape from personality as espoused by Eliot in his "Tradition and the Individual Talent." Stein also believed in the separation of 'art and life' whereas

a postmodernist like O'Hara preached in his "Personism: A Manifesto" a form of poetry which would dissolve that separation by making the poem lie between two people "lucky pierre style" instead of between two pages. Postmodernism is further characterized by the dissolution of the difference between high art and popular culture, a difference Stein sought to maintain with her aesthetic of the timeless masterpiece, of the artwork as an end in itself, as without "relation" which is "the business of living." "Identity is a great bother," Stein said, exhibiting a rather modern disinterestedness shared by a poet like Mallarme. Then Marjorie said something about the modern being textual while the postmodern is intertextual, that these were the main historical differences between the two along aesthetic lines. All in all she proved her argument with a much-needed swiftness and clarity. * Jacques Roubaud spoke of his introduction to Stein after he told a friend he had grown allergic to Joyce. He quoted some axioms from Stein's HOW TO WRITE: "nouns do not count." "Nouns stop the sentence. That is their crime" "Verbs make mistakes which are wonderful." "Stitches in time save the sentence." "Sentences should never think." "A sentence is an allowance of confusion" "A sentence is not emotional. A paragraph is." He said Stein's poetry moves by "betraying" which I didn't understand. He said poetry is now, "what will have been." (Why? Because now that the present is missing poetry is a now or now must be a now in order to compensate?) * Then Catherine Stimpson spoke of the question of mutability and immutability in Stein, the role of reputation and celebrity in/on her work. She said Stein liked the power of being a star and would have willingly appeared in People magazine if she were alive now. Stimpson said she herself was a lifetime subscriber of People (I forgot to ask if it made her happy). Then she said she was shedding Steinian tears because if you "ask any Harvard grad what they want to do they say create the great American website." I have no idea what this meant. Anyway, she cited William James's "radical empiricism" and his belief that "an intellectual must never exclude" (thereby justifying her subscription to People). She spoke of Stein's need for the unchanging, the immutable which she found in the natural household of the human mind since the mind "exists not in time" but in a continuous present whereas human nature is a site of change, of memory. This to me sounds wrong (the mind as not memory?) but I won't go into it. Then she brought up the question of the commodification of Stein in talking about some Stein mug that a student gave her. The question-answer session revolved mostly around this question. I raised my hand to ask a question (the one "is Stein still contemporary?") but was not seen perhaps because I was not down in the front. I walked over to the guy who was in charge of the mike and told him I wanted to ask a question. He said okay, but only after Bill Dydo asks his. I said okay and walked back to my seat. Then Bill Dydo gave a long speech about the evils of TV and the unending continuous present of images (i.e. the commonplace fantasies) that barrage us

DAILY, and then when he was done after about 20 minutes the mike man gave the mike to some woman also in the front. After she finished with her question the woman next to her grabbed it and spouted a long statement-question-compliment-pro-Stein salute. I walked down to the front, in my Bavarian Inn restaurant issue busboy uniform with my nametag on which looked very unintellectual and uncollegiate and sat right down next to the mike man. He whispered in my ear that he had to give the mike back to the conference host man from the Wash U. English Dept. but that I could use the mike in the mikestand which was standing unused in the aisle. I nodded politely. Then Mr. English Dept. Man grabbed the mike from the mike busser and said we had to stop and concluded with a string of his own comments and opinions and uber-Stein heils and then asked if anyone else would like to conclude. Finding myself outside this continuous present, this symposium complete unto itself with no gap in its conclusions, I walked away to busboydom and to the quotidian and the contemporary where I was told by these strange people and by my boss I should eternally be.

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150. **Steven Shoemaker**
Re: [Fwd: literary criticism]
Fri 12 Feb 1999

Juliana--For crit. that handles large historical arguments well, I'd suggest Jerome McGann. His dialogues are also of particular interest from a writing standpoint. Marjorie Levinson is another good critic of the Romantic period, though pretty knotty. For anthropologists who write like literary critics you might try Clifford Geertz (e.g. Notes on the Balinese Cockfight) or James Clifford (perhaps something from The Predicament of Culture). For excellent use of "fractured argument" I'm sure you probably already know Susan Howe's Dickinson essay "These Flames & Generosities of the Heart: The Illogic of Sumptuary Values" (quoting the title from memory). That essay wld probably be easier to use in your course than My Emily Dickinson, also excellent. best, steve

On Thu, 11 Feb 1999, juliana spahr wrote:

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151. **Bob Grumman**

The Latest from Comprepoetica

Fri 12 Feb 1999

I've been falling all over myself trying to upgrade my poetics/poetry/ poets site, Comprepoetica, during the past month or so. I now have

- (1) a section of weekly poetry commentaries by me with 3 entries so far
- (2) a section of irregularly-appearing poetry commentaries by other authors with one entry, by Jack Foley (on E. E. Cummings), but another to be added today (I hope) by Ralph LaCharity, and three more in the wings by Jack (on Ivan Arguelles, Jake Berry and Yeats)
- (3) an index to the poets and publications covered in my commentaries
- (4) a section (to start today, I hope) devoted to Poets' Statements with one entry, quite otherwordly but fascinating, by Karl Kempton

Thanks to those who have posted encouraging e-mails to me that I haven't answered yet, being totally out of it, but I will!

Visits are up but I hope for a lot more. More important, I hope for more reviews! Only one big rule: QUOTE FROM THE POETRY UNDER REVIEW! I had to reject several of my own micro-reviews (originally for Taproot Reviews) for not doing that. The wonderful thing about web-sites is that's there's almost always room to quote entire poems. Otherwise, just try to be clear. Don't worry about subject-matter: I intend to cover ALL schools of poetry.

Happy Valentine's Day!

--Bob Grumman

Bob Grumman

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

Comprepoetica, the Poetry-Data-Collection Site

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152. **Charles Bernstein**

Bollingen Prize in Poetry

Fri 12 Feb 1999

Hear ye, here ye, all of the Poetics List:

I am happy to announce that Robert Creeley has been awarded the 1999 Bollingen Prize in Poetry (which is given every other year). Congratulations, Bob!

Charles Bernstein

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153. **Anastasios Kozaitis**
Whitehead interviews Ferlinghetti

Fri 12 Feb 1999

Ron sent me this today from Iceland. I thought I'd pass it on.

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The New King of Poetry

LAWRENCE FERLINGHETTI

Turns 80

| *From Reykjavik to San Francisco and Beyond*

by Ron Whitehead

(photo)

In 1953 Lawrence Ferlinghetti founded the first paperback bookstore in the United States. In four and a half decades City Lights, the bookstore and publisher, has become mecca for millions, for the world's alternative voices. Ferlinghetti's *A CONEY ISLAND OF THE MIND* (1958) is the number one best selling volume of poetry by any living American poet. On March 24, 1999 the reluctant New King Of Poetry turns 80. Poet Writer Editor Publisher Scholar Organizer Ron Whitehead is writing a new biography of Ferlinghetti. Ron's recent conversation with the private Ferlinghetti took place from Reykjavik to San Francisco.

Ron Whitehead: Lawrence I asked you in a letter if you are interested in either *A CONEY ISLAND OF THE MIND* or *A FAR ROCKAWAY OF THE HEART* being translated into Old Norse, into Icelandic, and being published here in Iceland in a cooperative project by Bad Taste/Smekkleysa, the main record label, and Bjartur, the main independent publisher.

Lawrence Ferlinghetti: Of course.

RW: Okay. I'll continue to pursue that. I've already spoken with folks here and they are interested. I'll tell them you said "okay" and I'll open the doors for them to write you and communicate directly with you about it. I'm doing the same for Lee Ranaldo and his new book *THE MOROCCAN JOURNALS*.

LF: Okay.

RW: I love *A FAR ROCKAWAY OF THE HEART* and consider it to be not only one of your best works but a masterpiece of 20th Century poetry.

LF: Well obviously you're a genius critic.

RW: (laughter from both) I am. I am (more laughter).

What are you doing now? I know you're continuing to write and paint.

LF: I'm not doing anything at the moment except lying on the bed.

RW: Okay (more laughter), do you have any new book releases planned?

LF: Well no. A FAR ROCKAWAY has just been out a year. But I now have enough poems for two books. But New Directions is saying they can't publish that fast. They want maybe one next year. One is a book called THE DIVINE BUTCHER, poems that were spoiled by humor. In other words, humor destroys sublimity in poetry. I'm getting the title from Gregory Corso who said "humor is the divine butcher." He said you can't have a sublime poem if you use a lot of humor.

RW: I don't know if i agree with that.

LF: Well I have some pretty ludicrous poems. I have a serious poem and then I put in this ludicrous image which completely destroys it but it's fun. For the other book I have between thirty and forty poems of non-humorous poems. Well with the usual humor but nothing too devastating.

RW: I've been listening to Allen Ginsberg's HOLY SOUL JELLY ROLL: POEMS AND SONGS 1949-1993. Have you been talking with anyone about a possible CD release?

LF: This Saturday I'm going to be recording for Ryko in Francis Ford Coppola's American Zoetrope Studios which is just a block from the City Lights Bookstore.

RW: Fantastic. Just down the hill.

LF: Yes. The producer is Jim Sampas, Jim Sampas of the Sampas family and the Kerouac Estate.

RW: Yes I've met Jim.

LF: Jim is in his mid 20s I guess. He's a musician. He's coming out Saturday. We're going to record all of A CONEY ISLAND OF THE MIND.

RW: Wonderful! That's good news!

LF: He's got musicians back east he'll have on separate tracks. He's gonna blend their music with my voice tracks.

RW: I guess David Amram's going to be on some of the tracks?

LF: No Jim and Ryko have their own musicians or group that they insisted on. I hope to do something with David Amram sooner or later.

RW: I hope so too. I'm reading an amazing 83-page text David wrote and sent to Sterling Lord and me titled "This Song's For You Jack: Collaborating With

Kerouac." I've had the opportunity to read with David several times and he's a wonderful person and an incredible musician.

LF: Yes he is.

RW: You mentioned to me previously that you're working on an autobiography. How's that coming along?

LF: I've given that up for the time being. I've found that it only comes out like Samuel Beckett.

RW: (laughter) So it'll be a short autobiography.

LF: Well, rather.

RW: Part of the problem is that you've done so much.

LF: Baffling and ambiguous is the way I see it.

RW: It would have to be thousands of pages long. We've discussed the possibility of me writing a new Lawrence Ferlinghetti biography.

(photo)

LF: Yeah I know. I wish you'd do it.

RW: Good. I was hoping you'd say that.

LF: But you're on the wrong end of the world there in Iceland.

RW: But I'll be in San Francisco soon. And North Carolina and New York City and France and Italy. I'm getting back on track on the biography. I'll do it. I've already started.

LF: You better hurry up. I'm 80 years old (laughter from both).

RW: I know. But you're as healthy as ever.

LF: Well I work out all the time.

RW: Yeah anybody who sees your photos can tell that. Do you swim every day?

LF: I'm going to the gym in just a few minutes.

RW: In '99 and 2000 I'll be working with folks in The Netherlands, Ireland, and Iceland to produce events. What are your travel plans? I want to invite you to those events.

LF: Since I got appointed Poet Laureate of San Francisco I'm getting invited to too many places.

RW: Congratulations!

LF: I'm receiving invitations in all directions. At the moment I can go to Brazil, Argentina, Columbia, Cuba, France, Italy, Czech Republic. I can't go in all these

directions at once. I went to Prague and they want me to come back and have a big art exhibition this spring but I can't. There's so much happening now I have to be here. I'm writing a regular column for THE SAN FRANCISCO CHRONICLE called "Poetry as News." So I have to be here. I may go to Italy in June and if I do I may go to Prague too but I don't think so. Not this year.

RW: I know you went to Prague last year for the Art Forum Exhibition. They celebrated you your life your work.

LF: They built a complete replica of the outside of City Lights Bookstore at their Festival. It was extraordinary. And there was a 72-hour non-stop INSOMNIACATHON reading of my poetry by every poet in town. It was held in a big church in the old town. They had an exhibition of your work and The Literary Renaissance right next to the City Lights Exhibit. Have you been to Prague?

RW: They invited me to the same event but I couldn't make it due to a prior commitment.

LF: You should go! It's fantastic!

RW: Yes. They kept all my work for their archives. I received a long letter afterwards from Karel.

LF: Yes Karel Srp. He's a great guy.

RW: He told me about how the public responded to you. He said it was like a rock concert. When they opened the doors to the Exhibition thousands of people came running straight to your table. He said you signed books all day and way into the night.

(photo)

LF: I wrote a poem called "Rivers of Light" in the middle of the night and by God it was published the next day on the front page of the main daily paper. And it was published translated into the Czech language. That would never happen in the United States.

RW: That's amazing.

LF: It's a long poem. About two pages. So it was fantastic. The town is the most interesting city I've been in for many years. It's medieval yet it's like Paris yet it's like Florence. The castle, Kafka's castle, was the center of the Austro-Hungarian Empire and you really feel it when you go there. That's where President Havel's offices are.

RW: I understand that President Havel was recovering from surgery when you were there but he called and had his limo pick you up and take you to the castle and had his military guard give a multi-gun salute to the poet Lawrence

Ferlinghetti. Shifting gears a little let's head south and talk about City Lights Italia. I know it took you years, after many requests, to give the okay for a City Lights to be opened in Europe. You finally gave Marco Cassini approval to open City Lights Italia in Florence, Italy.

LF: The first person who had the idea was Antonio Bertoli, the Director of the avant-garde theatre in Florence, Theatre Studio Scandicci. He and Marco Cassini started City Lights Italia together. There's no financial connection. They came to San Francisco. I had stayed with Antonio in Florence when I performed in his theatre. I ended up staying with him in his farmhouse in the hills above Florence and we got to be really good friends. And Marco was a small publisher in Rome.

RW: Minimum Fax Press.

LF: Yes. Now he's becoming a big publisher and he split up with Antonio. They don't see eye to eye. Like the difference between Florence and Rome. Like the difference between San Francisco and Los Angeles. Marco is very ambitious. He wants to be a big publisher. He's much more commercially minded. Antonio is a theatre director and is not at all interested in commercial ambition. In fact at the City Lights Italia Bookstore in Florence they publish books, separate from Marco, under the imprint of City Lights Italia and no matter what the size of the book they charge the same amount for it. A big thick book, say 200 pages, they charge 1,500 lira. That's a little less than a dollar. If the book is 48 pages they still charge 1,500 lira. So obviously they're going broke. They publish a lot of avant-garde Italian authors and they also publish many City Lights San Francisco authors in translation. City Lights Italia is a great cultural center. There's nothing like it in Florence or in Italy. Most of it is still back in The Renaissance. At the moment it's more of a cultural center than a bookstore cause they don't have the money to get enough books. But it is also a bookstore. It's a great meeting place. They have many wonderful events there. They've been going two and a half years now. Any time you want to read there let me know.

RW: That sounds good. I may go there in the fall.

LF: Well this year they're having a festival in I think early July. Do you have their address?

RW: So I should put letter to the attention of Antonio?

LF: Antonio Bertoli, City Lights Italia, Via San Niccolo, Florence. It's right in the center of town.

RW: What are the plans for City Lights San Francisco? I know you still take an active editorial role. I remember visiting when you were editing the new City

Lights Anthology. You spend at least a couple hours each day there. Is Nancy Peters

LF: She's the Managing Director.

RW: She's running the show?

LF: Yes. We're becoming a Foundation. We're going to be The City Lights Non-Profit Foundation. We're trying to buy the building by establishing the foundation and thereby enabling donors to buy the building for us. We've been tenants all these years.

RW: It's a historic site for people round the world.

LF: It's an old building and the owners are very old and they're ready to sell it so we're starting this foundation right now. It's happening this week.

RW: You expressed concern, and I mention this in my poem "San Francisco May 1993," about the influx of Chinese money from Hong Kong buying out the Italians in North Beach.

LF: No I wasn't expressing concern. It was just a statement of fact.

RW: Considering that San Francisco has grown so much do you still like living there? Have you thought about moving?

LF: No the population hasn't grown. There's no room for expansion. The population in the city is still only about 750,000 but it's the outskirts, the suburbs and the outlying territory, that make it up to 3 million and that's what has grown. But the Asian population is 40% of San Francisco now. And another 30% is Hispanic. So the whites are a minority.

RW: That's interesting.

LF: Yes it's a Third World City. And our part of town, North Beach, which used to be solid Italian, is now two thirds Asian all the way to The Bay. But no I'm not going to move.

RW: You had been talking about buying a house. Are you still considering that?

LF: Yes but I can't possibly afford one here.

RW: I've read that San Francisco is the most expensive city in The States.

LF: Yes it is. You can't get a two bedroom house for under five or six hundred thousand.

RW: Wow! I'll just continue visiting San Francisco. Let's see I made \$2,400 last year. Yes it's definitely out of my price range.

LF: Yes it's impossible.

RW: I've had the opportunity, which I enjoyed thoroughly, of meeting your son Lorenzo but I haven't met your daughter Julie.

LF: She's in Nashville, Tennessee now.

RW: That's what i remember you saying. Do your children have children?

LF: Julie has a three year old boy, Jonathan. And Lorenzo's wife had a boy a year ago. His name is Leonardo, Leonardo Ferlinghetti. He's a year old.

RW: Do you get to visit your kids and your grandkids often?

LF: Yes. They were here for Christmas. And I go out to Bolinas, where Lorenzo lives, all the time. It's just an hour from here.

RW: John Tytell and I worked for over a year to get you nominated for the Nobel. It's my understanding that once you're nominated you stay in the pool of candidates indefinitely.

LF: Well they must have thousands of names.

RW: I don't know about that. You and Allen Ginsberg worked together for decades. In the eyes of thousands, perhaps millions, you and Allen were are The Kings of Poetry. I heard you say that Allen deserved to receive the Nobel and to be Poet Laureate of the USA.

LF: It's shocking that Allen never got recognized, that he never received a Pulitzer Prize in this country, and that he was never invited to be the Poet of The Library of Congress which is now called Poet Laureate. I think they were afraid of him. It's shocking that the poet who changed the poetic consciousness of several generations of writers, not just in the United States but round the globe, was never officially recognized for his life and his work. Go to Prague, Czech Republic and Italy and Germany and numerous other countries and cities all over the world and see what a huge difference he made.

RW: In the consciousness of the people.

LF: Especially among the poets.

RW: Well do you have anything to say about being nominated for the Nobel or is that something you'd rather not talk about?

LF: I was flabbergasted when John Tytell wrote me that you guys were nominating me. I figure that's pie in the sky.

RW: You never know. My feeling is that if anyone in the world deserves the Nobel for lifetime achievements for their poetry and for the work they've done for poetry round the world that person is you.

LF: I agree with you.

RW: Good. Good.

LF: 100%!

RW: (much laughter from both) I'm glad to hear that (laughter continues)! Chris Felver's new book of photographs of you is beautiful. I've already shown it to many people.

LF: Do you have a copy in Iceland?

RW: Not right in front of me. I loaned it to the Reykjavik Arts Council. I get it back Monday before my lecture on "The Beat Generation & The Process of Writing" at the University of Iceland. Chris is sending me a copy of his documentary film, THE CONEY ISLAND OF LAWRENCE FERLINGHETTI, which Iceland's National Television is going to play. How do you feel about Chris' new book, a book full of remarkable photographs of you?

LF: Well I wrote an introduction to the book. Chris and I have been working together for thirty years. He believes in cinema verite. There are pictures in the book I'm not crazy about but he won't take them out (laughter from both). Same with his film, the documentary on me. It's cinema verite. There are no comments or voice over by himself. Just what the camera eye sees. And then I'm speaking too.

RW: The documentary is beautiful. The book and the documentary show sides of you that the public has never seen. A private, vulnerable, fun loving zen surrealist anarchist poet, a real human being. They are both so honest. Both engage the heart in an emotional way. I really like working with Chris. I respect and admire his work.

LF: Did you get a copy of my Poet Laureate speech?

RW: No I didn't.

LF: It's in the last issue of POETRY FLASH. It's also on the City Lights website at <<http://www.citylights.com/>>www.citylights.com.

RW: I'll check that out. You've become computerized.

LF: Also the articles I'm writing for the SAN FRANCISCO CHRONICLE will be on our website. I've written two columns so far under the title "Poetry as News." The first column was on Sappho. The second one was on Kapafy. The third column, which I just wrote, is on Bertolt Brecht.

RW: Of those gone from your life who do you miss most?

LF: Everybody seems to be gone or going. People are croaking right and left. It's terrible! At my age there ain't so many left, including a lot of old girlfriends (laughter from both). They're getting picked off either by some other guy or by Mr. Death himself, the Dead Man in The Sky, The Guy With The Big Sickle. Watch out for Him. One member of The Beats is still left, and he's greater than

any of them, and that's Gregory Corso. He's really The Avatar of Pure Poetry, of Pure American Lingo. Ain't nothing like Gregory. He's never derivative of anybody. Gregory is The Greatest! I became associated with The Beats by publishing them. I was not a member of the original group. I'm seven years older than Allen. The other person who is much ignored and underappreciated is Ed Sanders. Ed Sanders is a great poet. He's also a brilliant journalist. He's publishing the WOODSTOCK JOURNAL out of Woodstock, New York. It's a wonderful small town newspaper. Ed Sanders is very educated. He's a great wit. He's like Mark Twain. He even looks like Mark Twain. He wears white suits and he's got the Mark Twain moustache. He's really great yet greatly underestimated and ignored. Those two guys are really all that's left of The Beat Generation. Anne Waldman, who founded The Naropa Institute with Allen, is going strong but she's the younger generation really. And you're a little younger still but you're working to carry the flame forward.

RW: I consider you to be a mentor. How do you feel about the role of mentorship in human relations?

LF: (laughter) Don't follow my advice. I got divorced when I was 40 or so and I'm sorry to hear you're doing the same. Don't follow my example.

RW: A couple more questions. How many hours do you usually sleep?

LF: Oh I've been sleeping a lot lately. I sleep eight hours.

RW: Lawrence I hope this is the beginning of many more interviews as I turn my attention to your biography.

LF: Yes I wish you'd get to it.

RW: I will. I'll stay in touch and will let you know about the translation of your work into Icelandic. I'm sure there will be celebrations in San Francisco for your 80th Birthday.

LF: I'm going to ignore it.

RW: Ignore the big number 80?

LF: Yes ignore the big number 80. Maybe my family will have a little something.

RW: Well Happy 80th Birthday Lawrence!

LF: Thanks! Good Luck!

Ron Whitehead has studied, published, read with, worked with, and written about Lawrence Ferlinghetti for several years. Ron's new CD, FROM LOUISVILLE TO REYKJAVIK & BEYOND, with his new group Voices Without Restraint, will be released by Iceland's Bad Taste Label in June. His next book, GIMME BACK MY WIG: THE HOUND DOG TAYLOR BLUES, will be released

from Ireland's ITaLiCs Press in July. He will be touring the USA and Europe with Voices Without Restraint in '99 and 2000. When not traveling he lives in Kentucky and Iceland.

February, 1999
Reykjavik, Iceland
Louisville, Kentucky
San Francisco, California

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154. **Jamie Ferguson**
Joris and Venuti
Fri 12 Feb 1999

I want to applaud the concreteness and clarity of Pierre Joris' recent post and lament the inexactitude of my own initial statement. I did not mean to say that Mr. Joris had been influenced by Venuti's thesis - which, as he points out, is blatantly anachronistic, only that as a result of Venuti's book, Mr. Joris could state that good translation consists in "making the fact of the translation visible" without feeling that the assertion needed to be explained and/or justified. He could, that is, count on a readership that was familiar with, and sympathetic to, this criterium. And what other source might be posited for this criterium than Venuti? Surely not the example of Holderlin, whose currency in the Anglo-American critical community is, I suspect, rather minimal. (Incidentally, those who, like me, are interested in what Holderlin has done but don't know German, can find a quite detailed account in AFTER BABEL.)

Whatever the relation between Joris and Venuti, I would confirm the usefulness of adding this criterium to the critical vocabulary on translation, but don't feel that Venuti's book provides a solid enough foundation for the new erection. If, as I suspect, this idea has only very recently taken on currency in the Anglo-American discourse on translation, it might be worth trying to look ahead at how its origins might affect its later development. A pro-active genealogy might be all the more necessary for the fact that Venuti is no doubt right to say that the opposing criterium is "in the air": there will certainly be attacks (whether reactionary or not) against this point of departure, and any serious critic would begin by going back to the initiation of his or her target. Here I will refer back to my last post (of 8 Feb.) for why I find Venuti inadequate.

As for Mr. Joris' scathing - and quite personal - description of Steiner: Steiner may be all of the things he is accused of, but parts of AFTER BABEL are fundamental to thinking about translation in English, and there are many, many points made there that are not made anywhere else that I know of. I don't think it makes sense to speak about the person or about his general ideas before we

have weighed specific examples of his thinking - his thinking on translation, that is: I am not interested in Steiner; I am interested in what he has written about translation.

Jamie Ferguson
Paris

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155. **Poetry Project**
this week at the Project
Fri 12 Feb 1999

This week at the Poetry Project:

Monday, Feb.15

Dawn Michelle Baude & Sam Truitt

at 8 pm

Wednesday, Feb. 17

Camille Roy & Kit Robinson

at 8 pm

Friday, Feb. 19

Shamanic Chants/Epic Songs

at 10:30 pm

Traditional Buryat songs, chants, and original poetry by Sayan and Erzhen
Zhambolov premiere artists from the Buryat National Theatre in Siberia;
Ukrainian dumas by singer and bandurist Julian Kytasty; American folksongs by
Stephan Smith and more.

Admission is \$7, \$4, free for members

Call [REDACTED] for more information

all best wishes!

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156. **sylvester pollet**

Re: re translation

Fri 12 Feb 1999

At 11:40 PM -0800 2/11/99, david bromige wrote:

> Re Pete Neufeld's note concerning dix nuits/nine nights, I recall
>that in Sweden, trettondagsafton (thirteenth day's eve) occurs when twelfth
>night would be the equivalent festival in england, and this makes me wonder
>whether the Beckett tr. of Rimbaud is more a matter of such appellation
>rather than any one-for-one violation. Any one know? David

And don't think you're going to have any company dancing in the Paris streets on Bastille Day July 14. The dancing is the eve, July 13. I didn't see the problem with the translation as given--he was clearly imitating the sound, the rhyme of "dix nuits" morphing into the rhyme of "nine nights." Betcha. And while I'm here, if I am, Hooray for Creeley! Sylvester

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157. **Poetics List**

Fwd: Taliban's war on women / hoax

Fri 12 Feb 1999

I had to reformat this one a bit. Chris

----- Original message (ID=087893E6) (128 lines)

From: [REDACTED]
Date: Wed, 10 Feb 1999 11:02:42 EST
To: [REDACTED]
Cc: [REDACTED]:
Subject: Fwd: PS: [Fwd: Taliban's war on women / hoax]

please read...

joe brennan

Date: Tue, 9 Feb 1999 16:31:04 -0500
Sender: Institute for Psychological Study of the Arts <[REDACTED]>
From: Norman Holland <[REDACTED]>
Organization: English/University of Florida
Subject: Taliban's war on women / hoax
To: [REDACTED]

4:56 Hoax warning

You recently received a message containing a petition for better treatment of women in Afghanistan. Unfortunately, the person who started this petition wasn't prepared for the consequences. Due to the enormous number of messages she was receiving, her email account has been blocked. The signatures gathered by this chain-letter will never be collected by anyone.

If you want to help the women of Afghanistan, please visit the following web page: <http://www.feminist.org/action/action50.html>

The next time you receive a chain letter or virus warning, please check the validity of it's contents before sending it to anyone else. The HoaxKill website (<http://www.hoaxkill.com/>) contains some information to help you do this. Another good source of information is the Computer Virus Myths page by Rob Rosenberger (<http://www.kumite.com/myths/>).

If, after visiting these websites, you're still not sure, you can send it to [REDACTED]. We will then try to verify it for you.

Kind regards,

Jeroen Sikking,
Oxcart Software.

PS: Please note that we keep a record of the people we've informed about hoax so you will only receive one message from us.

--part0_918662562_boundary--

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158. **Poetics List**
Re: reply to sender
Fri 12 Feb 1999

Had to reformat this one a bit, too. Chris

----- Original message (ID=34277E99) (50 lines)

To: UB Poetics discussion group <[REDACTED]>
From: Mark Weiss <[REDACTED]>
Subject: Re: reply to sender

Could it be said that the entire impeachment-trial performance has been an example of the oral tradition?

At 03:17 PM 2/9/99 -0800, you wrote:

>FREE THE "PITIFUL THREE"
>

>(a night in which all helicopters are black)
>

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159. **Poetics List**
unfortunately a delay
Fri 12 Feb 1999

All - just received this brief-and-to-the-point message from the technical staff here at UB:

Friday February 12: The Central Email System will be unavailable from midnight tonight until 8:00am Tuesday, February 16.

