

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2008

539 messages · Fri 31 Oct 2008 – Sun 30 Nov 2008

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

November 2008 sat the list down inside history: the country elected its first Black president, passed a ban on gay marriage in the same hour, and the room turned, as it rarely dared to, on itself. Five hundred and forty messages moved through it, and the largest currents were not about poetics at all but about race — the nation's, the poetry world's, and the list's own — braided with the comedy and the fear of a commons discovering how exposed it was. It was a month when the outside world walked in and would not be shown out.

The election forced a genealogy the room could not agree on. Obama's victory opened threads on Forty Acres and on the man's own lineage — one poster noting that his story was *"not his genealogy at all"*, the son of a Kenyan father and a Kansan mother rather than a descendant of the enslaved, and the room argued what claim he had, and what claim anyone had, on the inheritance of American Blackness. Alongside it ran the harder mirror: a thread simply titled Discussions of Race and the Poetics List, the commons turning the question inward and asking who it had made welcome and who it had not.

The quarrel doubled, because the same night that made history also took something away. California had passed Proposition 8, and the room fought over marriage and its separate-but-equal substitute, the civil union, the old segregationist phrase dragged into the argument to name what a lesser status really was. A country capable of electing Obama and banning gay marriage in one ballot was a country the poets could not resolve into a single story, and they did not try; they let the contradiction sit on the list, raw.

And then, in the middle of the gravity, the commons remembered how fragile it was. A fifty-message panic broke out under the bare heading David when it emerged that David Chirot's email had been hacked, the familiar name suddenly sending pleas from a stranded traveler — the room's trust in its own roster briefly weaponized against it. It was comedy and it was warning: a community that lives entirely as names in an inbox is only ever one stolen password away from not knowing who it is talking to.

I have set November down exactly as the archive delivered it — the elected president and the contested lineage, the list turning to examine its own race, the banned marriage and its separate-but-equal shadow, and the hijacked name that spooked the room — because it was the month history refused to stay outside the

poetry list, and the commons, for once, let it in. A room that spent that November arguing Obama's genealogy, auditing its own exclusions, mourning Proposition 8, and panicking over a stolen identity was a room doing something braver than poetics: it was trying, unevenly and out loud, to figure out who it actually was.

— *K. M. F.*

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1. **Murat Nemet-Nejat**

Re: appropriative poetics: genealogy/history?

Fri 31 Oct 2008

Tom, Barry, David,

Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. *Troilus and Cressida* is for all purposes, with some changes, of Boccaccio's *Philostrato*, without Chaucer acknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.

To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship. The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discussion also, I believe, were along the same lines.

Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's **The Anatomy of Melancholy**, Browne's *"Urn Buryals,"* Montaigne's **Essays**.

If I remember correctly, Swift's **The Tale of the Tub** parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In English Literature, I think Johnson and Pope give a "temporarily fatal blow" to the process mocking its rube-like primitiveness (even Shakespeare could not escape the opprobrium) and elevating originality to a poetic ideal.

Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[REDACTED]> wrote:

hi all,

catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.

as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...

and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.

additional suggestions and discussion welcome...

*thanks,
tom orange*

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2. **David Chirot**

Re: appropriative poetics: genealogy/history?

Fri 31 Oct 2008

Dear Barry:

many thanks for this book suggestion-- i've read other texts which described through time the incredible amassing of Talmudic commentaries, and commentaries upon these and more in turn upon those-- and as you write, yes, it becomes an endless many authored series of words reaching back to one initial word perhaps, or very small phrase--

Heidegger has his own manner of examining "etymologies" in this way in his efforts to ask "what is called thinking?" and other questions--

and today one finds these very peculiar versions of the Taoist, Talmudic, old Latin Christian commentaries and the great and ongoing ones in Islam and Buddhism, throughout the world-- which are the ministers one finds on the tv who explain the roots of words in such a way that it slants further the already really "new versions" of the Bible-- which are written in an American English I don't recognize but perhaps that indicates it is the Word of God, who knows--

in music one finds this very much--in Jazz and soul music, blues for example there are so many versions and allusions to one song or a few bars of a very well known song--and these build in delta build ups--horizontally and vertically--of sound and allusions to previous versions-- sometimes one in particular, sometimes a number of them--so as one listens one hears the sounds and voices of a great many others--all of them quoted and alluded to, hinted at, evoked-- and then given a new feeling, tone, vividness--shiftings in the emotions which make appear whole new configurations of meaning than one had found in that song before--

and in the theater one finds this also--and some forms of poetry recitals, where a certain person's style is being alluded to or copied, mimicked, as tribute, homage or satire--or a put down or simply a gesture of ear whacking contempt!

there is the other sign of the coin so to speak in which appropriation can take on an aspect of the "stealing of souls" as in the fear of having one's photo taken--

or an old Mowhawk in-law of mine who never spoke on the telephone because--it is not speaking with people who are "present"-- in which case one cannot trust them, these voices--

even though they may sound exactly like so and so

how does one know it is them-- or even that it is a living voice and not one from the land of the dead (which Mary Baker Eddy had an interest in as witness her having a phone you can try calling her on in her vault in Mt Auburn Cemetery in Cambridge, MA)

the question one might ask of appropriation after a certain point is how much of it is used to simply make the previous users of an image or term or poem etc simply vanish into a palimpsest become graveyard--

so that quotation may become a form of erasure--

or turn into simply an ever more distanced set of terms which become eventually abstractions, without any particular meaning let in them at all--and so exist as decorative designs on the walls around a villa--

which no one reads though they actually "know" them--

in that way what was once a visible sign becomes a covert form of suggestion" perhaps, concealed inside a formal decorative design-- or simply becomes so commonplace that it turns into being a stock in trade of jokes

another way of using appropriated materials of course is to say--they are not my words which say these things--i simply am using these materials as part of a project--

so an appropriator--may manage to use this method to absolve of responsibility their actions when it comes to something which according to the Emily Post school of appropriation it is not appropriate to appropriate

also the concepts of how much does one reveal of oneself and how much does one conceal by the use of appropriation--

do those used actually give or hide any indications of who it is that has chosen them and what may or may not be their motives?

also, another way to give credence to things that are "faked" for example, is to begin "quoting them"--so that the quotes get picked up and are quoted and cited elsewhere and on into a chain of citations establishing as having a "real, concrete existence" things which are not at all real but simply those things like Joe the plumber that are "plants"--

in this manner one may play games with those who appropriate by laying traps ahead of time for them!

a kind of ruins in reverse set up in which what comes after this opening move which is a pitfall of destruction--simply falls into the trap, rather than adding on to the endless series of supplements--

i have to stop before getting too dizzy and go catch a bus!

On Thu, Oct 30, 2008 at 11:31 PM, Barry Schwabsky <

 > wrote:

Thanks, as usual, for all that, David.

Just one thing to add: It is well worth reading "The Dream of the Poem," Peter Cole's great anthology of Medieval Hebrew poetry....If you read the

extensive annotations along with the poems you will see that, however original no matter what the ostensible subject, each one is basically a web of allusions to the Bible. It becomes clear that for them, the ultimate poetic trope was the citation.

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 30 October, 2008 5:23:10 PM

Subject: Re: appropriative poetics: genealogy/history?

Since a great deal of the work of the Pre-Socratics and ancient Greek poets (Sappho, for example--and many others--I'm only writing of the West, though this has occurred in Taoist texts also in China, poetry and otherwise)--a great deal of work has come down as being included in the works of others--who may or not make note or sly allusion that these are buried lines attributed to so and so--and yet--being appropriated thus reflect as well on the one preserving them--so that appropriation becomes a badge of knowledge and taste, a sign of one's own high standing in the ascending rungs the stars must take on their "stairway to heaven"--that is--the greater the name, or--the more obscure--that one appropriates--the more of an insider cult one--or the more popularly recognized--all these sources from which appropriations are made become, as a "value" as a "name brand," also part of the "value of appropriation as a method" when it is done in this manner--and so in turn confer upon the "knowing and alert reader" the sense also of being one of these stars ascending their stairway and likewise "in with the in crowd"--but this is only one aspect of appropriation's wild and colorful history--

in the period of roughly 1590-1700, in the genre, immensely popular at the time--of "travel literature," there was massive plagiarism going on and in immensely imaginative ways, with a borrowing here, a stolen bit there and everywhere a stitch in time saves nine and voila one has produced yet a new book of wonders, authored by a pseudonym--in turn translated by the same person under a different name into the "french"--so that it there appears as the work of yet another pseudonym--and then is translated back into English by again the same person, with the "translation" appearing under yet a new name--

(this method is used today by various agencies planting disinformation, among them MEMRI, which furnishes almost the Middle Eastern news for the

entire mainstream American media--)

(these things all happened--Defoe was one of the great practitioners, and Sterne also was a merry inventor of the voyages to the various then "New" worlds as well as ones among the "old"--)

the greatest contemporary practitioner of creating works from found materials is Paul Metcalf, great grandson of Herman Melville--Paul's magnificent sound poem APALACHE is a full book--history of that area of the proto-United States--constructed entirely of texts he put together--not a word of his own appears in the text--many of his other works are built using the same principal, although in each a particular set of themes or images is used to make connections which bring together "unrelated" events, histories, persons to create revelatory histories, geographies and physiognomies--for example, I-57--written to celebrate his 57th year--is an account of a journey up route I-57--which uses texts from nervous system ailments, migraines and others to make another form of mapping simultaneous with that "found on the AAA maps"--

BOTH--combines the lives of John Wilkes Booth and Poe--and in Genoa, the diaries of Columbus and works of Melville occupy the mind of a narrator during an evening as he cares for his children and travels also in time through the adventures of his criminal brother's life--

I think Metcalf of any writer i have so far found is the greatest at making "connections" among found materials, quantum leaps that are a pure poetry in action--and using these juxtapositions of words and phrases to bring forth new arrangements of images, sounds, ideas that are astonishing, for again, their uncanny effect--things which seem at once familiar and yet strangely new, unknown--as though seen for a first time and at the same time with a sense of eerie deja vu--and as well plunging one, like his ancestor, into depths which are found to be teeming among the materials of the existent world of elements and objects, forces and actions, of something Other--Paul cited a number of times the music of Charles Ives as an example--the use of bits and pieces of music from every sphere of hearing--arranged into a completely different yet at the same time uncannily familiar "picture" in sound--

Clark Coolidge wrote a very amazing work of appropriation i think influenced by Metcalf (as was a lot of Susan Howe's earlier work)--Smithson Depositions--which makes use of texts by Kerouac, WCW, Robert Smithson, Godard, geology texts, etc--it's an extraordinary and beautiful work--

the travel literature texts--a number of them are yet in print--even though chunks of them are inventions as well as appropriations--sewn together by a traveller who never left a cosy fire side desk--

Defoe wrote a book on Madagascar for example that was still used seriously by travellers for over a hundred fifty years after Defoe had entirely imagined it and used also the bits and pieces his sharp eye had come across in the flood ties of verbiage washing ashore in England and the other countries of Europe during the mad rushing years to gobble up the new world--

out of this literature was born eventually the first forms of the modern novel of "realism"--such as Defoe's own!--to be sure--

earlier, as has been noted, Shakespeare was using huge chunks of work that came ashore from Italy and Spain--and there were cross pollinations of texts

through the late Middle Ages, into the Renaissance and Elizabethan periods--often one may find transpositions (translations of another form, to put it in a poetic manner--)--

transpositions of whole works, with only the names of characters and settings changed to conform the local area and ruler's policies and the scandals of local VIPs--

what is now the United States of course furnished an incredible breeding ground for texts of all sorts which in turn produced texts from amongst themselves--with cross breedings, transpositions, faked translations, plagiarisms, all mixed with here and there some actual observations of an actual traveler--not to mention the accounts being included given by Indians who were simply "giving the wrong directions" to gullible explorers--

if one examines the history of the survival of much of Sappho's writing, it is really long history of it's been erased (by burnings primarily) as well as its being 'included in' the works of others--a kind of incredible hood ornament added to make the vehicle of the moment have more class so to speak--and at the same time the efforts made to have it "melt" into the surfaces of the appropriators' works--

of course the greatest appropriator in a sense, the one who turns this method on its head entirely--is Borges' Pierre Menard--who manages the writing, word for word, of two Chapters and part of a third, of Don Quixote, and which the commentator and historian of Menard's works demonstrates the superiority of to the originals by Cervantes--

however, it may be argued, Menard is not setting out to appropriate

Cervantes, but to write Cervantes--

write not as Cervantes but write as Pierre Menard writing Cervantes--

The first great critic in American literary history is Edgar Allan Poe, for whom the questions of plagiarism and appropriation were an obsession. Since Poe himself often filched a bit here and a tidbit there, as well as inventing "classical authors and their quotations,"--one may see the common psychological effect of projection at work--accusing others of what one sees and fears to see and know of in oneself--

Poe was also the past master of hoaxes--furthering confusing the issues when it came to his own works, prompting him to insist all the more loudly and wildly on the crimes of others against the rigors he insisted upon as being necessary for a nascent literature to be taken seriously as having, indeed, its own existence at all, and one separate from that of the English language--

(this is why he's in WC W's In the American Grain--for his criticism--the original "Tommyhawk Man")

appropriation of course, is also used in detournement, to turn an image against itself by the addition of a caption--which can be accomplished also in lines of poems-- and appropriation simply as a montage or collage--the one building to an ideological statement, the other to a satire perhaps--

or, as in some examples from the visual arts (Sherry Levine, Cindy Sherman, et alia--) one may simply take a photo of a photo or reconstruct a photo and take a photo of that--and so be making a commentary on the original photo itself being an example of an image within a prior system which constructed it--

i think an interesting area is that in which it becomes difficult to discern the distinctions between mimicry and appropriation--

at a certain level, one might say that all writing is a form of appropriation, for in each word that one writes, each writer has in them a sense of their own from which source they are appropriating it in the sense of which first time hearing or seeing of that word they have carried with them in memory--

so that with each word in each writer may be living millions of teeming appropriations--or fewer, depending on the writer--

in another way, so many words are already constructed as things made to be appropriated, carried about daily as the basic materials "to get by in this world"--that without anyone realizing it, they are just things "everyone has on them"--

such is the meaning of "stock phrases" for example or "cliches" and "nostrums"--al this baggage one totes about that one pulls out in an emergency or in a daydream half interrupted--and dishes out blandly--

*think on how many things in a day one might write or say really that are just appropriations more or less word for word of something heard or said just a bit earlier in the day--
and one produces them calmly, casually, quite offhand, mind you--as though they are indeed the completely new and original thoughts of one's own--*

probably a good deal more than anyone realizes throughout the course of the day is just a continual appropriation of texts from earlier in the day culled from here and there, screen, CD, video, news flash, email, book, overheard conversation, direct conversation--and so and on--al this immense flood of words and phrases with which one is quickly and nimbly making those quick hand outs of platitudes that smooth the operations of negotiating one's passage through the language infested day--

*so it is that one begins to wonder--my God!--have i said or thought one original thing all day!
or but been just an appropriatin' fool!
skipping along happily flinging out the posies of phrases picked up on the lawns of others--*

*ah yes--and to ask of Emily Post--
my dear, when is it appropriate
to appropriate?*

for are not disquisitions on etiquette as formally of interest as though of ethics says a little mouse, who hopes someday to be the Oscar Wilde of the mouse holes in Emily's decaying--genteely, to be sure, old heap--

to appropriate refuse, the thrown out, is another tradition--(to which i belong)--the "utility of the useless"--the use of the mud for gold a la Baudelaire--alchemistries of alleyways--Rimbaud's famous catalog of junk he found of use--and Schwitters picking up used bus tickets in the muddy desparing streets--

*an appropriation of what no one wants!--
because in good part, "necessity is the motherfucker of invention"--*

*this is the appropriation method or style at the other end of the spectrum
form that which makes use of the highest of value materials in order to
reflect well on the caliber of the poet doing the appropriating--*

*as one may see, there remains really vast work to be done with the
questions
involved with appropriation, in the realms simply of what it means in terms
of taste, for example--and of the etiquette of the appropriate use of
appropriation--and all the hosts of meanings that may be wrung from each
different aspect and its contexts--*

its placements within the streams and flows of time--

*for each appropriation is it not, creates a new history for the words which
it appropriates, reframes them, reg galvanizes them--that is, if the
appropriator is worth their salt-!*

*as some indeed simply fall flat--but when it is working the old
appropriation mill is helping to keep alive the endless quantum
possibilities of what are the uncertainty principle of words, letters,
signs--*

On Wed, Oct 29, 2008 at 1:30 PM, Tom Orange <[REDACTED]> wrote:

dear listers,

*i feel i'm having a mental block and am eager for the remedy of your
collective wisdom: i am looking for precedents in the history of
poetry for appropriations of other texts into one's own poems, and yet
nothing comes immediately into my view prior to tzara's dadaist poem
and the high modernist use of documentary materials (pound, williams,
reznikoff, rukeyser).*

*any thoughts on the history or genealogy of appropriative poetics
greatly appreciated.*

*sincerely,
tom orange*

guidelines

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3. **Joseph Mosconi**

Re: appropriative poetics: genealogy/history?

Fri 31 Oct 2008

I don't know if anyone has mentioned Lautreamont yet; his strategies are discussed some in this paper by Raphael Rubinstein on Ubuweb:

<http://www.ubu.com/papers/rubinstein.html>

I seem to recall some passages of Wilde's *The Picture of Dorian Gray* being copied wholesale from furniture and plant catalogs.

On Thu, Oct 30, 2008 at 10:00 PM, Tom Orange <[REDACTED]> wrote:

hi all,

catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.

as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...

and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.

additional suggestions and discussion welcome...

*thanks,
tom orange*

--

"He was a linguist, and therefore he had pushed the bounds of obstinacy well beyond anything that is conceivable to other men."

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4. **Kate Soto**

Poetry events at the University of Chicago next week

Fri 31 Oct 2008

History and Forms of Lyric Series

Gabriel Levin: The Tailor's Dummy

November 5, 4:30 PM

Cobb 203

5811 S. Ellis Ave

Reception to follow.

This lecture will meditate on the practice of literary translation. Levin will read from a selection of journal entries he made in 2007. At the time, the improvisatory nature of jottings in a journal served as a catalyst for working through the inherent slipperiness and contradictions of the craft. Entries include reflections on childhood and the initial impulse to translate his surroundings and move on associatively into the realm of dreams and Greek drama (Alcestris), his efforts to find metaphorical equivalences for the translation of—for the most part—Hebrew poetry. Some entries bounce off the writings of others, such as Rosenzweig, Frost, Borges, Middleton, and Paterson, while others deal with poems he happened to be working on at the time. Levin will provide a handout of translations from the work of two such Hebrew poets: one modern, Avot Yeshurun (1904-1992), and the other medieval, Yehuda Halevi (circa 1075-1141). In the latter case we will be looking at two versions of the same poem, returning to a translation he'd previously abandoned in a renewed attempt to render the poem into English.

The Poem Present Reading and Lecture Series

Geraldine Monk and Alan Halsey

Reading from their work.

November 6, 4:30 PM

Rosenwald 405

1101 E. 58th St.

Reception to follow.

Poetics Lecture: The Last Wounded Animal in the Wood.

November 7, 1:00 PM

Harper 148

1116 East 59th St.

Reception to follow.

Drawing on their extensive experience with collaboration, the poets will discuss its various forms, how it affects the text and the occasional problems and pitfalls, all with examples and amusing anecdotes.

Geraldine Monk was born in the county of Lancashire, in the northwest of England in 1952. Since the 1970s her poetry has appeared in numerous anthologies and magazines. Her major volumes of poetry include *Interregnum* (Creation Books 1995), *Noctivagations* (2001), and *Escafeld Hangings* (2005), both published by West House Books. Her *Selected Poems* was published by Salt Publishing in 2003. A collection of essays on her poetry, *The Salt Companion to Geraldine Monk*, edited by Scott Thurston, appeared in 2007.

Alan Halsey was born in London in 1949. He ran the Poetry Bookshop in Hay-on-Wye 1979-96. Since 1997 he has lived in Sheffield, continuing to work as a specialist bookseller and editor of West House Books. His own books include *The Text of Shelley's Death* (Five Seasons, 1995), *Marginalien*, a collection of poems, prose texts & graphics (Five Seasons 2005), and *Not Everything Remotely: Selected Poems 1978-2005* (Salt 2006). His several collaborations include *Fit to Print* with Karen Mac Cormack (Coach House 1998) and *Days of '49* with Gavin Selerie (West House 1999). His text-graphic work *Memory Screen* was most shown at the Bury Text Festival 2005 and his graphic work includes a collaboration with Steve McCaffery, *Paradigm of the Tinctures* (Granary 2007).

If you need assistance in order to participate in this event, please contact 773/ [REDACTED].

All events are free and open to the public. Visit poempresent.uchicago.edu for more information about the program and an archive of videos.

Sponsored by the Program in Poetry and Poetics, poetics.uchicago.edu.

Kate Soto

Coordinator

The Committee on Creative Writing

The Program in Poetry and Poetics

University of Chicago

Walker Museum 411 // [REDACTED]

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5. **Joel Weishaus**
"Reality Too" October Blog

Fri 31 Oct 2008

Friends and Colleagues:

Here is the October edition of "Reality Too":

<http://web.pdx.edu/~pdx00282/blog/October.htm>

Mirror site:

<http://www.cddc.vt.edu/host/weishaus/Blog/October.htm>

Introduction:

<http://web.pdx.edu/~pdx00282/blog/intro.htm>

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.

-Joel

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6. **Elizabeth Switaj**
Re: appropriative poetics: genealogy/history?

Fri 31 Oct 2008

This may be a minor point, but I feel that there's some serious anachronism going on in this discussion. Borrowings and stealings (but rarely beggings) need a name now because the act is deemed to stand apart from our more common cultural image of the artistic act. We call this appropriation now because of our concepts of ownership as applied to words and ideas, along with the assumption that, by default, one does not have permission to take over that ownership.

Surely we can't call Shakespeare appropriative in this way, let alone authors closer to the oral tradition.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

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7. **Pam Brown**
Reality Street Book Of Sonnets - a review for Jacket magazine ?