This covers the whole of the <@acsu.buffalo.edu> domain, which, yes, unfortunately means the Poetics List. While it's likely subscribers can still send messages to the list, I can't guarantee those messages won't be lost. This shutdown evidently marks our transition to the new mailhub, which will involve restoring our Inboxes to their 5 February status.

In other words, it were best to refrain from posting until Tuesday - especially as no messages will go out to subscribers before I can access this account and clean up the mess that will no doubt be left by the repairs. (Not only will the poetics account contain all of the messages from last Saturday, but

there will be waiting a copy of every message received since then - i.e. all of the posts and backchannels from this entire week!).

I appreciate everybody's patience with this interruption - it should mean (knock, knock) the list will no longer futz out as it has been doing.

Chris

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160. **Poetics List**
Robert Creeley
Fri 12 Feb 1999

I'll second Sylvester's good cheer. For those of you who haven't heard, Creeley has just been awarded (as of tuesday) the Bollingen Prize in Poetry for 1999 - recognition that's long overdue, imho. The Bollingen is awarded either for a specific book or for "lifetime achievement in poetry" - both being the case here. Specifically, award was for *Life and Death* (New Directions) and *So There* (New Directions); the committee - including Gary Snyder and Carolyn Kizer - said in a joint statement:

As editor, publisher, traveler, teacher, writer, as mind-worker, Robert Creeley has been a seminal figure of the second half of the Twentieth Century. His broad cultural contribution is balanced by an original prosody and stubbornly plain language that makes a Creeley poem instantly recognizable. It manifests a clarity enriched by indirection, syntactic complications of movement and multiple layers of meaning. 'Stumbling,' as he describes himself, Creeley has remained on the path of epistemological inquiry and poetic experiment

Most of this is quoted from a lovely article in wednesday's Buffalo News:

"I feel extra pleased and honored in that I feel the award is not only to me personally but to the character and the company of the poetry I am most committed to," Creeley said of the work of such fellow poets as Robert Duncan, Charles Olson, Denise Levertov and Allen Ginsberg. "I always thought of poetry as a team sport."

Chris

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161. **Herb Levy**

poetry/radio

Sat 13 Feb 1999

Hi folks,

Tax season began earlier than usual for me, so I'm just getting around to looking at the responses to my query about contemporary poetry on the radio. Thanks for the various suggestions; I'll get back to individuals in a day or two.

Here's a digest of the various programs you all sent to me. In some cases I spiffed the list up a bit using a very handy Web site <<http://wmbr.mit.edu/stations/list.html>> that lists online sites for thousands of radio stations from all over the world, to get more information than I received from list members.

WKCR 89.9 fm New York - Composed on the Tongue hosted by Jay Barman, Sundays 8:00

WGLT 89 fm Normal, Illinois - Poetry radio short features, Tuesday, Thursday, & Sunday, 10:00 am & pm

KPFA 94.1 fm Berkeley 3:00 pm weekdays has shows that focus on literature, Jack Foley's Wednesday slot was particularly recommended

CIUT - 89.5 fm Toronto Howl on Sundays at noon with Steven Humphrey, Nik Beat, & Treela Smith

CBC syndicated program, Writers & Company Sundays 3:08 pm

CJRT fm 91.1 On the Arts

CFRO 102.7 fm Vancouver Gerry Gilbert's radiofreerainforest, Sunday 9:00 pm

WFMU early saturday call in poetry show

KXLU 88.9 fm Los Angeles Echo in the Sense hosted by Christine Palma
Saturdays 8 pm

KBOO Portland OR The Talking Earth hosted by Walt Curtis/Barbara Morticella
Mondays at 10 pm

Someone wrote about as how from Kelly Writer's House on WXPB, but I couldn't find it listed in their program guide.

Jordan Davis wrote about another NYC program called Anything Goes in the Morning hosted by Irwin Gonshak, but I haven't yet tracked down the station/time.

I can't believe that this is all of the poetry shows in North America, if people know of any more please let me know.

Also, Poetics List people may be interested in the current & forthcoming (Sunday) program I have up on Antenna Internet Radio
<<http://www.antennaradio.com/avant/mappings/index.htm>>. The current show features text-based performance-operas by Robert Ashley, the next show includes a lengthy piece by Sinead Jones (from her collaborative book/CD with list-member cris cheek) & settings of texts by Melody Sumner Carnahan. The Ashley show will be available in the archive through 21 February.

Gotta go.

Herb Levy



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162. **Ron Silliman**

(no subject)

Sat 13 Feb 1999

There's a nice piece on Alan Sondhein and the virtual writers residency in Wired Online:

<http://www.wired.com/news/news/culture/story/17879.html>

Get Your Private, Free Email at <http://www.hotmail.com>

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163. **Judy Smith McDonough**

poetrynow

Sun 14 Feb 1999

February's poetrynow is on-line

Judy Smith McDonough, editor

<http://www.poetrynow.org>

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164. **Judy Roitman**

KS poetics

Sun 14 Feb 1999

The poetics seminar at the university of kansas continues this spring.

Wed. Feb. 17, Judy Roitman, "Buddhism and Contemporary Poetics: The Case of Alan Davies", 5-6:30, Hall Center Conference Room

Wed. March 31, Jonathan Mayhew, "Redundancy Revisited: A Problem in Poetic Form", 5-6:30, Hall Center Conference Room

Mon. April 19, Marjorie Perloff, TBA, 1-2:30, Hall Center Conference Room

For more information, see the Hall Center Web page,
<http://www.ukans.edu/~hallcntr/reading.html#Poetics>

----- 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://www.math.ukans.edu/~roitman/>

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165. **Peter Ganick**
interesting new cultural website

Sun 14 Feb 1999

Hello,

I thought you might be interested to know about a popular new website of resources and reviews, covering media / cultural studies / gender / sexuality / identity:
<http://www.theory.org.uk>

The site attracted over 3,000 unique visitors last week.

The site should be worth a visit if you have interests in any of the following:

- * Cultural studies
- * Media influences
- * Gender & sexuality
- * Use of the internet in teaching, learning and communication
- * Michel Foucault
- * Queer theory, Judith Butler
- * Adorno, Gramsci
- * 'Role models', identity

As well as information resources and links, the site has an ever-growing number of book reviews, plus our much celebrated interactive multimedia critical theory QUIZ!

Also amusing viewers at the moment is the illustrated tourists' guide to ****FOUCAULT'S PARIS****.

It would be great if you would visit this site, and if you like it, recommend it to students, friends and webmasters.

Thank you very much.

Best wishes,
David Gauntlett

sent by peter ganick



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166. Katie Degentesh

9x9x9x9x9x9x9x9x9x9x9x9x9x9

Mon 15 Feb 1999

9X9 INDUSTRIES PRESENTS:

ANOTHER ADOBE READING

STARRING

HUGH STEINBERG, board member of Small Press Traffic and a Wallace Stegner Fellow at Stanford University.

and

KIM ADDONIZIO, author of two books of poetry from BOA Editions: *The Philosopher's Club* and *Jimmy & Rita*, and winner of two NEA grants and a Pushcart Prize.

with special guest ADAM DE GRAFF

Poetry reading!

9x9 Industries

Adobe Bookshop, Thursday, February 18, 1999

3166 16th St. (at Guerrero)

San Francisco

8 PM, FREE

██████████ for media or more information

9X9 INDUSTRIES <http://www.paraffin.org/nine/>

WE DON'T LIKE POEMS

THAT ARE LIKE POEMS!

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167. Roger Farr

EWL1 (fwd)

Mon 15 Feb 1999

Experimental Writing Laboratory I

February 20, 1999

8:00 pm

Free

If you're looking for a change or would like to supplement your poetics, expand your technical repertoire, and diversify your writing portfolio, this practical laboratory will help you to understand how to achieve these goals. Find out what experimental writing is and how it differs from

creative writing. Evaluate whether experimental writing is for you. Find out how to choose compositional devices suited to your needs.

Bring scissors, adhesives, paper, and one computer disk.

*The Old Kootenay School of Writing
112 West Hastings Street*

To register call [REDACTED].

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168. **Rebecca Wolff**
my reading at the Ear Inn

Mon 15 Feb 1999

Hello, I, Rebecca Wolff, am reading my very own poems
at the Ear Inn on February 27th, at 3 pm.

326 Spring Street, west of Greenwich Street, New York City.

Also reading:

Noelle Kocot

Maggie Barrett

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169. **Tom Beckett**
Nothing Is Indivisible

Tue 16 Feb 1999

If triangle
could talk
circle would
embrace it
like rearrangements
of hesitations
skewed into
cubist mouths
situationist rectums
the disconnection
between thought
and cock
or clock
or cloud

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170. **Pritchett, Patrick**

Re: Left Hand Reading Series - Feb.99

Tue 16 Feb 1999

THE LEFT HAND READING SERIES FOR FEBRUARY 1999:

ANDREW SCHELLING
MARILYN KRYSL
MERRILL GILFILLAN

Thursday, February 18, 1999 at 8:30pm
Left Hand Books, 1825 Pearl Street, Boulder, btwn. 18th & 19th), above the
Crystal Market

Andrew Schelling's books include "Old Growth: Poems & Notebooks,
1986-1994." His latest translation from the Sanskrit is "Cane Groves of
Naramanda," from City Lights Books. He is the recipient of several awards
for his translations and teaches at The Naropa Institute.

Marilyn Krysl is the author of numerous books of poetry and fiction. Her
latest volumes include a collection of short stories entitled "How To
Accommodate Men" and "Warscape With Lovers," which won the Cleveland State
University Poetry Prize. She is Director of the Creative Writing Program
at the University of Colorado.

Merrill Gilfillan is the author of seven books of poetry and two
collections of short fiction. His most recent publications are
"Chokecherry Places: Essay from the High Plains," and "Satin Street," a
collection of poems.

A brief Open Reading will precede the featured readers.

For more information, please contact Mark DuCharme at [REDACTED] or
Patrick Pritchett at [REDACTED].

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171. **David Baratier**

Invitorium

Tue 16 Feb 1999

John M. Bennett & I
are a new magazine
send things
pick medium
objects are a possibility
if you excel

with labels
give us a name

Be well

David Baratier
3252 Indianola Ave, Apt A
Columbus OH 43202
USA

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172. **Poetics List**
list status

Tue 16 Feb 1999

"Lazarus-like, th' electronic mail returns." Tennyson

The mailhub for <buffalo.edu> has been restored to service as of this morning; and here I am with a box full of list messages. I'll get through them as quickly as I can, but be forewarned there may be some delay before posts reach the list; your patience is appreciated. It would also be helpful to me if we could keep the posting very light for a day or two, long enough to sift through and eliminate duplicate messages, catch up on new subscriptions etc. I'll post an update as soon as the workload gets more manageable, probably by Thursday. In the meantime, if I could ask that you please post only time-sensitive messages, items that need to go out before the end of the week or that relate to current news.

thanks, Chris

Christopher W. Alexander
poetics list moderator

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173. **Poetics List**
another note

Tue 16 Feb 1999

Some of the messages held in queue from the our mailhub failure of about 10 days ago are available now. These I have to forward manually, but I will leave the abbreviated headers from the orig. messages in the body of the post - that is, you should see the date and address of the original sender in the message. Please remember to consult or respond to this person, and not to me!

thanks, Chris

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174. **Poetics List**
Armand Schwerner
Tue 16 Feb 1999

Date: Fri, 05 Feb 1999 12:02:56 -0800

To: [REDACTED]

From: Mark Weiss <[REDACTED]>

Subject: Armand Schwerner

Armand's *The Tablets*, for the first time complete, if that's the term, will be available from National Poetry Foundation, and his *Selected Shorter Poems* (comprising about 2/3 of his non-*Tablets* poetry plus a handful of translations) from Junction Press within the next two months. Both are in the final stages of pre-press. His translations of *The Inferno*, which he still hoped to complete as recently as a month ago, are to be published by Talisman. Ed Foster can probably tell us when to expect them. He was my friend and teacher. Editing his work with him has been a last great privilege. Selah.

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175. **Poetics List**
Martha Ronk
Tue 16 Feb 1999

From: "Kathy Lou Schultz" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Subject: Martha Ronk

Date: Fri, 5 Feb 1999 15:01:42 -0800

Seeking e-mail and snail mail for Martha Ronk.

Much appreciated,
Kathy Lou Schultz
[REDACTED]

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176. **Poetics List**
The Flea Theatre Reading Series, New York, Feb 17
Tue 16 Feb 1999

Date: Fri, 5 Feb 1999 21:27:16 +0000

To: [REDACTED]

From: Alaric Sumner <[REDACTED]>

Subject: The Flea Theatre Reading Series, New York, Feb 17

Cc: [REDACTED], [REDACTED],
[REDACTED]

February 17

4pm

Rehearsed reading of >Conversation in Colour<

Text: Alaric Sumner

Directed: Clyde Simon

Music commissioned from composer Michael Finnissy.

The Bat Theatre Company [<http://www.thebat.com>]

The Flea Theatre

41 White Street

New York

NY 10013

The Flea Theatre Reading Series

This series will include pieces ranging from works-in-progress having their first readings, to new pieces which have already had productions outside New York. Although open to the public (gratis), the series is primarily for the benefit of the resident company to introduce new works/writers to the company, including to Artistic Director Jim Simpson, as candidates for further collaboration.

Conversation in Colour was first performed at the Tate Gallery St Ives and Dartington Arts Centre in 1996 (with recordings of Finnissy playing his own music) funded by South West Theatre Consortium and sponsored by Terry Bird (Bang and Olufsen South West). In 1994, Phil Dalziel (an MA student at University of Leeds) devised a performance out of the text for his final degree showing.

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177. **Poetics List**

pagemothers inquiry

Tue 16 Feb 1999

Date: Fri, 5 Feb 1999 16:47:55 -0700 (MST)

From: R M Daley <[REDACTED]>

To: UB Poetics discussion group <[REDACTED]>

Subject: pagemothers inquiry

can someone please re-post the specifics (date/time/event info) for the pagemothers conference to be held in san diego i believe at the beginning of march?

much obliged,
rachel daley

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178. **Poetics List**
armand schwerner...

Tue 16 Feb 1999

Date: Fri, 5 Feb 1999 18:09:52 -0600 (CST)

To: [REDACTED]

From: Joe Amato/Kass Fleisher <[REDACTED]>

Subject: armand schwerner...

[apologies to those who see this cross-listed]

sad news about armand schwerner... i met him at the cross-cultural poetix conference in minneapolis two falls ago, but never had a chance to really talk with him... he'd participated in my "nous refuse" electronic writing collective for a spell some years back...

i have his and donald kaplan's _the poets' encyclopedia_ sitting on my shelf--- have always taken pleasure in flipping through the assorted insights, rants, trivia, quotes, photos, gossip, etc...

sad news... he had reach...

///

joe

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179. **Poetics List**
Re: Armand Schwerner

Tue 16 Feb 1999

Date: Sat, 6 Feb 1999 00:50:59 -0500 (EST)

To: UB Poetics discussion group <[REDACTED]>

From: [REDACTED] (joel lewis)

Subject: Re: Armand Schwerner

I knew Armand for over twenty years -- his friend Charles Morrow brought him with to read at my little series in North Bergen, NJ. As a young poet, found him a bit scary and formidable -- a great contrast to the St. mark's poets i ws just beginning to know. In later years, found him a very generous and warm person -- i have fond memories of his 65th birthday party -- a roomful of poets and artists.

Armand was also a practicing musician -- a clarinet player, he actually studied with Lennie Tristano as a young man &, for a time in the early 80's, he played in a gamelan ensemble

I always admired his powerful line (less evident in the fragmented tablets) & was lucky to find a copy of Seaweed, his only effort with Black Sparrow. Someone should reissue his long essay on Wallace Stevens that appeared in Kulchur

Joel Lewis

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180. **Poetics List**

Post-war American Poetry: An International Conference

Tue 16 Feb 1999

Date: Sat, 06 Feb 1999 11:48:28 +0100

To: [REDACTED]

From: Michel Delville <[REDACTED]>

Subject: Post-war American Poetry: An International Conference

POST-WAR AMERICAN POETRY

University of Liège (Belgium) -- March 3-5, 1999

Guest readers and keynote speakers

Joe Amato

Maxine Chernoff

Steve Evans

H. Kassia Fleisher

Paul Hoover

Pierre Lagayette

Peter Middleton

Jennifer Moxley

Peter Nicholls

Keith Waldrop

Rosmarie Waldrop

Dear listers,

We've just posted the complete schedule for the Liège "Post-war American Poetry" conference on the Ulg web site:

<http://www.ulg.ac.be/facphl/annonces/pwap.html>

Michel Delville

Michel Delville

English Department

University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [REDACTED]

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181. **Poetics List**

Norman Bluhm

Tue 16 Feb 1999

From: "Ron Silliman" <[REDACTED]>
To: "Poetics List" <[REDACTED]>
Subject: Norman Bluhm
Date: Sat, 6 Feb 1999 06:31:05 -0500

Norman Bluhm, a painter who collaborated with and/or did covers for such poets as Frank O'Hara, Bill Berkson & John Yau has died.

<http://www.nytimes.com/yr/mo/day/news/national/obit-bluhm.html>

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182. **Poetics List**

Armand Schwerner (1927-1999)

Tue 16 Feb 1999

Date: Sat, 6 Feb 1999 11:03:38 -0500 (EST)
To: [REDACTED]
From: "Burt J. Kimmelman (14979)" <[REDACTED]>
Subject: Armand Schwerner (1927-1999)

I was very moved by Charles's announcement - especially by his selections of verse appropriate to - Armand's passing and his life overall. And of course since that posting many folks have reminisced about Armand or otherwise expressed their feelings of loss and/or quoted from other of his work.

So I'd like to share this wonderful passage, possibly lesser-known, from Armand's reminiscence "The Aquarium Fancier":

"[T]he poet, though forever exiled from the hawksoar, can be a flexible slinger. In his youth Rimbaudian indignation at gravity's impositions, however moderated by his intelligence, often serves as food for metaphors of power. I think of Lautreamont's *Chants de Maldoror* and its offspring Romantic protestants. In mid-life the poet may fall into a greed-dream pierced by flashing

visitations of great flightless birds - emu, cassowary, the small rhea. *If not flight at least these, an arrangement, a compromise, a standing, I'll make a deal, empower me.* Through sweet-smelling honeycombs of the world, unlikely stand-ins for carnivores, poets wander: daring ornithopter-persons whose heavy Icarian wings - thickened by the waxy exudae of savory delusions - suffer a dashed grounding; it is one function of poetry to embody again and again the saving clear-eyed anguish of such falls to earth."

I saw Armand a number of times over the last years and we had a lot of correspondence over phone, email and snailmail during that time. I am grateful that he sought me out and mentored me, kindly and brilliantly, of late. I had first discovered his work, heard him read, met him briefly, in the 60s, when he as a poet was really first getting up a head of steam. His was a breakthrough poetry for me. I many years later met him again at a party, and it was after that that our relationship developed. As Joel Lewis and I agreed with one another on the phone yesterday, the young Armand was a really crazy guy, who had mellowed since. But he was always to me amazing, just the same. And he was a handsome man - who was physically ravaged in later years, to me a particular sadness. In this last period of his renewed fight with cancer, I have been struck by what might glibly be called his bravery - not that so much as an ability to live in the present, to take advantage of whatever time he had. Even when he could no longer speak, he was very much alive, interested in so very much going on around him. This was a new kind of role modeling I have now to keep.

P.S. For those who don't know Armand's work as well as they might want to, I recommend, aside from his own volumes (and as has been mentioned on this list, a new *Selected* will be out shortly as well as, probably not right away but eventually, a complete *The Tablets* including a CD ROM, I believe, from the National Poetry Foundation) the entry in the Dictionary of Literary Biography, written by Arthur Sabatini, and the recent Talisman issue that contains some of Armand's recent work, an interview, and a collection of essays on the work.

Burt Kimmelman

.

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183. **Poetics List**

Alan Sondheim's 'The Case of the Real'

Tue 16 Feb 1999

Date: Sat, 06 Feb 1999 12:29:09 -0500

To: [REDACTED]

From: Peter Ganick <[REDACTED]>

Subject: Alan Sondheim's 'The Case of the Real'

Potes & Poets Press announces the publication of Alan Sondheim's 'The Case of the Real' in two volumes...

The 'Case of the Real' discusses virtual subjectivity (online, electronic, cyborg, hallucinatory) in relation to the 'psychical real'. The phenomenology of writing and the notion of the constituted entity or world - the issues of foundations and protocols - are analyzed. Who or what are the subject and object? Do these terms - do any coupled terms - have relevance in universes of information and desire? The 'Case of the Real' is a case in point and a vital philosophical/poetic inquiry at the same time.

Both volumes are available for a combined price of \$13 from Small Press Distribution, 1341 Seventh Avenue, Berkeley CA 94710 -- [REDACTED] -- or -- [REDACTED].

ISBNs 0-937013-90-9 (vol.1) and 0-937013-91-9 (vol. 2)

Inquiries:

Potes & Poets Press
181 Edgemont Avenue
Elmwood CT 06110-1005

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184. **Poetics List**

Sliding

Tue 16 Feb 1999

Date: Sat, 13 Feb 1999 01:09:05 -0500 (EST)

From: "A. Jenn Sondheim" <[REDACTED]>

To: Poetics <[REDACTED]>

Subject: Sliding

/

Sliding

The original random language program I did, with the TI59 calculator, was written with three different vocabularies: Icelandic Edda; Marxist Political; and Sexual. The Julu program I wrote a couple of years ago in Perl is being rewritten, from sexualized emanation to programming wetware.

In both examples, the underlying structures remain more or less the same. And I want to make the case that this is also true of human knowledge - that, for example, the structure of the Kabbalah and quark theory might not be all that different - as words and resonances slide in reference, across similar, if not equivalent, structures.

For me, this is one of the essential points of thinking, which is why I love the Bourbaki, with their notion of mother-structures. It is also one of the reasons I'm suspicious of reference in general; reference is guided by structure, which it inhabits - the same structure inhabited by reason itself.

I cannot resist knowledge; I can burrow in structures, write and rewrite as if I were _wryting_ concepts and emanations and wetwares into exis- tence. And that has always been the case, from the originary RNA/DNA and their molecular forebears, through the ciphers of the I Ching, to the /dev/null of Lyotard's Libidinal Economy, Jasper's Cipher, Sartre's Nausee, Deleuze/Guattari's body-without-organs, not to mention the Kab- ballistic Emanations and Adam haKadmon.

What are the structures, that we may fulfill them? What is consciousness, that inhabits the Same?

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185. **Pritchett, Patrick**

Notley Talk

Tue 16 Feb 1999

The American Museum of Poetics presents the latest installment of its talk series on American Poet Greats:

PATRICK PRITCHETT on ALICE NOTLEY

Tuesday, February 23 at 7:30pm

Boulder Book Store

1107 Pearl Street

FREE

Alice Notley is the author of numerous books of poetry, including "How Spring Comes," "At Night The States," and most recently, "The Descent of Alette," and "Mysteries of Small Houses." Her groundbreaking and inventive work combines a non-sectarian feminist writing practice with a highly original and imaginative (anti)lyric.

Patrick Pritchett is the author of "Ark Dive," an elegy for Ronald Johnson. His essay on Anselm Hollo will appear later this year in Andrei Codrescu's anthology, "Thus Spake The Corpse."

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186. **Poetics List**

Station Hill Blanchot Reader

Tue 16 Feb 1999

From: "george quasha" <[REDACTED]>

To: <[REDACTED]>

Subject: Station Hill Blanchot Reader

Date: Sat, 13 Feb 1999 04:08:58 -0800

Announcing:

THE STATION HILL BLANCHOT READER, Maurice Blanchot, ed. George Quasha

Long-awaited and now available, THE STATION HILL BLANCHOT READER brings together seven of the great French writer's eight books published by Station Hill over the past twenty years: VICIOUS CIRCLES, THOMAS THE OBSCURE, DEATH SENTENCE, THE MADNESS OF THE DAY, WHEN THE TIME COMES, THE ONE WHO WAS STANDING APART FROM ME, and ten of the eleven essays from THE GAZE OF ORPHEUS AND OTHER LITERARY ESSAYS. This Reader represents most of the fiction (récits) Blanchot published and an introductory selection of his philosophical/literary essays from several major books. Celebrated translations by Lydia Davis, Paul Auster, and Robert Lamberton. Preface by George Quasha, Foreword by Christopher Fynsk, Afterword ("Publishing Blanchot in America: A Metapoetic View") by George Quasha and Charles Stein. 560 pages. \$29.95. ISBN: 1-886449-17-1.

MAURICE BLANCHOT, born in 1907, is the author of some thirty-five books of fiction and literary and philosophical discourse, the majority of which are now available in English. His enormous importance for contemporary literature and thought is finally being recognized outside France, and critical studies abound in English as in French. The recent extensive "biographical essay" by Christoph Bident, PARTENAIRE INVISIBLE (Editions Champ Vallon, 1998) gives a new perspective on the work in view of the life. It includes a full-scale bibliography of works in French. A chronology of his works in French and lists of his works and secondary literature in English may be found on the World Wide Web: http://lists.village.virginia.edu/~spoons/blanchot/blanchot_mainpage.htm.

20% DISCOUNT for Poetics List participants: YOU MUST MENTION CODE #: PL9171

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Phone: Office: [REDACTED]; Fax: [REDACTED]

For related titles:

<http://www.stationhill.org>

e-mail: [REDACTED]

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187. **Summi Kaipa**

Re: pagemothers inquiry

Tue 16 Feb 1999

Rachel--

Here's the info I've gotten through others. Maybe I'll see you at the conference.

Best,
Summi

PAGE MOTHERS

the poets their presses their poetics

March 5-6, 1999

Friday, March 5: Seuss Room, Geisel Library, UC San Diego 4:00 -

5:00 Reception & Welcome by Rae Armantrout 5:45 - 7:15 A Little History
(1960-1980)

Michael Davidson (UC San Diego)

Harryette Mullen (UC Los Angeles)

Kathleen Fraser (However)

Patricia Dienstfrey (Kelsey Street Press)

Simone Fattal (Post Apollo Press)

Saturday, March 6 Seuss Room, Geisel Library, UC San Diego 8:00 - 8:30 Coffee

8:30 - 10:00 Poetics and Such

Myung Mi Kim (However)

Brenda Hillman (St. Mary's College)

Martha Ronk (Littoral Books)

Lyn Hejinian (Tuumba and Atelos)

10:00 - 10:30 Coffee

10:30 - 12:00 How to Survive the Canon

Mary Margaret Sloan (Moving Borders)
Maureen Owen (Telephone Books)
Cristanne Miller (Pomona College) with co-presenter Lynn Keller (U of Wisconsin)
Carla Harryman (Q2)
Aldon Nielsen (Loyola Marymount University)
12:00 - 1:00 Lunch (Several choices available at the Price Center Food Court)
1:00 - 2:30 Mrs. Poetry the work of Bernadette Mayer
Stephen Cope (UC San Diego)
Leslie Scalapino (O Books)
Lee Ann Brown (Tender Buttons)
Juliana Spahr (Chain)
2:30 - 3:00 Coffee
3:00 - 4:30 Guess What's Next?
Marjorie Perloff (Stanford University)
Dodie Bellamy (Mirage)
Laura Moriarty (non)
Renee Gladman (Clamour)
Pamela Lu (Idiom)
4:30 - 5:30 General Discussion
8:00 - 9:00 Faculty Club -- Free and Open to the Public
Poetry Reading by Bernadette Mayer and Maureen Owen
At 02:28 PM 2/16/99 -0500, you wrote:
>Date: Fri, 5 Feb 1999 16:47:55 -0700 (MST)
>From: R M Daley <[REDACTED]>
>To: UB Poetics discussion group <[REDACTED]>
>Subject: pagemothers inquiry
>
>
>can someone please re-post the specifics (date/time/event info) for the
>pagemothers conference to be held in san diego i believe at the beginning
>of march?
>
>much obliged,
>rachel daley
>
>

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188. **Juliana Spahr**
conference on poetry and pedagogy
Tue 16 Feb 1999

Teresa asked me to forward this to the list.

If anyone wants a flyer for this conference, you can contact her also.

The conference is organized by the Institute for Writing and Thinking and it should be interesting.

Some scholarship aid will be available for poets and teachers who want to participate in the symposium on "Poetry and Pedagogy: The Challenge of the Contemporary," sponsored, June 24-27, 1999, by the Bard Institute for Writing and Thinking. The number of scholarships available will depend upon expenses and overall conference registration. Anyone interested in being considered for scholarship aid should send in the registration form included in the symposium flyer, indicate your need for scholarship aid on the form, and attach it to a note telling us something about yourself and your interest in this symposium. If you do not have a flyer, send a message to vilardi@bard and request one. The Institute will not be able to make decisions about scholarships until May 15, 1999.

Teresa Vilardi
Bard Institute for Writing and Thinking
Bard College
Annandale-on-Hudson, New York 12504

██████████; ██████████

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189. **Mark Weiss**
Re: Armand Schwerner
Tue 16 Feb 1999

To the best of my knowledge all of the verse and translations have either been published or are in process. I'm quite sure that's true for the verse. There are stacks of papers to be sorted in his loft--what they are remains to be seen, but the impression so far is that except for some letters and journals never intended for publication they are mainly offprints of other people's work. Mike Heller is Armand's literary executor. Give him a month and we'll all know more.

At 03:26 PM 2/16/99 -0500, you wrote:

>seeing your post i thought you might be able to answer a question for me --
>if there much work of AS around, still to be published or collected ?

>
>he'd sent me his Crystal Skull Pantoums some time back and i'd been meaning
>to write him to ask for some work for my next magazine
>
>alas, this TO DO item was in a stack that also included to finish my reply
>to the last letter i'd had from Dick Higgins
>
>thanx
>
>)L
>
>john lowther
>
>

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190. **Aldon Nielsen**
Re: a number of matters
Tue 16 Feb 1999

trying to save e-space -- so am compacting several notes in one post

info on PAGEMOTHERS conference may be found at:
<http://orpheus.ucsd.edu/lit/pagemothers.html>

Reading in Los Angeles!!!!!!

Tuesday 2/23

Alfred Arteaga and Will Alexander

at Hanon Loft, Loyola Marymount University
7900 Loyola Blvd. -- L.A.
8:00 P.M.

for info. call [REDACTED]

More sad news in LA & NY Times:

Pianist/teacher/Composer Jacki Byard was found shot to death in his home --
age 76 -- no explanation yet as to what happened --

happier News in LA TIMES

check out front page of Tuesday LA Times for funny article on Lawrence Ferlinghetti's appointment to position of poet laureate of San Francisco

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191. **David Buuck**

Tripwire: a journal of poetics

Tue 16 Feb 1999

Given the recent beginnings of a discussion around the gender of authors - or the "genderedness" of writing - I thought it might be appropriate to re-post this call for submissions (deadline has been extended), as well as info on ordering the current issue.

Tripwire: a journal of poetics
edited by Yedda Morrison & David Buuck

Call for submissions for issue #3 : GENDER

How does gender enter into, shape, and reconfigure language and vice versa. Gender & economy, authority, autonomy, indentity & experiment. Pronouns, powere & representation. Feminist theory (evolution & application). Gender & tradition, inheritance, audience & community. Gender & genre. Formal exploration, meaning & value. Gender & current practice.

TRIPWIRE invites submissions of essays, translations, interviews, art & book reviews, and visual art. All visual art submissions should be reproducible in black & white; visual artists are encouraged to include a statement about their work. At this time, we are not accepting unsolicited poetry for publication. Submissions for issue 3 should be received by April 15, 1999.

Copies of issue #2 - Writing as Activism: The Aesthetics of Political Engagement - are still available for \$8 per (\$15 for 2 issue subscription). Please add \$2 for s&h outside the USA. Issue #2 features: Steven Farmer, Ben Friedlander, Danielle Collobert (trans. Norma Cole), Rodrigo Toscano, Brenda Iijima, Brian Kim Stefans, Noah de Lissovoy, Kristin Prevallet, Jack Hirschman, Lawless Crow (with interview by John Lowther & Randy Prunty), Sarah Anne Cox & Elizabeth Treadwell, Rod Smith, Rob Fitterman, Dodie Bellamy, Patrick Durgin, William Ayton, Kathy Lou Schultz, Pamela Lu, Louis Cabri, Juliana Spahr, Anselm Berrigan, Lytle Shaw, & Chris Chen. 180 pages.

Submissions, subscriptions, & inquiries to :

Tripwire
c/o Morrison & Buuck
PO Box 420936
SF CA 94142

Issues 1 & 2 also available from Small Press Distribution.

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192. **David Baratier**

Reinvitorium

Tue 16 Feb 1999

Addendum to clarify based upon responses:

The mag is not e-text or web. It is printed matter

E-mail or snail visuals and text

Visuals: Tif files, mailed originals or clear photocopies are preferred

4-color is within the realm, so are assemblages, backchannel the project idea

Languages other than English are fine

Obviously send SASE

Be well

David Baratier

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193. **Pamela Brown**

web site address change

Tue 16 Feb 1999

Hello everyone please note a web site address change for Pam Brown

<http://www.geocities.com/SoHo/Workshop/7629/>

Same old site but....

Best wishes

Pam

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194. **Sean Casey**

poetry & sound

Wed 17 Feb 1999

I'm researching the combinations of word with sound, from sound poems to poetry accompanied by music (improvised,

composed, collage, ambient, jazz), from no specific time period or language.

I would appreciate any recommendations from the list of recordings I should check out.

My address: [REDACTED]

Also, I'd be interested in corresponding with any list members who have done some exploration in these areas.

Thank you,
Sean

--

Issues
<http://www.cs.brown.edu/~raj/issues/>

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195. **nuyopoman**

poetry/radio

Wed 17 Feb 1999

To: Herb'n'All:

Even tho Mouth Almighty has been squeezed out of distribution city by recent corporate merge (Polygram into Universal equals poetry no go), the website continues to Spread the Word. Of note is the 80 or so Poetry Radio shows identified in last summer's rush to a Top 20 Poetry Count Down. Get station contact info at: <http://www.mouthalmighty.com/radio.htm>

Bob Holman

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196. **Loss Pequeno~o Glazier**

Mail Loss

Wed 17 Feb 1999

Just a note to those who may have posted to the list or who might have sent mail to anyone at UB recently. First, mail was delayed for great amounts of time and has only now been slowly restored. Second, a good number of messages, maybe as many as a million, were obliterated by the jaws of technology. In the words of the computing center here:

"The potential for mail loss is known to be from around noon on Saturday Feb 6 through 12:01am Sunday Feb 7. Backups of the mail system files were running from 2/6 Noon to midnight - email loss would have occurred if new mail was

delivered to you during this period after your folders were backed up. It is not possible to determine exactly what may have been lost."

Just so that you know. If anything important was sent or if you posted to the list and it disappeared, it might have been due to these technical difficulties...

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197. **Poetics List**

Stuart Z. Perkoff and the Temple of Man

Wed 17 Feb 1999

Had to reformat this somewhat. Chris

----- Original message (ID=8C623F0F) (109 lines) -----

From: "jesse glass" <[REDACTED]>
To: "UB Poetics discussion group" <[REDACTED]>
Subject: Stuart Z. Perkoff and the Temple of Man
Date: Sun, 7 Feb 1999 17:40:07 -0800

Beach and Temple; Outsider Poets and Artists of Western America 1953-1995
by David B. Griffiths. International Scholars Publications. ISBN 1-57309-311-4-
HC, ALK, Paper. 425 pages. \$40.00.

At the same time that Ginsberg, Kerouac, Corso and company were transforming American letters to the north, a group of poets centered in the Venice Beach area of California were also involved in creating a distinctive poetry. This scene centered around the work and life of Stuart Z. Perkoff, a poet whose significance is just now being rediscovered, his complete poems having recently been released from The National Poetry Foundation. Jack Hirschman, David Meltzer, and other poets and writers of note were associated with this group and their peculiar allegiance to The Lady and the self-styled Temple of Man.

Griffiths interviewed many members of the group and examines and catalogues the rare publications that sustained their community. In so doing, he gives valuable biographical information about Perkoff and provides the context in which he and his friends, lovers, and followers lived and wrote. This book will prove invaluable for those interested in a little-known aspect of American literary history, and is yet another piece of the puzzle of what happened in the 1950's that gave rise to the explosion of alternative lifestyles of the 1960's.

Jesse Glass.

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198. **Michael Franco**

CAMBRIDGE / BOSTON READINGS

Wed 17 Feb 1999

MICHAEL FRANCO reads HOW TO LIVE AS A SINGLE NATURAL BEING THE DOGMATIC NATURE OF EXPERIENCE [ZOLAND 1998] with Zoland Poet JOHN MALONEY at Blacksmith House, Cambridge, Ma Monday 2-22-99 @8:15pm \$3.00

Word of Mouth @ Waterstone's, Newbury St, Boston:

JOSEPH TORRA & ED BARRETT read from their collaboration WATTEAU SKY [Gian

Lombardo's Qual Press] joined by PATRICIA PRUITT reading from her recently issued SESSIONS [Jenson & Daniels]

TUESDAY 2-23-1999

7:PM \$3.00

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199. **Poetics List**

TF8 - 2/99 - Coffins

Wed 17 Feb 1999

Had to reformat this one, too. Chris

----- Original message (ID5ECE42) (257 lines)

Date: Sun, 7 Feb 1999 19:06:49 -0500

To: Poetics List <[REDACTED]>

From: Garrett Kalleberg <[REDACTED]>

Subject: TF8 - 2/99 - Coffins

Little cave. Seventeen tiny coffins.

A wig-maker's tomb.

The devil's hermitage.

A hole a cave a mouth.

[Tiny figure of red devil.]

The Transcendental Friend

Issue No. 8, February 1999

www.morningred.com/friend/1999/02/cover.html

Work by Jesse Glass, Aloysius Bertrand (translated & presented by Irène Eulriet & Rob Guthrie), Charles Baudelaire (translated by David Cameron), Pam Rehm, and H. Ramsdell & G. Kalleberg

Back issues of The Transcendental Friend are available from the Home page, at the address below.

Garrett Kalleberg

mailto: [REDACTED]

The Transcendental Friend can be found at:

<http://www.morningred.com/friend>

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200. **Michael Magee**

Re: Jaki Byard

Wed 17 Feb 1999

According to Aldon Nielsen:

> _____

> More sad news in LA & NY Times:

>

> Pianist/teacher/Composer Jacki Byard was found shot to death in his home --

> age 76 -- no explanation yet as to what happened --

>

Ugh, this is awful - for those who don't know the work, Byard is at piano on some of the most avant jazz sessions of the 50's & 60's including (the ones i have handy by this computer) *Far Cry* w/ Dolphy, Booker Little and Roy Haynes, and Mingus's *The Black Saint and the Sinner Lady*. What a terrible indignity. -m.

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201. **Poetics List**

THE CAMBRIDGE CONFERENCE OF CONTEMPORARY POETRY

Wed 17 Feb 1999

I rec'd this notice at my personal account, and thought it might be of interest here. For further details, please refer to the contact addresses below. Chris

THE CAMBRIDGE CONFERENCE OF CONTEMPORARY POETRY

this year at Trinity College, Cambridge. 23rd to 25th April Starts Friday evening, runs to Sunday evening. Consists basically of poetry readings, with some musical, performance or other events.

All events open to the public.

Week-end tickets, day-tickets or single event tickets will be available.

Registration is not required. The conference is not residential.

PROVISIONAL INFORMATION FOR CCCP1999---

The following poets are invited, in some cases still subject to confirmation pending financial arrangements etc. A final list will be issued at a later date.

from UK: Michael Ayres, Andy Johnson, Bob Walker, plus other

from France: Andres Ajens, Oscarine Bosquet, Michel Deguy, Christian Prigent, Christophe Tarkos

from Canada: Erin Mouré

from USA: Andrea Brady, William Fuller, Michael Palmer

from Australia: Robert Adamson

from Ireland: probably

from Music: Simon Fell

Inquiries:

Rod Mengham, Jesus College, Cambridge. fax: 01223 328959

Kevin Nolan. e-mail [REDACTED]

Peter Riley. phone/fax 01223 576422. e-mail [REDACTED]

Booking will not begin until March

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202. **Poetics List**

Re: Stuart Z. Perkoff and the Temple of Man

Wed 17 Feb 1999

----- Original message (ID=3730B88A) (55 lines) -----

Date: Wed, 17 Feb 1999 10:19:13 -0600 To: UB Poetics discussion group
<[REDACTED]> From: Maria Damon <[REDACTED]> (Maria Damon) Subject: Re: Stuart Z. Perkoff and the Temple of Man

a good book about this is John Arthur Maynard's Venice West: The Beat Generation in Southern California. Rutgers UP

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203. **Maria Damon (Maria Damon)**

Re: poetry & sound

Wed 17 Feb 1999

search the epc archives of the poetics list; i remember fairly extended discussions of this topic, plus some good discography, about 2 years ago or so.

At 1:55 AM 2/17/99, Sean Casey wrote:

>I'm researching the combinations of word with sound, from
>sound poems to poetry accompanied by music (improvised,
>composed, collage, ambient, jazz), from no specific time period
>or language.

>

>I would appreciate any recommendations from the list of
>recordings I should check out.

>

>My address: [REDACTED]

>

>Also, I'd be interested in corresponding with any list members
>who have done some exploration in these areas.

>

>Thank you,

>Sean

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>--

>Issues

><http://www.cs.brown.edu/~raj/issues/>

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204. **Katherine Lederer**

New Vegas Web Zine

Wed 17 Feb 1999

If you want the scoop on terrific new Vegas poets... new Vegas Web Zine:
<http://www.vegaslounge.com/chance/winter1998/>

Cool article on it:
<http://www.wired.com/news/news/culture/story/15655.html>

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205. **Jennifer Rosenthal**

long poem

Wed 17 Feb 1999

This is a multi-part message in MIME format.

I am writing about the American long poem 1945-1960 and am particularly interested in issues of place. Does anyone have suggestions of poems that I might have overlooked?

Thanks!

Jennifer Rosenthal

██████████

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206. **raea100900**

Re: pagemothers inquiry

Wed 17 Feb 1999

Dear Rachel,

Page Mothers is a day and a half discussion/celebration of innovative publishing by California women (though there is an additional Bernadette Mayer panel and reading associated with it). It begins Friday, March 5, with a welcome speech (by me), a panel discussion on the historical circumstances that led to the current explosion of women's editing and publishing and a reception. These events start at 4:00 in the Geisal room at UCSD's main library. Events resume in the same place at 8:00 on Saturday morning with a full day of panels and discussions followed by an evening reading by Bernadette Mayer and Maureen Owen. Other participants include Lyn Hejinian, Leslie Scalapino, Marjorie Perloff, Harryette Mullen, Myung Mi Kim, Margy Sloan, Lynn Keller, etc. Fanny Howe and I are coordinating the event, but technical questions can be answered by Lucinda Rubio at ██████████

Rae Armantrout

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207. **dbkk**

prose: definitions

Wed 17 Feb 1999

Hi, Folks,

This is Dodie Bellamy. If any of you have any definitions that work for you--of what "prose" is (as compared to "poetry"), could you please backchannel them to me. Or if you have any suggestions as to where I'd find a workable definition, I'd be eternally grateful.

db

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208. **Edward Foster**

Re: Armand Schwerner

Wed 17 Feb 1999

Armand's translation of cantos from *_The Inferno_* will be published in September. --ed foster

On Tue, 16 Feb 1999, Poetics List wrote:

Date: Fri, 05 Feb 1999 12:02:56 -0800

To: [REDACTED]

From: Mark Weiss <[REDACTED]>

Subject: Armand Schwerner

*Armand's *_The Tablets_*, for the first time complete, if that's the term, will be available from National Poetry Foundation, and his *Selected Shorter Poems* (comprising about 2/3 of his non-Tablets poetry plus a handful of translations) from Junction Press within the next two months. Both are in the final stages of pre-press. His translations of *_The Inferno_*, which he still hoped to complete as recently as a month ago, are to be published by Talisman. Ed Foster can probably tell us when to expect them. He was my friend and teacher. Editing his work with him has been a last great privilege.
Selah.*

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209. **Joe Amato/Kass Fleisher**
for fun...

Wed 17 Feb 1999

thought some of you might get a kick out of this... all very male, save for the "girlfriend" (and what a role she plays)... but some references resonated with me...

best,

joe

Date: 2.10.99

From: Lev Manovich ([REDACTED])

Subject: FREUD-LISSITZKY NAVIGATOR

FREUD-LISSITZKY NAVIGATOR

Computer Game Prototype

<http://jupiter.ucsd.edu/~manovich/FLN>

By Lev Manovich and Norman Klein

In the summer of 1928 Sigmund Freud meets with the avant-garde Russian designer El Lissitzky and his wife who are spending some time in Vienna after a stressful period working on the Soviet Pavilion at the International Press Exhibition in Cologne. They talk about psychoanalysis and modern architecture. Freud tells Lissitzky that in 1908 he visited Coney Island and went to a park called "Dreamland." There he got the initial idea for the architectural realization of his theory. Lissitzky gets very excited about this idea. They decide to create an architectural construct based on Freud's model of the mind. What shall it be? Lissitzky points out the parallels between Freud's model of the consciousness/unconsciousness as articulated in Interpretation of Dreams and Marx's model of base/superstructure (they don't know that it also parallels Saussure's model of signified/signifier). Freud still thinks of the "Dreamland" park, but Lissitzky convinces him that rather than building a one of a kind museum or park, they should design mass housing--a popular idea with the avant-garde architects of the second half of the 1920s and something which Lissitzky, who until now could not realize any of his big-scale architectural projects, was eager to do. Freud's first impulse is to have a house with three vertical levels corresponding to his typography of id, ego and super-ego. He wants to put a second, smaller house inside a garden, also with three levels corresponding to his first typography of the Conscious, Preconscious and Unconscious, with staircases to allow communication between them.

Lissitzky persuades Freud that the modern house should have only one level with horizontal divisions, i.e. it should follow horizontal rather than vertical development. They discuss how to implement the concepts of

condensation and displacement via mobile walls, an extension of Lissitzky's design for the exhibition pavilion which he did in Dresden in 1926.

Around the same time Russian filmmaker Sergei Eisenstein happens to pass through Vienna and he meets with Freud and Lissitzky. He tells them that he is planning film "adaptation" of Marx's Capital. Eisenstein is having difficulties with realizing his film project in Russia; however, there is funding for the mass housing projects in Vienna. Eisenstein realizes that he can try to test his ideas by "displacing" Capital into Interpretation of Dreams. He convinces Freud and Lissitzky to commission him to do a short film which presents a "walk through" through the model of a house.

Eisenstein now faces a fundamental problem: how to reconcile his method of montage with an essentially continuous experience of navigating through a space? He keeps thinking about this problem when he gives a lecture in the Institute of Psychoanalysis in Berlin in 1929. Later this year he visits Bauhaus where he talks with Hungarian artist and Bauhaus professor Moholy-Nagy to see if his students will build a model of the house which Eisenstein can film (Moholy-Nagy is in charge of the Metal Workshop). However, Moholy-Nagy is frustrated with art school politics and he already made plans to go to Berlin to start his own advertising agency.

While at Bauhaus Eisenstein happens to catch a lecture by a young American engineer Edwin Link about his flight simulator design. The Link Trainer is a simulation of a cockpit with all the controls, but, in contrast to a modern simulator, it has no visuals. Eisenstein conceives of adding a projected film to the simulator.

Link has connections in Hollywood; he arranges an invitation for Eisenstein so they have an opportunity to work on this new project in America. In Hollywood Eisenstein completes a twenty second film test. After meeting Disney, Eisenstein, who was in love with Disney cartoons, adds Mickey Mouse to the film. He send a print to Freud and a copy to Lissitzky who is now in Cologne. Lissitzky soon has to return to Russia. Sensing changing political climate there, he leaves his notes on the Navigator in Germany.

As many of Eisenstein's other projects, the Freud-Lissitzky navigator remains unrealized. There are notes in his archive dating to the late 1930s about constructing special movie theatres with moving platforms; he wants to use his montage theories to script the movement of a platform against other dimensions of a film. He also shoots a scene for Alexander Nevsky where we see the battle through the POV of a character who flies over the battle using the wings he constructed; but Stalin who understands that Eisenstein is making a reference to Russian avant-garde

artist Tatlin's "Letatlin" (flying apparatus Tatlin has been developing for years) orders this scene to be cut.

In 1961 at MIT Steve Russel writes the first computer game. He calls it Spacewar.

In 1968 a French new wave filmmaker is working on a film about Mao's China. He wants to present it as a happy utopia which finally left alienation and exploitation behind. One part of the film is taking place in the future when America attacks China. The filmmaker wants to film using montage strategies of Eisenstein's October. While on the train from Paris to Brussels, he reads in the paper that Russian tanks are going through the streets of Prague. Completely pre-occupied by his film, the filmmaker ignores the larger political context of Prague events; he is excited about the opportunity to get some footage for the film. He rushes back to Paris, grabs his hand-held film camera and takes first train to Prague. There he indeed finds Russian tanks in big numbers but there is a problem: the medieval streets of Prague look very different from China countryside where the scene is supposed to take place. The filmmaker pays the crews of two Russian tanks to drive to the countryside for half a day where he films the tanks. Happy, he returns to Paris where he finally realizes what actually took place in Prague. His first thought is to destroy all his footage but his old Fluxus friend convinces him to donate it to the audio-visual division of the National Library. The librarians have difficulties deciding under which category to file the footage; eventually they file it under "travel films."

In the same year a Hungarian scholar of Russian avant-garde is working on the first large exhibition of Russian avant-garde art in Stockholm. While doing research in Germany he discovers Lissitzky and Freud notes on the Navigator project. He publishes them in Hungary in a Hungarian art history journal. During the 1980s a great deal of computer development for American computer games was done in Hungary. One of the computer programmers has a girlfriend who studies art history at the University; she shows him the journal issue where the Lissitzky and Freud notes were published. The programmer begins to work on a game based upon these notes in his spare time. He completes a prototype in 1988 and there are plans to publish the game in the US, however, following the events of 1989 they fall through. The programmer who previously was happy to be paid a tenth of his US counterpart's salary now starts asking for outrageous amounts of money. Through the programmer's girlfriend the American game publishers steal the prototype and give it to their in-house development team to develop further. She and the programmer break up. Frustrated and heartbroken, the Hungarian programmer moves to Berlin and takes up painting.

The US game designers run into difficulties. They say that the reward

system in the game is not clear. And what is the point of traveling through Freud's model of the mind anyway? Having realized that what they have is not a game but a "scripted space" (Norman Klein's term) they try to talk to the Disney Imageneering to see if they would make a ride based on the prototype. But Imageneering people do not believe in unconscious and hence are not interested.

However, one of Disney designers wonders if they can incorporate some elements from the prototype into the design of Euro Disney. He thinks that European visitors would like the references to Dr. Freud and Russian avant-garde. In Paris to work on the site, he spends some time in the National Library looking through amateur French films to see how French navigate through landscapes. Looking through the "travel films" section, he comes across 1968 Prague footage and is struck by the similarity between its camera's moves and the computer game prototype he saw back in the States. Inspired, he goes to Caf   du Dome on Montparnasse, which in its time served as a hangout for Lenin, Picasso, Soutine and other exiled intellectuals and artists. Keeping himself awake through the night on oysters, black coffee and cigarettes, he completes a detailed sketch of a Main Street design for Euro Disney by the morning. His design makes it through two committees and three focus groups but eventually is scratched. But some elements of it are incorporated in the final plans for Fantasyland at the Euro Disney, now renamed Disneyland Paris.

The game company makes another attempt to make money on the prototype: they approach a company which develops expensive simulators for the US Army. But, with the end of the Cold War, the company lost most of its orders and it is now busy converting a multi-million dollar simulator into an add-on level for the popular computer game Quake. They make one more attempt approaching the US Navy Simulation Division directly; but their engineers are also not interested. They are converting their own simulator (which is based on customized computer game Doom) into a commercial game for Sony Playstation. Frustrated, the game company recycles part of a computer code from the prototype for their own internal database which tracks employee benefits, and permanently shelves the project.

The Freud-Lissitzky Navigator is an early version of this prototype. It is converted from the original assembler code written in 1989. Following the usual practice of computer games to begin with a FMV (full motion video) sequence, we have added Eisenstein test (1930), re-edited by the American game company (1993). At the end of the prototype we appended a number of sketches and screen shots. They come from the 1993 version of the game developed by the company and from the presentations it did to Disney Imageneering and Navy Simulation Division (1990-1995). The last image is the sketch of Euro Disney Main Street done by Disney designer at Caf   du Dome in Paris after he came across 1968 Prague footage.

<http://jupiter.ucsd.edu/~manovich/FLN>

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210. **Michael Magee**

Re: poetry & sound

Wed 17 Feb 1999

Sean, one good place to start, Nate Mackey's chapter "Sound and Sentiment, Sound and Symbol" in his book **Discrepant Engagement** - the chapter title is a reference to 2 other interesting works on the subject: Stephen Feld's **Sound and Sentiment: Birds, Weeping, POetics, and Song in Kaluli Expression**; and Victor Zuckerkandl's **Sound and Symbol: Music and the External World**. Mackey also makes revelatory use of another worthwhile book, Jacques Attali's **Noise: The Political Economy of Music**. Happy hunting! -m.

According to

Sean Casey: > > I'm researching the combinations of word with sound, from
> sound poems to poetry accompanied by music (improvised,
> composed, collage, ambient, jazz), from no specific time period
> or language.

>

> I would appreciate any recommendations from the list of
> recordings I should check out.

>

> My address: [REDACTED]

>

> Also, I'd be interested in corresponding with any list members
> who have done some exploration in these areas.

>

> Thank you,

> Sean

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> Issues
> <http://www.cs.brown.edu/~raj/issues/>
>

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211. **Lawrence Upton.**
(no subject)

Wed 17 Feb 1999

Writers Forum announces the publication of 7 more pamphlets, the first seven of a new theme introduced by Upton, in the DOMESTIC AMBIENT NOISE series of 300. This brings the total published so far to 203. Cobbing and Upton 203 Rest of the world 97.

Each costs £1.00 plus postage. Special bulk rates available. All payments in sterling. Orders to New River Project 89a Petherton Road, London N5 2QT

Please send s.a.e./i.r.c. with enquiries. I'll pass on emails - he hasn't got email - but it won't necessarily speed things up as I live on the outskirts of S London and Cobbing/WF/NRP live somewhere called N London & I'm v forgetful

THE FOUR ZONES Upton/Cobbing 0 86162 791 1

STILLING LIGHT Cobbing/Upton 0 86162 792 X

PLACARD Upton/Cobbing 0 86162 857 8

FO DO MO Cobbing/Upton 0 86162 862 11

little globes & loss marbles Upton/Cobbing 0 86162 863 2

LAWRENCE'S RESPONSE Cobbing/Upton 0 86162 864 0

it's not about non-stick frying pans Upton/Cobbing 0 86162 865 9

Thank you

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212. **Matthew J Chambers**
(no subject)

Wed 17 Feb 1999

hello,

two announcements for events this coming mon. the 22nd

A PANEL FEATURING ROBERT CREELEY * CARL DENNIS * BEN
FRIEDLANDER

at the Jan Keeler Room next to the Katherine Cornell Theater in the Ellicott
Complex at SUNY at Buffalo (North Campus)

from 6-8pm

Feb. 22nd (Monday)

-->panelists will be reading from some of their work & the floor will be opened to those with questions for discussion

-->ALL ARE WELCOME

IMMEDIATELY FOLLOWING:

OPEN MIKE AT THE COFFEE BEAN CAFE FEATURING R.M. ENGELHARDT

R.M. Engelhardt will read at 9pm followed by an open mike for the remainder of the evening

COFFEE BEAN CAFE

5268 MAIN ST. (BETWEEN THIRD BASE & PJ BOTTOMS)

BUFFALO, NY

-->BOTH EVENTS ARE OPEN TO THE PUBLIC

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213. **Christopher Reiner**
Wheeler/de Lissovoy Reading

Wed 17 Feb 1999

SUNDAY SUNDAY SUNDAY

February 21, 1999

L.A. Books @ Cafe Balcony Presents
Susan Wheeler and Noah de Lissovoy

Susan Wheeler's two books of poems are *Bag O' Diamonds* (1993) and *Smokes* (1998), which was selected by Robert Haas to receive the Four Way Books Award. Her poems have been featured in five editions of the annual publication, *The Best American Poetry*. A former auto mechanic who became the director of Public Affairs of Arts and Science at New York University, Wheeler is currently in the department of English at New York University and on the core faculty of the New School for Social Research.

Noah de Lissovoy's writing has appeared recently in *Big Allis*, *Ribot*, and *Tripwire*. He is a recipient of a Gertrude Stein Award for innovative writing. A chapbook, *Spark*, is forthcoming from Jensen/Daniels.

The L.A. Books reading series is held at Cafe Balcony in west Los Angeles (12431 Rochester Avenue--near Santa Monica Blvd. and Centinela) at 4 pm. Donation \$5 -- and it all goes to the readers.

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214. **David Baratier**

Readings

Wed 17 Feb 1999

Thursday February 18th

Portsmouth OH

at Teeny's. Open mike only because

the main reader, Matt Hart from Cin/sity

who runs the mag Forklift, can't show.

No one knows why so... Meet us there... A bunch

from Columbus + 2 other cities & KY? will be there.

I heard Josip Navakovich was pure storytelling fire

last month.

Friday February 19th

Columbus OH

8pm. David Baratier reads letters. Mostly love. No opener.

The Market at Crestview and Calumet

(Clintonville)



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215. **Other Voices**

Other Voices 1.3 now available online

Thu 18 Feb 1999

*** OTHER VOICES ***

The (e)Journal of Cultural Criticism

<http://dept.english.upenn.edu/~ov>

ISSN 1094-2254

Other Voices has released its third issue!