Fri 31 Oct 2008

Dear Poeticists,

If you know a thing or two about contemporary sonnet writing and if you would like to write a review of "The Reality Street Book Of Sonnets" -edited by Jeff Hilson (Reality Street Editions, UK, 2008) please email me on the backchannel.

For information on the book -
<http://www.realitystreet.co.uk/>

Thanks

All the best,
Pam

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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8. **Rob McLennan** *a new reviews journal*

Fri 31 Oct 2008

started by aaron tucker; some reviews, some interviews; very new;

<http://www.agorareview.ca>

yer pal,

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white
www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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9. **CA Conrad** *FULL MOON Frank O'Hara reading...*

Sat 1 Nov 2008

FULL MOON Frank O'Hara reading

11/13/08

all details here:

<http://UrchinPoetry.blogspot.com><<http://urchinpoetry.blogspot.com/>>

ALL ARE WELCOME!

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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10. **Elizabeth Switaj**
CRIT Journal, Samhain 2008

Sat 1 Nov 2008

Crossing Rivers Into Twilight Volume III, Issue 1 is now online at <http://www.critjournal.com/current.html> featuring poetry by Kenneth Gurney, James Hannon, Joan McNerney, William Doeski, David Michael Wolach, and Barbra Nightingale, as well as fiction and art.

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11. **Murat Nemet-Nejat**
Re: appropriative poetics: genealogy/history?

Sat 1 Nov 2008

"the question one might ask of appropriation after a certain point is how much of it is used to simply make the previous users of an image or term or poem etc simply vanish into a palimpsest become graveyard--

so that quotation may become a form of erasure--"

David,

"Palimpsest becoming a graveyard," isn't this one of the basic ways poetry, language as a force continue to exist, in the graveyard? Is this not what Spicer's **After Lorca** and Kent Johnson's **The Miseries of Poetry** are saying?

"or turn into simply an ever more distanced set of terms which become eventually abstractions, without any particular meaning let in them at all--and so exist as decorative designs on the walls around a villa--.

which no one reads though they actually "know" them--

in that way what was once a visible sign becomes a covert form of suggestion" perhaps, concealed inside a formal decorative design--"

Yes. As you say, "hiding in plain sight." I noticed that converted architects in Spain, after the defeat of the Moors and the onset of The Inquisition, often place Stars of David, as secret signatures, among the decorations in the walls or entrances.

"or simply becomes so commonplace that it turns into being a stock in trade of jokes"

Doesn't a lot of Shakespeare in English or Orhan Veli in Turkish live as integrated pieces of language in everyday conversation? Isn't that one of the most important ways a poet goes on living?

Ciao,

Murat

On Fri, Oct 31, 2008 at 4:06 PM, David Chirot <[REDACTED]> wrote:

Dear Barry:

*many thanks for this book suggestion--
i've read other texts which described through time the incredible amassing
of
Talmudic commentaries, and commentaries upon these and more in turn upon
those--
and as you write, yes, it becomes an endless many authored series of words
reaching back to one initial word perhaps, or very small phrase--*

*heidegger has his own manner of examining "etymologies" in this way in his
efforts to ask "what is called thinking?-" and other questions--*

*and today one finds these very peculiar versions of the Taoist, Talmudic,
old Latin Christian commentaries and the great and ongoing ones in Islam
and
Buddhism, throughout the world--
which are the ministers one finds on the tv who explain the roots of words
in such a way that it slants further the already really "new versions"
of
the Bible--
which are written in an American english i don't recognize but perhaps that
indicates it is the Word of God, who knows--*

*in music one finds this very much--in Jazz and soul music, blues for
example
there are so many versions and allusions to one song or a few bars of a
very
well known song--and these build in delta build ups--horizontally and
vertically--of sound and allusions to previous versions--
sometimes one in particular, sometimes a number of them--so as one listens
one hears the sounds and voices of a great many others--all of them quoted
and alluded to, hinted at, evoked--
and then given a new feeling, tone, vividness--shiftings in the
emotions which make appear whole new configurations of meaning than one had
found in that song before--*

*and in the theater one finds this also--and some forms of poetry recitals,
where a certain person's style is being alluded to or copied, mimicked, as*

*tribute, homage or satire-or a put down
or simply a gesture of ear whacking contempt!*

*there is the other sign of the coin so to speak in which appropriation can
take on an aspect of the "stealing of souls" as in the fear of having one's
photo taken--*

*or an old Mowhak in-law of mine who never spoke on the telephone
because--it is not speaking with people who are "present"--
in which case one cannot trust them, these voices--*

even though they may sound exactly like so and so

*how does one know it is them--
or even that it is a living voice and not one from the land of the dead
(which Mary Baker Eddy had an interest in as witness her having a phone you
can try calling her on in her vault in Mt Auburn cemetery in Cambridge, MA)*

*the question one might ask of appropriation after a certain point is how
much of it is used to simply make the previous users of an image or term or
poem etc simply vanish into a palimpsest become graveyard--*

so that quotation may become a form of erasure--

*or turn into simply an ever more distanced set of terms which become
eventually abstractions, without any particular meaning let in them at
all--and so exist as decorative designs on the walls around a villa--*

which no one reads though they actually "know" them--

*in that way what was once a visible sign becomes a covert form of
suggestion" perhaps, concealed inside a formal decorative design--
or simply becomes so commonplace that it turns into being a stock in trade
of
jokes*

*another way of using appropriated materials of course is to say--they are
not my words which say these things--i simply am using these materials as
part of a project--*

*so an appropriator--may manage to use this method to absolve of
responsibility their actions when it comes to something which according to
the Emily Post school of appropriation it is not appropriate to
appropriate*

*also the concepts of how much does one reveal of oneself and how much does
one
conceal by the use of appropriation--*

do those used actually give or hide any indications of who it is that has chosen them and what may or may not be their motives?

*also , another way to give credence to things that are "faked" for example,
is to begin "quoting them"--so that the quotes get picked up and are quoted and cited elsewhere and on into a chain of citations establishing as having a
"real, concrete existence" things which are not at all real but simply those things like Joe the plumber that are "plants"--*

in this manner one may play games with those who appropriate by laying traps ahead of time for them!

*a kind of ruins in reverse set up in which what comes after this opening move
which is a pitfall of destruction--simply falls into the trap, rather than adding on to the endless series of supplements--*

i have to stop before getting too dizzy and go catch abus!

*On Thu, Oct 30, 2008 at 11:31 PM, Barry Schwabsky <
[REDACTED]> wrote:*

*Thanks, as usual, for all that, David.
Just one thing to add: It is well worth reading "The Dream of the Poem,"
Peter Cole's great anthology of Medieval Hebrew poetry....If you read the extensive annotations along with the poems you will see that, however original no matter what the ostensible subject, each one is basically a web
of allusions to the Bible. It becomes clear that for them, the ultimate poetic trope was the citation.*

*From: David Chirot <[REDACTED]>
To: [REDACTED]
Sent: Thursday, 30 October, 2008 5:23:10 PM
Subject: Re: appropriative poetics: genealogy/history?*

*Since a great deal of the work of the Pre-Socratics and ancient Greek poets
(Sappho, for example--and many others--I'm only writing of the West,*

though
this has occurred in Taoist texts also in China, poetry and otherwise)--a
great deal of work has come down as being included in the works of
others--who may or not make note or sly allusion that these are buried
lines
attributed to so and so--and yet--being appropriated thus reflect as well
on
the one preserving them--so that appropriation becomes a badge of
knowledge
and taste, a sign of one's own high standing in the ascending rungs the
stars must take on their "stairway to heaven"--
that is--the greater the name, or--the more obscure--that one
appropriates--the more of an insider cult one--or the more popularly
recognized--all these sources from which appropriations are made become,
as
a "value" as a "name brand," also part of the "value of appropriation as
a
method" when it is done in this manner--
and so in turn confer upon the "knowing and alert reader" the sense also
of
being one of these stars ascending their stairway and likewise "in with
the
in crowd"--
but this is only one aspect of appropriation's wild and colorful
history--

in the period of roughly 1590-1700, in the genre, immensely popular at
the
time--of "travel literature," there was massive plagiarism going on and
in
immensely imaginative ways, with a borrowing here, a stolen bit there and
everywhere a stitch in time saves nine and voila one has produced yet a
new
book of wonders, authored by a pseudonym--
in turn translated by the same person under a different name into the
"french"--so that it there appears as the work of yet another
pseudonym--and
then is translated back into English by again the same person, with the
"translation" appearing under yet a new name--

(this method is used today by various agencies planting disinformation,
among them MEMRI, which furnishes almost the Middle Eastern news for the
entire mainstream American media--)

(these things all happened--Defoe was one of the great practitioners, and
Sterne also was a merry inventor of the voyages to the various then "New"
worlds as well as ones among the "old"--)

the greatest contemporary practitioner of creating works from found materials is Paul Metcalf, great grandson of Herman Melville--Paul's magnificent sound poem APALACHE is a full book--history of that area of the proto-United States--constructed entirely of texts he put together--not a word of his own appears in the text--many of his other works are built using the same principal, although in each a particular set of themes or images is used to make connections which bring together "unrelated" events, histories, persons to create revelatory histories, geographies and physiognomies--for example, I-57--written to celebrate his 57th year--is an account of a journey up route I-57--which uses texts from nervous system ailments, migraines and others to make another form of mapping simultaneous with that "found on the AAA maps"--

BOTH--combines the lives of John Wilkes Booth and Poe--and in Genoa, the diaries of Columbus and works of Melville occupy the mind of a narrator during an evening as he cares for his children and travels also in time through the adventures of his criminal brother's life--

I think Metcalf of any writer i have so far found is the greatest at making "connections" among found materials, quantum leaps that are a pure poetry in action--and using these juxtapositions of words and phrases to bring forth new arrangements of images, sounds, ideas that are astonishing, for again, their uncanny effect--things which seem at once familiar and yet strangely new, unknown--as though seen for a first time and at the same time with a sense of eerie deja vu--and as well plunging one, like his ancestor, into depths which are found to be teeming among the materials of the existent world of elements and objects, forces and actions, of something Other--Paul cited a number of times the music of Charles Ives as an example--the use of bits and pieces of music from every sphere of hearing--arranged into a completely different yet at the same time uncannily familiar "picture" in sound--

Clark Coolidge wrote a very amazing work of appropriation i think influenced by Metcalf (as was a lot of Susan Howe's earlier work)--Smithson Depositions--which makes use of texts by Kerouac, WCW, Robert Smithson, Godard, geology texts, etc--it's an extraordinary and beautiful work--

the travel literature texts--a number of them are yet in print--even though chunks of them are inventions as well as appropriations--sewn together by a traveller who never left a cosy fire side desk-- Defoe wrote a book on Madagascar for example that was still used seriously by travellers for over a hundred fifty years after Defoe had entirely imagined it and used also the bits and pieces his sharp eye had come across in the flood ties of verbiage washing ashore in England and the other countries of Europe during the mad rushing years to gobble up the new world--

out of this literature was born eventually the first forms of the modern novel of "realism"--such as Defoe's own!--to be sure--

earlier, as has been noted, Shakespeare was using huge chunks of work that came ashore from Italy and Spain--and there were cross pollinations of texts through the late Middle Ages, into the Renaissance and Elizabethan periods--often one may find transpositions (translations of another form, to put it in a poetic manner--)--

transpositions of whole works, with only the names of characters and settings changed to conform the local area and ruler's policies and the scandals of local VIPs--

what is now the United States of course furnished an incredible breeding ground for texts of all sorts which in turn produced texts from amongst themselves--with cross breedings, transpositions, faked translations, plagiarisms, all mixed with here and there some actual observations of an actual traveler--not to mention the accounts being included given by Indians who were simply "giving the wrong directions" to gullible explorers--

if one examines the history of the survival of much of Sappho's writing, it is really long history of it's been erased (by burnings primarily) as well as its being 'included in' the works of others--a kind of incredible hood ornament added to make the vehicle of the moment have more class so to speak--and at the same time the efforts made to have it "melt" into the surfaces of the appropriators' works--

of course the greatest appropriator in a sense, the one who turns this method on its head entirely--is Borges' Pierre Menard--who manages the writing, word for word, of two Chapters and part of a third, of Don Quixote, and which the commentator and historian of Menard's works demonstrates the superiority of to the originals by Cervantes--

however, it may be argued, Menard is not setting out to appropriate Cervantes, but to write Cervantes--

write not as Cervantes but write as Pierre Menard writing Cervantes--

The first great critic in American literary history is Edgar Allan Poe, for whom the questions of plagiarism and appropriation were an obsession. Since Poe himself often filched a bit here and a tidbit there, as well as inventing "classical authors and their quotations,"--one may see the common psychological effect of projection at work--accusing others of what one sees and fears to see and know of in oneself--

Poe was also the past master of hoaxes--furthering confusing the issues when it came to his own works, prompting him to insist al the more loudly and wildly on the crimes of others against the rigors he insisted upon as being necessary for a nascent literature to be taken seriously as having, indeed, its own existence at at all, and one separate from that of the English language--

(this is why he's in WC W's In the American Grain--for his criticism--the original "Tommyhawk Man")

appropriation of course, is also used in detournement, to turn an image against itself by the addition of a caption--which can be accomplished also in lines of poems-- and appropriation simply as a montage or collage--the one building to an ideological statement, the other to a satire perhaps--

or, as in some examples from the visual arts (Sherry Levine, Cindy Sherman, et alia--) one may simply take a photo of a photo or reconstruct a photo and

*take a photo of that--and so be making a commentary on the original photo
itself being an example of an image within a prior system which
constructed
it--*

*i think an interesting area is that in which it becomes difficult to
discern
the distinctions between mimicry and appropriation--*

*at a certain level, one might say that all writing is a form of
appropriation, for in each word that one writes, each writer has in them
a
sense of their own from which source they are appropriating it in th
sense
of which first time hearing or seeing of that word they have carried with
them in memory--*

*so that with each word in each writer may be living millions of teeming
appropriations--or fewer, depending on the writer--*

*in another way, so many words are already constructed as things made to
be
appropriated, carried about daily as the basic materials "to get by in
this
world"--that without anyone realizing it, they are just things "everyone
has
on them"--*

*such is the meaning of "stock phrases" for example or "cliches" and
"nostrums"--al this baggage one totes about that one pulls out in an
emergency or in a daydream half interrupted--and dishes out blandly--*

*think on how many things in a day one might write or say really that are
just appropriations more or less word for word of something heard or said
just a bit earlier in the day--
and one produces them calmly, casually, quite offhand, mind you--as
though
they are indeed the completely new and original thoughts of one's own--*

*probably a good deal more than anyone realizes throughout the course of
the
day is just a continual appropriation of texts from earlier in the day
culled from here and there, screen, CD, video, news flash, email, book,
overheard conversation, direct conversation--and so and on--al this
immense
flood of words and phrases with which one is quickly and nimbly making
those
quick hand outs of platitudes that smooth the operations of negotiating*

one's passage through the language infested day--

*so it is that one begins to wonder--my God!--have i said or thought one
original thing all day!
or but been just an appropriatin' fool!
skipping along happily flinging out the posies of phrases picked up on
the
lawns of others--*

*ah yes--and to ask of Emily Post--
my dear, when is it appropriate
to appropriate?*

*for are not disquisitions on etiquette as formally of interest as though
of
ethics says a little mouse, who hopes someday to be the Oscar Wilde of
the
mouse holes in Emily's decaying--genteely, to be sure, old heap--*

*to appropriate refuse, the thrown out, is another tradition--(to which i
belong)--the "utility of the useless"--the use of the mud for gold a la
Baudelaire--alchemies of alleyways--Rimbaud's famous catalog of junk he
found of use--and Schwitters picking up used bus tickets in the muddy
despising streets--*

*an appropriation of what no one wants!--
because in good part, "necessity is the motherfucker of invention"--*

*this is the appropriation method or style at the other end of the
spectrum
form that which makes use of the highest of value materials in order to
reflect well on the caliber of the poet doing the appropriating--*

*as one may see, there remains really vast work to be done with the
questions
involved with appropriation, in the realms simply of what it means in
terms
of taste, for example--and of the etiquette of the appropriate use of
appropriation--and all the hosts of meanings that may be wrung from each
different aspect and its contexts--*

its placements within the streams and flows of time--

*for each appropriation is it not, creates a new history for the words
which
it appropriates, reframes them, regalvanizes them--that is, if the
appropriator is worth their salt--!*

as some indeed simply fall falt--but when it is working the old appropriation mill is helping to keep alive the endless quantum possiblities of what are the uncertainty principle of words, letters, signs--

On Wed, Oct 29, 2008 at 1:30 PM, Tom Orange <[REDACTED]> wrote:

dear listers,

i feel i'm having a mental block and am eager for the remedy of your collective wisdom: i am looking for precedents in the history of poetry for appropriations of other texts into one's own poems, and yet nothing comes immediately into my view prior to tzara's dadaist poem and the high modernist use of documentary materials (pound, williams, reznikoff, rukeyser).

any thoughts on the history or genealogy of appropriative poetics greatly appreciated.

*sincerely,
tom orange*

guidelines

guidelines

guidelines

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12. **Wystan Curnow**

Re: appropriative poetics: genealogy/history?

Sat 1 Nov 2008

Murat, Tom, Barry, David, As we are seeing "appropriation"'s precursors are varied and commonplace, to the extent that the term itself appears reductive--Chaucer's only 'a great appropriator' if his practice is presumed to be informed by a modern idea (and its attention laws and prohibitions)of authorship. I am more interested in the varieties of contemporary 'appropriation' --it seems such a dumbly provocative term, so post-modern fer crissakes--which is the way Murat's remarks about recent

'attacks on authorship and originality' are pointed. The value of a genealogy of appropriation, or a pre-history of authorship seems to be that it may help generate a typology of current practices and possibilities in which re-use, refried, is understood as more like the norm than the exception.

Wystan

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Murat Nemet-Nejat [REDACTED]

Sent: Saturday, 1 November 2008 8:44 a.m.

To: [REDACTED]

Subject: Re: appropriative poetics: genealogy/history?

Tom, Barry, David,

Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. Troylus and Cresyda is for all purposes, with some changes, of Boccaccio's Philostrato, without Chaucer acknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.

To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship. The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discussion also, I believe, were along the same lines.

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Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[REDACTED]> wrote:

hi all,

catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.

as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...

and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.

additional suggestions and discussion welcome...

*thanks,
tom orange*

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13. **John Cunningham**
obtaining review copy from Burning Press

Sat 1 Nov 2008

I'm trying to obtain a copy of 'A Wild Salience' from Burning Press for a review/article I'll be doing on Rae Armantrout. I'd appreciate it if someone from there can back channel me. John Cunningham

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14. **David Kirschenbaum**
NYC/ This Tues. Nov. 4/ Boog City's Election Night Party

Sat 1 Nov 2008

Please forward

Boog City's Classic Albums Live presents

A 2008 Election Night Extravaganza

Tues., Nov. 4, 7:30 p.m.

Free with a two-drink minimum

Sidewalk Café

94 Ave. A

NYC

featuring

*Election Results on the Big Screen

*R.E.M.'s Green Live

performed by

Liv Carrow, Peter Dizozza, Dan Fishback,

Casey Holford + Daoud Tyler-Ameen,

Phoebe Kreutz, and Ben Krieger

*Political Poets

CAConrad, Vivian Demuth, Eliot Katz,

Frank Sherlock, and Nathaniel Siegel

and

*Solo Musical Sets

Peter Dizozza and Phoebe Kreutz

Hosted and curated by Casey Holford and
Boog City editor and publisher David Kirschenbaum

Directions: F/V to 2nd Ave., L to 1st Ave.

Venue is at E.6th St.

For further information:

212-842-BOOG(2664), [REDACTED]

Performers¹ bios and websites follow album running order

R.E.M., Green

*Dan Fishback

--Pop Song 89

*Ben Krieger

--Get Up

--You Are the Everything

*Peter Dizozza

--Stand

*Phoebe Kreutz

--World Leader Pretend

--The Wrong Child

*Liv Carrow

--Orange Crush

--Turn You Inside-Out

*Casey Holford + Daoud Tyler-Ameen

--Hairshirt

--I Remember California

--11th untitled song

Bios:

**Boog City

<http://www.welcometoboogcity.com>

Boog City is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series<d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at

Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

****Liv Carrow**

<http://www.myspace.com/livcarrow>

Navel gazing, highly biographical, cathartic lyricism, obnoxious punning, moot metaphor, unabashed self-consciousness, and run-on sentences of self-promotion are qualities nary as compelling as in the case of NYC's Liv Carrow. Her songs are like the little animals that your 4-year-old nieces and nephews make out of play-doh; lumpy yet distinguishable in form, rudimentary to the point of psychedelic complexity, dry and crumbly on the outside but all kinds of squishy on the inside.

The mysterious and oddly lovable bassist from ecstatically weird acts Huggabroomstik and Griffin and the True Believers takes the scenic back road to your heart with her porch-swing guitar folk songs and clever-ish observations on life, death, love, health food, human reproduction, the unseen world of cosmic currents, awkward crushes, metaphysics, and, everyone's favorite, despair.

Her influences run the gauntlet from Patsy Cline to Kate Bush to Michael Gira. Her debut album, *It's About Time*, recorded and produced by Huggabroomstik co-frontman Dashan Coram, is available through Olive Juice Music.

****CAConrad**

<http://www.CAConrad.blogspot.com>

<http://www.phillysound.blogspot.com/>

CAConrad is the son of white trash asphyxiation whose childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia where he lives and writes with the PhillySound poets. He is the author of *Deviant Propulsion* (Soft Skull Press), *(Soma)tic Midge* (Faux Press), and *The Book of Frank* (Chax Press), and, forthcoming next year, *advanced ELVIS course* (Soft Skull Press), and a collaboration with poet Frank Sherlock titled *The City Real & Imagined: Philadelphia Poems* (Factory School).

****Vivian Demuth**

<http://www.poetspath.com/exhibits/viviandemuth/>

<http://viviandemuth.wordpress.com/>

A Canadian-American poet and fiction writer, Vivian Demuth is the author of the novel, *Eyes of the Forest*, and the poetry collection, *Breathing Nose Mountain*. Her work has appeared in a variety of U.S. and Canadian journals

and anthologies, including: The Boreal Factor, Writing the Land, Long Shot, and Political Affairs.