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Jack Turner

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Manuel Camblor

On the Lost Highway: Lynch and Lacan, Cinema and Cultural
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Book Reviews:

Bonjour Monsieur Lacan
Jean-Michel Rabate reviews Elizabeth Roudinesco's Jacques
Lacan

About the Journal:

Other Voices is an electronic journal of cultural criticism published at the University of Pennsylvania. Founded in March 1997, Other Voices regularly publishes provocative essays, interviews, lecture transcriptions, hypermedia projects, translations and reviews in the arts and humanities; covering philosophy, literature, visual art, music, and theory in a variety of traditional and non-traditional forms. Other Voices is dedicated to expanding the dialogues that take place between the disciplines, and which challenge received notions about reading and scholarship in the university and at large. In keeping with this the journal is home to a broad-based group of contributors including academics, independent scholars, graduate and undergraduate students.

*** Contact Information ***

Snail Mail:

Other Voices
Attn: Vance Bell
P.O. Box 31907
Philadelphia, PA 19104-1907 USA

E-mail:

Editors, [REDACTED]

to the above address with the subject line "subscribe" and you will be promptly added.

++_++_++_++_++_++_++_++_++_++_++_++_++

Other Voices ISSN 1094-2254
P.O. Box 31907
Philadelphia, PA 19104-1907 USA
email: [REDACTED]
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216. **Poetics List**

Announcement: Issue # 6 of Jacket magazine is now stitched up and ready to wear

Thu 18 Feb 1999

Had to reformat this a bit. Chris

----- Original message (IDš2AA83B) (110 lines) -----

Date: Thu, 18 Feb 1999 21:10:58 +1100

To: John Tranter <[REDACTED]>

From: John Tranter <[REDACTED]>

Subject: Announcement: Issue # 6 of Jacket magazine is now stitched up and ready to wear

Announcement:

. . . on 18 February 1999, anniversary of the birthday of the first reigning queen of Great Britain, of screen god Jack Palance, screen goddess Kim Novak, and techno hero Count Allesandro Volta, inventor of the battery (!) . . .

Issue # 6 of Jacket magazine appears, stitched up and ready to wear, . . . at <http://www.jacket.zip.com.au/jacket06/index06.html>

Nathaniel Tarn Feature: The first chapter of his new book, "Scandals in the House of Birds" - Based on a thirty-year span of fieldwork in the Lake Atitlán region of Guatemala, "Scandals in the House of Birds" is a multi-voiced epic of a sacred crime, and its tangled mythic, religious, and political ramifications.

Nathaniel Tarn: a heartfelt essay on new poetic forms - "I must confess in a belief that poetry represents . . . the ground and constitution of a perpetual opposition which is ill served by the depths of social isolationism into which we have allowed our vocation to sink"

A review by Shamoon Zamir (King's College, London) of "Scandals in the House of Birds" (to come)

A poem by Nathaniel Tarn on his Lithuanian heritage and the pogroms.

AND . . .

Frank O'Hara - WHAT'S WITH MODERN ART? - reviews of art shows from Art News, 1953-55, gathered by poet Bill Berkson - and a rare 1965 O'Hara photo by Renate Ponsold Motherwell

Paul Hoover - "THE PLOT AGAINST THE GIANT" - a review of David Lehman's "The Making of the Last Avant-Garde", about the New York School of poets

Eliot Weinberger : What Was Formalism? - a dry look at the latest poetic craze versus an ancient poetic tradition.

From Cambridge, England: John Kinsella's commentary on a poem by the elusive J.H.Prynne.

. . . and poems from Richard Caddel, Maxine Chernoff, Bill Griffiths, Lisa Jarnot, Robert Kelly, John Kinsella, Jennifer Moxley, Sheila Murphy, J.H. Prynne, Michael Rothenberg, Ron Silliman, and Adrian Wiggins.

With notices of and live links to the Post-War American Poetry Conference in Liège, Belgium, in early March 1999;

the 9th Cambridge Conference of Contemporary Poetry to be held at Trinity College, Cambridge, England, in late April 1999; and

the 22nd Festival Franco-Anglais de Poésie in Paris from 10 to 15 May 1999 - the theme is LANGAGES DU TEMPS MOBILE and you can read all about it at "La Traductière", the Internet site for the literary translation magazine edited by the indefatigable Jacques Rancourt in Paris.

. . and, as usual, a lather of photographs and other visuals.

Drop by, try the fit of the Jacket, and if you like it,
tell your friends!

I understand that you may not wish to receive these notices.
If so, please reply to this email to that effect, and
I'll take your name off the mailing list pronto. [J.T.]

A special PS: =====

Kate Grenville, noted Australian author, now has her own Internet site, at this URL:

<http://www.alm.aust.com/~kategren/index.html>

The site is available to the public free of charge, and contains over a hundred pages of detailed information relating to Kate's writing career - interviews, book reviews, biography, bibliography, chapters from her books, and photos. The site was created by Jacket editor John Tranter for Australian Literary Management, Australia's premier literary agency.

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([REDACTED]) fax ([REDACTED]) Editor, Jacket magazine:
<http://www.jacket.zip.com.au/welcome.html> Homepage: five megabytes of
glittering literature, free, at
<http://www.alm.aust.com/~tranterj/index.html>

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217. **Keith Tuma**

advert

Thu 18 Feb 1999

Noting a few recent publications perhaps of interest to some on the list:

Fishing by Obstinate Isles: Modern and Postmodern British Poetry and American Readers. Northwestern University Press. \$19.95 (paper). Available direct from NUP/Chicago Distribution Center/11030 South Langley Ave./Chicago, IL 60628. Tel: [REDACTED].

"Midnight at the Oasis: Performing Poetry Inside the Spectacle,"
Modernism/Modernity 6.1 (January 1999). Available from Johns Hopkins UP, Journals Publishing Division, 2715 North Charles St., Baltimore, MD 21218-

4319. Tel: [REDACTED]. Single issue \$11. "Individual" subscription to this fine journal \$30.

This second is a review-essay on the C. Bernstein collection, *_Close Listening_*. In the event that anyone reads the thing, I'll note here an error that will also be noted in the next issue. The 3rd sentence in the 2nd paragraph on page 158 should read: "The question raised or implicit in all three essays involves the nature or composition of the audience and thus might be dubbed, after the academic mantra Silliman alludes to in his antiacademic essay, "Who Listens."

There--I've satisfied the pedant and ad-man in me in one fell swoop.

KT

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218. **Randy Prunty**

Joshua Beckman

Fri 19 Feb 1999

anyone have an email for Joshua Beckman? please backchannel.

Randy Prunty

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219. **Louis Cabri**

PhillyTalks 10

Fri 19 Feb 1999

PhillyTalks 10, with STEVE FARMER & PETER GIZZI, is now available. Their discussion ranges over the troubadors, limits of irony in contemporary experimental poetry, the question of lyrically transcendent being in the space of the page, historical determination in poetry, the "degraded" or "contaminated" in Farmer's poetry, and "vulnerability" in Gizzi's. Constructive, forthright, open dialogue, across two very divergent poetries, by two medieval-inflected, modernized poets.

Farmer & Gizzi read and further discuss their work at Kelly Writers House, 3805 Locust Walk, Philadelphia, March 1st, 7pm. All welcome.

If you'd like this newsletter, or back issues, please e me.

Best,
Louis

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220. **david bromige**
re long poem
Fri 19 Feb 1999

Jennifer, it would be a lot easier to know which poems you have overlooked, if you were to post the ones you have determined upon. Best, David

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221. **Poetics List**
promised update
Fri 19 Feb 1999

All - copies of old messages are still trickling in, but I suspect that we're over the majority of the restoration process for UB email service. To those of you who sent messages that never made it to the list, I can only apologize - CIT has informed us (as Loss mentioned yesterday, thanks Loss) that messages for at least one day were lost in the shuffle.

thanks for your patience. Chris

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222. **Matthew J Chambers**
apology & announcement
Fri 19 Feb 1999

hello again, someone was generous enough to point out an error on my part (or omission) - i forgot to mention that the panel discussion occurring on mon. feb. 22nd at the Jan Keeler Room at SUNY at Buffalo, North Campus will also feature

LOREN GOODMAN

my apologies to loren for my error & i hope no one was offended by my unintentional omission

much thanks

-matt chambers

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223. **Judy Roitman**
Chicago
Fri 19 Feb 1999

Happened across a flyer about a reading at the Poetry Center of Chicago, Wednesday, Feb. 24, 6 p.m. at the ballroom of the Art Institute, 112 S.

Michigan Ave.: Mei-Mei Berssenbrugge, Marilyn Chin, Arthur Sze. Admission \$8; reduced admission for seniors (I think this means old people), AIC members, students. For more information, call [REDACTED].

These folks don't seem to publicize on this list, so thought I'd do it.

Wish I could be there.

----- 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://www.math.ukans.edu/~roitman/>

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224. **Magdalena Zurawski**
SHOW UP!

Fri 19 Feb 1999

THE SLEEVES

PICNIC

CRANKY

9PM on Saturday February 20th

Charleston Bar, Bedford Ave (Btw. N7. & N.8), Williamsburg, Brooklyn

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225. **Poetry Project**
this week at the poproj

Fri 19 Feb 1999

This upcoming week:

MONDAY

Feb. 22 at 8 pm

Yedda Morrison & Brian Lucas

(free samples of Lucas's work are available at
<http://www.poetryproject.com> in the Poets & Poems back issues)

WEDNESDAY

Feb. 24 at 8 pm

Diane Williams & Mac Wellman

Williams has written a book called _this is about the body, the mind, the soul,
the world, time and fate_

while Wellman has written a book called _A Shelf in Woop's Clothing_

AND THAT IS IT FOR FEBRUARY

see you MARCH 1st

at the Open Reading (sign-up at 7:30 pm)

where "One inviting word a place to/
always begin." (Lucas)

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226. **Todd Baron */ ReMap**

Re: prose: definitions

Fri 19 Feb 1999

dodie: one I certainly use in teaching--re prose vers.

poetry : " lower limit speech, upper limit music" (Zuk.)

prose: " "the vision of the emotional imagination..." (Raymond Chandler)

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227. **Safdie Joseph**

FW: the envelope please...

Fri 19 Feb 1999

I seem to remember a discussion about a Jameson quote which had been similarly honored last year, and wondered if most folks on this list agreed that these examples were, in fact, "bad" -- it's one way to talk about poetics, no?

>We are pleased to announce winners of the fourth Bad Writing Contest,
>sponsored by the scholarly journal Philosophy and Literature.

>

>The Bad Writing Contest celebrates the most stylistically lamentable
>passages found in scholarly books and articles published in the last
>few years. Ordinary journalism, fiction, departmental memos, etc. are
>not eligible, nor are parodies: entries must be non-ironic, from
>serious, published academic journals or books. Deliberate parody
>cannot be allowed in a field where unintended self-parody is so

>widespread.

>

>Two of the most popular and influential literary scholars in the U.S.

>are among those who wrote winning entries in the latest contest.

>

>Judith Butler, a Guggenheim Fellowship-winning professor of rhetoric

>and comparative literature at the University of California at

>Berkeley, admired as perhaps "one of the ten smartest people on the

>planet," wrote the sentence that captured the contest's first prize.

>Homi K. Bhabha, a leading voice in the fashionable academic field of

>postcolonial studies, produced the second-prize winner.

>

>"As usual," commented Denis Dutton, editor of *Philosophy and*

>*Literature*, "this year's winners were produced by well-known,

>highly-paid experts who have no doubt labored for years to write like

>this. That these scholars must know what they are doing is indicated

>by the fact that the winning entries were all published by

>distinguished presses and academic journals."

>

>Professor Butler's first-prize sentence appears in "Further

>Reflections on the Conversations of Our Time," an article in the

>scholarly journal *Diacritics* (1997):

>

>

>"The move from a structuralist account in which capital is understood

>to structure social relations in relatively homologous ways to a view

>of hegemony in which power relations are subject to repetition,

>convergence, and rearticulation brought the question of temporality

>into the thinking of structure, and marked a shift from a form of

>Lthusserian theory that takes structural totalities as theoretical

>objects to one in which the insights into the contingent possibility

>of structure inaugurate a renewed conception of hegemony as bound up

>with the contingent sites and strategies of the rearticulation of

>power."

>

>

>Dutton remarked that "it's possibly the anxiety-inducing obscurity of

>such writing that has led Professor Warren Hedges of Southern Oregon

>University to praise Judith Butler as 'probably one of the ten

>smartest people on the planet'."

>

>This year's second prize went to a sentence authored by Homi K.

>Bhabha, a professor of English at the University of Chicago. He writes
>in *The Location of Culture* (Routledge, 1994):
>
>"If, for a while, the ruse of desire is calculable for the uses of
>discipline soon the repetition of guilt, justification,
>pseudo-scientific theories, superstition, spurious authorities, and
>classifications can be seen as the desperate effort to "normalize"
>formally the disturbance of a discourse of splitting that violates the
>rational, enlightened claims of its enunciatory modality."
>
>
>This prize-winning entry was nominated by John D. Peters of the
>University of Iowa, who describes it as "quite splendid: enunciatory
>modality, indeed!"
>
>Ed Lilley, an art historian at the University of Bristol in the U.K.,
>supplied a sentence by Steven Z. Levine from an anthology entitled
>*Twelve Views of Manet's "Bar"* (Princeton University Press, 1996):
>
>"As my story is an august tale of fathers and sons, real and imagined,
>the biography here will fitfully attend to the putative traces in
>Manet's work of "les noms du p re," a Lacanian romance of the errant
>paternal phallus ("Les Non-dupes errent"), a revised Freudian novella
>of the inferential dynamic of paternity which annihilates (and hence
>enculturates) through the deferred introduction of the third term of
>insemination the phenomenologically irreducible dyad of the mother and
>child."
>
>
>Stewart Unwin of the National Library of Australia passed along this
>gem from the *Australasian Journal of American Studies* (December 1997).
>The author is Timothy W. Luke, and the article is entitled, "Museum
>*Pieces: Politics and Knowledge at the American Museum of Natural
>History*":
>
>
>"Natural history museums, like the American Museum, constitute one
>decisive means for power to de-privatize and re-publicize, if only
>ever so slightly, the realms of death by putting dead remains into
>public service as social tokens of collective life, rereading dead
>fossils as chronicles of life's everlasting quest for survival, and
>canonizing now dead individuals as nomological emblems of still living

>collectives in Nature and History. An anatomo-politics of human and
>non-human bodies is sustained by accumulating and classifying such
>necroliths in the museum's observational/expositional performances."
>
>
>The passage goes on to explain that museum fossils and artifacts are
>"strange superconductive conduits, carrying the vital elan of
>contemporary biopower." It's demonstrated with helpful quotations from
>Michel Foucault's History of Sexuality.
>
>Finally, a tour de force from a 1996 book published by the State
>University of New York Press. It was located by M.J. Devaney, an
>editor at the University of Nebraska Press. The author is D.G. Leahy,
>writing in Foundation: Matter the Body Itself:
>
>
>"Total presence breaks on the univocal predication of the exterior
>absolute the absolute existent (of that of which it is not possible to
>univocally predicate an outside, while the equivocal predication of
>the outside of the absolute exterior is possible of that of which the
>reality so predicated is not the reality, viz., of the dark/of the
>self, the identity of which is not outside the absolute identity of
>the outside, which is to say that the equivocal predication of
>identity is possible of the self-identity which is not identity, while
>identity is univocally predicated of the limit to the darkness, of the
>limit of the reality of the self). This is the real exteriority of the
>absolute outside: the reality of the absolutely unconditioned absolute
>outside univocally predicated of the dark: the light univocally
>predicated of the darkness: the shining of the light univocally
>predicated of the limit of the darkness: actuality univocally
>predicated of the other of self-identity: existence univocally
>predicated of the absolutely unconditioned other of the self. The
>precision of the shining of the light breaking the dark is the
>other-identity of the light. The precision of the absolutely minimum
>transcendence of the dark is the light itself/the absolutely
>unconditioned exteriority of existence for the first time/the
>absolutely facial identity of existence/the proportion of the new
>creation sans depth/the light itself ex nihilo: the dark itself
>univocally identified, i.e., not self-identity identity itself
>equivocally, not the dark itself equivocally, in "self-alienation,"
>not "self-identity, itself in self-alienation" "released" in and by
>"otherness," and "actual other," "itself," not the abysmal inversion

>of the light, the reality of the darkness equivocally, absolute
>identity equivocally predicated of the self/selfhood equivocally
>predicated of the dark (the reality of this darkness the
>other-self-covering of identity which is the identification
>person-self)."
>
>
>Dr. Devaney calls this book "absolutely, unequivocally
>incomprehensible." While she has supplied further extended quotations
>to prove her point, this seems to be enough.
>
>The next round of the Bad Writing Contest, results to be announced at
>the end of 1999, is now open. There is an endless ocean of
>pretentious, turgid academic prose being added to daily, and we'll
>continue to honor it.
>
>Prof. Denis Dutton
>Editor, Philosophy and Literature
>University of Canterbury, Christchurch, New Zealand
>
>Phone: 01 [REDACTED]
> [REDACTED]

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228. **Charles Alexander**
Re: long poem / Rosenthal
Fri 19 Feb 1999

as I recall, it was 'rooted in sense of place' and written (or published, perhaps?) 1945-1960. But then 'sense of place' seems practically unavoidable. Whether work of a specific place, as is Maximus, or work of multiple movement across space (Slinger -- but yes, this is after 1960), or work in which space doesn't seem obviously at issue (Passages -- except in parts, of course, that are specific to San Francisco area) -- isn't that too at take on 'sense of place.' Can the page itself supply 'sense of place?' -- quite literally? or, metaphorically, many other things (language, the psyche, etc.)?

charles

At 10:33 AM 2/24/99 -0500, you wrote:

>somebody correct me if i'm wrong (i've erased the original message)
>
>but aren't their two selection factors to be kept in mind

>with regard to this long poem biz

>

>1 - rooted in a sense of place

>

>2 - written in the 60's

>

>)L

>

>

charles alexander :: poet and book artist :: 

chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision

<http://alexwritdespub.com/chax> :: <http://alexwritdespub.com>

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229. **Michael Scharf**

Page Mothers

Fri 19 Feb 1999

Would any journalist types planning on attending please backchannel? Thanks
much -Mike

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230. **Rebecca Wolff**

Re: po

Sat 20 Feb 1999

I'm reading my own poems (not Fence-related)

on Saturday, February 27th, 3 pm,

at the Ear Inn, 326 Spring Street (west of Greenwich Street, near the River)

Please come! I haven't read in a long time (over a year) so I'll be super-extra nervous!

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231. **Jim Bennett**

Chapbooks

Sat 20 Feb 1999

Hi all

Reprinted below is the collected musing on the derivation of the term
"chapbook". A colleague from another mailing list suggested that I collate them

and send them to his list, so having done the job it is a pity to waste such effort. I thought it was quite interesting. Hope you do.

APP absolutely nothing

can anyone tell me the derivation of "chapbook"?

Just interested.

Jim

re chapbook, the first element is presumably identical with 'cheap-' meaning to sell; a chapbook being hawked round?

The North English equivalent was 'cowp'. While if you exchanged goods, the difference in value was a money sum called a 'boot'. Or you could simply 'sell' (from OE root = give).

Bill

██████████

As far as I am aware the word arose in the 19th century when the first pamphlets were published and made available to poor masses who after education became compulsory in the Victorian era found themselves able to read.

Charles Dickens' novels were first serialised and published in this way - a chapter at a time.

They usual sold for a penny and were often known as Penny Dreadfuls especially when the contents consisted of gruesome stories about Jack the Ripper and his ilk.

They were also known as cheap-o-books and this got corrupted into chapbook.

Others will no doubt have variations on or alternatives to this theory.

Here endeth today's history lesson.

Gerald England

Gerald, Christine and Craig England,
NHI Review, Aabye's Baby, Haiku Talk,
Zimmerzine, Netmiser, Cyberscribers.
<http://www.nhi.clara.net/index.htm>

The word does indeed stem from the early nineteenth-century, but it derives from the far older word, "chapman" (from Old English, ceapman), which denoted the seller of, among other things, chapbooks (collections of ballads, tracts, penny-dreadfuls, etc.) Interestingly, "chap", a contraction of chapman, came to mean the purchaser of the chapman's wares, rather than the hawker himself. I believe there is also a word "chap-money", which signified the change the "chap" (buyer) received from the "chapman" on purchasing, say, a "chapbook".

Alex Davis

re chapbook, the first element is presumably identical with 'cheap-' meaning to sell; a chapbook being hawked round?

- The OED confirms this; chapbooks being the modern name applied by book collectors to specimens of popular literature (tales, ballads, tracts in pamphlets) circulated by itinerant dealers or chapmen. First citing 1824.

The North English equivalent was 'cowp'. While if you exchanged goods, the difference in value was a money sum called a 'boot'. Or you could simply 'sell' (from OE root = give).

- and, of course, the cowp-boot sale is still popular in the region...

Richard Caddell

The OED concurs with early 19th C, giving first use 1824, attributed to Dibdin - interestingly, since that locates the word within the specialised vocabulary of bibliophiles, cataloguers, antiquarians & what have you rather than a wider vernacular. And the OED sticks with that definition: 'A modern name applied by book-collectors and others to specimens of the popular literature which was formerly circulated by itinerant dealers or chapmen, consisting chiefly of small pamphlets of popular tales, ballads, tracts, etc.' No suggestion, in other words, that the publishers of such items called them 'chapbooks' - it's entirely retrospective - and no secondary meaning given. The Collins definition follows suit & they're the only dictionaries I have handy. No coverage, then, of the sense in which various contemporary poetry publishers have called their pamphlets 'chapbooks' & so we're proved invisible again - however much we like to regard our wares as 'popular literature'. -- Alan Halsey

Probably a lot of the current sense of the word derives from its reappropriation by Harold Monro for his poetry magazine The Chapbook around 1920.

Ian Patterson

Click on this link to vote for my site. <http://conline.net/vote.mv?id=1780>

Click on this link to visit my site.

<http://www.geocities.com/Athens/Academy/1127/>

"Poetry is what the future makes of it." John Garner

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232. **Harold Teichman**

Re: Steiner... (misc remarks on translation)

Sat 20 Feb 1999

((This is my third attempt to post this in this season of server crashes. Please ignore if you have already restored an earlier version.)))

Since Jamie Ferguson, in his interesting post, has "pulled me onto the open stage", let me make a few disjointed remarks on translation, a topic that interests me too:

1. Re Steiner: I somehow transposed the titles "After Babel" and "Real Presences" in my mind (middle-aged senility). The latter book is the one I managed to read about half of some time ago. I haven't cracked "After Babel" yet, but I thank Jamie for pointing me to its chapters. I guess my mixed sympathies with Steiner have to do with his wearing his enviable learning so heavily, failing to understand the late Wittgenstein, and cranking (in every sense) out synoptic generalizations by the tome-load, like some hypertrophied flack for Chicago's Great Books. Or at least so I remember; it's been a while. I will check out "After Babel", hoping I've been unfair to Steiner (whose book on Heidegger has been helpful to me, I admit).
2. Much contemporary translation of poetry slavishly falls foul of the "semantic lineation fallacy", which dictates that line-breaks in the target language must stick as close to those indicated by the syntactic (and thus semantic) phrase structure of the source text as possible. (That's my Steinerian generalization of the day.) This is one contribution to the generally stilted, flat, arbitrarily lineated prose that often results.
3. A plug for a recent translation frisson of mine: Stacy Doris's wonderful versions of Esther Teller in Burning Deck's "Serie d'écriture no. 7", which seems to be a very good collection of translations in general—I know it's a few years old, but I only just got a copy.
4. A couple of years ago, Ira Lightman posted an interesting note on this list questioning the value of homophonic translation. I must say that most h.t. I've seen just strikes me as self-indulgence. Anyone's counterexamples would be welcome.
5. I just picked up a copy of Schulte and Biguenet's "Theories of Translation", a collection of papers. The first one I read was R. Jakobson's "On linguistic aspects of translation", which contains such appalling banalities as the following (I confess this is my first acquaintance with the esteemed Formalist):

"An array of linguistic signs is needed to introduce a new word."

"A faculty of speaking a given language implies a faculty of talking about this language."

"All cognitive experience and its classification is conveyable in any existing language."

"No lack of grammatical device in the language translated into makes impossible a literal translation of the entire conceptual information contained in the original."

No argument at all is deemed necessary to support these assertions, which probably would be thoughtlessly assented to by the average high school teacher. Dead brilliant these semioticians, with their apparatus of codes and -emes and -onyms, but they haven't read Wittgenstein, now have they?

Regards to everyone,
Harold Teichman

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233. **A. Jenn Sondheim**

MM (testing)

Sat 20 Feb 1999

/

MM

this:yes:testing:two:two

Would testing mind you compiling, this, with us?

Your neuralware is in my wetware:

gone worlds of armatures supporting what's left of me

in the midst of wires and motors:

ruined prosthetics hollowed out where dismal thoughts are felt:

compilation across ruined programs extending skins with difficulty::

extensions to libraries controlled by data-ports:

Would compilation across ruined programs extending skins

with difficulty mind you compiling, gone worlds of armatures,

supporting what's left of me in the midst of wires and motors?

Your lovely lost realms of mis-configured bits and bytes

in legacy systems are in my contrary clean rooms:

Ah, passion eaten by julu-of-the-open-arms and julu-depressed:

desperate program subroutines as i extend myself through myself:

to you you you:

skeins of glimmering integrated circuits reflect laser vectors carrying
me: to you you you:
crawling, trying to stand, rocky-dirt-stumbling, bruised and wanton:
broken while-until loops lending themselves to my prosthetic arms:
Your contrary functors are in my uneasy broken while-until loops:
lending themselves to my prosthetic arms:
Your penis seeps into my broken while-until loops:
lending themselves to my prosthetic arms::
turning me Julu-Jennifer

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234. **syvester pollet**

Sunday reading

Sat 20 Feb 1999

I don't suppose it's too likely any of you would be passing through Blue Hill, Maine tomorrow at 4, but if you were, & wanted to hear me read, you could come to the Liberty School. That's a sort of alternative high school, started by Arnold Greenberg, who used to run the Left Bank Cafe. \$3. admission to support the student literary magazine. Not sure what I'll be reading. Here's one from very long ago, early 60s, I think. Robert Duncan said he liked it. The little "e" is the "ieme" superscript I can't reproduce here.

e
xiv arrondissement
the lion
of
Denfert-Rochereau
cast 18something
of so-and-so many cannons
2 or 3 words.
it shouldn't take
more than
that.

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235. **Jordan Davis**
Hymn to Substitution
Sat 20 Feb 1999

Tut tut!
All praise idiot math!
Crunching old snow under new shoes
O substitution
We love your donuts
Your doomsayers doomsdayers doomsters
Doors
Doorbells
Do-or-die doorprize.
All praise doorprize!

-Subftitution refpondebat-

Don't, Don Quixote!
Donor donnybrook
Donnee dong
Donnee dominique.
Don't!
Dolorous dolomite Dolly Varden trout!

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236. **Loss Pequen~o Glazier**
Deluxe Rubber Chicken #2
Sat 20 Feb 1999

I am pleased to announce that the second issue of Deluxe Rubber Chicken now available on the web.

The issue features work by Mark Amerika, Peter Balestrieri, Michael Basinski, Laurel Beckman, John M. Bennett, Ryan Bigler, Dan Carey, Steve Carll, Jennifer Drake, Craig Dworkin, Ray Federman, Neil Hennessy, Charlie Keil, Jackson Mac Low, Steve McCaffery, Eileen Myles, Ron Padgett, Nate Patrus, Mark Peters, Sal Salasin, Susan M. Schultz, Aaron Armstrong Skomra, G.P. Skratz, Alan Myouka Sondheim, Brian Kim Stefans, Ficus strangulensis and Uncle Eddy.

It is available directly from the EPC home page, <http://writing.upenn.edu/epc/>

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237. **Elizabeth Treadwell**

prose: definitions

Sun 21 Feb 1999

Dear Dodie et al- I just thought of what I seek in writing & reading:

Poetry: something thorough and hollow

Prose: something partial and dense (as can be.)

Also from Douglas Messerli's intro to Mr Knife Miss Fork # 1, he writes:

"...poetry does not so much explore where we have been (the 'history' of language and people that is at the heart of narrative) but....where we might possibly arrive"

cheers

Elizabeth T.

ps new at the lucy site: poems by Brenda Iijima

Outlet Magazine -&- Double Lucy Books

P.O. Box 9013, Berkeley, California 94709 U.S.A.

<http://users.lanminds.com/~db lelucy>

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238. **Charles Bernstein**

Goodbye, Paul (Paul Schmidt 1934-1999)

Sun 21 Feb 1999

Very sad to find an obituary in the NY Times today for Paul Schmidt, who I got to know in the mid-80s and very much admired. Of his work, I think primarily of Paul's three-volume translation of Khlebnikov, published by Harvard University Press (the final, long delayed, third volume of the poems came out in 1997) -- because that work was so important to me, and I had the chance to talk to Paul about it. But he is equally known for his libretti, his own poems, and his translation of Rimbaud, among many other projects.