****Peter Dizozza**

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

Peter Dizozza enjoys songwriting and musical theatre production. He performs monthly song sets at Sidewalk Café. In 2007, La Mama E.T.C. produced his musical play, TentagatneT. As director of the newly reopened WAH Theatre, his productions include Prepare to Meet Your Maker, The Golf Wars, The Eleventh Hour, The Sea Heiress, and Paradise Found. His albums are available through Olive Juice Music.

****Dan Fishback**

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

As a solo artist and with his band Cheese On Bread, Dan Fishback has released four full-length albums in the past four years. As a performance artist, he received the 2007-2009 Six Points Fellowship to develop his new play, You Will Experience Silence, which will open in the spring of 2009. In 2006, P.S.122 mounted a mini-festival of his work in "No Direction Homo: The Many Identical Personae of Dan Fishback." His other theater work has been presented at Dixon Place, Galapagos Art Space, and Brooklyn Arts Exchange. His writing has been published in Mentsh: On Being Jewish and Queer (Alyson Books) and in his two self-published zines, A Very Small Hole and What Have They Done To You? Fishback sat on the review panel for the 2008 Foundation for Jewish Culture New Jewish Theater Projects Grant. He has shared stages with Ani Difranco and Kimya Dawson as a member of the punk dance troupe Underthrust. He has toured North America, Europe, and Canada, and frequently performs at universities across the country.

****Casey Holford + Daoud Tyler-Ameen**

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

<http://www.myspace.com/artsororityforgirls>

Casey Holford was raised on a diet of folk music and comic books in Massachusetts. He started playing piano at 12, picked up his mother's guitar for coffeehouse and DIY shows at 14, and was performing regularly in the Boston-Providence songwriter circuit by 18. Now, living in Brooklyn at age 27, he has recorded three self-released solo albums, two EPs, and a 7-inch on RiYL records. He moonlights in the bands Outlines, Urban Barnyard, Dream Bitches, and Art Sorority for Girls, playing bass, electric, 12 string, and baritone guitars. Casey is also a prolific producer, helping to document his community by working on projects with fellow bands and songwriters, most recently pop riot Cheese on Bread, visionary Dave Deporis, and upstart Creaky Boards.

Daoud Tyler-Ameen grew up on the lower east side of Manhattan. His songwriting career began in high school with a string of extra-credit projects about literary characters and the life cycles of plants. After graduation he started a new project called the Art Sorority for Girls, a collection of story-songs about the awful messes kids can get themselves into. Daoud's versatility as a drummer and multi-instrumentalist is the creative glue that has helped to hold Urban Barnyard, Outlines, and Cheese on Bread together. Daoud is working on Art Sorority's debut long player with Casey, Major Matt Mason USA, and Andrew Hoepfner.

****Eliot Katz**

<http://www.poetspath.com/exhibits/eliotkatz/>

Poet and activist Eliot Katz is the author of five books of poetry, including *Unlocking the Exits* and *When the Skyline Crumbles: Poems for the Bush Years*. His forthcoming book, *Love, War, Fire, Wind: Looking Out (North America's Skull)*, is a collaboration with the artist, William T. Ayton.

****Ben Kreiger**

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

Ben often claims to be a Brooklyn songwriter. Anyone who meets him, however, can immediately tell that he probably grew up in Cleveland. There was a short-lived campaign in the mid-'80s when everyone in Northeast Ohio had a bumper sticker that said, "New York May Be the Big Apple, But Cleveland's a Plum!" Ben has been a plum among the apples for 10 years.

In the summer of 2008 Ben took over from Lach as "Jay Leno of the Sidewalk." He books the club and runs the Open Stage on Monday nights.

His latest CD, *Class Dismissed*, is a concept record about community and the public school system. It is available through Fortified Records. He records himself and others at his home studio, The Rock Closet. He likes to record rock operas.

****Phoebe Kreutz**

<http://www.myspace.com/phoebekreutz>

Phoebe Kreutz is a boozy floozy with a heart of gold. She sings silly songs about the things she likes best: boys and bars and vikings and tacos.

Growing up in New York's East Village, Phoebe learned a lot about all these things. She also learned a lot about rhyming from Dr. Seuss and the joys of thinly veiled social commentary from "He-Man" and "The Smurfs."

Now she's all grown up and still loving life in the big city. She gets to sing in all kinds of fun places like The Knitting Factory, Fez, Birdland, and The Sidewalk Café. It was there that she found the jolly antifolk scene, which has nurtured

and indulged her like a benevolent uncle these past few years. It was also there that she met the boys who would later join with her to become the world's greatest art-indie-rock band that only sings about animals in the city, Urban Barnyard.

****Frank Sherlock**

<http://www.writing.upenn.edu/pennsound/x/Sherlock.html>

Frank Sherlock is the co-author (with Brett Evans) of Ready-To-Eat Individual, an unofficial State-of-the-City of New Orleans in the Year 1 A.K. (After Katrina). His newest book, entitled Over Here is forthcoming from Factory School in January.

****Nathaniel Siegel**

Nathaniel Siegel is a poet, artist, and activist. On Nov. 19, he will be a featured artist at the Leslie/Lohman Gay Art Foundation in SoHo. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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15. **Murat Nemet-Nejat**

Re: appropriate poetics: genealogy/history?

Sat 1 Nov 2008

Wystan,

For Petrarch, who might be considered the inventor of modernism, I am paraphrasing, desire for fame is the last infirmity of the poetic mind. What is fame but an anticipation of the idea of property residing in a single individual. The implication is that the poet owns his (in Petrarch's time a man) poem.

When I am defending the idea of a poem belonging, through appropriations, to a whole community, I may be critical or provocative within the capitalist definition of appropriation as ownership; but, simultaneously, I am pointing that the other meaning of appropriation -which completely negates the

"contemporary" one- has been the practice geographically much more wide and historically for a much longer period of time.

Ciao,

Murat

On Sat, Nov 1, 2008 at 8:01 AM, Wystan Curnow <[REDACTED]> wrote:

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To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship.

The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent

Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discussion also, I believe, were along the same lines.

*Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's **The Anatomy of Melancholy**

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*If I remember correctly, Swift's **The Tale of the Tub** parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In *English Literature*, I think Johnson*

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additional suggestions and discussion welcome...

*thanks,
tom orange*

guidelines

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16. **David Chiot**

Re: appropriative poetics: genealogy/history?

Sat 1 Nov 2008

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what is done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel ones, either.

This last point, for me at any rate, is important to keep in mind, for in examining the questions of translations and appropriations, one needs to remain aware of the possibilities for these to be used in ways which, while being "camouflaged" perhaps as "artistic," may instead be directed in more sinister directions. As usual, there are a good many more than "two sides to a story," and it is in fact this very potentiality, these many possibilities, and the uncertainty principle in

regards to which are being activated--that makes the activity of working with as well as studying such materials a more complex and subtly varieagted one than may at first be supposed.

For example, in referring to Walter Benjamin and his "Arcades Project," Murat notes Benjamin's envisioning a work made entirely of quotations, which would be an aspect of the philosopher's conception of an "ideal language."

To open some of the myraid possiblities in any given moment in the act/work of appropriation and/or translation, let's use for a few moments the point of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar and preferred "Baudelaire" for many English speaking readers than the actual (so to speak) Baudelaire and his actual works, is a "living example" of this form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into. That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of. To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a

new and ideal shining City from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive, scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers abroad, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smashed together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans. (I recently came across an advertisement trumpeting the latest edition of an old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's *Chants de Maldoror* are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of *Moby Dick*, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in *Moby Dick*--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the

audience as well and in turn the critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning notes of introduction for some favorite of theirs whom they wish to promote in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character and existence as a performer on stage of--Johnny Rotten, who in his turn is ranting and attacking the Queen.

This theatricality of a writing which makes use of appropriations and translations (including invented ones) means that the "author" does not "die" but instead becomes an actor, in which the presence of other voices begins to issue through the throat and the writing of "some one else" to come from the hands. The actor whom is the role that the writer has become, speaks lines which are--whose?--The writer's? the actor's? the role's? And out of these emerges a writing which is a fiction which is at the same time real, or a reality which is fictional, and all the while is performing an activity which is a writing, a gestural, visceral, sonic and visual action writing which may in fact exist "nowhere at all" but as the non-writings of a non-writer who regards thinking and writing as the same, just as imagined writing may exist in a sphere in which it has no need of being "written down," as it enjoys in fact the freedom of it's not existing on the page, but in the "else wheres."

When Bartleby says "I would prefer not to" and instead stands staring at the blank view through his window of a very close pressed wall of the building opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and Yasusada's Spicer as well as the Yasusada created by the reader out of the accoutrements that are provided for the acting out of the role--so it is that these "non-existent" writers mingle with actual writers who are actually dead, in a theater in which ghosts are lovers and fictional non-ghosts consort with ghosts and the action of the writing is THE LIVING of that being that one is to think of as either "the author" or "the death of the author author." For it is not death, but dispersal across, through, within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after a bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls it, "the artist's glance,"

which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possession in which someone else "owns the art" and in a subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of the author, a being tied down by legal contracts to a name, an identity card number, an address, a telephone, a place and status within such and such community of other authors.

It is this death which a writer may well choose to "prefer not to" be part of, and so find in a "fugitive" existence the ever changing words and lines of a lexicon which cannot be fixed, nor colonized, nor turned into yet another copyrighted name plated representation of themselves, all ready to charge off to court to protect a name attached to a function which they may at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an interesting example of a collector of quotations with an ear and eye to creating his own form of "ideal language," one which has proved to be one of the most radical in its effects of modern times. Reagan loved quotations, and his bedside reading consisted of a single colossal tome of nothing but quotations, organized for use on any occasion imaginable and many, one imagines, not yet imagined, but that one should be prepared for, after all, as The Great Communicator.

Having been an actor, a president of the Screen Actors Guild, and a long time pitchman for Westinghouse and GE, as well as a radio announcer and tv celebrity both as actor and advertiser, Reagan had no problem at all memorizing hunks of quotations, plagiarized and appropriated lines and bits of speeches, and "was never at a loss for words," a favorite technique being to tell some ancient joke or story "as though for the first time," so that it's being a quotation was not even noticed. In this way, he appeared to be an alert and quick-on-his-feet-thinker though in fact he was just pulling rabbits out of his well stocked hat.

Reagan's cheerful attitude to taking away the meanings of lines and replacing them with the same words, only now heard as his own, reached a moment of triumph in his appropriating the anti-Vietnam War song "Born in the USA" as his own campaign song in 1984. Suddenly, the verses disappeared and all one really heard were those endlessly repeated choruses of "Born in the USA, Born in the USA" as though that was all that mattered. And in cynical way, he was right--after all the song was made for a movie and appeared long after the actual War, so how it could literally be "an anti-Vietnam War song?" Reagan's appropriation in a sense exposed the song's appropriation of the emotions of

another time and another person, and so the Reagan version had as much "validity" as the original did. And, it being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev." At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was "quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which all the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land." Yet, the traveller later learns, all of this has been an elaborate and beautifully staged simulacra, for a wealthy Englishman has purchased the former Colonial landscape, and populated it with a servant dressed and made up as an Indian, let the flora go carelessly to seed, and provide the whole as a topping to the cake, a domesticated deer who is able to pose as a wild one for the passersby of a Sunday. Already a "quotation" of what had been a stock vision of the "old America" in all its "savage splendour" has replaced the original with a copy which "outshines" as it were not only the long vanished original, but has also made, on is certain, the old real estate greatly increase in value by looking so like what it had replaced in terms of what had been thought to be along lost memory with a Brand new and vivid recreation posing as indeed "the reality of today."

Poe's Englishman thus has accomplished already the creating of an "ideal language and landscape" made entirely of quotations, and for Poe, the "mourning" in this "morning" is that the morning is in a sense not yet over with and it has already been replaced by a quotation of itself, which will "outlive" the

former and so in a sense give cause, if one recalls it at all, a "mourning" for the "morning on the Wissihicon which now no longer exists except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and for a while defeated Colonial Power, have now wrested away what had been known of as an "American original" and turned it into an English owned and recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good part to Gothic and Romantic literature from Europe--the kind of literature and ruins Benjamin was later to write his now famous unpublished thesis on. Americans were in a state of anxiety, as their country seemingly had produced no "real ruins." Poe--who had attended school five years abroad in Scotland--had seen "real ruins" and as he replied to one critic who accused him of writing in the manner of the Germans of the time--"Terror is not of Germany, but of the soul." Having witnessed the decomposition and descent into ruins via disease of his dying mother, dying older brother and then dying wife, Poe realized that the the lack of "real ruins" are, like Emerson's Nature--"the blank and ruin we see in Nature is within our eye"--is not a lack at all but instead the blindness to what is in front of one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational method by which he has gone about composing his poem "The Raven." No "romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a kind of calculating feat of engineering brought to bear on the decomposition of the very thing that has constructed the poem--the rational, the logical, the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting" "nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts also in the guise of decomposing bodies and languages also, which devolve into black birds' cries (perhaps "quoth the Raven" itself--??!!) as in The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way

out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of "communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization" and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction and spread of copyright laws, as with the acceleration of the production of copies in themselves-- Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing so. Hawthorne, writing in the 1840's roughly, in *The House of Seven Gables*, already has as a major figure a Daguerreotypist who provides, along with the narrator, commentaries on the art of the photograph in comparison with that of painting--that is, in terms of their status as not solely copies of persons and scenes, but also as methods directed towards revealing what is otherwise hidden to the eye of an observer. The "composition" of a daguerreotype then, becomes a form of decomposition of not only a painted image, but as well of the "image of the person" themselves--"revealing" aspects hidden not only to others but also perhaps to themselves. As a "reversed mirror image" in a sense, it gives an oddly "corrected" image of that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of "letting in more light" via the cracked and fissured surfaces, which is the "pencil of light" with which the camera writes into existence a new method of representing things not only singly, but serially, or, as in the famous mirror

scenes in *Citizen Kane* and *The Lady from Shanghai*--an endless series of mirrorings of the self trapped in the light of the moment which is turning it into the past as the figure moves before the --and into--the hall of mirrors.

One might begin with an examination of many of the texts of the "Classic American Literature" (D.H. Lawrence) as the first literature to in a sense compose via decomposition and in so doing decompose the "future" of its own literature before it has happened. (Rather than being a deconstruction *avant la lettre*, as Poe's work has furnished examinations for, it is a decomposition of the work of time on things before they have begun to exist.)

One finds that already a century and a half ago and more, there already exist in this Classic Literature the contemporary the issues of copying, appropriation, translations, quotations, cataloging, "secret messages," "messages in code," the examination of handwriting itself as a method of literary "criticism," the centrality of the role of death, the appearance of "intelligent machines" and "psychic communications" as a form of scientific possibility--the ghostly, the after-effects existences, of unknown writings and languages which haunt the forests and wildernesses, and as well are still living among them in many vast areas, the complimentary American forms of Gigantism (Walt Whitman, Paul Bunyan, *Earthworks*) and the Minimalist (Emily Dickinson)--as well as the use throughout American popular art of the copy of an object to represent the trade or concept for which the object's copy is supposed to stand. (The vast and eccentric systems of signs used in the US a hundred fifty years ago are basically the creation of a three dimensional sculptural-visual poetry of incredible variety and ingenuity. In a sense, it is a writing for persons who may not actually know how to read--in any language--or simply in English--)

One of the aspects of this writing is that it in ways is more related to Art Brut and Burroughs' fugitive languages, than to the more confining and constrained of the commonly in use American examples of today, as it sees and makes use of everything as writing. This is neither "the world as text" nor "the text as world" or today's rather fundamentalist and curiously Puritan conception of a "material word" on the page, with the attendant "sacredness of the book, the text," but something blasphemous (Melville to Hawthorne, on completing *Moby Dick*: "I have written a wicked book and am as clean as the Lamb")--that is, that the world is alive with writings which are moving and changing at every moment, and themselves exist on living beings as well as on insentient "materials." (Melville also writes to Hawthorne, that the very hand which lifts now the pen that it has just written with, is not the same hand that just formed the last completed letter of script, and will not be the same as the one that writes the next--)

Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an unknown language carved into the black rock of an island, (in Pym; Robert Smithson wrote of these as "perfect proto Earthwords" for a new art criticism)--the disappearing inks and concealed treasure maps, the Goldbug and its revelations--as well as the "readings" of Nature by Thoreau and Emerson, and the observations as signs in turn of the "Leaves of Grass" which are the tongues of the sleepers below ground, and, beyond that, "the untold, the unwritten war" that "Will Never Be Written in the Books" of Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson which form the kind of private language which she uses to "but cross the room and be in the Spice Islands" (the continual voyage theme)--all of these are writings which extend writing far beyond the "normalizing" conventions of the limits of the page--

This vision of a language which is continually in movement, continually changing, concealing itself, reappearing, being thrown overboard, or bobbing about as the carved coffin bearing the absent Queequeg's script and the sole survivor and author to be of the tale of the late Pequod--is itself from a period in which the American language was in flux, not yet standardized and fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and unfixed, nomadic and tending, like Art Brut and the addict's fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to accept anything offered out of a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobedience since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the author as it exists in the conceptual formulation of copyist and filer, even if rejecting this method of

writing-as-the-death-of-the-author means the loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a "death-of-the-author-author" but instead simply to die.

here are some examples of a few of the possibilities themselves so myriad and ever expanding of the little i suggest in the above

Conceptual Poetry and its Others

UA Poetry Center

May 29-31, 2008

David-Baptiste

Chirot<<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html>>

David-Baptiste Chirot: "Waterboarding &

Poetry"<<http://www.wordforword.info/vol13/dbc.htm>>

Wordforword #13 Spring 2008

(also has Visual Poetry by chirot)

Poems from Guantánamo

The Detainees Speak

David Baptiste Chirot

<<http://www.kaurab.com/english/books/guantanamo.html>>*

No*

KAURAB Translation Site

David-Baptiste Chirot

El Colonel's Composition Book

<http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html>

20080530 David-Baptiste Chirot

<http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html>

El Colonel wakes up from dreaming

1.

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ElColonelsmile.pdf%26w=el%2bcolonel%2bcolonels%2bsmiles

%26d=XMYTYULURrCT%26icp=1%26intl=us> *El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel* *smiles*. Pleasure birds fly in exotic jungles, among tableaux of hacked and *...*
www.*dusie.org*/ElColonelsmile.pdf

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

*Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are masterpieces made mostly of quotations, the writer's own thoughts weaving around them.*

Translation, if properly understood as the creation of parallel meta-texts rather than as copies, is a genre of appropriation. W. Benjamin's "ideal language" -which is his concept of what translation involves- is essentially a hypertext composed entirely of appropriated texts.

Ciao,

Murat

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17. **St. Thomasino** ***a noun sing e·ratio 11 · 2008***

Sat 1 Nov 2008

a noun sing e·ratio 11 ·2008

<http://www.eratiopostmodernpoetry.com>

with poetry by David Appelbaum, Donald Wellman, Mary Ann Sullivan, Joseph F. Keppler, Patrick Lawler, James Stotts, David Annwn, David Rushmer, Melanie Brazzell, Jennifer Juneau, John M. Bennett, Geof Huth, John Mercuri Dooley, Mark Cunningham, Derek Owens, Gautam Verma, and Clark Lunberry

<http://www.eratiopostmodernpoetry.com>

edited by gregory vincent st. thomasino

e·

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18. **George Bowering** ***Re: obtaining review copy from Burning Press***

Sat 1 Nov 2008

Why not just send them a check?

On Nov 1, 2008, at 7:35 AM, John Cunningham wrote:

*I'm trying to obtain a copy of 'A Wild Salience' from Burning Press
for a
review/article I'll be doing on Rae Armantrout. I'd appreciate it
if someone
from there can back channel me.
John Cunningham*

welcome.html

Giorgio H. Bowering
Does not kill snakes

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19. **Kimmelman, Burt**
Fink, Kimmelman and Stone in Manhattan

Sat 1 Nov 2008

Poetry Reading at the Cornelia Street Café

by

Tom Fink, Burt Kimmelman, and Carole Stone

November 10th

6 PM

\$7 Cover Charge

Cornelia Street Café

29 Cornelia Street

NYC 10014



For directions etc.: <http://www.corneliastreetcafe.com/>

About the poets:

Thomas Fink's fifth book of poetry, *Clarity and Other Poems*, was published by Marsh Hawk Press in Spring, 2008. *A Different Sense of Power* (Fairleigh Dickinson UP, 2001) is his most recent book of criticism, and in 2007, he and Joseph Lease co-edited "Burning Interiors": *David Shapiro's Poetry and Poetics*. His work appears in *he Best American Poetry 2007* (Scribner's). Fink's paintings hang in various collections.

Burt Kimmelman has published five collections of poetry - *Musaics* (Sputyen Duyvil Press, 1992), *First Life* (Jensen/Daniels Publishing, 2000), *The Pond at Cape May Point* (Marsh Hawk Press, 2002), a collaboration with the painter

Fred Caruso, *Somehow* (Marsh Hawk Press, 2005), and *There Are Words* (Dos Madres Press, 2007); his volume of poems titled *As If Free* is forthcoming in 2009 (from Talisman House, Publishers). For over a decade he was Senior Editor of *Poetry New York: A Journal of Poetry and Translation*. He is a professor of English at New Jersey Institute of Technology and the author of two book-length literary studies: *The "Winter Mind": William Bronk and American Letters* (Fairleigh Dickinson University Press, 1998); and, *The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona* (Peter Lang Publishing, 1996; paperback 1999). He also edited *The Facts on File Companion to 20th-Century American Poetry* (Facts on File, 2005).

Carole Stone, professor emerita, Montclair State University, has published two books of poetry, the most recent, */Traveling with the Dead*, /Backwaters Press, 2007 and six chapbooks. Her most recent chapbook is */Paris Etudes/*, Finishing Line Press, 2008. She has received fellowships from Hawthornden Writers Retreat, Scotland, Chateau de Lavigny, Switzerland and three fellowships from the New Jersey State Council on the Arts.