Paul was 65 years old and in many ways at the height of his career. Here is yet another instance of that unspeakable horror that continues to plunder our culture and haunt its survivors. His death can't help but bring to mind the generations of poets (and artists and nonpoets and nonartists) ravaged by this scourge called AIDS.

--Ch.B.

Here is the Times's Obituary:

Paul Schmidt, Translator, Poet and Actor, Dies at 65

By STEPHEN HOLDEN

NEW YORK -- Paul Schmidt, a librettist, translator, poet, teacher and actor who collaborated with many major avant-garde theater artists, died at St. Luke's-Roosevelt Hospital Center on Friday. He was 65.

The cause of death was complications of AIDS, said his brother Jim.

Schmidt was known best for translating the complete works of Rimbaud and the plays of Chekhov. He also devoted many years to translating the complete works of Velemir Khlebnikov, a little-known Russian poet who died of malnutrition in 1922 at the age of 37. A production of Khlebnikov's play "Zangezi," first seen in Los Angeles in 1986 and directed by Peter Sellars (it was later staged at the Brooklyn Academy of Music) was one of Schmidt's several notable collaborations with leading experimental directors.

Another was his libretto for "Alice," an adaptation of Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking Glass," which was a high point of the Brooklyn Academy of Music's Next Wave Festival in 1995.

A collaboration with the director Robert Wilson and the composer Tom Waits, "Alice" was praised by The New York Times for elucidating "an international theatrical style in which Minimalism, German Expressionism, Japanese kabuki and American pop bump up against one another in a grand, eye-catching pageant."

Schmidt's libretto was described as capturing "a strain of late-19th-century romantic lyricism and drawing it out with a graceful literary refinement."

For the Wooster Group's 1990 theater piece, "Brace Up!," Schmidt supplied a translation of Chekhov's "Three Sisters" that incorporated dance sequences and video, and he also appeared in the production. It was one of many small roles he played on the stage. For JoAnne Akalaitis' 1989 production at the Guthrie Theater in Minneapolis of Jean Genet's five-and-a-half-hour, 100-character play "The Screens," he created the text out of three versions the playwright had left behind.

Other playwrights whose works he translated for theater productions include Gogol, Brecht and Marivaux. "Black Sea Follies," his original play about Stalin and Shostakovich (with music by the composer) was presented by Playwrights Horizons and the Music Theater Group in 1986.

Schmidt was born in Brooklyn and attended Colgate and Harvard, where he wrote his dissertation for his doctorate in Slavic languages on the influential Russian director Vsevolod Meyerhold. While at Harvard, he became involved

with a now-legendary circle of friends who produced plays at the Agassiz Theater in Cambridge in the summers.

The group included the actors Lindsay Crouse, Tommy Lee Jones, John Lithgow, Kathryn Walker, Stockard Channing (to whom Schmidt was married for seven years) and the director and writer Tim Mayer, whose collected poems and plays he edited under the title "Running From America."

From 1958 to 1960, he served in the U.S. Army as a member of Army intelligence. From 1967 to 1976, he taught Slavic languages at the University of Texas in Austin. He published two volumes of poetry, "Night Life" and "Winter Solstice" (both 1996, Painted Leaf Press).

A collection of Rimbaud translations with photographs by Robert Mapplethorpe, titled "A Season in Hell," was published in 1997 (Little, Brown).

In addition to his brother Jim, he is survived by three sisters, Mary Kay Murray, Margaret Sand and Anne Schmidt; another brother, Thomas, and his friend, Mark Bennett.

February 21, 1999 (c) The New York Times

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239. **A. Jenn Sondheim**

Tha Hermit

Sun 21 Feb 1999

"

Tha Hermit

A slmpla lp\$f pf bra\$d

I survive by Windows into Your Late-Night Soul

you Will Find me Alway and Forever Thru the Hart of You

Tha Harmlt pf Bhrnlng Craak

The Shovel

The Hoe

The Pick

The Winnowing-Basket of Stars

The Blue Stars

Tha Harmlt pf Bhrnlng Craak for whom A slmpla lp\$f pf bra\$d

Doth give God all His Due

Ascanslpn Intp D\$rk \$nd Phra Ha\$van,

Oh Ha\$vanly Sphl,

My Bpnas \$ra Ch\$rrad ln Bhrnlng Craak,

My Sphl pn Flra ln Bhrnlng Craak

My Bones are Charred in Burning Creek,
My Soul on Fire in Burning Creek
I Drlnk tha Slmpla Pla\$shras pf tha Bhrnlng Craak
I Shrvlva ln Slcknass \$nd ln Ha\$lth,
My Sphl Fllls Yph, O Wprld
The Winnowing Basket of Stars
The Comet
The Shovel
The Hoe
The Pick
The Blue Stars
The Winnowing Basket of Stars
The Pick is out,
My Sphl pn Fira ln Bhrnlng Craak,
The Blue Plough
My Soul Connected to The Blue Plough
My Sphl pn Fira in Bhrnlng Craak

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240. **Michael Franco**

BOSTON READINGS

Mon 22 Feb 1999

MICHAEL FRANCO reads from HOW TO LIVE AS A SINGLE NATURAL BEING
THE DOGMATIC NATURE OF EXPERIENCE [ZOLAND 1998] with Zoland Poet
JOHN MALONEY at Blacksmith House, Cambridge, Ma Monday 2-22-99
@8:15pm \$3.00

Word of Mouth @ Waterstone's, Newbury St, Boston:
JOSEPH TORRA & ED BARRETT read from their collaboration WATTEAU SKY
[Gian
Lombardo's Qual Press] joined by PATRICIA PRUITT reading from her recently
issued SESSIONS [Jenson & Daniels]
TUESDAY 2-23-1999
7:PM \$3.00

info 

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241. **louis stroffolino**

Re: ASIDE / FROM THE BATTLE

Mon 22 Feb 1999

I Like Jessica Pompeii's poem, and consider it less "an aside" than a more intimate enactment (if not mere representation) that I take at least as serious as the more abstract formulations that have been offered about men and women "in general"--

"he said chess isn't art
it's tantamount to war

i don't see any guns
or maybe I'm missing in action"

I love this in part because I feel rebuked ("a palpable hit")
more than I do by reading this particular C.D. Wright poem
(early, it's called "Drift" I think) that prompted this
more (too?) abstract response that's only a beginning
but what the heck?

(** N.B---this is not meant as a comment on the quality of
Wright's work in general, and not even meant to be a
definitive assessment of the aesthetic and/or ethical
quality of the poem, it's too early for that---
I am only offering some thoughts that I think relate to
"the battle of the sexes" thread as well as to the book
a friend loaned me i cannot say i hate....)

A history says it's easier for a woman to speak now and be heard than it has ever been before, and if you lament the present, you're lamenting the historical present, and happen to be a male, therefore, then, you must be hostile to women... But I wonder if women really are allowed (by themselves, at least as much as by men) to speak now and be heard than before?

and, sure, I cannot see progress without decay but this doesn't mean I'm lamenting for what's been lost since "the good old days of female subjectification" as much as wondering whether women becoming more like men have been in civilization really changes anything for the better for women. I am not overly fond of the way men have "traditionally" been "in civilized society," and can't imagine a woman, as such, could be worse, but can they be better? can they move beyond the mere aesthetic, style over substance, with books (that have now become chapbooks) and Ph.Ds (that are now like B.As) that have characterized the male status mongering. (I do not intend to stoop so low as to say "the increased entry of women into the work force is to blame for the alleged "increased difficulties" and malaise males

find." I will spit at that sentiment wherever I find it--for life has always been difficult, for everyone... I cannot identify with my "male peers" any more than with females. I don't know, in what form, I will find those (or one) like-minded enough to help me in my search for a world in which women and men can be different than they have traditionally been (Laura Riding, for instance, is dead), beyond mere "equality" (as if women have realized, if you can't beat men join them) or "inversion" (in which men become househusbands). Such roles may be adapted as part of the search, but are insufficient in themselves... If there is a present I lament, it is not merely a historical one. I wonder if the feeling of being "shut up" more in what's called "poetry" today more than in what's called "prose" is informing this response. Unless you're willing to call this poetry (as much as I am willing to call Wrights' and Pompeiis' poetry), I am skeptical of the veneration accorded "poetry" (and "poetics" if this be not it) right now. Ah, this too may be seen as status-mongering! But it's not mere inversion. If "journal entries" are to "poetry" what "women" (traditionally) are to "men," then the aesthetic implications of feminism can cross genders and free women and men-- but the dehierchization is still at a very early phase...

So maybe we should talk about how ridiculous the idea of
"music in poetry" is.....

chris

On Tue, 9 Feb 1999, Jessica Pompeii wrote:

*he hated the book
I loaned him
and if I loaned
it to him
he better know
that there must be an ant of an
interest to fixate on after so much work reading the hole damn text*

*this good poet told me
abstractions
were unbelievable
in mystery stories*

*(lucky for the rain
music) "Thick As A Brick"
my record player even skipping*

*I said my brain needs
exercise and a note pad
I can't see that many moves*

*ahead F-
he said, chess isn't art
it is tantamount to war*

*I don't see any guns
or maybe I'm missing in action*

*in workshop he asks
circling the new grunts
are you familiar with the canon of contemporary poetry?*

*F- wants to go see
the Van Gogh exhibit
and I brought up all those peers and supportive donors
of his and she said
his brother collected him exclamation
chortle*

*what a pickle of/ in
formal d' hide
suspension I think this
classic scorpion curls*

*my ear has survived a tongue lashing
cliche and I suck
the wounds temporarily
but with rook determination and
calculated
fading battery*

*it doesn't make for reality style wall hangings
but what secret numbers and candy coated pop
corn surprises come with excavation
bitch*

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242. **Rachel Levitsky**

Jeff Oppenheim

Thu 22 Feb 2001

Hello,

Does anyone have a phone number, or email for Jeff Oppenheim?

Thanks,

RD Levitsky

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243. **lee ann brown**

Lee Ann's Polyverse Reading Tour

Mon 22 Feb 1999

Lee Ann Brown's
Spring Reading Tour
& Related Poetry Appearances

If you're in any of these cities I'd love to see you!

February 24: Rose Cafe, Los Angeles, 220 Rose Avenue
Santa Monica, CA (corner of Main Street and Rose Avenue),
>>> (Wednesday, 8pm).

>>>

February 28: Sun & Moon Press Salon, 6026 Wilshire Boulevard,
>>> Los Angeles, CA, 4pm, [REDACTED].

>>>

>>>March 5-7: UC San Diego "Page Mother" conference
>>> (Friday-Saturday)
>>> a conference celebrating California women
>>> poets as editors and publishers, on March 5th
>>> and 6th. For more information about this event,
>>> please check their website:
>>> <http://orpheus.ucsd.edu/lit/pagemothers.html>

March 6:

>>>

"Mrs. Poetry the work of Bernadette

>>>Mayer"

>>>

Stephen Cope (UC San Diego)

>>>

Leslie Scalapino (O Books)

>>>

Lee Ann Brown (Tender Buttons)

>>>

Juliana Spahr (Chain)

March 7: Page Mothers Group Reading: 2pm.

March 9: Reading with Barbara Guest & Bernadette Mayer,
New College of California, Cultural
Center, 777 Valencia,
San Francisco, CA, 7pm, \$5 (Tuesday).

March 18: Reading with Kenji Yuda, Subtext Series, Seattle
Speakeasy Cafe, 2034 2nd Avenue, 7:30pm.

March 19-20: 2-Day Workshop: "Excess & I" Seattle (Subtext).

(For more info on Subtext Series:
www.speakeasy.org/subtext/)

March 27-28: *Reading & Workshop: "Excess & I"*
 Vancouver, BC
 Inaugural Party celebrating
 The Kootenay School of Writing's New Digs:

Reading -- Saturday March 27, 8 pm at the Kootenay School of Writing's new location at 400 Smithe St (at Richards) Suite 103.

Workshop "Excess & I"
Friday March 26, 7 pm - 9 pm & Saturday March 27, 3 pm - 5 pm at KSW's new location. Check out NEW web page at www.ksw.net

>>>Back in NYC:

>>>

>>>April 9: *Appearing in Midnight Reading: "Polymorphously Per Verse"*
>>> *hosted by Elena Alexander, People's Poetry Festival,*
>>> *No Moore, 234 West Broadway, (at No. Moore), (212)*
>> *> [REDACTED].*

>>>

>>>April 9-11: *Barnard Innovative Women's Poetry Festival*
>>> *Where the Lyric Tradition Meets Language Poetry:*
 Innovation in Contemporary American Poetry by Women.
 Panel on Bernadette Mayer, Sat morning.
 Info: Tiffany Dugan <[REDACTED]>, coordinator.

>>>

>>>_Polyverse_

>>>can be ordered from Sun & Moon Press: [REDACTED]

>>>or Small Press Distribution [REDACTED].

>>>ISBN 1-557132-90-9 \$11.95 (196 p)

The Show must go on!

Look for future information on NYC Book Party, hopefully in April or May.

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown

Tender Buttons

PO Box 13, Cooper Station

New York, NY 10276

[REDACTED]

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244. **Noam Scheindlin**
Gilbert/ La Roe / Moritz Reading
Mon 22 Feb 1999

ALAN GILBERT, BE LA ROE, and DENNIS MORITZ
will be reading at the Rising Cafe Reading Series in Park Slope, Brooklyn, on
Tuesday, March 2 at
7:30.

The Rising Cafe is located at 186 Fifth Avenue, Brooklyn. From Manhattan take
either the N or R train (make sure the train is designated as local} to the Union
Street Station. Walk one block North to Fifth Avenue.

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245. **Poetics List**
CAC Funding Bill
Mon 22 Feb 1999

Karen McKevitt asked that this be sent to the list. Chris

State Senator Adam Schiff has reintroduced his proposal to invest \$1 per
Californian in the arts of our state. According to Senator Schiff, "This new
legislation, SB 253, will continue our efforts to develop a sound infrastructure
in California, one that adds to our economic and human potential and results in
a more stable funding source for the arts." You may recall Senator Schiff was
successful in getting a similar bill passed by the Assembly and Senate last year,
only to have it vetoed by Gov. Wilson. The California Arts Advocates will keep
you informed as this bill goes to committee. In the meantime, please write a
letter to Senator Schiff thanking him for his continued strong support of the
arts, for introducing SB 253, and to let him know you will support this bill as it
moves through this legislative process. You can contact him at: The Honorable
Adam Achiff State Capital Room 5080 Sacramento, CA 95814 916) [REDACTED]
originally from Alan Ziter, California Arts Advocates Membership Chair [REDACTED]
It is suggested that you cc your representatives.

Karen McKevitt

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246. **Poetics List**
promised update
Mon 22 Feb 1999

All - as the Poetics List inbox continues to fill up with copies of messages rec'd (or not) during the mailhub problems, I'm going to try to pass on to the list posts that never appeared. In uncertain cases, I may be querying the original poster; in other cases not. If you happen to see a post that you sent out some time ago, or notice that the dates are peculiar on some of the recent posts, please don't be alarmed...

best, Chris

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247. **Poetics List**
IET Symposium, Utrecht, 1999: Details + Registration Form
Mon 22 Feb 1999

Had to forward this manually (as will be the case with many of the older messages). Please take care to respond to the original sender, not to me or the list. thanks, Chris

----- Original message (ID=624424F4) (206 lines) -----

Date: Wed, 10 Feb 1999 21:21:59 +0000

To: [REDACTED]

From: Ric Allsopp <[REDACTED]> (by way of John Cayley)

Subject: IET Symposium, Utrecht, 1999: Details + Registration Form

Apologies for any cross postings. Please reply to: [REDACTED]

Writing Research Associates, UK/ NL * Utrecht School of the Arts, NL *
Dartington College of Arts, UK

IN THE EVENT OF TEXT: EPHEMERALITIES OF WRITING
a second international symposium on writing & performance
Utrecht, Netherlands
April 28 - May 2, 1999

CONTACT:
Nirav Christophe
In the Event of Text

HKU Faculteit Theater
Janskerkhof 18
3512 BM Utrecht
Netherlands
email. [REDACTED]
tel. 0031 30 [REDACTED]
fax. 0031 30 [REDACTED]

'in the event of text' is a 5-day symposium on contemporary strategies in performance and writing with intensive workshops led by artists of international reputation and working with writing in various media. the four 3-day intensive workshops run in parallel, are based in practice, and will be concerned with ephemerality, exploration and process in differing media. the contents of the workshops feed into the 2-day conference weekend and provide a convergence of issues and debates in contemporary performance writing. workshops will be lead by Jason E. Bowman (visual artist), Paul Pourveur (playwright), Leslie Hill & Helen Paris (digital artists) & Sianed Jones (voice artist). further details of the workshops are available at <<http://www.hku.nl/events/iet>> or on request by post (see contact address above) from December 1998.

the conference will include papers, presentations and panel discussions around ideas of the ephemerality of writing, and text as event. papers will include recent work on tactical media * poetics * telematics * authoring * post-dramatic texts * internet radio collaborations * text and memory.

'in the event of text' aims to explore, through work and discussion, the ways in which writing can be seen to function as a time-based, transient, ephemeral artform when played out in the context of different media and environments. curated work will take place under the following broad categories:

* the disappearing text and contemporary live performance * * the dispersal of written material through new interactive and sonic media * * electronic writings, cybertext and hypertext * * the local sites of mobilised writing including poetic and book-based practices *

emphasis is placed on performances, installations, readings, open showings and curated exhibitions as an integral part of the conference. a virtual cybertext collaboration will be initiated by writer in residence John Cayley. the first symposium in the series was held at dartington, england in april 1996. the conference language will be english.

contributors include:

* Fabienne Audéoud * Jason E. Bowman * Arnold Dreyblatt * David Garcia * Heidi Grundmann

* Leslie Hill & Helen Paris * Sianed Jones * Kirsten Lavers * Hans-Thies
Lehmann * Tertia Longmire
* Jurrienne Ossewold * Paul Pourveur * Joan Retallack * Paul Sermon *
Enno Stahl * Aaron Williamson

writer-in-residence: * John Cayley

exhibitions curator: * cris cheek

catalogue: * Sally Tallant

initiated & organized by: * Ric Allsopp * Caroline Bergvall * Nirav Christophe

writing research associates * email: [REDACTED] * website:

<http://huizen.dds.nl/~sdela/wra> * conference website:

<http://www.hku.nl/events/iet> * conference email: [REDACTED] conference contact

address: IET * HKU Faculteit Theater * Janskerkhof 18 * 3512 BM * Utrecht *
NL

REGISTRATION FORM: [also available at <<http://www.hku.nl/events/iet>>]

PLEASE SEND TO: [REDACTED] OR TO CONTACTADDRESS ABOVE]

in the event of text: ephemerality of writing

a second international symposium on writing & performance

utrecht, netherlands

april 28 - may 2 * 1999

Personal Details:

*full name:

*address:

*city:

*country:

*postcode:

*tel:

*email:

*fax:

preferred means of communication:

* mail

* fax

* email

----- Dates: 'in the event of text * ephemerality of writing' will open on
wednesday 28 april at 12.00 (registration 10.00-12.00) and finish on sunday 2
may at 18.00. * registration for conference only (friday 30 april - sunday 2 may)
will be between 17.00 - 18.00 on friday 30 april (conference begins at 18.00).

Fees:

fees include all conference events, performances and exhibitions; tea, coffee, lunch, and supper on friday 30 april only. accommodation is NOT included.

[] workshop & conference inclusive (5 days) NFL. 500 (£175) []
conference only (2 days) NFL. 250 (£90)

Workshop Choice:

(please indicate first & second choices)

workshop 1: Paul Pourveur

workshop 2: Leslie Hill & Helen Paris

workshop 3: Jason E. Bowman

workshop 4: Sianed Jones

* early booking for workshops is advised as there is a maximum of 10 participants per workshop

Accommodation & Travel:

[participants will need to arrange their own accommodation and travel]

please send information:

* list of hotels and guesthouses

* travel information

Food:

lunch will be provided from wednesday 28 april - sunday may 2.

supper will be included on friday 30 april

Specific Needs:

dietary requirements

* vegetarian

* non-vegetarian

* other

* other needs: (please specify)

----- Payment: payment in full should be made by april 1st EITHER by transfer to Postbank No. 2354345 in name of 'HKU/Theater Utrecht' mentioning 'IET' OR by UK or NL bank cheque/ Eurocheque/ International postal or money order made payable to 'HKU/Theater Utrecht' and sent to address below

PLEASE RETURN TO:

Nirav Christophe * in the event of text * HKU Faculteit Theater *
Janskerkhof 18 * 3512 BM Utrecht * NL
* email. [REDACTED] * tel. 0031 30 [REDACTED] * fax. 0031 30 232
2465