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20. **Pam Brown**

Sonnets - Jacket has a reviewer

Sat 1 Nov 2008

Thanks very much to everyone who emailed about reviewing
The Reality Street Book of Sonnets.

We have chosen a reviewer for Jacket.

All the best,
Pam

blog : <http://thedeletions.blogspot.com>
website : <http://pambrownbooks.blogspot.com/>
associate editor : <http://jacketmagazine.com/>

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21. **Jill Chan**

New Issue of Numinous: Spiritual Poetry

Sat 1 Nov 2008

Issue 2

Numinous: Spiritual Poetry

<http://numinousmagazine.wordpress.com>

New poems by

Sally Rosen Kindred

Mary Owens

Zhuang Yisa

Changming Yuan

Peter Schwartz

Nicholas Karavatos

Ingrid Andersen

Wendy Vardaman

Janice Vernon

Daniel Zimmerman

Anne Higgins

Submissions for Issue 3 now open. Send 4-6 poems, along with a short bio, to

██████████

Also new online: Issue 27 of Poetry Sz: demystifying mental illness

<http://poetrysz.blogspot.com>

Thank you.

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22. **Corey Frost**

A Time for Prose at the GC, Nov. 14

Sun 2 Nov 2008

A Time for Prose

Subjectivity and the Present in Experimental Narrative Writing

In "The Sutured Subject," a new essay from the acclaimed novelist Gail Scott, we are given a clear sense of the predicament of experimental narrative writing today: "Virginia Woolf said nearly a century ago that new sentences were needed to contain new stories," we are reminded. But at the same time, Scott says, "so many good stories today seem told in the mode of yesterday's news."

Playing a key role in Scott's essay is Walter Benjamin's angel of history, forever propelled forward while gazing back at the past, and employed here to illuminate a critical issue for writers of sentences: subjectivity. "The sentence,

like the angel, expresses both a glancing back, a summary, and, if allowed to play, to torque, to break, in shape and in relation, a ride over the dynamic present. Crucial to this operation of expressing *jetztzeit* in prose is the work of subverting the singular writing subject—the angel is both subject and object—allowing in other voices intervening from both the past and the present.” A Time for Prose, a special event sponsored by the CUNY Graduate Center Poetics Group, will address the present of avant-garde prose, along with essential related questions: why experimental prose seems eternally suspended between narrative and language, between affect and the social, between history and the present. Montreal novelist and essayist Gail Scott will present "The Sutured Subject," followed by responses from New York writers Douglas A. Martin and Rachel Levitsky. The conversation will address the influences on contemporary prose of such writers as Victor Shklovsky, Kathy Acker, Renée Gladman, Taylor Brady, the New Narrative group (Robert Glück, Camille Roy, Dodie Bellamy and Kevin Killian), and the Language poets.

Friday, November 14th, 6 pm - 8 pm

The CUNY Graduate Center.

365 Fifth Avenue @ 34th Street, New York NY

Room 9206

Biographical Information

Gail Scott is the author of five works of fiction, including *My Paris*, which was named one of the top ten Canadian novels of 1999 by Quill and Quire and was published in the US by Dalkey Archive Press (2003). Her essays, in English and French, are collected in *Spaces Like Stairs* and *la théorie, un dimanche*. She is a co-founder of *Narrativity*, an online journal of contemporary experimental narrative, and she also co-edited — along with Robert Glück, Mary Burger, and Camille Roy — *Biting the Error: Writers Explore Narrative* (Coach House, 2004). Gail Scott teaches Creative Writing at Université de Montréal but is currently living in New York while she completes a novel and works on a new collection of stories. Her essay "The Sutured Subject" will appear in the fall issue of *The Review of Contemporary Fiction*.

Rachel Levitsky is the author of five chapbooks of poetry and *Under the Sun*, her first full length volume, published by Futurepoem books in 2003. She also writes poetry plays, three of which (one with Camille Roy) have been performed in New York and San Francisco. Levitsky founded Belladonna, a publisher and series of events, in August 1999. She teaches at Pratt Institute in Brooklyn.

Douglas A. Martin is a poet, novelist and short story writer whose first full-length prose work, *Outline of My Lover*, was selected as an International Book of the Year in *The Times Literary Supplement*. His most recent books are *Your*

Body Figured, which consists of three novellas, and In the Time of Assignments, a collection of poetry. Martin is currently a visiting professor at Wesleyan University.

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23. **Murat Nemet-Nejat**

Re: appropriative poetics: genealogy/history?

Sun 2 Nov 2008

David,

Just a quick response to your post before I read it more carefully and comment on it in greater detail later: I understand very well your seeing the possibility of exploitation within the idea of appropriation. There is no question historically that has happened often enough, erasing the "original" in the process.

I am referring to something quite different. Do not forget that in his matrix of "translation" and "ideal language" Benjamin sees translation as a "loose gown" or a collection of shards/fragments. Dissolution, particularly of a close system, is at the heart of his concept of translation. In **After Lorca** Spicer picks that aspect of Benjamin's thought. (I have an essay exactly on that relation between Benjamin and Spicer that can be found on line in Lucas's Cypherjournal website.

On the other hand, I do believe that every translation, in my sense of the word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,

What translation does is to explore, crack open **latent** possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox: a translation misreads, but must/can never lie about the original. Misreadings will only reveal, liberate what is inherent in them. That is how they become the very reverse of exploitation.

"Translation is foreignness in a language bending to contain its weight."

Ciao,

Murat

On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[REDACTED]> wrote:

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what is done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel ones, either.

This last point, for me at any rate, is important to keep in mind, for in examining the questions of translations and appropriations, one needs to remain aware of the possibilities for these to be used in ways which, while being "camouflaged" perhaps as "artistic," may instead be directed in more sinister directions. As usual, there are a good many more than "two sides to a story," and it is in fact this very potentiality, these many possibilities, and the uncertainty principle in regards to which are being activated--that makes the activity of working with as well as studying such materials a more complex and subtly varieagted one than may at first be supposed.

For example, in referring to Walter Benjamin and his "Arcades Project," Murat notes Benjamin's envisioning a work made entirely of quotations, which would be an aspect of the philosopher's conception of an "ideal language."

To open some of the myraid possibilities in any given moment in the act/work of appropriation and/or translation, let's use for a few moments the point of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar and preferred "Baudelaire" for many English speaking readers than the actual (so to speak) Baudelaire and his actual works, is a "living example" of this form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into.

That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of.

*To
"argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection,
a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a new and ideal shining City
from out of the shell of the old, to paraphrase the IWW slogan.*

*At a certain level then, what is sought for via such aspects of translations
and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."*

The underlying impetus of this might be thought of as the resistance to the uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanescapes, setting out on the long patrols of the derive, scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in

all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby

made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers abroad, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and

so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for

their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the

pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobbings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the

Atlantic, the Indian or Pacific Oceans.

(I recently came across an advertisement trumpeting the latest edition of an old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn the critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning notes of introduction for some favorite of theirs whom they wish to promote in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character and existence as a performer on stage of--Johnny Rotten, who in his turn is ranting and attacking the Queen.

This theatricality of a writing which makes use of appropriations and translations (including invented ones) means that the "author" does not "die" but instead becomes an actor, in which the presence of other voices begins to issue through the throat and the writing of "some one else" to come from the hands. The actor whom is the role that the writer has become, speaks lines which are--whose?--The writer's? the actor's? the role's? And out of these emerges a writing which is a fiction which is at the same time real, or a reality which is fictional, and al the while is performing an activity which is a writing, a gestural, visceral, sonic and visual action writing which may in fact exist "nowhere at all" but as the non-writings of a non-writer who regards thinking and writing as the same,

just as imagined writing may exist in a sphere in which it has no need of being "written down," as it enjoys in fact the freedom of it's not existing on the page, but in the "else wheres."

When Bartleby says "I would prefer not to" and instead stands staring at the blank view through his window of a very close pressed wall of the building opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and Yasusada's Spicer as well as the Yasusada created by the reader out of the accoutrements that are provided for the acting out of the role--so it is that these "non-existent" writers mingle with actual writers who are actually dead, in a theater in which ghosts are lovers and fictional non-ghosts consort with ghosts and the action of the writing is THE LIVING of that being that one is to think of as either "the author" or "the death of the author author." For it is not death, but dispersal across, through, within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after a bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls it, "the artist's glance," which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possession in which someone else "owns the art" and in a subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of the author, a being tied down by legal contracts to a name, an identity card number, an address, a telephone, a place and status within such and such community of other authors.

It is this death which a writer may well choose to "prefer not to" be part of, and so find in a "fugitive" existence the ever changing words and lines of a lexicon which cannot be fixed, nor colonized, nor turned into yet another copyrighted name plated representation of themselves, all ready to charge off to court to protect a name attached to a function which they may at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an

interesting example of a collector of quotations with an ear and eye to creating his own form of "ideal language," one which has proved to be one of the most radical in its effects of modern times. Reagan loved quotations, and his bedside reading consisted of a single colossal tome of nothing but quotations, organized for use on any occasion imaginable and many, one imagines, not yet imagined, but that one should be prepared for, after all, as *The Great Communicator*.

Having been an actor, a president of the Screen Actors Guild, and a long time pitchman for Westinghouse and GE, as well as a radio announcer and tv celebrity both as actor and advertiser, Reagan had no problem at all memorizing hunks of quotations, plagiarized and appropriated lines and bits of speeches, and "was never at a loss for words," a favorite technique being to tell some ancient joke or story "as though for the first time," so that it's being a quotation was not even noticed. In this way, he appeared to be an alert and quick-on-his-feet-thinker though in fact he was just pulling rabbits out of his well stocked hat.

Reagan's cheerful attitude to taking away the meanings of lines and replacing them with the same words, only now heard as his own, reached a moment of triumph in his appropriating the anti-Vietnam War song "Born in the USA" as his own campaign song in 1984. Suddenly, the verses disappeared and all one really heard were those endlessly repeated choruses of "Born in the USA, Born in the USA" as though that was all that mattered. And in cynical way, he was right--after all the song was made for a movie and appeared long after the actual War, so how it could literally be "an anti-Vietnam War song?" Reagan's appropriation in a sense exposed the song's appropriation of the emotions of another time and another person, and so the Reagan version had as much "validity" as the original did. And, it being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev."

At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was "quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which at the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land."

Yet, the traveller later learns, all of this has been an elaborate and beautifully staged simulacra, for a wealthy Englishman has purchased the former Colonial landscape, and populated it with a servant dressed and made up as an Indian, let the flora go carelessly to seed, and provide the whole as a topping to the cake, a domesticated deer who is able to pose as a wild one for the passersby of a Sunday. Already a "quotation" of what had been a stock vision of the "old America" in all its "savage splendour" has replaced the original with a copy which "outshines" as it were not only the long vanished original, but has also made, on is certain, the old real estate greatly increase in value by looking so like what it had replaced in terms of what had been thought to be along lost memory with a Brand new and vivid recreation posing as indeed "the reality of today."

Poe's Englishman thus has accomplished already the creating of an "ideal language and landscape" made entirely of quotations, and for Poe, the "mourning" in this "morning" is that the morning is in a sense not yet over with and it has already been replaced by a quotation of itself, which will "outlive" the former and so in a sense give cause, if one recalls it at all, a "mourning" for the "morning on the Wissihicon which now no longer exists except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and for a while defeated Colonial Power, have now wrested away what had been known of as an "American original" and turned it into an English owned and recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good part to Gothic and Romantic literature from Europe--the kind of literature

and ruins Benjamin was later to write his now famous unpublished thesis on. Americans were in a state of anxiety, as their country seemingly had produced no "real ruins." Poe--who had attended school five years abroad in Scotland--had seen "real ruins" and as he replied to one critic who accused him of writing in the manner of the Germans of the time--"Terror is not of Germany, but of the soul." Having witnessed the decomposition and descent into ruins via disease of his dying mother, dying older brother and then dying wife, Poe realized that the the lack of "real ruins" are, like Emerson's Nature--"the blank and ruin we see in Nature is within our eye"--is not a lack at all but instead the blindness to what is in front of one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational method by which he has gone about composing his poem "The Raven." No "romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a kind of calculating feat of engineering brought to bear on the decomposition of the very thing that has constructed the poem--the rational, the logical, the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting" "nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts also in the guise of decomposing bodies and languages also, which devolve into black birds' cries (perhaps "quoth the Raven" itself--??!!) as in The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of "communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of

its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization" and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction and spread of copyright laws, as with the acceleration of the production of copies in themselves-- Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing so. Hawthorne, writing in the 1840's roughly, in The House of Seven Gables, already has as a major figure a Daguerreotypist who provides, along with the narrator, commentaries on the art of the photograph in comparison with that of painting--that is, in terms of their status as not solely copies of persons and scenes, but also as methods directed towards revealing what is otherwise hidden to the eye of an observer. The "composition" of a daguerreotype then, becomes a form of decomposition of not only a painted image, but as well of the "image of the person" themselves--"revealing" aspects hidden not only to others but also perhaps to themselves. As a "reversed mirror image" in a sense, it gives an oddly "corrected" image of that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of "letting in more light" via the cracked and fissured surfaces, which is the "pencil of light" with which the camera writes into existence a new method of representing things not only singly, but serially, or, as in the famous mirror scenes in Citizen Kane and The Lady from Shanghai--an endless series of mirrorings of the self trapped in the light of the moment which is turning it into the past as the figure moves before the --and into--the hall

of mirrors.

One might begin with an examination of many of the texts of the "Classic American Literature" (D.H Lawrence) as the first literature to in a sense compose via decomposition and in so doing decompose the "future" of its own literature before it has happened. (Rather than being a deconstruction avant la lettre, as Poe's work has furnished examinations for, it is a decomposition of the work of time on things before they have begun to exist.)

One finds that already a century and a half ago and more, there already exist in this Classic Literature the contemporary the issues of copying, appropriation, translations, quotations, cataloging, "secret messages," "messages in code," the examination of handwriting itself as a method of literary "criticism," the centrality of the role of death, the appearance of "intelligent machines" and "psychic communications" as a form of scientific possibility--the ghostly, the after-effects existences, of unknown writings and languages which haunt the forests and wildernesses, and as well are still living among them in many vast areas, the complimentary American forms of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist (Emily Dickinson)--as well as the use throughout American popular art of the copy of an object to represent the trade or concept for which the object's copy is supposed to stand. (The vast and eccentric systems of signs used in the US a hundred fifty years ago are basically the creation of a three dimensional sculptural-visual poetry of incredible variety and ingenuity. In a sense, it is a writing for persons who may not actually know how to read--in any language--or simply in English--)

One of the aspects of this writing is that it in ways is more related to Art Brut and Burroughs' fugitive languages, than to the more confining and constrained of the commonly in use American examples of today, as it sees and makes use of everything as writing. This is neither "the world as text" nor "the text as world" or today's rather fundamentalist and curiously Puritan conception of a "material word" on the page, with the attendant "sacredness of the book, the text," but something blasphemous (Melville to Hawthorne, on completing Moby Dick: "I have written a wicked book and am as clean as the Lamb")--that is, that the world is alive with writings which are moving and changing at every moment, and themselves exist on living beings as well as on insentient "materials." (Melville also writes to Hawthorne, that the very hand which lifts now the pen that it has just written with, is not the same hand that just formed the last completed letter of script, and will not be the same as the one that writes the

next--)

Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an unknown language carved into the black rock of an island, (in Pym; Robert Smithson wrote of these as "perfect proto Earthwords" for a new art criticism)--the disappearing inks and concealed treasure maps, the Goldbug and its revelations--as well as the "readings" of Nature by Thoreau and Emerson, and the observations as signs in turn of the "Leaves of Grass" which are the tongues of the sleepers below ground, and, beyond that, "the untold, the unwritten war" that "Will Never Be Written in the Books" of Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson which form the kind of private language which she uses to "but cross the room and be in the Spice Islands" (the continual voyage theme)--all of these are writings which extend writing far beyond the "normalizing" conventions of the limits of the page--

This vision of a language which is continually in movement, continually changing, concealing itself, reappearing, being thrown overboard, or bobbing about as the carved coffin bearing the absent Queequeg's script and the sole survivor and author to be of the tale of the late Pequod--is itself from a period in which the American language was in flux, not yet standardized and fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and and unfixed, nomadic and tending, like Art Brut and the addict's fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to accept anything offered out of a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobedience since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the author as it exists in the conceptual formulation of copyist and filer, even if rejecting this method of writing-as-the-death-of-the-author means the loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a "death-of-the-author-author" but instead simply to die.

here are some examples of a few of the possibilities themselves so myriad and ever expanding of the little i suggest in the above

Conceptual Poetry and its Others

UA Poetry Center

May 29-31, 2008

David-Baptiste Chirot<

<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html>

David-Baptiste Chirot: "Waterboarding &

Poetry"<<http://www.wordforword.info/vol13/dbc.htm>>

Wordforword #13 Spring 2008

(also has Visual Poetry by chirot)

Poems from Guantánamo

The Detainees Speak

David Baptiste Chirot <<http://www.kaurab.com/english/books/guantanamo.html>

*No**

KAURAB Translation Site

David-Baptiste Chirot

El Colonel's Composition Book

<http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html>

20080530 David-Baptiste Chirot

<http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html>

El Colonel wakes up from dreaming

1. [PDF<

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**El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel*
smiles.*

*Pleasure birds fly in exotic jungles, among tableaux of hacked and *...**
*www.*dusie.org*/ElColonelsmile.pdf*

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <>
wrote:

*Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are
masterpieces made mostly of quotations, the writer's own thoughts weaving
around them.*

*Translation, if properly understood as the creation of parallel
meta-texts
rather than as copies, is a genre of appropriation. W. Benjamin's "ideal
language" -which is his concept of what translation involves- is
essentially a hypertext composed entirely of appropriated texts.*

Ciao,

Murat

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24. **blacksox**

Poem-N-the-Vote-Out

Sun 2 Nov 2008

1st Tuesdays @
The Daily Grind
3060 S.R. 436 Suite 100
APOPKA, FL 32703
[REDACTED]

Featuring
Amy Watkins

Amy Watkins writes poems in pencil on a 4X6 notepad at 5 oâ€™clock in the morning with only her dog for company. Some of those poems have recently been published in Bayou, Apalachee Review and The Louisville Review, as well as a new anthology of writing about menstruation titled Women. Period. She graduated from Spalding Universityâ€™s brief residency MFA in Writing program, where she wrote a still-homeless book-length manuscript and a very long critical paper on Pablo Neruda and James Wright. She lives in Winter Park, with her husband and daughter, and pays the bills by writing marketing materials for AAA. She doesnâ€™t dance. She doesnâ€™t play favorites. And she doesnâ€™t turn down free drinks.

November 4 @ 7:30 pm

Hosted By Russ Golata
[REDACTED] [REDACTED]

A special evening with Amy Watkins

Electing an Outrageous open Mic,

Poem-N-The-Vote-Out

Thanks Russ

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25. **eric unger**
poetry & prints #3
Sun 2 Nov 2008

POETRY READING
at SPUDNIK PRESS

new location

1821 W Hubbard, Suite 308, Chicago, IL 60622

POETRY & PRINTS #3

Saturday, Nov. 15th

8pm

FREE; Poetry collections & broadsides will be available to help support the artists.

Poetry and Prints is an ongoing collaboration between Spudnik Press and House Press. It is a series of approachable, unpretentious, and progressive poetry readings combined with visual art and live music in a way that cultivates interesting and meaningful interactions among artists working in different disciplines, and our community.

Hot Whiskey Press was a contributor in the past, but recently relocated to Prague.

Poets:

Melissa Severin, Chicago, IL

Roberto Harrison, Milwaukee, WI

Aaron Lowinger, Buffalo, NY

Music:

The Scott Tuma and Mike Weis Duo

Prints: "Not Recent Work", by Angee Lennard, Director of Spudnik Press. Angee will be going to go out on a limb and showing her own work. She'll be putting together an installation of older projects as a stepping stone to creating some new work.

Melissa Severin earned her MFA in Poetry from New England College and is managing editor for Switchback Books. Her poems are forthcoming or have appeared in Moonlit, The Cultural Society, Ectoplasmic Necropolis, and Sawbuck. Brute Fact, her first chapbook, is available from dancing girl press.

Roberto Harrison's most recent publications include Counter Daemons (Litmus, 2006), Os (subpress, 2006), and Elemental Song (Answer Tag Home Press, 2006). He edits Crayon with Andrew Levy, and the Bronze Skull Press chapbook series. He lives in Milwaukee, where he hosts the Enemy Rumor reading series.

A collection of his journal entries and drawings, Ineffable Isthmus, was shown at Woodland Pattern in the winter of 2007/2008.

"All poetics is local," writes Michael Kelleher in response to Aaron Lowinger's Front Park poems. From Buffalo's Psych Ward Flats he writes at the ecstasy of despair and the irony of joy. Recent author of chapbook Open Night Poems, about which Michael Basinski exclaims "The poet is in love and singing it poetry and finds all the silly and stupid and mundane things terrific! And finds all the important and special unique love things terrific! And terrific they are and the mind wanderings and celebration of imagination terrific and taxi cabs! And corn! And etc. of the city and as Bard of Buffalo!!"

--

<http://www.spudnikpress.com>

<http://housepress.blogspot.com>

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26. **Mathias Svalina**

Announcing the First Issue of The Home Video Review of Books

Sun 2 Nov 2008

The Home Video Review of Books

Volume 1, Issue 1

www.thehomevideoreviewofbooks.blogspot.com

In this Issue:

Reviews of:

Kristi Maxwell's Realm Sixty-Four

Eugene Ostashevsky's The Life and Opinions of DJ Spinoza

Alex Lemon's Hallelujah Blackout

Abraham Smith's Whim Man Mammon

Anselm Berrigan's Have a Good One

Selah Saterstrom's The Meat and Spirit Plan

Jay Wright's Polynomials and Pollen

Danielle Pafunda's My Zorba

Tisa Bryant's Unexplained Presence

K. Silem Mohammad's Breathalyzer

Jasper Bernes' Starsdown

Rauan Klassnik's Holy Land

Editors:

Julia Cohen & Mathias Svalina

Staff Reviewers:

Stephanie Sherman, Ken Rumble, Jon Pack, Jayna Maleri

The Home Video Review of Books

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27. **steve russell**

Re: appropriative poetics: genealogy/history?