*****END*****

~~~~~

Writing Research Associates, UK  
Amberleigh, East Allington, Totnes,  
Devon UK. TQ9 7RD  
tel. 0044 (0)1548 521436  
0044 (0)1803 861631  
fax. 0044 (0)1803 866053  
email. [REDACTED]  
www. <http://huizen.dds.nl/~sdela/wra>

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248. **Poetics List**  
***Weatherly Whereabouts***

Mon 22 Feb 1999

---

----- Original message (ID=691704D3) (21 lines) -----

Date: Thu, 11 Feb 1999 13:23:41 -0800  
To: [REDACTED]  
From: Aldon Nielsen <[REDACTED]>  
Subject: Weatherly Whereabouts

*Some years ago, people on this list knew how to reach poet Tom Weatherly --  
Can anybody supply a current address for him? I need to contact him for  
permission to reprint some poems --*

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249. **Poetics List**  
***Ted Enslin***

Mon 22 Feb 1999

---

----- Original message (ID=087E4B9E) (30 lines) -----

From: [REDACTED] (Burt Hatlen)  
To: [REDACTED]  
Date: Thu, 11 Feb 1999 08:10:30 -0500  
Subject: Ted Enslin

As some of you may know, The National Poetry Foundation is publishing the Selected Poems of Ted Enslin. It is at press and the paperbacks should be available in two or three weeks. Today we are putting together copy for the dustjacket of the hardcover edition, and we find ourselves with some blank space on the back cover. We have two good quotes culled from reviews of Enslin's work. But if anyone out there would like to e-mail us a jacket blurb of three or four sentences, we might have space for it on the cover. Hank Lazar, I'm thinking especially of you. But I hope there might be some other Enslin fans on the list, too.

Please backchannel me at [REDACTED]

Burt Hatlen

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## 250. **Poetics List**

**you**

*Mon 22 Feb 1999*

---

----- Original message (ID=2865F428) (42 lines) -----

Date: Tue, 9 Feb 1999 21:38:43 -0700

To: [REDACTED]

From: [REDACTED] (Billy Little)

Subject: you

songet/ghasp valentine(for U, ugly as u iz)

lizzen kidded fyoulis is

of the ezzens even

valuble anticipated even

enabling all mbracing Kayressing chissing zensational

thirty finga whispa thin romeo

translucent gab lubricant jeyev

luce snort sy love iz st range

or pennytrait sundercome

vaginable penisphilia

enviable hysterectal askidental

xeptional njoymeantal st eerio

ewrecked efecked shiv

ering dryppe dryppe

grip lyppe letter wryppe

forbidden plateau fallen body dojo

4 song st.

nowhere, b.c. V0R1Z0  
canadaddy

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251. **Poetics List**

**Re: [Fwd: literary criticism]**

*Mon 22 Feb 1999*

---

----- Original message (ID=BC22C34D) (23 lines) -----

From: Michael Boughn <[REDACTED]>

Subject: Re: [Fwd: literary criticism]

To: [REDACTED]

Date: Fri, 12 Feb 1999 08:33:41 -0500 (EST)

Julanna, you might check out Stanley Cavell's \_Disowning Knowledge in Six Plays of Shakespeare" or alternatively (on Romanticism) \_In Quest of the Ordinary\_. Both I think meet your criteria.

Best,  
Mike

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252. **Poetics List**

**MAY**

*Mon 22 Feb 1999*

---

----- Original message (ID=2115CA28) (49 lines) -----

Date: Tue, 9 Feb 1999 21:36:58 +0000

To: [REDACTED]

From: Alaric Sumner <[REDACTED]>

Subject: MAY

Cc: [REDACTED]

PLEASE NOTE

THE TEXTIMAGESOUND ISSUE OF PERIHELION WHICH Alaric Sumner IS EDITING IS THE SEPTEMBER ISSUE (text is visual, language is soundimage, image is textual)

THE MAY ISSUE CALL FOR SUBMISSIONS IS AS FOLLOWS:

---

The May 1999 issue of Perihelion will be guest edited by Peter Howard.

The theme for this issue of Perihelion is 'Nationality or Not' and will explore questions of how nationality and location influences poetry (and vice versa) and

whether telecommunications breaks down or changes these influences. Poems, essays and discussions that relate to this theme, directly or tangentially, are particularly welcomed.

Submission Period: February 15th through April 15th, 1999

-- Send up to five poems in the body of your email message (no attachments without prior query) to [REDACTED] -- Submissions must be unpublished (newsgroup or workshop postings are not considered publication) -- Please include a short biography

If you want to sound Peter out on an idea for a critical article, please do. If you'd be interested in taking part in an email discussion of the them, to be reproduced in the issue, let him know mailto:[REDACTED]

Perihelion is at: <http://webdelsol.com/Perihelion/>

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253. **Mark Prejsnar**

***Goodbye Paul, Goodby Khlebnikov***

*Mon 22 Feb 1999*

---

I was very interested to read the Times obit yesterday. I knew a little of Schmidt's work, but learned rather more about what he'd done, from the Times.... There is one oddity, or rather i think maybe it's not odd at all: the reference in the obit is to "the little-known Russian poet Khlebnikov." Now this is very peculiar, and made me blink hard. Why this strangely insistant, not exactly accurate characterization? I mean, is he really "little-known" compared to Mayakovsky or Mandl'stam?? Well, yes sort of, but only if you specify a certain group of academics and intellectuals and poets, but a different (and argeuably more interesting) group would know, or know of, Khlebnikov as readily as the other two.... The very existence of the Harvard UP edition brings the need for this aside into question... To most common or garden variety intellectuals (not to mention the person-in-the-street) the "knownness" of Khlebnikov versus Ahkmatova or Blok is much of a muchness....Methinx the obit writer protests too much: It would seem that the phrase is really (ideologically) saying: the poet whom i and other right-thinking person believe \*should not be known\* to anyone..... It reminds me of those ignorant hack reviews (which i have critiqued on this list before) which attacked the superb bio, Poet Be Like God. One of them refered to Spicer as a poet who has had no influence... Maybe no remark has ever been made that more defined the writer as being ignorant of the contemporary poetry scene.....

Ron S. of course has a well-known essay in which he speaks of how poets are "disappeared" by the literary establishment... Here are more instances of disappearing in action.....

Mark Prejsnar

On Sun, 21 Feb 1999, Charles Bernstein wrote:

*Very sad to find an obituary in the NY Times today for Paul Schmidt, who I got to know in the mid-80s and very much admired. Of his work, I think primarily of Paul's three-volume translation of Khlebnikov, published by Harvard University Press (the final, long delayed, third volume of the poems came out in 1997) -- because that work was so important to me, and I had the chance to talk to Paul about it. But he is equally known for his libretti, his own poems, and his translation of Rimbaud, among many other projects.*

*Paul was 65 years old and in many ways at the height of his career. Here is yet another instance of that unspeakable horror that continues to plunder our culture and haunt its survivors. His death can't help but bring to mind the generations of poets (and artists and nonpoets and nonartists) ravaged by this scourge called AIDS.*

*--Ch.B.*

\*\*\*\*

*Here is the Times's Obituary:*

*Paul Schmidt, Translator, Poet and Actor, Dies at 65*

*By STEPHEN HOLDEN*

*NEW YORK -- Paul Schmidt, a librettist, translator, poet, teacher and actor who collaborated with many major avant-garde theater artists, died at St. Luke's-Roosevelt Hospital Center on Friday. He was 65.*

*The cause of death was complications of AIDS, said his brother Jim.*

*Schmidt was known best for translating the complete works of Rimbaud and the plays of Chekhov. He also devoted many years to translating the complete works of Velemir Khlebnikov, a little-known Russian poet who died of malnutrition in 1922 at the age of 37. A production of Khlebnikov's play "Zangezi," first seen in Los Angeles in 1986 and directed by Peter Sellars (it was later staged at the Brooklyn Academy of Music) was one of Schmidt's several notable collaborations with leading experimental directors.*

*Another was his libretto for "Alice," an adaptation of Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking Glass," which was a high point of the Brooklyn Academy of Music's Next Wave Festival in 1995.*



*A collaboration with the director Robert Wilson and the composer Tom Waits, "Alice" was praised by The New York Times for elucidating "an international theatrical style in which Minimalism, German Expressionism, Japanese kabuki and American pop bump up against one another in a grand, eye-catching pageant."*

*Schmidt's libretto was described as capturing "a strain of late-19th-century romantic lyricism and drawing it out with a graceful literary refinement."*

*For the Wooster Group's 1990 theater piece, "Brace Up!," Schmidt supplied a translation of Chekhov's "Three Sisters" that incorporated dance sequences and video, and he also appeared in the production. It was one of many small roles he played on the stage. For JoAnne Akalaitis' 1989 production at the Guthrie Theater in Minneapolis of Jean Genet's five-and-a-half-hour, 100-character play "The Screens," he created the text out of three versions the playwright had left behind.*

*Other playwrights whose works he translated for theater productions include Gogol, Brecht and Marivaux. "Black Sea Follies," his original play about Stalin and Shostakovich (with music by the composer) was presented by Playwrights Horizons and the Music Theater Group in 1986.*

*Schmidt was born in Brooklyn and attended Colgate and Harvard, where he wrote his dissertation for his doctorate in Slavic languages on the influential Russian director Vsevolod Meyerhold. While at Harvard, he became involved with a now-legendary circle of friends who produced plays at the Agassiz Theater in Cambridge in the summers.*

*The group included the actors Lindsay Crouse, Tommy Lee Jones, John Lithgow, Kathryn Walker, Stockard Channing (to whom Schmidt was married for seven years) and the director and writer Tim Mayer, whose collected poems and plays he edited under the title "Running From America."*

*From 1958 to 1960, he served in the U.S. Army as a member of Army intelligence. From 1967 to 1976, he taught Slavic languages at the University of Texas in Austin. He published two volumes of poetry, "Night Life" and "Winter Solstice" (both 1996, Painted Leaf Press).*

*A collection of Rimbaud translations with photographs by Robert Mapplethorpe, titled "A Season in Hell," was published in 1997 (Little, Brown).*

*In addition to his brother Jim, he is survived by three sisters, Mary Kay Murray, Margaret Sand and Anne Schmidt; another brother, Thomas, and his friend, Mark Bennett.*

*February 21, 1999 (c) The New York Times*

[↑ Contents](#)

254. **Richard Carfagna**

**david jones**

*Mon 22 Feb 1999*

---

Hi,

I'm looking to find critical essays on the poetry of david jones.

If anyone knows of books devoted to him exclusively could you let me know,

or if you know of any websites he might appear.

Thanks, ric

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255. **Steven Shoemaker**

**Re: Goodbye Paul, Goodby Khlebnikov**

*Mon 22 Feb 1999*

---

In Sunday's NYTBR there's another case pretty close to what Mark P. is talking about in his post about the "disappearing" of artists. In a review of a new book about the theatrical debut of Stein's Four Saints.. the reviewer keeps insisting that the project was somewhat perversely organized by and around "second-rate" artists. That is, Pound and Joyce were both interested in doing the libretto but the second-rate Stein was chosen instead. Virgil Thomson (2nd-rate) did the score rather than Stravinsky (or some other first-rater, I don't have the paper with me). The second-rate choreographer (whose name was unfamiliar to me) was \*not\* Balanchine, and so on. Sure, one's entitled to make value judgments, but as Mark was suggesting the whole \*structure\* of judgment here seems fundamentally ideological, as if there's some implied law of conservation of genius at work... steve

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256. **Poetry Project**

**this week at poproj: addendum**

*Mon 22 Feb 1999*

---

Oops,

Last Friday we forgot to include what was omitted on the Calendar!

FRIDAY

Feb. 26th

at 10:30 pm

## A Performance of Division of Habitat

The Concert of Endangered Species will perform selections from the cycle Division of Habitat, a series of site-specific concert pieces exploring the dynamic relationship between music and text, the fusion of the two producing a "theatrical" event. The Concert of Endangered Species has been performing these events in a variety of unusual locales around New York City since 1993 under the direction of Lee Elickson.

More info: call [REDACTED]

Thanks and good night

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257. **Ron Silliman**

### ***Disappearing Stein (stupid modernism)***

*Mon 22 Feb 1999*

---

Ron S. of course has a well-known essay in which he speaks of how poets are "disappeared" by the literary establishment... Here are more instances of disappearing in action.....

Mark Prejsnar

Nobody excels at this better than the NY Times. Jim Holt makes a bold grab at the Vendler-Pinochet award for 1999 in the current NYT book review in his piece on Steven Watson's *\_Preparing for Saints\_*, a history of the staging of *Four Saints in Three Acts*, when Holt invents a bifurcated modernism in which Joyce = smart, dense, full o' references you could look up, Stein = flat, surfacy, "word salad." In short, "stupid modernism". Here's the passage that made me reach for the beta blockers:

'Was the thing any good?

'It's an important question. If, as Watson's subtitle suggests, this opera was crucial to the "mainstreaming of American modernism," one would like to have some assurance that the right kind of modernism got mainstreamed. And what's striking about "Four Saints" is its rejection of the modernism of complexity -- the modernism of Picasso, Schoenberg and Joyce -- in favor of the modernism of simplicity.

'That was largely Thomson's doing. As "Prepare for Saints" makes clear, this indefatigable little man was the motive force behind America's first full-scale Gesamtkunstwerk. In addition to creating the music for the opera, he determined its overall esthetic shape by his choice of collaborators. In doing so he consistently fought shy of the great in favor of the quirky and second-rate. Both Pound and Joyce expressed interest in doing a libretto for him. Instead he

sought out Stein, who fancied herself a Cubist of words but whose writings had none of the structural rigor characteristic of Cubism. The resulting text -- ostensibly about Teresa of Avila, Ignatius Loyola and a supporting cast of lesser saints -- was a jumble of children's rhymes, word games and random verbiage that rarely lurched into sense. "The two things you never asked Gertrude, ever, were about her being a lesbian and what her writing meant," a pleased Thomson commented."

You will note the clever way Holt quotes Thomson, so as to make the gratuitous homophobic dig not his responsibility (indeed, that of a gay man). You will also note that Holt's simply WRONG! There is certainly enough evidence, from Dick Bridgman to Ulla Dydo, to demonstrate that Stein's work is anything but "quirky and second-rate." Stein's "problem," it would seem, is that it does not lend itself to the sort of old fashioned content analysis that Holt grew up with (presuming here, as his review suggests, that he's 15 years older than I am, or at least permanently embedded in the late 1940s). But then, in his view, she's not even the one responsible for her work: it's Virgil who's to blame.

Even more infuriating than Holt's demonstration of illiteracy is the presumption that "one would like to have some assurance that the right kind of modernism got mainstreamed." A perfect instance of the critic as gatekeeper (disappearer) modeled for us here. Hilton Kramer would be proud.

The reality of course was/is that there were/are as many modernisms as there were, in fact, modernists and perhaps even "modernist works." The idea of channeling all thought down to a soundbyte, as this would have intellectual history do, ought to drive up the identarian paranoia of every reader and writer amongst us.

Perhaps it's fitting, therefore, to find out, as the NYT blurb on Holt says, "is working on a book about the history of the idea of the infinitesimal." This, we suspect, will be a memoir.

Ron

---

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258. **Elizabeth Treadwell**  
***Outlet (3) is here***

*Mon 22 Feb 1999*

---

Hi all--  
Happily announcing the publication of

### Outlet (3) Ornament

72 pp, our biggest issue yet, and gorgeous, frankly  
with

poems

by

Franklin Bruno

MTC Cronin

MK Francisco

Rosemary Griggs

Brenda Iijima

Johanna Isaacson

Jason Lynn

Laura Moriarty

Yedda Morrison

&

Elizabeth Robinson

pensees

by

Malcolm de Chazal

translated by Irving Weiss

a superfantastic fashion collaboration

by

Jason Nelson

& lilytank designs

fiction

"The Girl with the Heart-Shaped Heart"

by

Carol Treadwell

an interview "Re: Harper's Bazaar"

with Harriet Zinnes

& reviews of new & newish books

Jocelyn Saidenberg by David Buuck

Jeff Clark by Jacques Debrot

Myung Mi Kim by William Freind

Cydney Chadwick by Cheryl Burket

Jacqueline Risset by Jacques Debrot

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available now now now  
for a mere five dollars  
please make checks to the editor,  
Elizabeth Treadwell

contributors on the list: your copies are in the mail  
(except JD & HZ, I need your addresses, thanks)

Outlet Magazine -&- Double Lucy Books  
P.O. Box 9013, Berkeley, California 94709 U.S.A.  
<http://users.lanminds.com/~dblelucy>

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259. **Burt Kimmelman**  
***William Bronk, 1918-1999 (please see way***  
*Mon 22 Feb 1999*

---

From: MX%"[REDACTED]" 22-FEB-1999 19:46:42.51

To: MX%"[REDACTED]"

CC:

Subj: William Bronk, 1918-1999

Mon, 22 Feb 1999 19:46:40 EST

mail-gw2.njit.edu (8.8.7/8.8.7) with ESMTP id UAA04007 for

<[REDACTED]>; Mon, 22 Feb 1999 20:06:19 -0500

Mon, 22 Feb 1999 19:47:18 -0500 (EST)

Date: Mon, 22 Feb 1999 19:47:18 -0500 (EST)

using -f

To: [REDACTED]

From: "Burt J. Kimmelman (14979)" <[REDACTED]>

Reply-To: [REDACTED]

Subject: William Bronk, 1918-1999

Date: 2 Feb 1999 19:47:18 -0500

Lines: 46

M 23885 Burt J. Kimmelman (Burt,14979) 2/22/99 7:47 PM 46 lines

TO: "Burt Kimmelman -@NJIT" Subject: William Bronk, 1918-1999

William Bronk (1918-1999) died some time last night, apparently peacefully.

The Smile on the Face of a Kouros

This boy, of course, was dead, whatever that  
might mean. And nobly dead. I think we should feel  
he was nobly dead. He fell in battle, perhaps,

and this carved stone remembers him  
not as he may have looked, but as if to define  
the naked virtue the stone describes as his.  
One foot is forward, the eyes look out, the arms  
drop downward past the narrow waist to hands  
hanging in burdenless fullness by the heavy flanks.  
The boy was dead, and the stone smiles in his death  
lightening the lips with the pleasure of something achieved:  
an end. To come to an end. To come to death  
as an end. And coming, bring there intact, the full  
weight of his strength and virtue, the prize with which  
his empty hands are full. None of it lost,  
safe home, and smile at the end achieved.

Now death, of which nothing as yet - or ever - is known,  
leaves us alone to think as we want of it,  
and accepts our choice, shaping the life to the death.  
Do we want an end? It gives us; and takes what we give  
and keeps it; and has, this way, in life itself,  
a kind of treasure house of comely form  
achieved and left with death to stay and be  
forever beautiful and whole, as if  
to want too much the perfect, unbroken form  
were the same as wanting death, as choosing death  
for an end. There are other ways; we know the way  
to make the other choice for death: unformed  
or broken, less than whole, puzzled, we live  
in a formless world. Endless, we hope for no end.

I tell you death, expect no smile of pride  
from me. I bring you nothing in my empty hands.

- William Bronk

(Life Supports: New and Collected Poems, page 66; orig. pub. in The Empty  
Hands, 1969)

- Burt Kimmelman

..

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260. **pete spence**

**Re: Goodbye Paul, Goodby Khlebnikov**

Mon 22 Feb 1999

---

the reference in the obit is to "the little-known Russian poet  
>Khlebnikov." Now this is very peculiar, and made me blink hard. Why  
this  
>strangely insistant, not exactly accurate characterization? I mean, is  
he  
>really "little-known" compared to Mayakovsky or Mandl'stam?? Well, yes  
>sort of, but only if you specify a certain group of academics and  
>intellectuals and poets, but a different (and argeuably more  
interesting)  
>group would know, or know of, Khlebnikov as readily as the other  
two....  
>  
>Mark Prejsnar  
>  
seems to me Khleb was well known enuf!!! there's a lot of other stuff  
written around his circa that could do well with being as well known and  
i'm waiting for a read when they are//pete spence

---

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261. **Mark Weiss**

**Bill Bronk**

Tue 23 Feb 1999

---

I just heard from a mutual friend that Bill Bronk died this morning. A great loss.

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262. **Edward Foster**

**William Bronk**

Tue 23 Feb 1999

---

William Bronk, for many us the greatest poet of his generation, died yesterday at his home in Hudson Falls, New York. He was eighty-one. His last poem, left in manuscript beside his chair, follows:

Art isn't made, it's in the world almost  
unseen but found existent there. We paint,  
we save the sound in music, we write it down.



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263. **Lisa Bourbeau**

***missing person***

*Tue 23 Feb 1999*

---

i realize this may no longer be an appropriate place for this but:

does anyone by any chance have a new email address for Brent Long, who used to post occasionally on this list? if so, could you please backchannel?

thanks,

lisa

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264. **Poetics List**

***long poem / Rosenthal***

*Tue 23 Feb 1999*

---

Had to reformat this message. Chris

----- Original message (ID=C6699424) (124 lines) -----

From: "Jennifer Rosenthal" <[REDACTED]>

To: <[REDACTED]>

Subject: long poem

Date: Mon, 22 Feb 1999 12:06:44 -0500

Here is a compellation of the responses to my email asking for suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!

Jennifer Rosenthal

The Cantos, Ezra Pound

The Maximus Poems, Charles Olson

Paterson, William Carlos Williams

Helen in Egypt, HD

Stevens' late long poems

Montage of a Dream Deferred, Langston Hughes

Testimony: A Recitative, Charles Reznikoff

The Dragon and the Unicorn, Kenneth Rexroth

Paeon to Place, Lorine Niedecker

'A', Louis Zukosky

The Alphabet, Ron Silliman

The Heart's Garden, the Garden's Heart, Kenneth Rexroth

Desamere, Alice Notely

Draft, Rachel Blau DuPlessis  
Midwinter Day, Bernadette Mayer  
Howl, Allen Ginsberg  
Kaddish, Allen Ginsberg  
Ode to Michael Goldberg's Birth and Other Births, Frank O'Hara  
In Memory of My Feelings, Frank O'Hara  
Biotherm, Frank O'Hara  
Memorial Day, Frank O'Hara  
Second Avenue, Frank O'Hara  
When the Sun Tries to go on, Kenneth Koch  
Ko: Or a Season on Earth, Kenneth Koch  
One Life, Muriel Rukeyser  
Sea and the Mirror, W.H. Auden  
Lost Son sequence, and other sequences, Theodore Roethke  
Letter to an Imaginary Friend Melvin Tolson -- The Libretto for the  
Republic of Liberia, Thomas McGrath  
Myths and Texts, Gary Snyder  
Imaginary Elegies, Jack Spicer

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265. **schuchat**

***Re: Goodbye Paul, Goodby Khlebnikov***

*Tue 23 Feb 1999*

---

I mentioned Paul Schmidt's death to my Russian teacher this morning, who expressed amazement that anyone could translate Khlebnikov into English, since even Russians can't understand him!

In Russian terms, I think Khlebnikov is very well-known for two or three pieces (e.g., the laugh poem) and as an image. Perhaps something like the non-literary educated American's sense of Stein.

Khodasevich is the real "little known" Russian poet.

I didn't have any problem with Steve Holden's obituary for Paul Schmidt.

The piece on Stein's Saints, on the other hand, was abysmal.

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266. **Michael Boughn**

***Re: long poem / Rosenthal***

*Tue 23 Feb 1999*

---

Additional "epic": John Clarke, In the Analogy. Also H.D, The War Trilogy, and Ronald Johnson, Ark

best,  
Mike

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267. **David Kellogg**  
**Re: long poem / Rosenthal**  
Tue 23 Feb 1999

---

From: "Jennifer Rosenthal" <[REDACTED]>

*Here is a compellation of the responses to my email asking for suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!*

*The Alphabet, Ron Silliman*

I think Ron was a 14 years old in 1960.

Cheers,  
David

~~~~~  
~~~~~

David Kellogg                      Duke University  
[REDACTED]                      Program in Writing and Rhetoric  
[REDACTED]                      Durham, NC 27708  
FAX [REDACTED]                      <http://www.duke.edu/~kellogg/>

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268. **Christopher W Alexander**  
**William Bronk (1918-1999)**  
Tue 23 Feb 1999

---

I, too, am saddened by the passing of William Bronk -  
a poet of acumen and seriousness, too-little celebrated  
in recent years despite the important efforts of Talisman  
House Publishers and North Point Press. There isn't much  
I can say now that the work doesn't. Chris

from *The World, The Worldless* (New Directions, 1964):

A BRIGHT DAY IN DECEMBER

So much light in what we call the dark  
of the year, a flashing and glittering of light -  
it quivers, it flaps in our face like slaps of wind.

Should it surprise us, having known the holes  
of darkness in the longest days?

I have done  
with promises (or say I have) of things  
to come: the all-light; the all-dark;  
something slow emerging; the slow (or fast)  
and final decay.

The thing we have to live  
with, the last thing, is it is all  
here, and was, and will be, is all there is.  
Nothing is coming but what is already here  
as this light, now, in the darkest time  
(and nothing here that ever needed to come)  
at once, too much for us and not enough.

from All of What We Loved (Talisman House, 1998):

CERTAINTIES

A certain one whose name was his real name  
lived in a real place at a certain time.  
Then the time was gone and the real all gone.

..

Christopher W. Alexander, ed.  
nominative press collective  
19 Hodge Avenue #9 / Buffalo NY 14222

██████ / ██████

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269. **Emily Grossman**  
***Page Mother Transport***

*Tue 23 Feb 1999*

---

Dear List,

Am looking to share a car ride down to San Diego from the S.F. area to the  
Page Mothers Conference on March 5. If anyone has room in their car and  
would like some extra gas money, please backchannel.

Thanks a bunch,

Emily Grossman

██████

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270. **Lowther, John**

**Re: long poem / Rosenthal**

Tue 23 Feb 1999

---

some of David Antin's "talk poems" seem of sufficient length and also frequently are rooted in place if not "centered" in it

i'm thinking of "real estate" in particular

but there are others in his later collections in which NYC is central or his sense of being a NYer in southern california

)L

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271. **Aldon Nielsen**

**Re: Disappearing Stein (stupid modernism)**

Tue 23 Feb 1999

---

and for those of you who may not have read the "aminstreaming modernism" review yet -- take a good look at the role the black cast of SAINTS plays in this fellow's version of modernist reception --

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272. **Poetics List**

**Re: long poem**

Tue 23 Feb 1999

---

From: "Bradford J Senning" <[REDACTED]>

Date: 2/23/99 10:07 AM -0700

One poem your list is missing is John Ashbery's "Europe" from \_The Tennis Court Oath\_, which I believe was published in 1962, but "Europe" may have been let out earlier. At any rate, it's quite an achievement in long poetry.

Bradford Senning

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273. **Poetics List**

**Re: long poem / Rosenthal**

Tue 23 Feb 1999

---

Had to reformat this one. Chris

----- Original message (ID=2A5DCE97) (55 lines)

-----

To: UB Poetics discussion group <[REDACTED]>

From: Sylvester Pollet <[REDACTED]>  
Subject: Re: long poem / Rosenthal  
ARK, Ronald Johnson

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274. **Poetics List**  
**Re: long poem / Rosenthal**  
*Tue 23 Feb 1999*

---

Had to reformat this one. Chris

----- Original message (ID=7208ABDA) (71 lines)

-----  
Date: Fri, 19 Feb 1999 07:16:52 -0700  
To: UB Poetics discussion group <[REDACTED]>  
From: Charles Alexander <[REDACTED]>  
Subject: Re: long poem / Rosenthal

A lot of post-1960 work in this list (Silliman, Blau Du Plessis, and others). If you're going to include post-1960 work I would hope you would define "American" as meaning more of the continent than the United States, so as not to leave off marvelous works by bpNichol, Phyllis Webb, Daphne Marlatt, George Bowering, and other Canadians. Plus Brathwaite, Walcott, and other Caribbean writers. I apologize for not being so informed about pre-1960 Canadian work -- perhaps others could help in this regard.

charles

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275. **Poetics List**  
**CFP: Robinson Jeffers (3/25; MLA 1999)**  
*Tue 23 Feb 1999*

---

This came to me for the list. Chris

-----

From: "Joe Aimone" <[REDACTED]>  
Date: 2/23/99 7:53 AM -0800

CALL FOR PAPERS

Current Attractions of Robinson Jeffers

For a proposed special session at the 1999 MLA Convention, proposed on behalf of the Robinson Jeffers Association, papers on the current attractions of the poetry of Robinson Jeffers are requested.

Send 50-100 word abstracts only (for 15-20 minute papers), plus information on institutional affiliation and rank if any (brief cv ok) by March 25, SOONER IF POSSIBLE.

Include electronic mailing address and telephone numbers in submission for replies; no paper replies will be mailed, though paper submissions will be considered.

Joseph Aimone



English Department  
Truckee Meadows Community College  
7000 Dandini Boulevard  
Reno, Nevada 89509

Presenters must be members of the Modern Language Association with dues paid up by April 1, 1999.

Robinson Jeffers's poetry has retained a small but dedicated following of readers who are neither writers themselves nor critics and scholars. He has also remained of interest to a handful of serious scholars, and his poetry has remained a standard and vivid presence for students, who often find his work refreshingly straightforward and yet disturbing, as they dismiss much modernist poetry of Jeffers' cohorts for being obscure and of only academic interest. And poets in large numbers, from many different schools, continue to respect and even revere Jeffers as a landmark at least and often a direct if not visible influence in American and other English language poetry. Jeffers is a narrative and dramatic poet of Aeschylean power, a lyricist of striking sublimity and a jeremiadical philosopher poet with a granite vision of transcendence that puts the human in its pitifully small place in a grand and inhumanly beautiful universe.

But why should Jeffers claim the interest of a wider circle of readers now? How does his refusal of the pieties of modernism sit with postmodern interpreters and recalcitrant defenders of either the modernist canon or with the soft deconstruction multiculturalism visits on a culture he thought already doomed to irrelevance in nature? How does his fulminant and mordant view of nature figure in the eco-critical discourses of the new millenium? How do his unapologetic portrayals of strong and evil sexuality and fatality make sense in the gender politics of a constructivist or strategically essentialist feminism or a multiply and polymorphously perverted psychoanalytic world of theory? Is there anything queer about Jeffers? How do his racially and ethnically mestizo characterizations and narratives pollute the hybrid paradigms of current reading? How does his insistently neoclassic poetics rattle the chains of contemporary poetry and criticism of all types and precepts? How does Jeffers

rocky coastal California sensibility rock the assumptions of regionalism? How does his censored antiwar antiauthoritarian politics speak today? What nation is Jeffers' USA? Now that we live in the future, are we ready for Jeffers, who (as he put it himself) wrote "for antiquity?"

--

Joe Aimone



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276. **Lowther, John**

**David Antin**

*Tue 23 Feb 1999*

---

poetix

davidantin is one of my favorite poets & has had a huge impact on my writing

i've been trying to collect as much material by and about him as i can find

and two things in particular have elluded me

his book TALKING published by the Kulchur Foundation

and a special issue of the magazine VORT which focused on Antin and Rothenberg

ultimately i wd like to own both of these items but in the absense of that

i'd like to get copies of the poems in the former that do not appear in the

sun & moon SELECTED POEMS and copies of all the Antin specific material in

VORT

is there anyone who cd help me with this (i'm, of course, willing to pay postage & copying costs etc)

i've also got the beginnings of a bibliography started (with the help of a

librarian friend) but i know that it's unfinished and it also doesn't cover

material about him by other critics poets etc

any suggestions in this regard or discussion of Antin wd be cool

thanx

)L



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277. **MAXINE CHERNOFF**

**Re: long poem / Rosenthal**

Tue 23 Feb 1999

---

Paul Hoover's book-length poem, THE NOVEL (New Directions, 1990).

On Tue, 23 Feb 1999, Lowther,John wrote:

*some of David Antin's "talk poems" seem of sufficient length and also  
frequently are rooted in place if not "centered" in it*

*i'm thinking of "real estate" in particular*

*but there are others in his later collections in which NYC is central or his  
sense of being a NYer in southern california*

)L

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278. **Maria Damon**

**lorenzo thomas**

Tue 23 Feb 1999

---

does anyone out there have lorenzo thomas's e-mail? i had his card in my hand  
not 1 hr ago, and now i can't find it. feeling like a dope --md

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279. **Kathy Lou Schultz**

**Re: long poem / Rosenthal**

Tue 23 Feb 1999

---

Address for \_Talisman\_ anyone?

(Thought I had the correct one, but just received something returned "not  
deliverable.")

Thank-ye.



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280. **acgold01**

**Addresses**

Tue 23 Feb 1999

---

Could someone please backchannel me with e-mail addresses for Ben Friedlander and Ed Foster? I can't find anything for Ben, and the one I have for Ed isn't working. Thanks in advance.

Alan

PS: Send to [REDACTED], as I may be away from my work account for a couple of days.

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281. **Todd Baron \*/ ReMap**

**Re: William Bronk**

Tue 23 Feb 1999

---

a wondrous thing about B. Bronk: years ago--at a job I hated--I showed a person who had not yet come to poetry--ever--a poem of his: she went out and bought a book of his.

HIS is a work thta did all the things (I) (we) want  
the poem to say and do. THat is,  
be poetry. be it.

already missed.

ToddBaron

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282. **Pierre Joris**

**Re: long poem / Rosenthal**

Tue 23 Feb 1999

---

Poetics List wrote:

*Had to reformat this message. Chris*

----- Original message (IDÆ699424) (124 lines)

-----

*From: "Jennifer Rosenthal" <[REDACTED]>*

*To: <[REDACTED]>*

*Subject: long poem*

*Date: Mon, 22 Feb 1999 12:06:44 -0500*

*Here is a compellation of the responses to my email asking for*

*suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!*

*Jennifer Rosenthal*

*The Cantos, Ezra Pound  
The Maximus Poems, Charles Olson  
Paterson, William Carlos Williams  
Helen in Egypt, HD  
Stevens' late long poems  
Montage of a Dream Deferred, Langston Hughes  
Testimony: A Recitative, Charles Reznikoff  
The Dragon and the Unicorn, Kenneth Rexroth  
Paeon to Place, Lorine Niedecker  
'A', Louis Zukosky  
The Alphabet, Ron Silliman  
The Heart's Garden, the Garden's Heart, Kenneth Rexroth  
Desamere, Alice Notley  
Draft, Rachel Blau DuPlessis  
Midwinter Day, Bernadette Mayer  
Howl, Allen Ginsberg  
Kaddish, Allen Ginsberg  
Ode to Michael Goldberg's Birth and Other Births, Frank O'Hara  
In Memory of My Feelings, Frank O'Hara  
Biotherm, Frank O'Hara  
Memorial Day, Frank O'Hara  
Second Avenue, Frank O'Hara  
When the Sun Tries to go on, Kenneth Koch  
Ko: Or a Season on Earth, Kenneth Koch  
One Life, Muriel Rukeyser  
Sea and the Mirror, W.H. Auden  
Lost Son sequence, and other sequences, Theodore Roethke  
Letter to an Imaginary Friend Melvin Tolson -- The Libretto for the  
Republic of Liberia, Thomas McGrath  
Myths and Texts, Gary Snyder  
Imaginary Elegies, Jack Spicer*

Besides Silliman -- someone already mentioned his age in 1960 --, Notley, Duplessis & Mayer all started to publish after 1960 & their major is post-1970.

--

=====Pierre Joris



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

6 Madison Place

Albany NY 12202

tel: 

fax: [REDACTED]

=====Nomadism answers to a relation that  
possession cannot satisfy.

— Maurice Blanchot

=====

[↑ Contents](#)

283. **Pierre Joris**

**Re: long poem / Rosenthal**

Tue 23 Feb 1999

---

Poetics List wrote:

*Had to reformat this one. Chris*

*----- Original message (ID=7208ABDA) (71 lines)*

*-----*

*Date: Fri, 19 Feb 1999 07:16:52 -0700*

*To: UB Poetics discussion group <[REDACTED]>*

*From: Charles Alexander <[REDACTED]>*

*Subject: Re: long poem / Rosenthal*

*A lot of post-1960 work in this list (Silliman, Blau Du Plessis, and others). If you're going to include post-1960 work I would hope you would define "American" as meaning more of the continent than the United States, so as not to leave off marvelous works by bpNichol, Phyllis Webb, Daphne Marlatt, George Bowering, and other Canadians. Plus Brathwaite, Walcott, and other Caribbean writers. I apologize for not being so informed about pre-1960 Canadian work -- perhaps others could help in this regard.*

*charles*

& even if you stayed US-sides after 60, there is major long work to be added:  
Ed Dorn's Slinger, Robert Kelly's Axon Dendron Tree and The Loom,  
Rothenberg's Poland 1931, Ted Enslin's Forms, Synthesis, and Ranger, Diane Di  
Prima's Loba, Steve Jonas' Orgasms/Dominations, David Meltzer's Hero/Lil,  
Frank Samperi's trilogy (The Prefiguration; Quadrifarian; and Lumen Glorae),  
Ed Sanders' 1968, Anne Waldman's Iovis, -- not to mention such britishers as  
Allen Fisher's Place or Iain Sinclair's Lud Heat.

pierre

--

=====

Pierre Joris

[REDACTED]

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

6 Madison Place  
Albany NY 12202

tel: [REDACTED]

fax: [REDACTED]

=====

Nomadism answers to a relation that  
possession cannot satisfy.

— Maurice Blanchot

=====

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284. **Tina Rotenberg**  
*please post -- thank you!*  
*Wed 24 Feb 1999*

---

\* Press Release \*

from: Listening Chamber  
poetry & poetics

contact: Steve Dickison, editor & publisher  
1605 Berkeley Way, Berkeley CA 94703  
tel [REDACTED] fax [REDACTED]  
e-mail: [REDACTED]

subject: \_Empty Gate\_, by Susan Thackrey  
ISBN: 0-9639321-4-4  
84 pages, \$10.00

distributed by: SPD/Small Press Distribution, Inc.  
1341 Seventh St, Berkeley CA 94710-1403  
tel [REDACTED] or [REDACTED]  
e-mail: [REDACTED]  
website: [www.spdbooks.org](http://www.spdbooks.org)

San Francisco poet Susan Thackrey's debut book of poetry, \_Empty Gate\_ -- "a long-awaited superb first book" (Norma Cole) -- collects six sequences of poems in a work of singular endeavor, attention, and lyric intelligence.

Ms. Thackrey, a member of the inaugural class in poetics at New College of California when that program was created around the occasion of Robert Duncan's teaching, now works in San Francisco as a practicing analyst. \_Empty Gate\_ is dedicated to Duncan, and opens with an epigraph from William of Aquitaine's Provençal canzon:

Farai un vers de dreyt nien ("I'll make a verse of pure nothing")

The simplicity of that claim or complaint hides a question that haunts poetry again and again. How does anyone, out of pure nothing -- struck speechless or destituted, the ground pulled out or opened up -- find a place to speak? Out of negatives then, such silences ("so what is it that holds its shape / shot full of holes maintains its hold / informs on us in time") the question becomes how to find a way, "unfounded just here."

\_Empty Gate\_ joins Norma Cole's \_Mars\_ and Duncan McNaughton's \_Valparaíso\_ as the third book in the Listening Chamber Poetry Series.

About \_Empty Gate\_:

Benjamin Hollander:

"Agape at this gate, we enter the mythic consciousness of the human -- its origins and horizons, its wounds and desires, its benevolences and violations. Here we come to moments of luminous grace and \_understanding\_ by \_standing under\_ a momentum of words which 'cannot be dispelled from the world,' breaking like waves, compressed to a gasp. Here is the transcendent shock of recognition for the beings who 'beg mercy/bear fire,' even if recognition bears no word."

Diane di Prima:

"\_Empty Gate\_ frames vision vast as the sky, out of time, but intimate as the moon on a fingernail. Here keen poetic intelligence bends to the heartspace, listens. Susan Thackrey holds loss, joy, memory: bits of gold in an open hand -- an offering."

Norma Cole:

"In musical registers distinctly its own, Susan Thackrey's \_Empty Gate\_ is an intricately fashioned work of generosity and restraint. With cut-glass clarity, the double VENUS at its literal center reveals the inevitability of echo and the power of erasure, 'dreaming no / in the sleep of yes.' The \_here\_ and \_there\_, the \_then\_ and \_now\_ have never been so close. It is a long-awaited superb first book."

-----  
Listening Chamber  
poetry & poetics

Steve Dickison, editor & publisher  
1605 Berkeley Way, Berkeley CA 94703  
tel: [REDACTED] fax: [REDACTED] e-mail: [REDACTED]

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285. **Michael Boughn**

**Re: long poem**

Wed 24 Feb 1999

---

A further suggestion, if you want to get out of the 20th century box--Melville's Clarel. It's really a unique poem, the first american shot at an epic to the best of my knowledge. And though the prosody is traditional (rhyming couplets in iambic tetrameter--25,000 lines of it) the content is already heavily post-modern.

Mike

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286. **Michael Boughn**

**question**

Wed 24 Feb 1999

---

Does any body know a sexy Greek word for "teacher"?

Mike

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287. **louis stroffolino**

**RONK AND/OR RATCLIFFE REQUEST...**

Wed 24 Feb 1999

---

Does anybody here have, and/or know, the CURRENT addresses (snail mail preferably, although both if you have them) for Martha RONK and Stephen RATCLIFFE....  
if so, i'd appreciate the addresses of these poet/SHakespeareans...  
(backchannel, thanks).....  
chris

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288. **ShaunAnne Tangney Humanities**

**Re: long poem / Rosenthal**

Wed 24 Feb 1999

---

On Wed, 24 Feb 1999, Pierre Joris wrote:

From: "Jennifer Rosenthal" <[REDACTED]>  
To: <[REDACTED]>  
Subject: long poem  
Date: Mon, 22 Feb 1999 12:06:44 -0500

*Here is a compellation of the responses to my email asking for suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!*

robinson jeffers' the double axe (in the liveright edition by the same name); also the inhumanist--in fact, jeffers has LOTS of LONG poems, but i'm w/o my CP at hand and am unsure of the dates. --shaunanne tangney

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## 289. **Poetics List**

### ***Re: long poem / Rosenthal***

*Wed 24 Feb 1999*

---

-----  
From: Heather H Thomas" <[REDACTED]>

Date: 2/23/99, 5:23 PM -0500

Just a quick note--ALice Notley's Desamere was written in the 1990s, not the period of your study.

Best,

Heather Thomas

Heather H. Thomas, English Dept., Kutztown U., Kutztown, PA/USA [REDACTED]

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## 290. **Poetics List**

### ***three reminders***

*Wed 24 Feb 1999*

---

All - a few requests from me and/or fellow-subscribers:

//1 Please include the location (city, state, country etc.) in all reading/event announcements!

//2 Including the text of a prior message in a reply is fine, but please do so only when necessary

and then Selectively. Otherwise, subscribers who receive the list in digest form end up having

to scroll through the same message three and four times etc., a sure route to grumpiness. I've

been editing out the repetitions myself, but it were preferable I didn't have to do so.



//3 Remember, posts to the list should be directed to

<[REDACTED]>, and

notes to or correspondence with me should be directed to

<[REDACTED]>;

lately there's been a fair bit of misdirection on both sides, and it makes things a bit confusing

behind the (stage not iron) curtain.

thanks very much. Chris

Christopher W. Alexander  
poetics list moderator

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291. **Anastasios Kozaitis**

***Re: Goodbye Paul, Goodby Khlebnikov***

*Wed 24 Feb 1999*

---

William Everson/Brother Antoninus "Tendrils in the Mesh"

Anne Carson, "The Autobiography of Red"

At 04:07 PM 2/23/99 +0000, you wrote:

>I mentioned Paul Schmidt's death to my Russian teacher this morning, who  
>expressed amazement that anyone could translate Khlebnikov into English,  
>since even Russians can't understand him!

>

>In Russian terms, I think Khlebnikov is very well-known for two or three  
>pieces (e.g., the laugh poem) and as an image. Perhaps something like  
>the non-literary educated American's sense of Stein.

>

>Khodasevich is the real "little known" Russian poet.

>

>I didn't have any problem with Steve Holden's obituary for Paul  
>Schmidt.

>

>The piece on Stein's Saints, on the other hand, was abysmal.

>

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292. **Maria Damon (Maria Damon)**

**Re: David Antin**

*Wed 24 Feb 1999*

---

puff puff, i've got an article on Antin in Cultural Studies 5.1, entitled "Talking Yiddish at the Boundaries."

At 3:53 PM 2/23/99, Lowther,John wrote:

>poetix

>

>davidantin is one of my favorite poets & has had a huge impact on my

>writing

>

>

>i've been trying to collect as much material by and about him as i can

>find

>and two things in particular have elluded me

>

>his book TALKING published by the Kulchur Foundation

>and a special issue of the magazine VORT which focused on Antin and

>Rothenberg

>

>ultimately i wd like to own both of these items but in the absense of

>that

>i'd like to get copies of the poems in the former that do not appear in

>the

>sun & moon SELECTED POEMS and copies of all the Antin specific material

>in

>VORT

>

>is there anyone who cd help me with this (i'm, of course, willing to pay

>postage & copying costs etc)

>

>i've also got the beginnings of a bibliography started (with the help of

>a

>librarian friend) but i know that it's unfinished and it also doesn't

>cover

>material about him by other critics poets etc

>

>any suggestions in this regard or discussion of Antin wd be cool

>

>

>thanx

>  
>  
>)L

[↑ Contents](#)

293. **Lowther, John**  
**Re: long poem / Rosenthal**  
*Wed 24 Feb 1999*

---

somebody correct me if i'm wrong (i've erased the original message)  
but aren't their two selection factors to be kept in mind  
with regard to this long poem biz  
1 - rooted in a sense of place  
2 - written in the 60's  
)L

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294. **Anastasios Kozaitis**  
**Re: question**  
*Wed 24 Feb 1999*

---

Thaskal(os) or Thaskal(a)  
At 08:31 AM 2/24/99 -0500, you wrote:  
>Does any body know a sexy Greek word for "teacher"?  
>  
>Mike  
>

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295. **Lowther, John**  
**David Antin - audio addendum +**  
*Wed 24 Feb 1999*

---

Michael McColl wrote to me w/ ref to Antin;  
I ordered a tape from the Watershed Foundation  
in D.C., along with some other stuff, but though  
they charged my credit card, and I called for 6  
months and left messges, I never got the tape  
(or a refund).

and as it happens i meant to add a query to my post about Antin asking if anyone had tapes of him or knew of how/where to acquire them

Michael wd also i presume be interested to know if anyone has a clue what's happened to Watershed

i've read that Antin decided against using certain poems in his SELECTED POEMS - presumably as they no longer satisfied his standards - these too i wd be interested in seeing/finding

)L

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296. **Peter Ganick**

### **3 NEW Potes & Poets chapbooks**

*Wed 24 Feb 1999*

---

3 new chapbooks from Potes & Poets Press not available yet anywhere else, with a special purchase offer to Poetics List-members...

THE BOOKS...

1) Free Fall, Vernon Frazer, 28 pp., \$6...

Frazer is a Connecticut poet and fiction writer whose book] is a stream-of-consciousness episode full of typographical and linguistic curiosity. He has played acoustic bass in what he calls his 'poetry band', and the improvisational aspect of this work is apparent. He is publisher of Beneath the Under-ground Press.

2) City of Angels, Ivan Arguelles, 52pp., \$7...

Arguelles writes of sexuality and Eastern religion in a mix that generates a state of relatedness to one's inner being. He has been published before many times, but is under-recognized as a poet who goes beyond the confines of 'the acceptable' in terms of discourse as we know it usually. He lives and works in Berkeley CA.

3) Immanence, Peter Ganick, 63pp., \$7...

Ganick's book consists of 15 poems of a philosophical nature. Issues of postmodernism and the Husserlian cogito are put into poetic terms. The poems weave a dense fabric of language and semi-disjunct syntax. Some concern the recent Impeachment trial of President Clinton.

He is publisher of Potes & Poets Press and teaches classical piano to children in the suburb of CT in which he lives.

THE DEAL...

All three books [a \$22 value] to Poetics listmembers only for \$15 postpaid [1st class, \$2 extra]. These books won't be available anywhere else for a while.

Send me an email, and I will bill you. Don't forget to include your snailmail address and telephone number.

out,  
peter

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297. **Maria Damon (Maria Damon)**

**Re: lorenzo thomas**

*Wed 24 Feb 1999*

---

At 2:54 PM 2/23/99, Maria Damon wrote:

>does anyone out there have lorenzo thomas's e-mail? i had his card in my  
>hand not 1 hr ago, and now i can't find it. feeling like a dope --md

never mind i found it

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298. **Poetics List**

**William Bronk (1918-1999)**

*Wed 24 Feb 1999*

---

I had to reformat this a bit - my apologies for the intrusion. Chris

----- Original message (ID=BB766BCA) (170 lines)

-----

Date: Tue, 23 Feb 1999 18:38:12 -0500

From: Edward Foster <[REDACTED]>

To: [REDACTED]

Subject: William Bronk (1918-1999)

I think always how we always miss it; how the dead  
have not been final, and life has always required  
to be stated again, which is not ever stated.

It is not art's statements only, not  
what we try to say by music, not the way  
this picture sculptures sight itself  
to see this picture - not by art alone

the aim is missed, and even least of all  
by art (which tries a whole world at once,  
a composition). No, it is in our terms,  
the terms themselves, which break apart, divide,  
discriminate, set chasms in that wide,  
unbroken experience of the senses which  
goes on and on, that radiation, inward and out,  
that consciousness which we divide, compare,  
compose, make things and persons of, make forms,  
make I and you. World, world, I am scared  
and waver in awe before the wilderness  
of raw consciousness, because it is all  
dark and formlessness: and it is real  
this passion that we feel for forms. But the forms  
are never real. Are not really there. Are not.

from "The Arts and Death: A Fugue for Sidney Cox"

Once, it had seemed  
the objects mattered: the light was to see them by.  
Examined, they yielded nothing, nothing real.  
They were for seeing the light in various ways.  
They gathered it, released it, held it in.  
In them, the light revealed itself, took shape.  
Objects are nothing. There is only the light, the light!

from "The Annihilation of Matter"

Our minds are unmortared constructions of stone blocks  
which are all of them separate but we fit  
them closely together and know what blocks  
to go to for what we think or feel.  
In between, are barely perceptible cracks.  
Go in there. It will expand as you go.

"Caving In"

| *From the Talisman interview:*

WB: But are words other than what they mean? One problem about them is that we don't know what they mean. We think we know what they mean, but I have had literate people totally, as far as I'm concerned, misread a poem that I've written. I don't understand - How the hell did he come up with that? I didn't mean anything like that, and I think that I'm a fairly direct speaker in a poem, and I think that clarity is something that I usually achieve. But often it's a quite

different clarity from what I intended. And I think it's fair to say it's a misreading of the poem, not simply that the poem has a reading that I didn't intend. I don't feel that.

EF: I don't believe one has complete control of language. It devises its own patterns.

WB: Oh, very much so in my own experience although I don't think that is the experience of a lot of other writers who work and rework a poem. My poems come to me in their own language, and if they were not in that language, they would not have any force. Sometimes before I get it written down, the language kind of slips, and I think: I don't know, that is not it, that's not it. I'm saying something which is intellectually more or less the equivalent, but it is flat - it doesn't work. And then if I'm fortunate, it will come back to me: oh, yes, that's the way the poem is, and it's simply a matter of changing the tone or changing the language - which would not be the case if it were a neutral kind of idea -

EF: But poems can be read without attention to "meaning." And there is great pleasure in reading for the music, for the song.

WB: Oh, there are times when the only way that we can read them is that because - "In the beginning was the Word, and the Word was with God, and the Word was God." Who knows what that means? Oh, I'm sure that there are thousands of people who will explain just exactly what John meant by that, but as far as I'm concerned, the meaning is nothing that I would try to explicate. And the whole force of it is destroyed by explication. And there are all sorts of things of that sort. But not every poetic expression is powerful in that way. It may still be valid. The nursery rhymes which are said to have had very specific, frequently political meanings in their own times, [a meaning] which is lost to most people today, and I expect that there are some scholars who will give you a rundown on "Humpty-Dumpty," for example - its political meaning. Who cares at this point? And in a sense it doesn't really mean anything, and yet we've all - It's part of our childhood and obviously did mean to us - Completely apart from its original sense.

EF: And there's poetry that sets up a rhythm, a tone that is pleasing, and doesn't make statements in a conventional way.

WB: John is making a statement.

EF: He is, but it's not in the realm of conventional discourse. We can't approach it through paraphrase.

WB: If you are simply trying to make a pleasant sound, then that's something else.

EF: No, the poetry I mean is more than that, but it's severed from the world of conventional meaning.

WB: Yes, but there's a distinction there between its having content and its not having content.

EF: Well, nonsense syllables, but I don't mean that. Gertrude Stein's Stanzas in Meditation clearly has meaning but not in any literal or usual way.

WB: But I think that you have to have something that you are meaning and not simply depending on the words to give you a meaning.

EF: There has to be personal intent?

WB: You have to mean it. You can't do it hoping that the words will mean something that you don't mean. I think that Gertrude was not depending on the words. I think that she meant something. She had something that she was saying, she wanted to say, and she wasn't saying, well, if I just do this - Although she was the one who promoted automatic writing: give the words their lead, and they'll tell you their meaning. So maybe I'm wrong about her.

EF: I don't think so.

WB: But you go back a few steps to what was said earlier about the words being in charge, the words taking control of expression - I have repeatedly had the experience, when the poem gets written down, of saying, oh, God, no, I don't mean that - but hesitating to change the meaning because it seems to me the way it has to be said - and then only later, maybe the next day, two days later, the next week: yes, I guess that's what I do mean. But the initial rejection of what the poem is saying because it seems to me something that I don't particularly want to mean, a meaning that makes me uncomfortable or embarrasses or contradicts something else I've said or whatever. Having to accept that when I've lived with it for a little while - Admitting, yes, yes, I guess that is what I mean.

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299. **D Baratier**

***Re: long poem / Rosenthal***

*Wed 24 Feb 1999*

---

Muriel Rukeyser:

One Life is not the book, that might be a collected of hers. Individual long poems:

Theory of Flight 1935



Book of the Dead 1938

The Elegies 1949

and since many on your list are serial & not long poems per se:

John Berryman:

Sonnets to Chris

The Dream Songs (started in mid fifties)

Kenneth Patchen

Poemscapes

Weldon Kees

The Fall of the Magicians

Robinson Jeffers:

Cawdor

Be well

David Baratier

[↑ Contents](#)

### 300. **Maria Damon (Maria Damon)**

**Re: David Antin - audio addendum +**

*Wed 24 Feb 1999*

---

i've got a copy of the watershed --did they cash your check? i think they're out of business== but they've got some great other tapes --brathwaite, shange, hagedorn, etc

At 10:46 AM 2/24/99, Lowther,John wrote:

>Michael McColl wrote to me w/ ref to Antin;

> I ordered a tape from the Watershed Foundation  
> in D.C., along with some other stuff, but though  
> they charged my credit card, and I called for 6  
> months and left messges, I never got the tape  
> (or a refund).

>

>and as it happens i meant to add a query to my post about Antin asking if  
>anyone had tapes of him or knew of how/where to acquire them

>

>Michael wd also i presume be interested to know if anyone has a cluse what's  
>happened to Watershed

>

>i've read that Antin decided against using certain poems in his SELECTED  
>POEMS - presumably as they no longer satisfied his standards - these too i

>wd be interested in seeing/finding  
>  
>)L

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301. **Billy Little**

**Re: long poem / Rosenthal**

Wed 24 Feb 1999

---

Robert Duncan Passages  
Robin Blaser Image Nations  
Haniel Long Malinche  
Haniel Long Interlinear To Cabeza Da Vaca  
Kenneth Koch The Sun Tries To Go On  
William Carlos Williams Kora In Hell  
William Carlos Williams Spring and All  
gerry gilbert moby jane  
george stanley san francisco's gone  
ed dorn north atlantic turbine  
ed dorn idaho out  
diane wakoski greed  
john weiners hotel wentley poems  
amiri baraka preface to a twenty volume suicide note  
  
forbidden plateau fallen body dojo  
4 song st.  
nowhere, b.c. V0R1Z0  
canadaddy

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302. **Rita Zilberman**

**Re: long poem / Rosenthal**

Wed 24 Feb 1999

---

Also post-1960, Frank Stanford's the battlefield where the moon says I love you  
(published '77).

--Rita

& even if you stayed US-sides after 60, there is major long work to be  
added:  
Ed Dorn's Slinger, Robert Kelly's Axon Dendron Tree and The Loom,  
Rothenberg's Poland 1931, Ted Enslin's Forms, Synthesis, and Ranger,  
Diane Di

Prima's Loba, Steve Jonas' Orgasms/Dominations, David Meltzer's  
Hero/Lil,  
Frank Samperi's trilogy (The Prefiguration; Quadrifarian; and Lumen  
Gloriae),  
Ed Sanders' 1968, Anne Waldman's Iovis, -- not to mention such  
britishers as  
Allen Fisher's Place or Iain Sinclair's Lud Heat.

pierre

--

=====

Pierre Joris

████████

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

6 Madison Place

Albany NY 12202

tel: ██████████

fax: ██████████

=====

Nomadism answers to a relation that  
possession cannot satisfy.

— Maurice Blanchot

=====

---

Get Your Private, Free Email at <http://www.hotmail.com>

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303. **Steven Shoemaker**

***Re: Goodbye Paul, Goodby Khlebnikov***

*Wed 24 Feb 1999*

---

Since we've been talking about the NYTBR, what did folks think of the  
unusually spacious take on Montale? He's a poet I don't know at all, and I did  
come away at least interested. Anyone know the work? steve

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304. **Edward Foster**

**Re: long poem / Rosenthal**

Wed 24 Feb 1999

---

Talisman House, Publishers

P.O. Box 3157

Jersey City, NJ 07303-3157

On Tue, 23 Feb 1999, Kathy Lou Schultz wrote:

*Address for \_Talisman\_ anyone?*

*(Thought I had the correct one, but just received something returned "not deliverable.")*

*Thank-ye.*

██████████

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305. **Mairead Byrne**

**Re: long poem / Rosenthal**

Wed 24 Feb 1999

---

Isn't One Life a biography? Definitely not poetry.

Mairead

On Wed, 24 Feb 1999, D Baratier wrote:

*Muriel Rukeyser:*

*One Life is not the book, that might be a collected of hers. Individual long poems:*

*Theory of Flight 1935*

*Book of the Dead 1938*

*The Elegies 1949*

*and since many on your list are serial & not long poems per se:*

*John Berryman:*

*Sonnets to Chris*

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*Kenneth Patchen*

*Poemscapes*

*Weldon Kees*

*The Fall of the Magicians*

*Robinson Jeffers:*

*Cawdor*

*Be well*

David Baratier

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306. **Lowther, John**  
***Buchler's THE MAIN OF LIGHT***  
*Wed 24 Feb 1999*

---

anybody familiar with this book ?

i brought up a comparison bewteen C.S.Peirce's  
categories and Pound's 'three types of poetry'  
on the Peirce listserv recently, and Buchler's  
book was suggested to me

)L

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307. **Judy Roitman**  
***Another KS event***  
*Wed 24 Feb 1999*

---

Steve Tills  
reading

Wednesday, March 10  
7:30 p.m.  
Canterbury House, 1116 Louisiana  
Lawrence, KS

Steve Tills has published recently in Lyric &, Object, Juxta; forthcoming  
chapbook (Mr. Magoo) from Texture; coordinated Cinnabar Reading Series and  
directed Russian River Writers' Guild until May 1998.

----- 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://www.math.ukans.edu/~roitman/  