Sun 2 Nov 2008

appropriation/ provocative within

> the capitalist

> definition of appropriation

as though someone owns the means of production --

interesting/ confusing...

--- On Sat, 11/1/08, Murat Nemet-Nejat <[REDACTED]> wrote:

> From: Murat Nemet-Nejat <muratprovocative within

> the capitalist

> definition of appropriation as ownership; but,

[REDACTED]>

> Subject: Re: appropriative poetics: genealogy/history?

> To: [REDACTED]

> Date: Saturday, November 1, 2008, 1:48 PM

> Wystan,

>

> For Petrarch, who might be considered the inventor of

> modernism, I am

> paraphrasing, desire for fame is the last infirmity of the

> poetic mind. What

> is fame but an anticipation of the idea of property

> residing in a single

> individual. The implication is that the poet owns his (in

> Petrarch's time a

> man) poem.

>

> When I am defending the idea of a poem belonging, through

> , to

> a whole community, I may be critical or > simultaneously, I am pointing

> that the other meaning of appropriation -which completely

> negates the

> "contemporary" one- has been the practice

> geographically much more wide and
> historically for a much longer period of time.
>
> Ciao,
>
> Murat
>
>
> On Sat, Nov 1, 2008 at 8:01 AM, Wystan Curnow
> <[REDACTED]> wrote:
>
> > Murat, Tom, Barry, David,
> > As we are seeing
> > "appropriation"'s precursors are varied
> > and commonplace, to the extent that
> > the term itself appears reductive--Chaucer's only
> > 'a great appropriator' if
> > his practice is presumed to be informed by a modern
> > idea (and its attention
> > laws and prohibitions)of authorship.
> > I am more interested in the varieties
> > of contemporary
> > 'appropriation' --it seems such a dumbly
> > provocative term, so post-modern
> > fer crissakes--which is the way Murat's remarks
> > about recent 'attacks on
> > authorship and originality' are pointed. The value
> > of a geneology of
> > appropriation, or a pre-history of authorship seems to
> > be that it may help
> > generate a typology of current practices and
> > possibilities in which re-use,
> > refried, is understood as more like the norm than the
> > exception.
> > Wystan
> >
> >
> >
> >
> > _____
> > From: Poetics List (UPenn, UB)
> > [REDACTED] On Behalf Of
> > Murat Nemet-Nejat [REDACTED]

> > Sent: Saturday, 1 November 2008 8:44 a.m.
> > To: [REDACTED]
> > Subject: Re: appropriative poetics: genealogy/history?
> >
> > Tom, Barry, David,
> >
> > Appropriation is the basic Medieval mode of writing,
> either, as Barry says,
> > citation being the prevalent trope of writing or as
> outright appropriation.
> > Chaucer is the great appropriator in English
> literature. Troilus and
> > Cressida
> > is for all purposes, with some changes, of
> Boccaccio's Philostrato, without
> > Chaucer acknowledging it as such. This does not mean
> that he was being
> > dishonest or propagating a hoax, simply that that was
> a natural Medieval
> > writing process. A number of Chaucer's earlier
> works (the titles escape me
> > now) start with a dream passage, introducing or
> framing the narrative which
> > will follow. This was a common Medieval trope. A
> number of times, Chaucer
> > lifts his dream passages from French examples.
> >
> > To understand the process better, it might be helpful
> to look at Medieval
> > Cathedrals, masterpieces with no named architects. The
> whole construct is
> > seen as a communal activity, something beyond the
> individual or authorship.
> > The same ethos, an ethos of poetics, applies to
> writing also. Ruskin
> > understood this. I think it is the source of his
> modernity. When David,
> > Kent
> > Johnson, myself and a few others, in various ways,
> attack the notion of
> > originality or authorship, elevating the editor, the
> translator, the

> > anthologist, the creator of hoaxes, the heteronymous
> author, the hypertext
> > to a central position, replacing these tropes for the
> figure of the "poet,"
> > they are actually trying to go back to the same
> Medieval view of authorship
> > and creation. Recently, Jerome Rothenberg and I had a
> conversation where we
> > discussed the concept of the anthology being the ideal
> form of a sacred
> > text. That discussion also, I believe, were along the
> same lines.
> >
> > Though in the 17th century the idea of the individual
> author was already
> > present, one can see in certain authors the earlier
> prominence of citation
> > still in full swing. One can cite three works along
> these lines where
> > appropriations are integral to the text: Burton's
> *The Anatomy of
> > Melancholy
> > *, Browne's "Urn Buryals,"
> Montaigne's *Essays*.
> >
> > If I remember correctly, Swift's *The Tale of the
> Tub* parodies the same
> > style of appropriation in its person; nevertheless, in
> this parody the
> > earlier style is still in full force. In English
> Literature, I think
> > Johnson
> > and Pope give a "temporarily fatal blow" to
> the process mocking its
> > rube-like primitiveness (even Shakespeare could not
> escape the opprobrium)
> > and elevating originality to a poetic ideal.
> >
> > Ciao,
> >
> > Murat
> >

> >
> > On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange
> <[REDACTED]> wrote:
> >
> > > hi all,
> > >
> > > catherine daly and mark weiss were looking for
> > > some clarification on
> > > my question regarding a possible genealogy or
> > > history of appropriative
> > > writing. first off, and thanks to those who
> > > provided 20th-century
> > > examples but yes i'm really looking for
> > > precedents prior to dada and
> > > high modernism.
> > >
> > > as far as defining terms, i really do have in
> > > mind mostly what mark
> > > says, substantive if not wholesale incorporation
> > > of an other('s) text,
> > > however identified or not, into one's own. so
> > > i'm less interested in,
> > > say, the rhapsode as song-stitcher of a
> > > people's tales; or as dave
> > > chirot points to among his many great
> > > suggestions, the renaissance
> > > notion of imitation or authority through citation
> > > of others rather
> > > than through originality; or citation as example,
> > > through which, as
> > > dave points out, many pre-socratic, sapphic etc
> > > fragments found their
> > > sole survival; or translation, which still in
> > > most cases wants to
> > > preserve and remain faithful to the original
> > > author's intent...
> > >
> > > and so as to catherine's "appropriation
> > > how/why," precisely. i'm
> > > looking to a genealogy of appropriative poetics
> > > in part to
> > > differentiate poets' means, intents, motives

> etc for doing so in the
> > > first place. so for example, 1) tzara says make a
> dada poem by tearing
> > > up a newspaper and arranging the strips
> you've pulled from a hat; 2)
> > > pound, reznikoff, rukeyser pull documents from
> the historical and
> > > legal records to include in their poems; 3) cage
> reads thru joyce,
> > > thoreau, etc and creates mesostics from their
> words. clearly in each
> > > case the authors have different motivations for
> these appropriative
> > > acts and i'd like to try to map out the
> field, including precedents
> > > for this kind of activity.
> > >
> > > additional suggestions and discussion welcome...
> > >
> > > thanks,
> > > tom orange
> > >
> accept all posts. Check
> > guidelines
> > >
> >
> all posts. Check guidelines
> all posts. Check guidelines
> >
>

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28. **David Chirot**

Re: appropriative poetics: genealogy/history?

Sun 2 Nov 2008

Dear Murat--

Many thanks for your response.

First--

Spicer's work, like a series i've done--is "After"--which is to say--not a translation.

I do not know really, but as far as I am aware, the Spicer "After Lorca" aren't translations at all, nor are my "After Rimbaud's Illuminations"-- nor would be Yasusada's "After Spicer"--

they are works which are inspired by aspects of the originals, with which one lives intensely for a period of time, whether themselves (originals) as in fact already translations, or one's own readings in the originals, without having the desire to translate them, but rather use them as a means to show one's love, respect, thanks, to the other poet, and at the same time, launch what one has been inspired by into the trajectories of one's own work, life, spirit etc--

I agree with you about the form of translation which Benjamin writes of. My point is that in thing as complex and myriad faceted--or hydra headed!--as translation and appropriation, rather than decide on solely one approach at the expense of investigating several or many as possible of the others, is to in a sense make too narrow an aperture for, my one so put it, "Illumination."

Translations can lie as easily as any other form of writing--a translator knows the correct meaning, and, not liking it, as it does not fit in with the "message" which the translator wants the text to bear--ignores that and instead chooses another word, set of words, phrases, etc--and so alters completely the meaning of the original.

As in the kinds of commentaries and reserachs to which Barry alluded, i've spent eons digging about in various series of translations, footnotes, commentaries, old dictionaries and so forth, on the trail of finding out not so much what actually is or is not the "original" meaning --of a poem, word, sign-- but to have better understanding, still all too small a one, of how through time and across various manipulations, revisions, commentaries, controversies and theses, a poem, a line, a word may have been treated or mis- or dis-treated---via translation.

A great deal of the "information" that is transmitted around the world is made up of deliberately dis-translated texts, speeches, sound bytes--in order to foment strife, or to promote various forms of insidious illusions in order to create fear and hate.

The same may easily be done with appropriation--in my first letter i put forth some of the uncountable reasons that are positive and why i use such methods myself and study the works of others who do.

A very good way to study appropriation and also various methods of translation is via collage, forms of montage as serial panels (which in painting is very ancient method)--and also simply collecting the things one finds on a walk and making an arrangement of more of these.

Immediately one sees how much may be changed, and so radically, by a few simple shifts in the order of things, or which elements are contingent to others, which dropped out, which cropped and so on--

Using not all that many images and torn fotos, words, letters, one may create a series which is a form of cinema-- or, on a single page, may take the form of a one page movie--a simultaneously presented series which one "sees" and "reads" not linearly, but as a series of linked associations, leaps and intuitions.

The reason that being aware of as many ways as one can of how these methods are used is that they do not apply "simply to art and poetry," but as well to the way in which the world one lives in is constructed. The "reality" one is offered via texts, screens, sound, images, video, film, signs on the street, is already a series on a gigantic scale of cut-ups, edits, montages, collages, dis and regular translations, faked and real events and texts, images and runaway hearsay and rumor spread at instant speeds across the world, involving in next to no time at all millions of people.

At every step of the way one is "hailed," to use Althusser's term--(and quite literally on our street where step someone is hailing you--with dope or sex, or a person'd sure could use a smoke or some change or simply to tell you about the demons that are possessing them--or the Lord--or ghosts--or the Blues--

As a writer, "intrepid reporter," painter, collage maker--for me---all these are elements, materials, and they arrive continually. Among the aspects which are endlessly interesting are the ways in which words are used to make use of other people--and at the same time have them think that this is not so. Of course, in listening and paying attention, one oneself is making use of whatever comes along! To me what are ceaselessly amazing are the paradoxes of events, words, signs, images--how if one looks and listens from one vantage, things appear to be one way--and then to shift the head slightly to the left--and see and hear how things then appear and are heard. And to continue doing so--to get a small sense of how much can be changed by just the smallest shifts--

Why is it that there must be one single way to view things? From each person one may hear or not a differing reason why they have chosen to believe in one particular way as opposed to or another. This happens with oneself--one begins to find out how many things one had taken as truths which are and were not so at all. And if one sought the reason why at some point one had taken them to be so--all too often it turned out to be something far more arbitrary than expected! A lot of the time one is basically unlearning a great deal of the nonsense one has in one's head.

Now, if one begins with a certain idea in mind of a doctrine of the methods one is using--then one may develop a blind spot to those things which do not fit the

pattern, nor "back up" one's point of view, which is to be as faithful as possible to the methodology which one believes in.

it is mysterious beyond measure how many things that people criticize fiction readers for--the willing suspension of disbelief--they themselves accept without question from so and so or such and such, as though coming from them it must be true.

In a sense, this method of beginning from the point of view of one doctrine only is a way to predetermine an outcome of the direction in which one is going with what one is working with. One arrives where one expected, and so this proves that if one sets others out on this way they also will. According to so and so who first perfected the method, of course.

The problem is some people are not that good at following directions and others could care less and improvise along the way and others still yet violently oppose so and so who drew up the map.

This is why one finds the endless series of commentaries and footnotes, disputes and controversies--all those supplemental elements which multiply the one original point of view--via all sorts of mistakes, miscues, missed turns and out right opposition.

This is still the approach of a kind of single-subject author. Why not, then, begin instead from a non-doctrine or methodology and simply begin to examine in different modes of writing and in the voices and images of differing beings within or that one knows via observation--and so to travel into this other way--unknown as yet--to see where it may be going?

One may improvise, act the part--use whatever way one likes--

In a way, over the letters i've written here, one may see that several series of points of view appear--and several voices enter in--in order to keep the way open, the movement continuing--

If one is not "one author"--but many, and none of them necessarily stable, fixed, either, but each one having themselves many within them--

Many things one may never have imagined, nor been able to express as well at all as this found article one could never have imagined-- these found things-- words, images, articles, clips--which one appropriates--to stand for themselves-- in this flow of voices, writings--images-- open to things again that are uncanny-- perhaps familiar and at the same time unknown--or perhaps entirely new, though with still some odd hint of a previous non encounter déjà vu occurring in the background, like the humming of a fly in a room on the other side of a screen with holes torn in it--

At one moment to be a Benjaminian translator, at the next to say one is an agent of some agency, MEMRI, or the like , which is going to set about dis-translating the same piece of writing.

After all, mutiny may occur aboard the ship--and the captain be overthrown--and so another method introduced--piratical--or peaceful--or simply partying--

Appropriation does not only have to do with the taking of land, of possessions, of ideas, of a culture--but also of the soul of a being--"possession" is not only 9 tenths of the law--but a form of "spiritual possession"--to seize upon the spirit of a being and suck it out--to take a foto and steal it--or like my Mohawk in-law, to know the if one heard her voice on the phone, that meant the person who was not there listening would be a spirit stealing her soul--so never to use the telephone--or have a foto taken--or sign any documents--

this is the fugitive aspect of words which change continually that Burroughs writes or, or the element of Art Brut so admired by Dubuffet--that Smithson writes of with "an artist's glance"--being able to make a work which is not an object to be possessed--

There are elements and aspects of writing, of "art" that do not want to be known, don't care to be--possessed--do not want to be named--

And yet to exist--

to have lives of their own outside --

so many lives lived in an instant and one is forced into a strait jacket of words--

to have a freedom of that life's own--

without anyone or anything "liberating " it--

Sometimes it is not that one "misread" something--but that one read it all too well--

(and perhaps wants or wanted no part of it--)

actaully here ia little parable that is interesting:

i read of a baseball player who early in the season was traded from one team to another, "for a player to be named later."

eventually, "later" came, nearing the trading deadline late in the season-- and who would be sent to the other team as the player to be named later--

why, none other than the same player who had been traded away!

the only time in baseball history that a trade indisputably worked out to being "equal" for the team making the trade-

an interesting event--to be traded for oneself!

as yogi berra, the great hall of fame catcher, 3 time MVP, former yankee manager and famous American improvisationalist on the mother tongue told the graduating class of a college in his native new jersey--

when you come to a fork in the road--take it!

which is what one essays to do in examing these questions-- take care at the fork in the road and the fork in the tongue! and listen closely and learn--

On Sat, Nov 1, 2008 at 9:56 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

David,

Just a quick response to your post before I read it more carefully and comment on it in greater detail later:

I understand very well your seeing the possibility of exploitation within the idea of appropriation. There is no question historically that has happened often enough, erasing the "original" in the process.

I am referring to something quite different. Do not forget that in his matrix of "translation" and "ideal language" Benjamin sees translation as a "loose gown" or a collection of shards/fragments. Dissolution, particularly of a close system, is at the heart of his concept of translation. In

**After*

Lorca Spicer picks that aspect of Benjamin's thought. (I have an essay exactly on that relation between Benjamin and Spicer that can be found online in Lucas's Cypherjournal website.*

On the other hand, I do believe that every translation, in my sense of the word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,

*What translation does is to explore, crack open *latent* possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox: a translation misreads, but must/can never lie about the original.*

Misreadings

will only reveal, liberate what is inherent in them. That is how they become the very reverse of exploitation.

"Translation is foreignness in a language bending to contain its weight."

Ciao,

Murat

On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[REDACTED]> wrote:

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what is done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel ones, either.

This last point, for me at any rate, is important to keep in mind, for in examining the questions of translations and appropriations, one needs to remain aware of the possibilities for these to be used in ways which, while being "camouflaged" perhaps as "artistic," may instead be directed in more sinister directions. As usual, there are a good many more than "two sides to a story," and it is in fact this very potentiality, these many possibilities, and the uncertainty principle in regards to which are being activated--that makes the activity of working with as well as studying such materials a more complex and subtly varieagted one than may at first be supposed.

For example, in referring to Walter Benjamin and his "Arcades Project," Murat notes Benjamin's envisioning a work made entirely of quotations, which would be an aspect of the philosopher's conception of an "ideal language."

To open some of the myraid possibilities in any given moment in the act/work of appropriation and/or translation, let's use for a few moments the point of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar and preferred "Baudelaire" for many English speaking readers than the actual (so to speak) Baudelaire and his actual works, is a "living example" of this

form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into. That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a form of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of. To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a new and ideal shining City

from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanescapes, setting out on the long patrols of the derive, scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For

today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers abroad, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans. (I recently came across an advertisement trumpeting the latest edition of an old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as

having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for

Lautreamont's Chants de Maldoror are constructed with vast swathes of pure

plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn the

critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning

notes of introduction for some favorite of theirs whom they wish to promote

in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically

the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character and

existence as a performer on stage of--Johnny Rotten, who in his turn is ranting and attacking the Queen.

This theatricality of a writing which makes use of appropriations and translations (including invented ones) means that the "author" does not "die" but instead becomes an actor, in which the presence of other voices begins to issue through the throat and the writing of "some one else" to come from the hands. The actor whom is the role that the writer has become, speaks lines which are--whose?--The writer's? the actor's? the role's? And out of these emerges a writing which is a fiction which is at

the same time real, or a reality which is fictional, and al the while is performing an activity which is a writing, a gestural, visceral, sonic and

visual action writing which may in fact exist "nowhere at all" but as the non-writings of a non-writer who regards thinking and writing as the same,
just as imagined writing may exist in a sphere in which it has no need of being "written down," as it enjoys in fact the freedom of it's not existing
on the page, but in the "else wheres."

When Bartleby says "I would prefer not to" and instead stands staring at the
blank view through his window of a very close pressed wall of the building
opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and Yasusada's Spicer as well as the Yasusada created by the reader out of the
accoutrements that are provided for the acting out of the role--so it is that these "non-existent" writers mingle with actual writers who are actually dead, in a theater in which ghosts are lovers and fictional non-ghosts consort with ghosts and the action of the writing is THE LIVING
of that being that one is to think of as either "the author" or "the death
of the author author." For it is not death, but dispersal across, through,
within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after
a
bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and
changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls
it, "the artist's glance," which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possession in which someone else "owns the art" and in a
subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of
the author, a being tied down by legal contracts to a name, an identity

card
number, an address, a telephone, a place and status within such and such
community of other authors.

*It is this death which a writer may well choose to "prefer not to" be
part
of, and so find in a "fugitive" existence the ever changing words and
lines
of a lexicon which cannot be fixed, nor colonized, nor turned into yet
another copyrighted name plated representation of themselves, all ready
to
charge off to court to protect a name attached to a function which they
may
at the same time profess to desire the death of.*

*President Reagan, the Great Communicator, was in his own way an
interesting example of a collector of quotations with an ear and eye to
creating his own form of "ideal language," one which has proved to be one
of
the most radical in its effects of modern times. Reagan loved
quotations,
and his bedside reading consisted of a single colossal tome of nothing
but
quotations, organized for use on any occasion imaginable and many, one
imagines, not yet imagined, but that one should be prepared for, after
all,
as The Great Communicator.*

*Having been an actor, a president of the Screen Actors Guild, and a long
time pitchman for Westinghouse and GE, as well as a radio announcer and
tv
celebrity both as actor and advertiser, Reagan had no problem at all
memorizing hunks of quotations, plagiarized and appropriated lines and
bits
of speeches, and "was never at a loss for words," a favorite technique
being to tell some ancient joke or story "as though for the first time,"
so
that it's being a quotation was not even noticed. In this way, he
appeared
to be an alert and quick-on-his-feet-thinker though in fact he was just
pulling rabbits out of his well stocked hat.*

*Reagan's cheerful attitude to taking away the meanings of lines and
replacing them with the same words, only now heard as his own, reached a
moment of triumph in his appropriating the anti-Vietnam War song "Born in
the USA" as his own campaign song in 1984. Suddenly, the verses
disappeared
and all one really heard were those endlessly repeated choruses of "Born*

in
the USA, *Born in the USA* as though that was all that mattered. And in
cynical way, he was right--after all the song was made for a movie and
appeared long after the actual War, so how it could literally be "an
anti-Vietnam War song?" Reagan's appropriation in a sense exposed the
song's appropriation of the emotions of another time and another person,
and
so the Reagan version had as much "validity" as the original did. And, it
being a song for a movie, who better to make use of it than an old movie
actor, one who had actually appeared in war movies, if not the actual
war,
unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust
but
verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev."
At
one point, in a pure unadulterated paroxysm of patriotism, he forgot
himself
and recounted his "war memories"--actually scenes from a war film he had
played in. In a sense, to show the "reality" of his emotions, he was
"quoting from memory" a "real war scene" in which he had acted
competently
enough to convince himself that he had actually been in the war. In this
way, quoting from his roles allowed him to create a non-existent
biography
which at the same was "documented on celluloid," that could be edited
into
various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate,
entitled
"Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in
America" as already a "Mourning on the Wissihicon)--a traveller takes a
jaunt down the Wissihicaon and discovers unexpectedly, so close to the
metropolis of Philadelphia, a wild and savage remnant of an America
already
thought to be long past, and but the figments and shards of a former
dream.
He sees an Indian in a wild overgrowth of unspoiled natural landscape,
and
as he drifts by the dramatic scene, there even appears a a magnificent
and
authentic American deer--a sort of proto--"Deer Hunter" moment in which
the
marvelling traveler is confirmed in his belief that at last he has found
the
old, the real America, of the wilderness and "savages," and the untamed

wild
life and untrimmed flora of his "native land."

Yet, the traveller later learns, all of this has been an elaborate
and beautifully staged simulacra, for a wealthy Englishman has purchased
the
former Colonial landscape, and populated it with a servant dressed and
made
up as an Indian, let the flora go carelessly to seed, and provide the
whole
as a topping to the cake, a domesticated deer who is able to pose as a
wild
one for the passersby of a Sunday. Already a "quotation" of what had
been
a
stock vision of the "old America" in all its "savage splendour" has
replaced
the original with a copy which "outshines" as it were not only the long
vanished original, but has also made, on is certain, the old real estate
greatly increase in value by looking so like what it had replaced in
terms
of what had been thought to be along lost memory with a Brand new and
vivid
recreation posing as indeed "the reality of today."

Poe's Englishman thus has accomplished already the creating of an
"ideal language and landscape" made entirely of quotations, and for Poe,
the
"mourning" in this "morning" is that the morning is in a sense not yet
over
with and it has already been replaced by a quotation of itself, which
will
"outlive" the former and so in a sense give cause, if one recalls it at
all,
a "mourning" for the "morning on the Wissihicon which now no longer
exists
except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and
for
a while defeated Colonial Power, have now wrested away what had been
known
of as an "American original" and turned it into an English owned and
recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good
part to Gothic and Romantic literature from Europe--the kind of
literature
and ruins Benjamin was later to write his now famous unpublished thesis

on.

Americans were in a state of anxiety, as their country seemingly had produced no "real ruins." Poe--who had attended school five years abroad in

Scotland--had seen "real ruins" and as he replied to one critic who accused

him of writing in the manner of the Germans of the time--"Terror is not of

Germany, but of the soul." Having witnessed the decomposition and descent

into ruins via disease of his dying mother, dying older brother and then dying wife, Poe realized that the the lack of "real ruins" are, like Emerson's Nature--"the blank and ruin we see in Nature is within our eye"--is not a lack at all but instead the blindness to what is in front of

one--the decomposition and decay at the core of being, no matter how "new."

In his "Philosophy of Composition," Poe constructs an impeccably rational method by which he has gone about composing his poem "The Raven." No "romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a

kind of calculating feat of engineering brought to bear on the decomposition

of the very thing that has constructed the poem--the rational, the logical,

the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting"

"nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts

also in the guise of decomposing bodies and languages also, which devolve

into black birds' cries (perhaps "quoth the Raven" itself--??!!) as in

The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages

whose words change their meanings frequently not only in time--from week to

week or day to day if need be-- but also vary from place to place along the

trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of "communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization" and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wynton Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction and spread of copyright laws, as with the acceleration of the production of copies in themselves-- Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing so. Hawthorne, writing in the 1840's roughly, in *The House of Seven Gables*, already has as a major figure a Daguerreotypist who provides, along with the

narrator, commentaries on the art of the photograph in comparison with that of painting--that is, in terms of their status as not solely copies of persons and scenes, but also as methods directed towards revealing what is otherwise hidden to the eye of an observer. The "composition" of a daguerreotype then, becomes a form of decomposition of not only a painted image, but as well of the "image of the person" themselves--"revealing" aspects hidden not only to others but also perhaps to themselves. As a "reversed mirror image" in a sense, it gives an oddly "corrected" image of that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of "letting in more light" via the cracked and fissured surfaces, which is the "pencil of light" with which the camera writes into existence a new method of representing things not only singly, but serially, or, as in the famous mirror scenes in *Citizen Kane* and *The Lady from Shanghai*--an endless series of mirrorings of the self trapped in the light of the moment which is turning it into the past as the figure moves before the --and into--the hall of mirrors.

One might begin with an examination of many of the texts of the "Classic American Literature" (D.H Lawrence) as the first literature to in a sense compose via decomposition and in so doing decompose the "future" of its own literature before it has happened. (Rather than being a deconstruction *avant la lettre*, as Poe's work has furnished examinations for, it is a decomposition of the work of time on things before they have begun to exist.)

One finds that already a century and a half ago and more, there already exist in this Classic Literature the contemporary the issues of copying, appropriation, translations, quotations, cataloging, "secret messages," "messages in code," the examination of handwriting itself as a method of literary "criticism," the centrality of the role of death, the appearance of "intelligent machines" and "psychic communications" as a form of scientific possibility--the ghostly, the after-effects existences, of unknown writings and languages which haunt the forests and wildernesses, and as well are still living among them in many vast areas, the complimentary American

forms

of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist (Emily Dickinson)--as well as the use throughout American popular art of the

copy of an object to represent the trade or concept for which the object's

copy is supposed to stand. (The vast and eccentric systems of signs used in

the US a hundred fifty years ago are basically the creation of a three dimensional sculptural-visual poetry of incredible variety and ingenuity.

In a sense, it is a writing for persons who may not actually know how to read--in any language--or simply in English--)

One of the aspects of this writing is that it in ways is more related to Art

Brut and Burroughs' fugitive languages, than to the more confining and constrained of the commonly in use American examples of today, as it sees and makes use of everything as writing. This is neither "the world as text"

nor "the text as world" or today's rather fundamentalist and curiously Puritan conception of a "material word" on the page, with the attendant "sacredness of the book, the text," but something blasphemous (Melville to

Hawthorne, on completing Moby Dick: "I have written a wicked book and am

as clean as the Lamb")--that is, that the world is alive with writings which are moving and changing at every moment, and themselves exist on living beings as well as on insentient "materials." (Melville also writes

to Hawthorne, that the very hand which lifts now the pen that it has just written with, is not the same hand that just formed the last completed letter of script, and will not be the same as the one that writes the next--)

Tattoos, scrimshaw, the Scarlet Letter, the letters of the words of an unknown language carved into the black rock of an island, (in Pym; Robert

Smithson wrote of these as "perfect proto Earthwords" for a new art criticism)--the disappearing inks and concealed treasure maps, the Goldbug

and its revelations--as well as the "readings" of Nature by Thoreau and Emerson, and the observations as signs in turn of the "Leaves of Grass" which are the tongues of the sleepers below ground, and, beyond that, "the

untold, the unwritten war" that "Will Never Be Written in the Books" of Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson which form the kind of private language which she uses to "but cross the room and be in the Spice Islands" (the continual voyage theme)--all of

*these
are writings which extend writing far beyond the "normalizing"
conventions
of the limits of the page--*

*This vision of a language which is continually in movement, continually
changing, concealing itself, reappearing, being thrown overboard, or
bobbing
about as the carved coffin bearing the absent Queequeg's script and the
sole
survivor and author to be of the tale of the late Pequod--is itself from
a
period in which the American language was in flux, not yet standardized
and
fixed into the defined and set stone of Webster's. A chaos in spelling,
punctuation and grammar was perfectly acceptable, as were the wildly
varying
degrees of abilities of readers to decipher the riot of signs and symbols
running amok all around them, and so was a sense of writing as something
alive and unfixed, nomadic and tending, like Art Brut and the
addict's
fugitive Jargons, towards an anarchy and "Civil Disobedience" which have
become increasingly tamed, toned down and timid.*

*For example, consider that today, a work of appropriation in a conceptual
sense is proffered as that of "unoriginality, copying" and the "author"
thus
no longer "exists" except as a functionary, a filer of data, a sorter of
files. This is precisely the work which Bartleby is assigned to, and
which
he one day simply decides that he would "prefer not to" do anymore.*

*Bartleby's act of Disobedience he pays for by being incarcerated in the
tombs, there to die, refusing all the while to accept anything offered out
of
a sense of obligation by the employer who had put him there in the first
place, as a last resort against homelessness.*

*In a peculiar way, may one not say that Bartleby is a kind of "political
prisoner," (civil disobedience since 9/11 carrying much heavier potential
penalties) in the sense that he will no longer carry out the
contemporary
(today's) idea of what it means to be an author-cum-death-of-the-author?
Instead, he would "prefer not to" be a writer who writes as the death of
the
author as it exists in the conceptual formulation of copyist and filer,
even
if rejecting this method of writing-as-the-death-of-the-author means the*

loss of his freedom, and following that, of his life.

*In short, Bartleby would "prefer not to" BE a
"death-of-the-author-author"
but instead simply to die.*

*here are some examples of a few of the possibilities themselves so myriad
and
ever expanding of the little i suggest in the above*

*Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<*

<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html>

*David-Baptiste Chirot: "Waterboarding &
Poetry" <<http://www.wordforword.info/vol13/dbc.htm>>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptiste Chirot <
<http://www.kaurab.com/english/books/guantanamo.html>*

No
KAURAB Translation Site*

*David-Baptiste Chirot
*El Colonel's Composition Book**

<http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html>

20080530 David-Baptiste Chirot

<http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html>

El Colonel wakes up from dreaming

1. [PDF<

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**El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel*
smiles.
Pleasure birds fly in exotic jungles, among tableaux of hacked and
...
www.*dusie.org*/ElColonelsmile.pdf*

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[REDACTED]>
wrote:

*Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are
masterpieces made mostly of quotations, the writer's own thoughts
weaving
around them.*

*Translation, if properly understood as the creation of parallel
meta-texts
rather than as copies, is a genre of appropriation. W. Benjamin's
"ideal
language" -which is his concept of what translation involves- is
essentially a hypertext composed entirely of appropriated texts.*

Ciao,

Murat

guidelines

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29. **Small Press Traffic**

Caroline Bergvall and C.S. Giscombe at Small Press Traffic 11/7/08

Sun 2 Nov 2008

Small Press Traffic is thrilled to present:

Caroline Bergvall and C.S. Giscombe

Friday, November 7, 2008 at 7:30 p.m.

Timken Lecture Hall

Refreshments will be served

Join us!

Caroline Bergvall (London) is a writer and poet. Her latest collection of texts was entitled FIG (Salt, 2005), part 2 of her series Goan Atom (volume first published by Kruspkaya, 2001). Her work is frequently multilingual, performative and collaborative. She has developed audioworks, visual textwork, net-based pieces, live performances, both in Europe, Scandinavia and in North America. Recent presentations include readings at MOMA (NY'2007 and 2008), as part of their Modern Poet Series, MOCA (LA,07), Digital Writing evening (Tate Modern, April'08); the earlier project Say: "Parsley", a sound and language installation, has just been re-sited at Museum of Contemporary Arts (MuKHa, Antwerp, May-Aug 08); new pieces from her text cycle Shorter Chaucer Tales were presented at DIA Arts Foundation (NY June'08) and published by Belladonna as a one-off "Alyson Singes", as well as new chapbooks published in Scandinavia. Recent writer's talk and presentation at the Conceptual Poetry and its Other symposium (Tucson, Arizona May'08), as well as readings in Sweden (October'08). Her critical work is concerned with performativity, mixed-media writings and multilingual poetics. Director of Performance Writing, Dartington College of Arts (1995-2000); Dartington Fellow (2000-2006); Co-Chair of the MFA Writing Faculty, Bard College (2004-2007). She is currently the recipient of an AHRC Arts Fellowship in Britain (2007-2010).

C. S. Giscombe teaches at UC Berkeley and lives in Oakland. He has received awards and grants from the Canadian Embassy, Fund for Poetry, Council for the International Exchange of Scholars, and others. His recent and about-to-be-published poetry books are *Here*, *Giscombe Road*, and *Prairie Style*; his prose book (about black Canada) is *Into and Out of Dislocation*. His work has been included in the *Best American Poetry*, the *Oxford Anthology of African American Poetry*, *Bluesprint: Black British Columbia Literature and Orature*, *Lyric Postmodernisms*, and elsewhere.

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffice.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffice.org/html/directions.htm>

We'll see you Fridays!

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffice.org>

www.smallpresstraffice.blogspot.com

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30. **David Kirschenbaum**

Kaufman and Luoma/Spahr Boog Pamphlets Now Online

Sun 2 Nov 2008

Hi all,

I'm going through our archives and starting to put online our back catalog of chapbooks, perfect-bound books, pamphlets, postcards, broadsides, and zines.

To that end, below are the links for two of our Boog Reader pamphlets, #5, Erica Kaufman's *The Kickboxer Suite*, and #8, the flipbook from *Dear Filesystem Panic* by Bill Luoma and *Gender Trouble* by Juliana Spahr.

http://welcometoboogcity.com/boogpdfs/boog_reader_pamphlets/boogreader5.pdf

http://welcometoboogcity.com/boogpdfs/boog_reader_pamphlets/boogreader8.pdf

Enjoy,
David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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31. **Samit Roy**

Hope you like this

Mon 3 Nov 2008

Hi everyone,

Otoliths Issue Eleven, Southern Spring 2008 is out and I am glad that Mark has included my work in this issue. Please take a look at my work at following location: <http://the-otolith.blogspot.com/2008/10/samit-roy-jeebanjuddha-samit-roy-is.html>

It is really exciting to get my works published with Vispo artists like David-Baptiste Chirot, Alexander Jorgensen, John M Bennet, Sheila E. Murphy and many other well-known and respected poets, visual artists and vispo artists.

Cheers!

Samit

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32. **Adam Fieled**

PFS Post: Paul Siegell & Laura Goldstein

Mon 3 Nov 2008

Check out good new stuff from Philly's own Paul Siegell and Chicago transplant Laura Goldstein on PFS Post:

<http://www.artrecess.blogspot.com>

Peace Out, Fingers Crossed,
Adam

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33. **Barry Schwabsky**

Re: appropriative poetics: genealogy/history?

Mon 3 Nov 2008

Spicer's Lorca includes many translations of actual Lorca poems, mixed in with ones that are not translations at all. Someone who knows Spanish can tell us how free or not the translations are, but when I compared some of them to other "straight" translations that have been published, they seemed pretty similar.

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Sunday, 2 November, 2008 5:10:38 PM

Subject: Re: appropriative poetics: genealogy/history?

Dear Murat--

Many thanks for your response.

First--

Spicer's work, like a series i've done--is "After"--which is to say--not a translation.

I do not know really, but as far as I am aware, the Spicer "After Lorca" aren't translations at all, nor are my "After Rimbaud's Illuminations"-- nor would be Yasusada's "After Spicer"--

they are works which are inspired by aspects of the originals, with which one lives intensely for a period of time, whether themselves (originals) as in fact already translations, or one's own readings in the originals, without having the desire to translate them, but rather use them as a means to show one's love, respect, thanks, to the other poet, and at the same time, launch what one has been inspired by into the trajectories of one's own work, life, spirit etc--

I agree with you about the form of translation which Benjamin writes of. My point is that in thing as complex and myriad faceted--or hydra headed!--as translation and appropriation, rather than decide on solely one approach at the expense of investigating several or many as possible of the others, is to in a sense make too narrow an aperture for, my one so put it, "Illumination."

Translations can lie as easily as any other form of writing--a translator knows the correct meaning, and, not liking it, as it does not fit in with the

"message" which the translator wants the text to bear--ignores that and instead chooses another word, set of words, phrases, etc--and so alters completely the meaning of the original.

As in the kinds of commentaries and reserachs to which Barry alluded, i've spent eons digging about in various series of translations, footnotes, commentaries, old dictionaries and so forth, on the trail of finding out not so much what actually is or is not the "original" meaning --of a poem, word, sign-- but to have better understanding, still all too small a one, of how through time and across various manipulations, revisions, commentaries, controversies and theses, a poem, a line, a word may have been treated or mis- or dis-treated---via translation.

A great deal of the "information" that is transmitted around the world is made up of deliberately dis-translated texts, speeches, sound bytes--in order to foment strife, or to promote various forms of insidious illusions in order to create fear and hate.

The same may easily be done with appropriation--in my first letter i put forth some of the uncountable reasons that are positive and why i use such methods myself and study the works of others who do.

A very good way to study appropriation and also various methods of translation is via collage, forms of montage as serial panels (which in painting is very ancient method)--and also simply collecting the things one finds on a walk and making an arrangement of more of these.

Immediately one sees how much may be changed, and so radically, by a few simple shifts in the order of things, or which elements are contingent to others, which dropped out, which cropped and so on--

Using not all that many images and torn fotos, words, letters, one may create a series which is a form of cinema-- or, on a single page, may take the form of a one page movie--a simultaneously presented series which one "sees" and "reads" not linearly, but as a series of linked associations, leaps and intuitions.

The reason that being aware of as many ways as one can of how these methods are used is that they do not apply "simply to art and poetry," but as well to the way in which the world one lives in is constructed. The "reality" one is offered via texts, screens, sound, images, video,film, signs on the street, is already a series on a gigantic scale of cut-ups, edits, montages, collages, dis and regular translations, faked and real events and texts, images and runaway hearsay and rumor spread at instant speeds across the world, involving in next to no time at all millions of people.

At every step of the way one is "hailed," to use Althusser's term--(and quite literally on our street where step someone is hailing you--with dope or sex,or a

person'd sure could use a smoke or some change or simply to tell you about the demons that are possessing them--or the Lord--or ghosts--or the Blues--

As a writer, "intrepid reporter," painter, collage maker-for me---all these are elements, materials, and they arrive continually. Among the aspects which are endlessly interesting are the ways in which words are used to make use of other people--and at the same time have them think that this is not so. Of course, in listening and paying attention, one oneself is making use of whatever comes along! To me what are ceaselessly amazing are the paradoxes of events, words, signs, images--how if one looks and listens from one vantage, things appear to be one way--and then to shift the head slightly to the left--and see and hear how things then appear and are heard. And to continue doing so--toh get a small sense of how much can be changed by just the smallest shifts--

Why is it that there must be one single way to view things? From each person one may hear or not a differing reason why they have chosen to believe in one particular way as opposed to or another. This happens with oneself--one begins to find out how many things one had taken as truths which are and were not so at all. And if one sought the reason why at some point one had taken them to be so--all too often it turned out to be something far more arbitrary than expected! A lot of the time one is basically unlearning a great deal of the nonsense one has in one's head.

Now, if one begins with a certain idea in mind of a doctrine of the methods one is using--then one may develop a blind spot to those things which do not fit the pattern, nor "back up" one's point of view, which is to be as faithful as possible to the methodology which one believes in.

it is mysterious beyond measure how many things that people criticize fiction readers for--the willing suspension of disbelief--they themselves accept without question from so and so or such and such, as though coming from them it must be true.

In a sense, this method of beginning from the point of view of one doctrine only is a way to predetermine an outcome of the direction in which one is going with what one is working with. One arrives where one expected, and so this proves that if one sets others out on this way they also will. According to so and so who first perfected the method, of course.

The problem is some people are not that good at following directions and others could care less and improvise along the way and others still yet violently oppose so and so who drew up the map.

This is why one finds the endless series of commentaries and footnotes, disputes and controversies--all those supplemental elements which multiply the

one original point of view--via all sorts of mistakes, miscues, missed turns and out right opposition.

This is still the approach of a kind of single-subject author. Why not, then, begin instead from a non-doctrine or methodology and simply begin to examine in different modes of writing and in the voices and images of differing beings within or that one knows via observation--and so to travel into this other way--unknown as yet--to see where it may be going?

One may improvise, act the part--use whatever way one likes--

In a way, over the letters i've written here, one may see that several series of points of view appear--and several voices enter in--in order to keep the way open, the movement continuing--

If one is not "one author"--but many, and none of them necessarily stable, fixed, either, but each one having themselves many within them--

Many things one may never have imagined, nor been able to express as well at all as this found article one could never have imagined-- these found things-- words, images, articles, clips--which one appropriates--to stand for themselves-- in this flow of voices, writings--images-- open to things again that are uncanny-- perhaps familiar and at the same time unknown--or perhaps entirely new, though with still some odd hint of a previous non encounter deja vu occurring in the background, like the humming of a fly in a room on the other side of a screen with holes torn in it--

At one moment to be a Benjaminian translator, at the next to say one is an agent of some agency, MEMRI, or the like , which is going to set about dis-translating the same piece of writing.

After all, mutiny may occur aboard the ship--and the captain be overthrown-- and so another method introduced--piratical--or peaceful--or simply partying--

Appropriation does not only have to do with the taking of land, of possessions, of ideas, of a culture--but also of the soul of a being--"possession" is not only 9 tenths of the law--but a form of "spiritual possession"--to seize upon the spirit of a being and suck it out--to take a foto and steal it--or like my Mohawk in-law, to know the if one heard her voice on the phone, that meant the person who was not there listening would be a spirit stealing her soul--so never to use the telephone--or have a foto taken--or sign any documents--

this is the fugitive aspect of words which change continually that Burroughs writes or, or the element of Art Brut so admired by Dubuffet--that Smithson writes of with "an artist's glance"--being able to make a work which is not an object to be possessed--

There are elements and aspects of writing, of "art" that do not want to be known, don't care to be--possessed--do not want to be named--

And yet to exist--

to have lives of their own outside --

so many lives lived in an instant and one is forced into a strait jacket of words--

to have a freedom of that life's own--

without anyone or anything "liberating " it--

Sometimes it is not that one "misread" something--but that one read it all too well--

(and perhaps wants or wanted no part of it--)

actaully here ia little parable that is interesting:

i read of a baseball player who early in the season was traded from one team to another, "for a player to be named later."

eventually, "later" came, nearing the trading deadline late in the season-- and who would be sent to the other team as the player to be named later--

why, none other than the same player who had been traded away!

the only time in baseball history that a trade indisputably worked out to being "equal" for the team making the trade-

an interesting event--to be traded for oneself!

as yogi berra, the great hall of fame catcher, 3 time MVP, former yankee manager and famous American improvisationalist on the mother tongue told the graduating class of a college in his native new jersey--

when you come to a fork in the road--take it!

which is what one essays to do in examing these questions-- take care at the fork in the road and the fork in the tongue! and listen closely and learn--

On Sat, Nov 1, 2008 at 9:56 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

David,

Just a quick response to your post before I read it more carefully and comment on it in greater detail later:

I understand very well your seeing the possibility of exploitation within the idea of appropriation. There is no question historically that has happened often enough, erasing the "original" in the process.