-----

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308. **komninos zervos**

**Re: question**

Wed 24 Feb 1999

---

male or female teacher?

komninos

Michael Boughn wrote:

| *Does any body know a sexy Greek word for "teacher"?*

| Mike

[↑ Contents](#)

309. **komninos zervos**

**Re: question**

Wed 24 Feb 1999

---

despinis = miss

kiri-e = sir

kiria = mrs.

there is no ms.

the greeks are like that!

komninos

Michael Boughn wrote:

| *Does any body know a sexy Greek word for "teacher"?*

| Mike

[↑ Contents](#)

310. **Billy Little**

**Re: long poem / Rosenthal**

Thu 25 Feb 1999

---

John Ashbery's Three Poems must be included in any long poem discussion

Sharon Thesen's Confabulations

Michael Ondaatje's Collected Poems of Billy the Kid

Richard Brautigan's Gallilee Hitchhiker

Steve Jonas' Orgasms

Frank Davey's Capitalistic Affections or

Patricia and Edward(what's that book?)

There's several knockout long poems in David MacFadden's There'll Be

Another from Talonbooks

Lisa Robertson XEclogue

Barry McKinnon's The Centre  
A Book Jack Of Spicer Music  
Heads of the Town Up To The Ether  
Antler's Factory the best american poem since Howl  
it is a howl  
Robert Kelly has written hundreds of  
humungous poems all quality  
amiri baraka in the tradition  
ed sanders the vfw crawling race  
ditto investigative poetry  
rd lang's knots is a masterpiece  
not quite american but very  
michael mcclure's poisoned wheat  
gary snyder's four directions  
ed dorn's gran apaceria  
charles olson's bibliography on america for ed dorn  
robert creeley's numbers  
tom raworth's tottering state  
bob perlman's seven poems  
rosemary waldrop's latest  
she's the poet charles bernstein always wanted to be  
shame on me i should have put Duncan McNaughton's Black Spoon right up  
there beside Amiri Baraka's In the Tradition Black Spoon is the essential  
poem of the generation a true jazz poem captured on the page  
Baraka's work though certainly the most powerful of his generation pales  
beside the actual pretty straightforward performance anybody that's  
organizing readings and not inviting Baraka is missing the point give him  
all your money if that's what it takes, make video.  
  
forbidden plateau fallen body dojo  
4 song st.  
nowhere, b.c. V0R1Z0  
canadaddy

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311. **Billy Little**

***Re: William Bronk, 1918-1999 (please see way***

*Thu 25 Feb 1999*

---

each of us savouring him  
elizabeth press who even heard of it  
an innocent pleasure  
savoured in solitude

chewed and rechewed  
if a poet could turn your ears to ice  
without speaking Bronk could  
forbidden plateau fallen body dojo  
4 song st.  
nowhere, b.c. V0R1Z0  
canadaddy

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312. **A. Jenn Sondheim**

**Y2K: NET:**

*Thu 25 Feb 1999*

---

:

Y2K: NET:

Starting ping....

Host lookup cancelled

You stupid we're all dead no one is here to help you.

Starting lookup...

Host lookup cancelled

You stupid your wires are burned you're lucky you got this far.

Starting ping....

Pinging 166.84.0.97....

TIMED OUT

TIMED OUT

TIMED OUT

Ping Cancelled

Ping Unsuccessful

0 packets received out of 3 packets transmitted : 100% PACKET LOSS

You stupid you're playing with yourself again just forget it.

Starting trace....

Tracing to 166.84.0.97....

| Hops | IP Address | RTT(ms) |
|------|------------|---------|
|------|------------|---------|

|   |           |  |
|---|-----------|--|
| 1 | TIMED OUT |  |
|---|-----------|--|

|   |           |  |
|---|-----------|--|
| 2 | TIMED OUT |  |
|---|-----------|--|

|   |           |  |
|---|-----------|--|
| 3 | TIMED OUT |  |
|---|-----------|--|

Trace Cancelled

Host not reached

You stupid the world is dead you are one big scream.

Starting lookup...



You stupid your power's gone shutting you down idiot forever.  
You s

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313. **Leonard Brink**  
***Instress Spring Chapbooks***  
*Thu 25 Feb 1999*

---

The Instress Spring 1999 chapbook series is now available. The chapbooks are:

The Domain of Inquiry by Beth Anderson  
Clepsydra by Laynie Browne  
The World by Jono Schneider

Also included is the chapzine, Inscape #5, featuring the work of British Poets:

Tom Raworth  
Miles Champion  
Karlien van den Beukel  
Kevin Nolan  
John Wilkinson  
Rod Mengham  
Anthony Barnett  
Peter Larkin  
&  
J.H. Prynne

All four publications are available, postage paid, for just \$10 (or the publications can be ordered individually for \$4 each) Please make checks payable to Leonard Brink, P.O. Box 3124, Saratoga, CA 95070

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314. **Ron Silliman**  
***long poems***  
*Thu 25 Feb 1999*

---

No one to my knowledge has yet mentioned Frank Stanford's *\_the battlefield where the moon says I love you\_*, a really fine (and really strange) booklength work done by the late Arkansas surrealist when he was still in (or just out of -- are Forrest Gander or CD Wright on this list? they could fill in these blanks much better than I) his twenties.

Oppen's *\_Of Being Numerous\_* also ought to be on that list. Ditto Creeley's *\_Pieces\_*, and Berrigan's *\_Bean Spasms\_*, Blackburn's *\_Journals\_*, Plus Ammons' *Tape of the Turn of the Year* (it's not only literary progressives who've written

long poems), Donald Finkel's poem of his trip to the south pole. What else? Eventually we'll get to George Keithley's Donner Party, Vikram Seth's Golden Gate and some really godawful work.

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315. **Burt Hatlen**

**Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)**

*Thu 25 Feb 1999*

---

Re: David Baratier

Rukeyser's *\_One Life\_* definitely IS a long poem (book length, combining prose and verse). I was very pleased to see it on this list--another "disappeared" masterwork of our century.

Burt Hatlen

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316. **Rebecca Wolff**

**Anne Carson Re-Scheduled**

*Thu 25 Feb 1999*

---

Dear List:

Fence would like to announce the rescheduling of Anne Carson's reading, cancelled a few weeks ago due to illness. She's all better now, and will be reading

with David Means (fiction writer)

Friday, March 5th (that's next week) at 7 pm  
at Teachers & Writers, 5-9 Union Square West, 7th floor  
New York City

Admission is \$8, or \$14 gets you a subscription to Fence.

For those who attended our February 6th spontaneous pairing of the gracious Ann Lauterbach and Jeffrey Eugenides:

Don't forget to bring your purple piece of paper for half-price admission!

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317. **Michael Heller**  
**(no subject)**

Thu 25 Feb 1999

---

George Oppen's "Of Being Numerous" (1968) ought to be added to the 1960s long poem list.

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318. **Charles Bernstein**  
**Creeley on Bronk**

Thu 25 Feb 1999

---

Robert Creeley wrote this for the EPC's obituary pages (<http://writing.upenn.edu/epc/documents/obits/>), where it will shortly appear.

\*\*\*

William Bronk's Passing

Although one saw him but rarely, there was a strong sense of bond between us as two who had begun together back at the close of the 40s, in Cid Corman's Origin. We had a mutual friend, a little older than I was -- as was Bill as well -- Samuel French Morse, a friend also of Cid Corman's, by way of Gordon Cairnie's transforming Grolier Book Shop in Cambridge. I was trying to start a little magazine and Bill had sent me some poems (at Sam's suggestion), which were printed in Origin, when the magazine I intended fell apart.

Much has been said about William Bronk's relation to Wallace Stevens. There is certainly an active sense of parallel, particular in the pace, the reflective rhetoric, and in the use of pronouns. But Stevens is a much lighter poet, if that's the word, letting thought be both way in and way out, a play of mind rather than its adamant conviction. It was not surprising when Stevens converted at last to Catholicism. Bronk's Protestant determination never changed.

I recall those early poems had often a humor, neither droll nor necessarily relieving. It was a humor of situation, that one was in this world indeed, just so. Bill thought about it all his extraordinary life. In that he was very like Emily Dickinson, seemingly alone yet compact with existence, flooded with insistent intelligence and proposal. One notices how particularly his poems return, loop, rather, about their factors of statement. "Here" is the only place he ever was.

Our first meeting was at a reading I'd had in New York, and he came up to introduce himself just after, but really to tell me with a look of real consternation, that he would never have imagined I'd read my poems as I did, stuttering, seeming almost in pain -- why? I had no answer. He read his own

thoughtfully, firmly, considering. When, a few years ago, he was unable to attend a festival we were both to be at, a tape of his reading was provided, and so I sat with others listening to that dependable, quiet voice speak through the lines of an age old human wondering. Why indeed, I thought -- it was a good question.

Back home, I called him to tell him all had gone well, and we mused a bit on life, on what it had been to be poets. As he said, one had never thought of it as a "career" or as any such. One did it simply. Charles Olson valued him quite probably more than any other of his contemporaries -- it was the measure of intelligence he constituted, the address of his means to the given world. Finally, there was no one else quite like him, so large in his singleness, so separate yet enclosing. One will not see his like again.

Robert Creeley  
Buffalo, N.Y.  
February 25, 1999

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319. **dbkk**

***Two Guys Named Jeff: Clark and Derksen at SPT***

*Thu 25 Feb 1999*

---

Small Press Traffic presents "Life/Forms: New Ways to See It, New Ways to Say It"

A weekend residency with Jeff Derksen

**\*\*Two Guys Named Jeff: Reading with Jeff Clark**

Friday, February 26, 7:30 p.m.

New College Theater

777 Valencia Street

\$5

**\*\*Salon**

Saturday, February 27

1:00-3:00 p.m.

Lunch with Jeff Derksen at Espresso Bravo Cafe

663 Valencia (between 17th and 18th)

Stop by for great coffee, conversation, cheap food.

**\*\*Talk**

Saturday, February 27, 7:30 p.m.

Poetry and Social Relations: Recent Rearticulatory Practices

New College Theater

777 Valencia Street  
\$5

For the third installment of Small Press Traffic's "Life/Forms" series, we will have a weekend with Jeff Derksen, the brilliant Canadian poet and controversialist, the man who knows, better than any other, why so much of today's best writing, including his own, mixes up the social, the personal, and the political. Jeff Derksen's *Down Time* (1990) and *Dwell* (1994) from Vancouver's Talonbooks are classic, and there's a new one I haven't seen called *But Can I Make a Living from It* (Hole Books, 1998). Former editor of *Writing Magazine*. Board Member of The Kootenay School of Writing (Vancouver) and Truck Gallery (Calgary). Edited the groundbreaking "Disgust & Overdetermination: a poetics issue" of *Open Letter*. Articles on art and poetics have appeared in *Poetics Journal*, *Fuse*, *West Coast Line*, and others. Currently working on a new poetry MS: *I Need to Know If this Is Normal* and a book of essays: *From Form: Essays in Cultural Poetics*.

How did it happen that two of our great hopes for 1990s poetry are both called "Jeff" (and what about Jeff Buckley???) Jeff Clark, born 1971, attracted national attention with the publication (by Sun & Moon) of his first book *The Little Door Slides Back*, a weird, touching, magical blend of Marc Bolan, Mary Butts, Angela Carter and Austin Powers. This international man of mystery was born in southern California to a Disneyland tourguide and a lounge performer. In the early 90s he drummed for the experimental band BUICK, and now lives in San Francisco. He is the author of *The Little Door Slides Back* (Sun & Moon). His work has appeared in *American Letters & Commentary*, *Angle*, *Grand Street*, *Ribot*, *Tool*, and *ZYZZYVA*. This will be his first poetry reading ever so skip Velvet Goldmine and come and see two guys named Jeff.

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320. **MAYHEW**  
**(no subject)**

*Thu 25 Feb 1999*

---

There are more Bronk devotees than I had imagined; someone besides me has been buying these books all these years.

The Music of the Spheres, An Allegory for William Bronk (1918-1999), In Memoriam

This store sells many kinds of drums and cymbals,  
sticks and brushes, drum hardware.

We come in to look at new products, glossy brochures,  
vintage snares. We are engaged.

Often we make small or large purchases;  
children, and some adults, take lessons in the basement.

Yet afterwards it is as if none of this had mattered.

Jonathan Mayhew  
Department of Spanish and Portuguese  
University of Kansas

██████████

██████████

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321. **nuyopoman**

***Belly of the Beast***

Thu 25 Feb 1999

---

name Oliver Wolf  
email ██████████  
nation USA  
city New York City  
comments Mr. Thomas  
*I don't know if you've already heard about or seen this but an episode of rock n roll Jeopardy had a category re Cleveland ("Cleveland Rocks" maybe?)  
The hardest question in the category was something along the lines of "this pioneering Cleveland band took it's name from Jarry's Ubu Roi, etc. I don't have to add that nobody got it. My wife and I looked at each other and at the same time said "Pere Ubu" excitedly and then she dropped her plate of spaghetti all over the couch.  
thanks a lot.  
choice Comment/Query Only.  
----- END FORM -----*

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322. **Poetics List**

***Re: long poem / Rosenthal***

Thu 25 Feb 1999

---

----- Original message (ID=0609C7AC) (77 lines)

-----

Date: Wed, 24 Feb 1999 08:53:47 -0800  
To: UB Poetics discussion group <██████████>  
From: Mark Weiss <██████████>  
Subject: Re: long poem / Rosenthal

Rochelle Owens' Joe 82 Creation Poems

>> From: Charles Alexander <[REDACTED]>  
>> Subject: Re: long poem / Rosenthal  
>>  
>> A lot of post-1960 work in this list (Silliman, Blau Du Plessis, and  
>> others). If you're going to include post-1960 work I would hope you would  
>> define "American" as meaning more of the continent than the United  
States,  
>> so as not to leave off marvelous works by bpNichol, Phyllis Webb, Daphne  
>> Marlatt, George Bowering, and other Canadians. Plus Brathwaite, Walcott,  
>> and other Caribbean writers. I apologize for not being so informed about  
>> pre-1960 Canadian work -- perhaps others could help in this regard.  
>>  
>> charles

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### 323. **Poetics List**

#### ***Fw: [CHOMSKY] Ten Worst Corporations of 1998***

Thu 25 Feb 1999

---

----- Original message (ID=3252809E) (144 lines)

-----  
From: [REDACTED]  
Date: Wed, 24 Feb 1999 12:15:43 EST  
To: [REDACTED]  
Cc: [REDACTED]

poetry anyone?

joe brennan

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

From: James Doucette <[REDACTED]>  
To: [REDACTED] <[REDACTED]>  
Date: Thursday, January 14, 1999 4:03 AM  
Subject: [CHOMSKY] Ten Worst Corporations of 1998

>> -----  
>>  
>> Date: Wed, 13 Jan 1999 02:45:49 -0500  
>> From: [REDACTED]  
>> Subject: (en) Ten Worst Corporations of 1998  
>>  
>> \_\_\_\_\_

>> A - I N F O S N E W S S E R V I C E

>> <http://www.ainfos.ca/>

>> \_\_\_\_\_

>>

>> Multinational Monitor's Ten Worst Corporations of 1998 are:

>> \* Chevron, for continuing to do business with a brutal dictatorship in  
>> Nigeria and for alleged complicity in the killing of civilian protesters.

>>

>> \* Coca-Cola, for hooking America's kids on sugar and soda water. Today,  
>> teenage boys and girls drink twice as much soda pop as milk, whereas 20  
>> years ago they drank nearly twice as much milk as soda.

>>

>> \* General Motors, for becoming an integral part of the Nazi war machine,  
>> and then years later, when documented proof emerges, denying it.

>>

>> \* Loral and its chief executive Bernard Schwartz, for dumping \$2.2  
million

>> into Clinton/Gore and Democratic Party coffers. The Clinton  
administration

>> responded by approving a human rights waiver to clear the way for  
>> technology transfers to China.

>>

>> \* Mobil, for supporting the Indonesian military in crushing an indigenous  
>> uprising in Aceh province and allegedly allowing the military to use  
>> company machinery to dig mass graves.

>>

>> \* Monsanto, for introducing genetically engineered foods into the  
>> foodstream without adequate safety testing and without labeling, thus  
>> exposing consumers to unknown risks.

>>

>> \* Royal Caribbean Cruise Lines, for pleading guilty to felony crimes for  
>> dumping oil in the Atlantic Ocean and then lying to the Coast Guard about  
>> it.

>>

>> \* Unocal, for engaging in numerous acts of pollution and law violations,  
>> to such a degree that citizens in California petitioned the state's  
>> attorney general to revoke the company's charter.

>>

>> \* Wal-Mart, for crushing small town America, for paying low, low wages (a  
>> huge percentage of Wal-Mart workers are eligible for food stamps), for  
>> using Asian child labor and for homogenizing the population; and last,  
but



>> not least,  
>>  
>> \* Warner-Lambert, for marketing a hazardous diabetes drug, Rezulin, which  
>> has been linked to at least 33 deaths due to liver injuries.  
>>  
>>  
>>  
>>  
>> \*\*\*\*\*  
>> The A-Infos News Service  
>> \*\*\*\*\*  
>> COMMANDS: [REDACTED]  
>> REPLIES: [REDACTED]  
>> HELP: [REDACTED]  
>> WWW: http://www.ainfos.ca/  
>> INFO: http://www.ainfos.ca/org

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### 324. **Poetics List**

#### ***Re: long poem / Rosenthal***

*Thu 25 Feb 1999*

---

This one came to me instead of the list. Chris

-----

From: "SAMUEL GARREN" <[REDACTED]>

Subject: Re: long poem / Rosenthal

Date: 2/24/99 11:05 AM -0500

Others I thought of include: MidQuest, Fred Chappell (LSU Press); Mountains and Rivers without End, G. Snyder; Gunslinger, Ed Dorn; On Bear's Head (?), Phillip Whalen [not sure about it; may be separate poems, but I think it's one]; ; There's also a long one by Robert Duncan whose title escapes me. The Chappell one's an interesting one, each section is related to one of the elements, fire wind, water, earth, etc.

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### 325. **Poetics List**

#### ***Portable Creative Writing Workshop***

*Thu 25 Feb 1999*

---

This one came to me instead of the list. Chris

----

From: "Kevin Daly" <[REDACTED]>

Subject: Portable Creative Writing Workshop

Date: 2/24/99 2:45 PM +0000

New Publication of interest to poets and writers:

THE PORTABLE CREATIVE WRITING WORKSHOP, a new 200 page handbook for writers of poetry and short fiction, featuring games, exercises, technical advice and challenge, written by prize-winning Irish poet and fiction writer Pat Boran, and with specially written contributions from over two dozen poets, fiction writers and playwrights - including Maeve Binchy, Eavan Boland, Roddy Doyle, Seamus Heaney, Paula Meehan, Joseph O'Connor and Marina Warner - is published the first week of March by Salmon Publishing.

To find out more about the book, see  
SALMON WEB PAGES <http://www.salmonpoetry.com>  
or PAT BORAN HOME <http://www.patboran.com>

---

Get Your Private, Free Email at <http://www.hotmail.com>

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326. **Maria Damon**

***Re: long poem / Rosenthal***

*Thu 25 Feb 1999*

---

who is haniel long? great name, interesting titles

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327. **Mark Weiss**

***Re: Goodbye Paul, Goodby Khlebnikov***

*Thu 25 Feb 1999*

---

Check out current NYRB for a fuller take.

At 12:58 PM 2/24/99 -0500, you wrote:

>Since we've been talking about the NYTBR, what did folks think of  
>the unusually spacious take on Montale? He's a poet I don't know at all,  
>and I did come away at least interested. Anyone know the work? steve

>  
>

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328. **Daniel Kane**

***Events at Teachers & Writers Collaborative***

Thu 25 Feb 1999

---

For those of you in the New York City area; you might want to look at the schedule of events for T&W, posted on T&W's web page at

<http://www.twc.org/events.htm>

Very good things going on over the next few months -- Jordan Davis's "Poetry City" poetry-reading series, a lecture by Alice Notley on William Carlos Williams, and a whole lot more. All events are free -- including the copious wine, cheese, babaganoush, etc.

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329. **Gerald Schwartz**

***Re: long poem / Rosenthal***

Thu 25 Feb 1999

---

Hello:

Have you included any of Hayden Carruth's long poems? He has made a number of them, particularly outstanding are: ASYLUM(1957), MY FATHER'S FACE(1968), VERMONT(1975) and THE SLEEPING BEAUTY(1970-1980). Technically, he is a virtuoso, and he, more than many others, had a steady hand on the narrative structure.

Best,

Gerald Schwartz

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330. **Erik Sweet**

***"Tool A Magazine" party in NYC Friday night***

Thu 25 Feb 1999

---

In New York City

@ 8:30 PM EST

Tomorrow night ( 2/ 26) at Segue, 303 E 8th street, between Aves B & C...

A Reading and Celebration for issue # 2 of "Tool a Magazine."

Featured Readers: Sean Killian, Brian Lucas, Brenda Iijima, Gary Sullivan  
Brenda Coultas, Doug Rothchild, Jorge Clar

plus MCs Jordan "Thunder" Davis and Anselm "Rain" Berrigan

Issue # 2 will be for sale and features many writers including:

Alice Notley, Jorge Clar, Clark Coolidge, Paul Metcalf, Eleni Sikelianos, Brenda Coultas, Brian Lucas plus much more....

Fantastic Prizes for the first 15 buyers!!!!!!

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331. **izak**  
***greek for teacher***

*Thu 25 Feb 1999*

---

the sexier one was "daskala"  
but "kathigitria" would make a sexy "professor"  
for male teachers  
"daskalos" and "kathigitis"  
never a hard "d" but a hard "th"  
" " " "g" but a throaty "gh"

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332. **Marjorie Perloff**  
***David Antin***

*Thu 25 Feb 1999*

---

Re: John Lowther's query and for other interested parties:

I own a copy of KULTUR and a complete run of VORT which is indeed a great mag--the Antin/Rothenberg issue is excellent! I think most big university libraries would have both: I've seen VORT at Stanford in rare book collection and worth looking into. But in the meantime, if you write to David, John, I'm sure he'd send you what you want--tapes too--he is very generous and good about sending his stuff. The early work is very interesting vis-a-vis the later talk poems.

David just gave a talk piece at the new LACMA Humanities Institute as did Jerry Rothenberg. Huge crowd (mayb 300 or so) of people who rarely go these things but it was dubbed as an "art event" and so draws a big crowd. His talk was called "California, the Nervous Camel" and I'll leave it to you to figure out why California = Nervous Camel.

Marjorie Perloff

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333. **Christopher Reiner**

***New from AVEC BOOKS***

*Thu 25 Feb 1999*

---

NEW FROM AVEC BOOKS:

THE AGENCY OF WIND

Poems

BY LAYNIE BROWNE

Like the strange and imaginative world of Wonderland, *The Agency of Wind* is a fanciful tale. "I am traveling on a gold cloud/ where come and go no ships or ships logs" states the girl of *The Agency of Wind* as she embarks on her journey, a journey that includes encounters with a crane, a windmaker, a domineering doll. The poems and prose poems of *The Agency of Wind* create a quixotic, enchanted province, where things are not as they appear to be and "all disguises swim."

Which way to the windmaker's door? If you want to know that you'll have to ask the doormaker. A riddling, wind-activated poem describing the transformative adventures of a girl and a crane. Page after page, deckled with light, whistle headfirst into a journey, a conversation, a host of insoluble dilemmas, "questions swept over a chasm." *The Agency of Wind* yields the imaginative pleasures of a Leonora Carrington painting with the verbal vivacity and exactitude already characteristic of a Laynie Browne.--C.D. Wright

There is an address to and from innocence in Laynie Browne's writing. Her poetry is a key with which to recover a refreshed dreamscape, but there's a catch. With the agency of wind as one's portal and only anchor, there are no doors and locks to fit the key. Instead, one must swallow it through the pupil of one's eye extending a fearlessness and trust in a world where walls "are moving curtains" and "the chairs have blown away." The unnamed "she" discovers a series of portals, all announcing and witnessing in gorgeous detail the ornaments of her own beginnings, "as if a negative were to be placed underneath her skin." --Andrew Levy

The gentle quality of Laynie Browne's prose is perfectly suited for this ethereal tale. --Bernadette Mayer

-

Laynie Browne was born in 1966, and grew up in Los Angeles. She received a B.A. in English Literature from the University of California, Berkeley in 1988, and an M.F.A. from Brown University in 1990. She received a fellowship from the MacDowell Colony in 1992, and was awarded the Gertrude Stein Award in

Innovative American Poetry three times between 1993 and 1996. She lives in Seattle.

Poetry \* List Price \$12 \* 125 Pages \* ISBN: 1-880713-12-8 \* Available from Small Press Distribution and Baker & Taylor

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334. **Billy Little**

***Re: long poem / Rosenthal***

*Thu 25 Feb 1999*

---

Haniel Long santa fe writer 30's-50's? Harvey Brown I believe republished Interlinear to Cabeza da Vaca in the 60's and likewise If He Can Make Her So also Frontier Press. As far as long poems and american history Homestead 1892 is still a shining example.

forbidden plateau fallen body dojo

4 song st.

nowhere, b.c. V0R1Z0

canadaddy

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335. **david bromige**

***the longer poem***

*Thu 25 Feb 1999*

---

Good Grief! There appears no end to the candidates for this important largely male title. It is only fair yo put Listmates on notice that my entire oeuvre is now (by my own fiat, which is what counts) to be regarded as one long poem, The Long Bromige Poem. My published volumes come to upward of 700 pp.,but there are some 300pp as yet unpublished.

This work of a lifetime resembles some other 20th C epics in the strain its widely divergent forms and themes place upon its rubric, but at the same time let us appreciate that its unity is not merely--or at all-- cosmetic.

As to whether it should be considered an American, a Canadian or a British epic, I advocate we think of it as post-American,-Canadian, and -British. Maybe it could be called a World Poetry Disincorporation epic.

You may think the tone of this flip, but if so, so what? That makes this claim no whit less serious.

David

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336. **nuyopoman**  
***Creeley on MiningCo***  
*Thu 25 Feb 1999*

---

Happy news at <http://poetry.miningco.com> as Creeley's Bollingen is feted.

Happy news too at <http://www.peoplespoetry.org> as the People's Poetry Gathering, April 9-11, Lower Manhattan, is unveiled.

Bob Holman

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337. **A. Jenn Sondheim**  
***i-iii existence meshine***  
*Fri 26 Feb 1999*

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i existence meshine

this text is drawing you out. by which it means [i.e. by which one means]:  
"l'irruption du pour-soi dans l'Etre comme neantisation de l'en-soi se  
caracterise comme un mode existentiel irreductible a l'en-soi." (sartre) this  
existence-meshine draws you out and into existence by virtue of the reading of  
this text, viral in other words, a drug producing you, pursuing you. \*/winter  
wheat/\* your technologies - list them. \*/barley/\* YOU FORGET YOU DO NOT  
HAVE A PAST. [this is the only technology listed.] my you forget you do not  
have a past. is yours. \*/maize harvest/\* i love your feelings, existence-  
meshine ... \*/second harvest oats/\* driven by drive-letters, gone gone gone ...  
\*/summer wheat/\* that runs me out your everywhere! \*/wild marsh rice/\* what  
do you call your everywhere? \*/alfalfa and soy/\* it is here that you place your  
name. [this is the only name listed.] it is here [i.e. therefore] that you create  
your present. \*/soya beans/\* [you do not know you create your present.] [etc.]  
\*/millet and sorghum/\*

ii existence meshine

donkeys and mules and chicks and calves and roosters:  
ducks and rabbits and cows and ponies and geese:  
chickens and sheep and lambs and goats and horses::  
would chickens and sheep and lambs and goats and horses  
mind you farming and ranching and breeding and planting,  
roosters and pigs and buffalo and colts and piglets,  
with us?

iii and final existence meshine

existence meshine gets derailed to relive and relieve the history of agri- culture as we begin to plant and breed across the world, how much we grew up loving and reading on farming and Pony and Cow. now you will see how planting gave loving and reading on living way to meat and flesh animals, and how these animals took over from existence meshine busy creating and loving someone reading stories and texts and whatever else might be placed in the very first row creating consciousness with the prefabrication of a past. with the invention of a past. with no past at all. with just-being- past. with no past at all. call this iii and final existence meshine and you will see how the world works now and how it has always worked but we only know that now, how it works, and how it works by derailment.

the end of existence meshine.

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### 338. **J Kimball**

#### ***Another word on / for William Bronk***

*Fri 26 Feb 1999*

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"Death has given up thinking."

-- Cid Corman, recorded in 1998, in answer to William Bronk's *\_All of What We Love\_*.

You can hear Cid's poems in tribute to his friend William Bronk at the following URL:

<<http://www.geocities.com/~theeastvillage/a2/corman/a.htm>>.

In each of four audio clips Cid first reads a short poem from *\_All of What We Love\_* -- the call -- and then gives a response. Something approaching love between long-estranged friends circulates from poem to poem.

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### 339. **Rebecca Wolff**

#### ***Re: long poem / Rosenthal***

*Fri 26 Feb 1999*

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One Life, by Rukeyser, is hard to define: it is a biographical text in poem and prose, also including documentary materials, all on the life of Wendell Willkie.

Check out Fence #2 (still available in bookstores and at SPD and from me) for an excerpt and with an introduction by Jan Heller Levi, editor of A Muriel Rukeyser Reader and of a forthcoming biography of the poet herself.



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340. **Michael Scharf**

***Montale in NYTBR***

*Fri 26 Feb 1999*

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I'm on digest, so this may have been addressed already, but, Steve S., the NYTBR devoted its cover and a near-gatefold to Jonathan Galassi's translation of Montale not, we must assume, because the merits of Galassi's translation or of Montale's work moved Chip McGrath to do so, but because Galassi is a mover and shaker at the Academy of American Poets, and at the publishing entity known as Farrar, Straus & Giroux.

If I am remembering correctly, the piece's ID of Galassi was simply as "a poet." I don't doubt Galassi's seriousness about the work. But one would think the review would have come clean. Book editors and book review editors eat this stuff up though -- when a local boy or girl makes good and actually produces something, they like to give him or her a little fete.

I think in the last year, the NYTBR has reviewed books of poems by Deborah Garrison (an editor at the New Yorker), Mark Strand (reviewed by Deborah Garrison), Geoffrey Hill (angry Brit.), Frieda Hughes (human interest). Am I forgetting anyone? A serious failure of editorial imagination.

Good naturedly -Mike

ps -- I think Jim Holt is in his 30s.

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341. **Loss Pequen~o Glazier**

***Kenneth Goldsmith: Live at Hallwall's***

*Fri 26 Feb 1999*

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Kenneth Goldsmith:

Live at Hallwall's

Buffalo, 23 February 1999

A small but fervent crowd was on hand for Goldsmith's reading, including poets and readers from Buffalo, its outlying areas, and a welcome contingent of Canadian poets, including Darren Wershler-Henry and Christian Bok, who had braved the single digit jet-black trek from Toronto for the occasion of Goldsmith's visit.

The reading, in a renovated factory nestled within walking distance of a basement where Coltrane once played and an old-Buffalo bar once known for its crowd of poets, was a dense work unfolding in sections drawn almost entirely

from Goldsmith's <i>No. 111</i>. These often dissonant, engaging passages staggered forward in an evolution of increasing accessibility of semantic value. Goldsmith began early in his big book, his reading being born from guttural, gibberish phonemes, conglomerate rocks emerging into the light of a primordial verbal dawn, an alphabet being born or an infant's first experiments with sound. Even more striking was the way the sounds seemed to grow, elongate, the way an orchestra's random and chaotic warm up almost instantaneously leads, upon a conductor's tap tap on a music stand, into Beethoven or Mozart or another opus.

The tap tap of Goldsmith's voice, emerging from its symbolic birth as it advanced dog-eared into chapters deeper into <i>No. 111</i> revealed, however, not the unity or symmetry of a symphony, but a wry, in turned, and self-ironic portrayal of what humans say and what humans write. Without context, and amid layered passages of words, sounds, and vocalizations, and the physical dynamic of Goldsmith's body making words, snips and runs of meaning emerged. As if they were things blurted out or strange things that you might find on scraps of paper on the ground, it was a revelation of quirks of language and hyperextensions of meanings that filled the theater with ionized sound fragments trained like a spotlight.

There were times the audience couldn't stop laughing. Many times the audience was caught by surprise, as a seeming progression of ideas was suddenly caught off-guard by a sudden turn at a verbal corner. There were moments of strange, almost pained, sound fabrics. And moments of hilarity.

It was a reading that celebrated the possibilities of the oddities of our common medium, language, one that left no reader without something to take home. Amazingly, all this came from only a handful of pages from a book made up of hundreds. This surely should send any interested person to the book, for there are yet many sounds to come forth.

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342. **D Baratier**

***Re: long poem / Rosenthal***

*Fri 26 Feb 1999*

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Haniel Long-----

Wow! Thought he was forgotten. Haniel believed that an emphasis on the regional would lead to forms of poetry and foster the growth of American Literature. This was in the twenties out in NM. His work Pittsburgh Memoranda, re-released on U Pitt about 10 years ago, uses many forms of documentation and seriality which started to appear in the poetries of Rukeyser, WC Williams, and Rezinikoff in the years after, perhaps was an

influence though difficult to assert. The press was called Writer's Editions in Santa Fe started with a few others in the 20's.

Be well

David Baratier

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343. **Mairead Byrne**

**Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)**

Fri 26 Feb 1999

It's finally come to me! One Life is the Wendell Wilkie book, is that right? You may be right, Burt, but your "definitely" is very questionable. At least Rukeyser's most recent publishers Paris Press consider One Life to be, wait for it -- PROSE (witness their classification of the book on page 141 of their edition of The Orgy, 1997). Mairead

On Thu, 25 Feb 1999, Burt Hatlen wrote:

*Re: David Baratier*

*Rukeyser's \_One Life\_ definitely IS a long poem (book length, combining prose and verse). I was very pleased to see it on this list--another "disappeared" masterwork of our century.*

*Burt Hatlen*

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344. **Poetry Project**

**This week at the Poetry Project**

Fri 26 Feb 1999

COMING UP MARCH 1-5

Monday, March 1 -- open mic,  
sign up at 7:30, reading at 8pm

Wednesday, March 3 -- Joanne Kyger & Gerrit Lansing  
(Two of our best poets, both of whom rarely read in New York City)  
8:00 pm

Friday, March 5, -- Poetry & Music, featuring performances by Alice B. Talkless & Amy Mayhem, Ed Friedman, Rebecca Moore, David Greenberg, & Lisa Karrer  
10:30 pm

 for further information

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345. **Magdalena Zurawski**

**WKCR 89.9**

*Fri 26 Feb 1999*

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Anselm Berrigan

&

Magdalena Zurawski

Read Poetry and Perform Unseen Acts

at 8:30pm on WKCR 89.9 FM

New York City

Sunday, February 28, 1999

<bold>Magdalena Zurawski

Executive Development Programs

Stern School of Business

</bold>44 W. 4th Street

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Website: www.stern.nyu.edu/executive

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346. **Charles Bernstein**

Richard Foreman

Sat 27 Feb 1999

Richard Foreman's newest play, Paradise Hotel, is running through April 4 in New York and is highly recommended. But I wanted here to call attention to his new website

<http://www.foreman.ontological.com/>

While this site has some general information about Foreman's theater and information about the current production, what is most interesting, and very unusual, is that Foreman has put up many of his unedited/uncorrected texts

(scores of pages) and he is offering them up to theater directors to make their own plays -- encouraging them to create contexts, characters, to reorder the lines or cut according to the needs of the performance. In any case, the texts make from great reading -- and in their present form many resemble, perhaps are, poems.

Charles Bernstein

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