I am referring to something quite different. Do not forget that in his matrix of "translation" and "ideal language" Benjamin sees translation as a "loose gown" or a collection of shards/fragments. Dissolution, particularly

*of a close system, is at the heart of his concept of translation. In
After

Lorca Spicer picks that aspect of Benjamin's thought. (I have an essay exactly on that relation between Benjamin and Spicer that can be found online in Lucas's Cypherjournal website.*

On the other hand, I do believe that every translation, in my sense of the word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,

*What translation does is to explore, crack open *latent* possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox: a translation misreads, but must/can never lie about the original.*

Misreadings

*will only reveal, liberate what is inherent in them. That is how they become
the very reverse of exploitation.*

"Translation is foreignness in a language bending to contain its weight."

Ciao,

Murat

*On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[REDACTED]>
wrote:*

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."

*One aspect of both translation and appropriation is precisely that what is
done with the original text is NOT to copy, as Murat notes, but indeed to create meta-narratives of and/or with/for them, and not necessarily parallel
ones, either.*

*This last point, for me at any rate, is important to keep in mind, for in examining the questions of translations and appropriations, one needs to remain aware of the possibilities for these to be used in ways which, while
being "camouflaged" perhaps as "artistic," may instead be directed in*

more
sinister directions. As usual, there are a good many more than "two
sides
to a story," and it is in fact this very potentiality, these many
possibilities, and the uncertainty principle in regards to which are being
activated--that makes the activity of working with as well as studying
such
materials a more complex and subtly varieagted one than may at first be
supposed.

For example, in referring to Walter Benjamin and his "Arcades Project,"
Murat notes Benjamin's envisioning a work made entirely of quotations,
which
would be an aspect of the philosopher's conception of an "ideal
language."

To open some of the myraid possiblities in any given moment in the
act/work
of apprrropriation and/or translation, let's use for a few moments the
point
of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar
and
preferred "Baudelaire" for many English speaking readers than the actual
(so
to speak) Baudelaire and his actual works, is a "living example" of this
form of "ideal language" functioning in the direction of a totalizing
system, in which the "colonization" of the past is carried out in order
to
draw from it the indications of the immediate or eventual triumph of the
translator/appropriator's ideology/theology/theory of preference. That
is,
one amasses and arranges the objects and quotations of the past in such a
way as to become the accurate predictors of a future envisioned via rear
projection and reverse engineering. Thus, perhaps, a new form of
astrology
may be created as well as "theses on history."

One might look at this from the point of view of a language "whose
intentions are fugitive" and recognize in this "ideal language" the dream
of
an entropic steady state of "security" in all senses of the word, in
which
the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what
frame

the translator/appropriator is working to insert the "original" work into.

That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal

language" and the culture which it is participating in the formation of. To

"argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of

"evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection,

a body of work, accrue and accumulate and so build from within the un-ideal

original the structure of its "meta-narrative," a new and ideal shining City

from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations

and/or appropriations is to produce works which are in conformity with the

standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the

uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive, scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers abroad, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for

their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobbings of roughly slapped together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans. (I recently came across an advertisement trumpeting the latest edition of an old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn

the
critics, who provide reviews, commentaries, blurbs, hatchet jobs and
fawning
notes of introduction for some favorite of theirs whom they wish to
promote
in the role of a kind of "private agent." This dispersal of the "writer"
through so many roles in turn begins to generate ever more series of
meta-writers, meta-dramas, meta-commentaries until one has what is
basically
the long glorious history of the productions of Shakespeare's Richard the
Third and their myriad spinoffs, including Johnny Rotten copying Laurence
Olivier's Richard in the film version for his creation of the character
and
existence as a performer on stage of--Johnny Rotten, who in his turn is
ranting and attacking the Queen.

This theatricality of a writing which makes use of appropriations and
translations (including invented ones) means that the "author" does not
"die" but instead becomes an actor, in which the presence of other voices
begins to issue through the throat and the writing of "some one else" to
come from the hands. The actor whom is the role that the writer has
become, speaks lines which are--whose?--The writer's? the actor's? the
role's? And out of these emerges a writing which is a fiction which is
at
the same time real, or a reality which is fictional, and al the while is
performing an activity which is a writing, a gestural, visceral, sonic
and
visual action writing which may in fact exist "nowhere at all" but as the
non-writings of a non-writer who regards thinking and writing as the
same,
just as imagined writing may exist in a sphere in which it has no need of
being "written down," as it enjoys in fact the freedom of it's not
existing
on the page, but in the "else wheres."

When Bartleby says "I would prefer not to" and instead stands staring at
the
blank view through his window of a very close pressed wall of the
building
opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and
Yasusada's Spicer as well as the Yasusada created by the reader out of
the
accoutrements that are provided for the acting out of the role--so it is
that these "non-existent" writers mingle with actual writers who are
actually dead, in a theater in which ghosts are lovers and fictional
non-ghosts consort with ghosts and the action of the writing is THE

LIVING

of that being that one is to think of as either "the author" or "the death of the author author." For it is not death, but dispersal across, through, within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after

a bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls it, "the artist's glance," which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possession in which someone else "owns the art" and in a subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of the author, a being tied down by legal contracts to a name, an identity card number, an address, a telephone, a place and status within such and such community of other authors.

It is this death which a writer may well choose to "prefer not to" be part of, and so find in a "fugitive" existence the ever changing words and lines of a lexicon which cannot be fixed, nor colonized, nor turned into yet another copyrighted name plated representation of themselves, all ready to charge off to court to protect a name attached to a function which they may at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an interesting example of a collector of quotations with an ear and eye to creating his own form of "ideal language," one which has proved to be one of the most radical in its effects of modern times. Reagan loved quotations,

and his bedside reading consisted of a single colossal tome of nothing but quotations, organized for use on any occasion imaginable and many, one imagines, not yet imagined, but that one should be prepared for, after all, as The Great Communicator.

Having been an actor, a president of the Screen Actors Guild, and a long time pitchman for Westinghouse and GE, as well as a radio announcer and tv celebrity both as actor and advertiser, Reagan had no problem at all memorizing hunks of quotations, plagiarized and appropriated lines and bits of speeches, and "was never at a loss for words," a favorite technique being to tell some ancient joke or story "as though for the first time," so that it's being a quotation was not even noticed. In this way, he appeared to be an alert and quick-on-his-feet-thinker though in fact he was just pulling rabbits out of his well stocked hat.

Reagan's cheerful attitude to taking away the meanings of lines and replacing them with the same words, only now heard as his own, reached a moment of triumph in his appropriating the anti-Vietnam War song "Born in the USA" as his own campaign song in 1984. Suddenly, the verses disappeared and all one really heard were those endlessly repeated choruses of "Born in the USA, Born in the USA" as though that was all that mattered. And in cynical way, he was right--after all the song was made for a movie and appeared long after the actual War, so how it could literally be "an anti-Vietnam War song?" Reagan's appropriation in a sense exposed the song's appropriation of the emotions of another time and another person, and so the Reagan version had as much "validity" as the original did. And, it being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev." At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was

"quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which at the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land."

Yet, the traveller later learns, all of this has been an elaborate and beautifully staged simulacra, for a wealthy Englishman has purchased the former Colonial landscape, and populated it with a servant dressed and made up as an Indian, let the flora go carelessly to seed, and provide the whole as a topping to the cake, a domesticated deer who is able to pose as a wild one for the passersby of a Sunday. Already a "quotation" of what had been a stock vision of the "old America" in all its "savage splendour" has replaced the original with a copy which "outshines" as it were not only the long vanished original, but has also made, on is certain, the old real estate greatly increase in value by looking so like what it had replaced in terms of what had been thought to be along lost memory with a Brand new and

vivid
recreation posing as indeed "the reality of today."

Poe's Englishman thus has accomplished already the creating of an
"ideal language and landscape" made entirely of quotations, and for Poe,
the
"mourning" in this "morning" is that the morning is in a sense not yet
over
with and it has already been replaced by a quotation of itself, which
will
"outlive" the former and so in a sense give cause, if one recalls it at
all,
a "mourning" for the "morning on the Wissihicon which now no longer
exists
except as indeed an ideal language and landscape "in quotation."

The further "mourning" is that the English, who had been the former and
for
a while defeated Colonial Power, have now wrested away what had been
known
of as an "American original" and turned it into an English owned and
recolonized landscape preserved as a copy of the vanished original.

At the time that Poe began writing, ruins were all the rage, due in good
part to Gothic and Romantic literature from Europe--the kind of
literature
and ruins Benjamin was later to write his now famous unpublished thesis
on.
Americans were in a state of anxiety, as their country seemingly had
produced no "real ruins." Poe--who had attended school five years abroad
in
Scotland--had seen "real ruins" and as he replied to one critic who
accused
him of writing in the manner of the Germans of the time--"Terror is not
of
Germany, but of the soul." Having witnessed the decomposition and
descent
into ruins via disease of his dying mother, dying older brother and then
dying wife, Poe realized that the the lack of "real ruins" are, like
Emerson's Nature--"the blank and ruin we see in Nature is within our
eye"--is not a lack at all but instead the blindness to what is in front
of
one--the decomposition and decay at the core of being, no matter how
"new."

In his "Philosophy of Composition," Poe constructs an impeccably rational
method by which he has gone about composing his poem "The Raven." No

"romantic ruins" or frenzy inspired him, no "inspiration," but, instead, a kind of calculating feat of engineering brought to bear on the decomposition of the very thing that has constructed the poem--the rational, the logical, the "constructive" mind. The use of quotation passes from humans to a bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a bird, a mechanical bird whose cries are repeated by virtue of a timing mechanism triggered by the last lines of the verse preceding its next outburst. Or they may indeed be those of a "real bird," "quoting" "nevermore," a phrase which plunges the student in the poem into one of those ever deepening and decomposing morasses of the soul which Poe depicts also in the guise of decomposing bodies and languages also, which devolve into black birds' cries (perhaps "quoth the Raven" itself--??!!) as in The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of "communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile

hunters continually be led round and round in circles, deciphering
non-signs
as signs and elaborate scrawls as "lucid notations" of a "lost language"
or
of a "new language" which they alone will become the possessors of the
secrets of, the sole appropriators and translators of, the alpha and
omega
of a literature which now is thought to "belong to history and
civilization"
and which instead is simply an empty wooden horse, a decoy duck, while
somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wynton Curnow's question re a genealogy of the
appropriation use of today--

the issue of appropriation, as noted, begins to change with the
introduction
and spread of copyright laws, as with the acceleration of the production
of
copies in themselves--
Benjamin formulates his questions re "The Work of Art in the Age of
Mechanical Reproduction" close to a hundred years after Poe has begun
doing
so. Hawthorne, writing in the 1840's roughly, in *The House of Seven
Gables*,
already has as a major figure a Daguerreotypist who provides, along with
the
narrator, commentaries on the art of the photograph in comparison with
that
of painting--that is, in terms of their status as not solely copies of
persons and scenes, but also as methods directed towards revealing what
is
otherwise hidden to the eye of an observer. The "composition" of a
daguerreotype then, becomes a form of decomposition of not only a painted
image, but as well of the "image of the person" themselves--"revealing"
aspects hidden not only to others but also perhaps to themselves. As a
"reversed mirror image" in a sense, it gives an oddly "corrected" image
of
that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of
"letting in more light" via the cracked and fissured surfaces, which is
the
"pencil of light" with which the camera writes into existence a new
method
of representing things not only singly, but serially, or, as in the
famous
mirror scenes in *Citizen Kane* and *The Lady from Shanghai*--an endless

series

of mirrorings of the self trapped in the light of the moment which is turning it into the past as the figure moves before the --and into--the hall of mirrors.

One might begin with an examination of many of the texts of the "Classic American Literature" (D.H Lawrence) as the first literature to in a sense compose via decomposition and in so doing decompose the "future" of its own

literature before it has happened. (Rather than being a deconstruction avant la lettre, as Poe's work has furnished examinations for, it is a decomposition of the work of time on things before they have begun to exist.)

One finds that already a century and a half ago and more, there already exist in this Classic Literature the contemporary the issues of copying, appropriation, translations, quotations, cataloging, "secret messages," "messages in code," the examination of handwriting itself as a method of literary "criticism," the centrality of the role of death, the appearance of

"intelligent machines" and "psychic communications" as a form of scientific

possibility--the ghostly, the after-effects existences, of unknown writings

and languages which haunt the forests and wildernesses, and as well are still living among them in many vast areas, the complimentary American forms

of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist (Emily Dickinson)--as well as the use throughout American popular art of the

copy of an object to represent the trade or concept for which the object's

copy is supposed to stand. (The vast and eccentric systems of signs used in

the US a hundred fifty years ago are basically the creation of a three dimensional sculptural-visual poetry of incredible variety and ingenuity.

In a sense, it is a writing for persons who may not actually know how to read--in any language--or simply in English--)

One of the aspects of this writing is that it in ways is more related to Art

Brut and Burroughs' fugitive languages, than to the more confining and constrained of the commonly in use American examples of today, as it sees and makes use of everything as writing. This is neither "the world as text"

nor "the text as world" or today's rather fundamentalist and curiously Puritan conception of a "material word" on the page, with the attendant

"sacredness of the book, the text," but something blasphemous (Melville to Hawthorne, on completing *Moby Dick*: "I have written a wicked book and am as clean as the Lamb")- --that is, that the world is alive with writings which are moving and changing at every moment, and themselves exist on living beings as well as on insentient "materials." (Melville also writes to Hawthorne, that the very hand which lifts now the pen that it has just written with, is not the same hand that just formed the last completed letter of script, and will not be the same as the one that writes the next--)

Tattoos, scrimshaw, the *Scarlet Letter*, the letters of the words of an unknown language carved into the black rock of an island, (in *Pym*; Robert Smithson wrote of these as "perfect proto Earthwords" for a new art criticism)--the disappearing inks and concealed treasure maps, the *Goldbug* and its revelations--as well as the "readings" of Nature by Thoreau and Emerson, and the observations as signs in turn of the "Leaves of Grass" which are the tongues of the sleepers below ground, and, beyond that, "the untold, the unwritten war" that "Will Never Be Written in the Books" of Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson which form the kind of private language which she uses to "but cross the room and be in the Spice Islands" (the continual voyage theme)--all of these are writings which extend writing far beyond the "normalizing" conventions of the limits of the page--

This vision of a language which is continually in movement, continually changing, concealing itself, reappearing, being thrown overboard, or bobbing about as the carved coffin bearing the absent Queequeg's script and the sole survivor and author to be of the tale of the late *Pequod*--is itself from a period in which the American language was in flux, not yet standardized and fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and unfixed, nomadic and tending, like *Art Brut* and the addict's

fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to accept anything offered out of a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobedience since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the author as it exists in the conceptual formulation of copyist and filer, even if rejecting this method of writing-as-the-death-of-the-author means the loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a "death-of-the-author-author" but instead simply to die.

here are some examples of a few of the possibilities themselves so myriad and ever expanding of the little i suggest in the above

*Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<*

<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html>

David-Baptiste Chirot: "Waterboarding &

Poetry" <<http://www.wordforword.info/vol13/dbc.htm>>

Wordforword #13 Spring 2008

(also has Visual Poetry by chirot)

Poems from GuantÃnamo

The Detainees Speak

David Baptiste Chirot <

<http://www.kaurab.com/english/books/guantanamo.html>

*

No*

KAURAB Translation Site

David-Baptiste Chirot

El Colonel's Composition Book

<http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html>

20080530 David-Baptiste Chirot

<http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html>

El Colonel wakes up from dreaming

1. [PDF<

http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB.2NXNyoA;_ylu=X3oDMTByZWgwN285BHNlYwNzcgRwb3MDMQRjb2xvA3NrMQR2dGlkAw-/SIG=11rat3ean/EXP=1225653446/*http%3a/www.dusie.org/ElColonelsmile.pdf

] developing poetic ideas <<http://www.dusie.org/ElColonelsmile.pdf>>

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El *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel* *smiles*.

Pleasure birds fly in exotic jungles, among tableaux of hacked and

...

www.dusie.org/ElColonelsmile.pdf

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

*Walter Benjamin's *The Arcades Project* and Montaigne's *Essays* are masterpieces made mostly of quotations, the writer's own thoughts weaving around them.*

Translation, if properly understood as the creation of parallel meta-texts rather than as copies, is a genre of appropriation. W. Benjamin's "ideal language" -which is his concept of what translation involves- is essentially a hypertext composed entirely of appropriated texts.

Ciao,

Murat

guidelines

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34. **Murat Nemet-Nejat**

Re: appropriative poetics: genealogy/history?

Mon 3 Nov 2008

David,

At the bifurcation they part Y one sling, yet in my heart one sling shot.

The word "After" in Spicer's poem does not only mean "in imitation of" or "in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A

true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review *?

In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resists to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.

Ciao,

Murat

On Sun, Nov 2, 2008 at 5:10 PM, David Chirot <[REDACTED]> wrote:

Dear Murat--

Many thanks for your response.

First--

Spicer's work, like a series i've done--is "After"--which is to say--not a translation.

I do not know really, but as far as I am aware, the Spicer "After Lorca" aren't translations at all, nor are my "After Rimbaud's Illuminations"--nor would be Yasusada's "After Spicer"--

they are works which are inspired by aspects of the originals, with which one lives intensely for a period of time, whether themselves (originals) as in fact already translations, or one's own readings in the originals, without having the desire to translate them, but rather use them as a means to show one's love, respect, thanks, to the other poet, and at the same time, launch what one has been inspired by into the trajectories of one's own work, life, spirit etc--

I agree with you about the form of translation which Benjamin writes of.

My

point is that in thing as complex and myriad faceted--or hydra headed!--as translation and appropriation, rather than decide on solely one approach at the expense of investigating several or many as possible of the others, is to in a sense make too narrow an aperture for, my one so put it, "Illumination."

Translations can lie as easily as any other form of writing--a translator knows the correct meaning, and, not liking it, as it does not fit in with the "message" which the translator wants the text to bear--ignores that and instead chooses another word, set of words, phrases, etc--and so alters completely the meaning of the original.

As in the kinds of commentaries and reserachs to which Barry alluded, i've spent eons digging about in various series of translations, footnotes, commentaries, old dictionaries and so forth, on the trail of finding out not

so much what actually is or is not the "original" meaning --of a poem, word,

sign--but to have better understanding, still all too small a one, of how through time and across various manipulations, revisions, commentaries, controversies and theses, a poem, a line, a word may have been treated or mis- or dis-treated---via translation.

A great deal of the "information" that is transmitted around the world is made up of deliberately dis-translated texts, speeches, sound bytes--in order to foment strife, or to promote various forms of insidious illusions in order to create fear and hate.

The same may easily be done with appropriation--in my first letter i put forth some of the uncountable reasons that are positive and why i use such methods myself and study the works of others who do.

A very good way to study appropriation and also various methods of translation is via collage, forms of montage as serial panels (which in painting is very ancient method)--and also simply collecting the things one finds on a walk and making an arrangement of more of these.

Immediately one sees how much may be changed, and so radically, by a few simple shifts in the order of things, or which elements are contingent to others, which dropped out, which cropped and so on--

Using not all that many images and torn fotos, words, letters, one may create a series which is a form of cinema--or, on a single page, may take the form of a one page movie--a simultaneously presented series which one "sees" and "reads" not linearly, but as a series of linked associations, leaps and intuitions.

The reason that being aware of as many ways as one can of how these methods are used is that they do not apply "simply to art and poetry," but as well to the way in which the world one lives in is constructed. The "reality" one is offered via texts, screens, sound, images, video, film, signs on the street, is already a series on a gigantic scale of cut-ups, edits, montages, collages, dis and regular translations, faked and real events and texts, images and runaway hearsay and rumor spread at instant speeds across the world, involving in next to no time at all millions of people.

At every step of the way one is "hailed," to use Althusser's term--(and quite literally on our street where step someone is hailing you--with dope or sex, or a person'd sure could use a smoke or some change or simply to tell you about the demons that are possessing them--or the Lord--or ghosts--or the Blues--

As a writer, "intrepid reporter," painter, collage maker--for me---all these are elements, materials, and they arrive continually. Among the aspects which are endlessly interesting are the ways in which words are used to make use of other people--and at the same time have them think that this is not so. Of course, in listening and paying attention, one oneself is making use of whatever comes along! To me what are ceaselessly amazing are the paradoxes of events, words, signs, images--how if one looks and listens from one vantage, things appear to be one way--and then to shift the head slightly to the left--and see and hear how things then appear and are heard. And to continue doing so--to get a small sense of how much can be changed by just the smallest shifts--

Why is it that there must be one single way to view things? From each person one may hear or not a differing reason why they have chosen to believe in one particular way as opposed to or another. This happens with oneself--one begins to find out how many things one had taken as truths which are and were not so at all. And if one sought the reason why at some point one had taken them to be so--all too often it turned out to be something far more arbitrary than expected! A lot of the time one is basically unlearning a great deal of the nonsense one has in one's head.

Now, if one begins with a certain idea in mind of a doctrine of the methods one is using--then one may develop a blind spot to those things which do not fit the pattern, nor "back up" one's point of view, which is to be as

faithful as possible to the methodology which one believes in.

it is mysterious beyond measure how many things that people criticize fiction readers for--the willing suspension of disbelief--they themselves accept without question from so and so or such and such, as though coming from them it must be true.

In a sense, this method of beginning from the point of view of one doctrine only is a way to predetermine an outcome of the direction in which one is going with what one is working with. One arrives where one expected, and so this proves that if one sets others out on this way they also will. According to so and so who first perfected the method, of course.

The problem is some people are not that good at following directions and others could care less and improvise along the way and others still yet violently oppose so and so who drew up the map.

This is why one finds the endless series of commentaries and footnotes, disputes and controversies--all those supplemental elements which multiply the one original point of view--via all sorts of mistakes, miscues, missed turns and out right opposition.

This is still the approach of a kind of single-subject author. Why not, then, begin instead from a non-doctrine or methodology and simply begin to examine in different modes of writing and in the voices and images of differing beings within or that one knows via observation--and so to travel into this other way--unknown as yet--to see where it may be going?

One may improvise, act the part--use whatever way one likes--

In a way, over the letters i've written here, one may see that several series of points of view appear--and several voices enter in--in order to keep the way open, the movement continuing--

If one is not "one author"--but many, and none of them necessarily stable, fixed, either, but each one having themselves many within them--

Many things one may never have imagined, nor been able to express as well at all as this found article one could never have imagined-- these found things--words, images, articles, clips--which one appropriates--to stand for themselves--in this flow of voices, writings--images-- open to things again that are uncanny--perhaps familiar and at the same time unknown--or perhaps entirely new, though with still some odd hint of a

*previous non encounter deja vu occurring in the background, like the humming
of a fly in a room on the other side of a screen with holes torn in it--*

At one moment to be a Benjaminian translator, at the next to say one is an agent of some agency, MEMRI, or the like , which is going to set about dis-translating the same piece of writing.

After all, mutiny may occur aboard the ship--and the captain be overthrown--and so another method introduced--piratical--or peaceful--or simply partying--

Appropriation does not only have to do with the taking of land, of possessions, of ideas, of a culture--but also of the soul of a being--"possession" is not only 9 tenths of the law--but a form of "spiritual possession"--to seize upon the spirit of a being and suck it out--to take a foto and steal it--or like my Mohawk in-law, to know the if one heard her voice on the phone, that meant the person who was not there listening would be a spirit stealing her soul--so never to use the telephone--or have a foto taken--or sign any documents--

this is the fugitive aspect of words which change continually that Burroughs writes or, or the element of Art Brut so admired by Dubuffet--that Smithson writes of with "an artist's glance"--being able to make a work which is not an object to be possessed--

There are elements and aspects of writing, of "art" that do not want to be known, don't care to be--possessed--do not want to be named--

And yet to exist--

to have lives of their own outside --

so many lives lived in an instant and one is forced into a strait jacket of words--

*to have a freedom of that life's own--
without anyone or anything "liberating " it--*

Sometimes it is not that one "misread" something--but that one read it all too well--

(and perhaps wants or wanted no part of it--)

actaully here ia little parable that is interesting:

i read of a baseball player who early in the season was traded from one team to another, "for a player to be named later."

eventually, "later" came, nearing the trading deadline late in the season-- and who would be sent to the other team as the player to be named later--

why, none other than the same player who had been traded away!

the only time in baseball history that a trade indisputably worked out to being "equal" for the team making the trade-

an interesting event--to be traded for oneself!

as yogi berra, the great hall of fame catcher, 3 time MVP, former yankee manager and famous American improvisationalist on the mother tongue told the graduating class of a college in his native new jersey--

when you come to a fork in the road--take it!

which is what one essays to do in examining these questions-- take care at the fork in the road and the fork in the tongue! and listen closely and learn--

On Sat, Nov 1, 2008 at 9:56 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

David,

Just a quick response to your post before I read it more carefully and comment on it in greater detail later:

I understand very well your seeing the possibility of exploitation within the idea of appropriation. There is no question historically that has happened often enough, erasing the "original" in the process.

I am referring to something quite different. Do not forget that in his matrix of "translation" and "ideal language" Benjamin sees translation as a

"loose gown" or a collection of shards/fragments. Dissolution, particularly

*of a close system, is at the heart of his concept of translation. In *After*

Lorca Spicer picks that aspect of Benjamin's thought. (I have an essay exactly on that relation between Benjamin and Spicer that can be found online in Lucas's Cypherjournal website.*

On the other hand, I do believe that every translation, in my sense of the

word, starts with a "misreading" which cracks open the original by fragmenting it. The target language also must "misread" itself cracking itself open. This way both languages undergo transformations, creating a synthesis by joining in the space of ideal language,

What translation does is to explore, crack open *latent* possibilities in both languages which the close system of each suppresses. Translation becomes a linguistic act of liberation. Here is the translation paradox:

a
translation misreads, but must/can never lie about the original.

Misreadings

will only reveal, liberate what is inherent in them. That is how they become
the very reverse of exploitation.

"Translation is foreignness in a language bending to contain its weight."

Ciao,

Murat

On Sat, Nov 1, 2008 at 5:11 PM, David Chirot <[REDACTED]>
wrote:

In a note regarding the appended glossary at the book's end, William S Burroughs in his Introduction to Junkie (1953) writes: "A final glossary, therefore, may not be made of words whose intentions are fugitive."

One aspect of both translation and appropriation is precisely that what is
done with the original text is NOT to copy, as Murat notes, but indeed to
create meta-narratives of and/or with/for them, and not necessarily parallel
ones, either.

This last point, for me at any rate, is important to keep in mind, for
in
examining the questions of translations and appropriations, one needs to remain aware of the possibilities for these to be used in ways which, while
being "camouflaged" perhaps as "artistic," may instead be directed in more
sinister directions. As usual, there are a good many more than "two sides
to a story," and it is in fact this very potentiality, these many

possibilities, and the uncertainty principle in regards to which are being activated--that makes the activity of working with as well as studying such materials a more complex and subtly varieagted one than may at first be supposed.

For example, in referring to Walter Benjamin and his "Arcades Project," Murat notes Benjamin's envisioning a work made entirely of quotations, which would be an aspect of the philosopher's conception of an "ideal language."

To open some of the myraid possibilities in any given moment in the act/work of appropriation and/or translation, let's use for a few moments the point of view of Burroughs' words whose intentions are fugitive.

The figure of "Benjamin's Baudelaire," which has become a more familiar and preferred "Baudelaire" for many English speaking readers than the actual (so to speak) Baudelaire and his actual works, is a "living example" of this form of "ideal language" functioning in the direction of a totalizing system, in which the "colonization" of the past is carried out in order to draw from it the indications of the immediate or eventual triumph of the translator/appropriator's ideology/theology/theory of preference. That is, one amasses and arranges the objects and quotations of the past in such a way as to become the accurate predictors of a future envisioned via rear projection and reverse engineering. Thus, perhaps, a new form of astrology may be created as well as "theses on history."

One might look at this from the point of view of a language "whose intentions are fugitive" and recognize in this "ideal language" the dream of an entropic steady state of "security" in all senses of the word, in which the desire for a homogeneity is realized.

One may examine both translations and appropriations in terms of what frame the translator/appropriator is working to insert the "original" work into.

That is, the frame of the translator/appropriator's conception of an "ideal language," whether of poetry, history, ideology, theory etc. within the language and society in which they would like their translation/appropriation to "succeed," to "convince the reader of the value of the work beyond its original words and tongue."

In a fitting sense, since this work may involve legal difficulties at some point, the translator/appropriator may become a from of advocate for the "case" of the work of so-and-so to be included in the files of the "ideal language" and the culture which it is participating in the formation of.

To "argue the case," so to speak, it may be necessary to withhold some evidence, and exaggerate perhaps the importance of other bits and pieces of "evidences." To alter the meaning of a word here or mute the tone of another there. Small shifts spread over the course of a poem, a collection, a body of work, accrue and accumulate and so build from within the un-ideal original the structure of its "meta-narrative," a new and ideal shining City from out of the shell of the old, to paraphrase the IWW slogan.

At a certain level then, what is sought for via such aspects of translations and/or appropriations is to produce works which are in conformity with the standards desired by the society/culture into which they are being introduced, at least for "the time being," and hopefully "for a long time to come."

The underlying impetus of this might be thought of as the resistance to the

uncertainty principle, and the desire for a "security" even in what are called "risky" or "experimental" phases and forms of work.

It is in this sense that an artist like Dubuffet observes the action and writes of an "asphyxiating culture." The "Arcades Project" from this perspective becomes an immense temple-tomb, a colossal assemblage of bric-a-brac on the order of Citizen Kane's Xanadu, a monument to another aspect of the Benjaminian cosmology, "The Collector."

"The Collector" aspect of constructing the "ideal language," via translations, appropriations, is that one becomes a tourist and, if so capable, a tour-guide, which is what many of Benjamin's works basically are. The Situationists, who conceived of themselves as drifters among the psycho-geographies of the urbanscapes, setting out on the long patrols of the derive, scoffed at both conventional and "cultured/philosophical" tourism as "tourism in other people's misery." From this point of view, translation/appropriation becomes the collecting and "taking possession" in all senses of the word, of photos, images, icons, objects, texts, musics, dances which paradoxically belong to others who can't have them, or can't have them in the way that the one "taking possession" of them does.

The irony is that in the age of "intellectual property," the "death of the author" should become such an idealized trope, because if anything, the "author" is more alive than ever.

Again, the spectre of the legal profession arises, the one in which Bartleby made his decision to "prefer not to" be a copyist anymore, and simply become, literally, "silent as the Tombs" in which appropriately named penal institution he perished, he, the former handler of "dead letters." For today one witnesses the spectacle of legal entanglements regarding the appropriation or translation of authors' works, or of their appropriations of others' appropriations, and a Ron Silliman can threaten to sue an anthology which attaches his name (owned by him) to a poem not written by him. (What would happen if a poem written by him were published as an

anonymous piece, or attributed to some totally unknown, perhaps even non-existent "name"?)

Until late in the 19th century, there was no copyright to protect American authors from having their works pirated and distributed to great profit by publishers abroad, especially in England. An aspect of the plagiarism that so obsessed Poe was that an author could steal willy nilly from another, and so make money off another's labor without having to do the actual work at all. The attacks Poe made on plagiarism were not always so much about "intellectual property" and "originality" as about the artist being paid for their time and labor and sharing in the profits it created for the publishers. Poe understood this from his own experience, as he had been employed at one point on basically plagiarizing an entire book on conchology, adding just enough "original" touches here and there to make the pirated edition appear "not the same, but new," for the benefit and profit of the publishers. This form of "authorship" was fairly common at the time, and one that was a logical progression from the earlier heyday of Travel Literature (discussed in a previous post.)

In the earlier phases, travel literature ranged wildly from rather crude cobblings of roughly smacked together bits and pieces of others' works, with, if the cobbler of the work had some imagination, some "previously unrecorded" and especially thrilling and "New! Astonishing! Marvels Never Before Seen nor Heard Of!" thrown into the mix to add to the sales and also to the ever more hallucinatory visions of the lands on the other side of the Atlantic, the Indian or Pacific Oceans. (I recently came across an advertisement trumpeting the latest edition of an

old classic of the Travel Literature days, one which is made up of a good bit of plagiarism, some invention and some pure nonsense that the Indians had fobbed off on the gullible explorers. The book is still in print as having yet a value as a guidebook to the areas it concerns!)

Lautreamont and Poe made great use of this tradition of license being extended in travel literature and works on such subjects as conchology--for Lautreamont's Chants de Maldoror are constructed with vast swathes of pure plagiarism, cheerfully mixed in with le Comte's Baroque treatments of the Gothic tradition from earlier in the same century, and plenty of doses of scientific jargon culled from various dust collecting texts.

(Witness also the opening of Moby Dick, which consists of the etymologies and examples of the names of the whale through time and around the globe, among many many languages and cultures.)

I noted before that there is a relationship--as there is in Moby Dick--between the uses of appropriation and translations, mimicry and copying, which make of writing potentially a form of acting, even of an acting in a theater constructed by the writer and in which the writer becomes both the director and the leading character or characters. It is possible also for the writer to become the audience as well and in turn the critics, who provide reviews, commentaries, blurbs, hatchet jobs and fawning notes of introduction for some favorite of theirs whom they wish to promote in the role of a kind of "private agent." This dispersal of the "writer" through so many roles in turn begins to generate ever more series of meta-writers, meta-dramas, meta-commentaries until one has what is basically the long glorious history of the productions of Shakespeare's Richard the Third and their myriad spinoffs, including Johnny Rotten copying Laurence Olivier's Richard in the film version for his creation of the character

and
existence as a performer on stage of--Johnny Rotten, who in his turn is ranting and attacking the Queen.

This theatricality of a writing which makes use of appropriations and translations (including invented ones) means that the "author" does not "die" but instead becomes an actor, in which the presence of other voices begins to issue through the throat and the writing of "some one else" to come from the hands. The actor whom is the role that the writer has become, speaks lines which are--whose?--The writer's? the actor's? the role's? And out of these emerges a writing which is a fiction which is at the same time real, or a reality which is fictional, and al the while is performing an activity which is a writing, a gestural, visceral, sonic and visual action writing which may in fact exist "nowhere at all" but as the non-writings of a non-writer who regards thinking and writing as the same, just as imagined writing may exist in a sphere in which it has no need of being "written down," as it enjoys in fact the freedom of it's not existing on the page, but in the "else wheres.".

When Bartleby says "I would prefer not to" and instead stands staring at the blank view through his window of a very close pressed wall of the building opposite--is it into these elsewheres that his writing now is being done?

So it is that a personage like my "El Colonel" and Spicer's Lorca, and Yasusada's Spicer as well as the Yasusada created by the reader out of the accoutrements that are provided for the acting out of the role--so it is that these "non-existent" writers mingle with actual writers who are actually dead, in a theater in which ghosts are lovers and fictional non-ghosts consort with ghosts and the action of the writing is THE LIVING of that being that one is to think of as either "the author" or "the death

of the author author." For it is not death, but dispersal across, through, within, and away from writing itself that is the action of the being formerly known as "the author."

Writing has lives of its own in which the writer may find encounters with it, that outside which now and then bumps into him or her, and then, after a bit, takes off again. Or an outside which is found, hidden in plain site/sight/cite all around one, that writing which is continually alive and changing, moving, at once fugitive and glimpsed by, as Robert Smithson calls it, "the artist's glance," which can be a work as real as any object, yet not exist except in the time and the "art of looking" of the artist. For once it becomes an object, then the artist is "signing over" the time and art of looking as a possession in which someone else "owns the art" and in a subtle or not so subtle way, also "owns the artist."

The real death of the author may then be the sense that exists at present of the author, a being tied down by legal contracts to a name, an identity card number, an address, a telephone, a place and status within such and such community of other authors.

It is this death which a writer may well choose to "prefer not to" be part of, and so find in a "fugitive" existence the ever changing words and lines of a lexicon which cannot be fixed, nor colonized, nor turned into yet another copyrighted name plated representation of themselves, all ready to charge off to court to protect a name attached to a function which they may at the same time profess to desire the death of.

President Reagan, the Great Communicator, was in his own way an interesting example of a collector of quotations with an ear and eye

to
creating his own form of "ideal language," one which has proved to be
one
of
the most radical in its effects of modern times. Reagan loved
quotations,
and his bedside reading consisted of a single colossal tome of nothing
but
quotations, organized for use on any occasion imaginable and many, one
imagines, not yet imagined, but that one should be prepared for, after
all,
as *The Great Communicator*.

Having been an actor, a president of the Screen Actors Guild, and a
long
time pitchman for Westinghouse and GE, as well as a radio announcer and
tv
celebrity both as actor and advertiser, Reagan had no problem at all
memorizing hunks of quotations, plagiarized and appropriated lines and
bits
of speeches, and "was never at a loss for words," a favorite technique
being to tell some ancient joke or story "as though for the first
time,"
so
that it's being a quotation was not even noticed. In this way, he
appeared
to be an alert and quick-on-his-feet-thinker though in fact he was just
pulling rabbits out of his well stocked hat.

Reagan's cheerful attitude to taking away the meanings of lines and
replacing them with the same words, only now heard as his own, reached
a
moment of triumph in his appropriating the anti-Vietnam War song "Born
in
the USA" as his own campaign song in 1984. Suddenly, the verses
disappeared
and all one really heard were those endlessly repeated choruses of
"Born
in
the USA, Born in the USA" as though that was all that mattered. And in
cynical way, he was right--after all the song was made for a movie and
appeared long after the actual War, so how it could literally be "an
anti-Vietnam War song?" Reagan's appropriation in a sense exposed the
song's appropriation of the emotions of another time and another
person,
and
so the Reagan version had as much "validity" as the original did. And,
it

being a song for a movie, who better to make use of it than an old movie actor, one who had actually appeared in war movies, if not the actual war, unlike the song's author, who had done neither.

And Reagan even quoted in Russian, with translation--the famous "trust but verify" "Russian proverb" he had learned from his buddy "Mr. Gorbachev."

At one point, in a pure unadulterated paroxysm of patriotism, he forgot himself and recounted his "war memories"--actually scenes from a war film he had played in. In a sense, to show the "reality" of his emotions, he was "quoting from memory" a "real war scene" in which he had acted competently enough to convince himself that he had actually been in the war. In this way, quoting from his roles allowed him to create a non-existent biography which at the same was "documented on celluloid," that could be edited into various versions of his official "biopic."

In Poe's brief "sketch" written to accompany an illustrated plate, entitled "Morning on the Wissahicon," (a forerunner of Reagan's "New Morning in America" as already a "Mourning on the Wissihicon)--a traveller takes a jaunt down the Wissihicaon and discovers unexpectedly, so close to the metropolis of Philadelphia, a wild and savage remnant of an America already thought to be long past, and but the figments and shards of a former dream. He sees an Indian in a wild overgrowth of unspoiled natural landscape, and as he drifts by the dramatic scene, there even appears a a magnificent and authentic American deer--a sort of proto--"Deer Hunter" moment in which the marvelling traveler is confirmed in his belief that at last he has found the old, the real America, of the wilderness and "savages," and the untamed wild life and untrimmed flora of his "native land."

Yet, the traveller later learns, all of this has been an

*elaborate
and beautifully staged simulacra, for a wealthy Englishman has
purchased
the
former Colonial landscape, and populated it with a servant dressed and
made
up as an Indian, let the flora go carelessly to seed, and provide the
whole
as a topping to the cake, a domesticated deer who is able to pose as a
wild
one for the passersby of a Sunday. Already a "quotation" of what had
been
a
stock vision of the "old America" in all its "savage splendour" has
replaced
the original with a copy which "outshines" as it were not only the long
vanished original, but has also made, on is certain, the old real
estate
greatly increase in value by looking so like what it had replaced in
terms
of what had been thought to be along lost memory with a Brand new and
vivid
recreation posing as indeed "the reality of today."*

*Poe's Englishman thus has accomplished already the creating of
an
"ideal language and landscape" made entirely of quotations, and for
Poe,
the
"mourning" in this "morning" is that the morning is in a sense not yet
over
with and it has already been replaced by a quotation of itself, which
will
"outlive" the former and so in a sense give cause, if one recalls it at
all,
a "mourning" for the "morning on the Wissihicon which now no longer
exists
except as indeed an ideal language and landscape "in quotation."*

*The further "mourning" is that the English, who had been the former and
for
a while defeated Colonial Power, have now wrested away what had been
known
of as an "American original" and turned it into an English owned and
recolonized landscape preserved as a copy of the vanished original.*

*At the time that Poe began writing, ruins were all the rage, due in
good*

part to Gothic and Romantic literature from Europe--the kind of literature
and ruins Benjamin was later to write his now famous unpublished thesis
on.
Americans were in a state of anxiety, as their country seemingly had
produced no "real ruins." Poe--who had attended school five years
abroad
in
Scotland--had seen "real ruins" and as he replied to one critic who
accused
him of writing in the manner of the Germans of the time--"Terror is not
of
Germany, but of the soul." Having witnessed the decomposition and
descent
into ruins via disease of his dying mother, dying older brother and
then
dying wife, Poe realized that the the lack of "real ruins" are, like
Emerson's Nature--"the blank and ruin we see in Nature is within our
eye"--is not a lack at all but instead the blindness to what is in
front
of
one--the decomposition and decay at the core of being, no matter how
"new."

In his "Philosophy of Composition," Poe constructs an impeccably
rational
method by which he has gone about composing his poem "The Raven." No
"romantic ruins" or frenzy inspired him, no "inspiration," but,
instead,
a
kind of calculating feat of engineering brought to bear on the
decomposition
of the very thing that has constructed the poem--the rational, the
logical,
the "constructive" mind. The use of quotation passes from humans to a
bird--"quoth the Raven, 'Nevermore.'" The bird may even be a copy of a
bird, a mechanical bird whose cries are repeated by virtue of a timing
mechanism triggered by the last lines of the verse preceding its next
outburst. Or they may indeed be those of a "real bird," "quoting"
"nevermore," a phrase which plunges the student in the poem into one of
those ever deepening and decomposing morasses of the soul which Poe
depicts
also in the guise of decomposing bodies and languages also, which
devolve
into black birds' cries (perhaps "quoth the Raven" itself--??!!) as
in
The Narrative of Arthur Gordon Pym.

Poe, with his rationally constructed tales in which decomposition and irrationality begin to "take over" and Burroughs with his fugitive languages whose words change their meanings frequently not only in time--from week to week or day to day if need be-- but also vary from place to place along the trail of the outlaw addict, evidence a yearning for a language which will elude the colonization process of appropriation and quotation. For Dubuffet, the "way out" of this nightmare in the "asphyxiating culture" of the art world was Art Brut as he originally found it and conceived of it--that is, Dubuffet recognized its existence there, well having the honesty himself as an artist to know that he himself might learn from these "Raw" artists while not being one himself.

That is, not that there will be an "authorial self" who is "original" but that there may exist "languages" and realms of "communications" in and among and through which the possibility of a continually "living" yet "invisible" writing is "on the move," while behind it are the deposits of its shed skins, its discarded, outdated notations, to be picked up on as "news" and "clues" so as to distract and confuse those would-be appropriators and translators of a writing which does not want to be read, and so creates "fakes" of its non-self in order to provide "cover" for its ever elusive voyages, fictions to amuse itself as it observes the futile hunters continually be led round and round in circles, deciphering non-signs as signs and elaborate scrawls as "lucid notations" of a "lost language" or of a "new language" which they alone will become the possessors of the secrets of, the sole appropriators and translators of, the alpha and omega of a literature which now is thought to "belong to history and civilization" and which instead is simply an empty wooden horse, a decoy duck, while somewhere, elsewhere, the writing leads lives of its own.

(Note: I just found Wyston Curnow's question re a genealogy of the appropriation use of today--

the issue of appropriation, as noted, begins to change with the introduction and spread of copyright laws, as with the acceleration of the production of copies in themselves-- Benjamin formulates his questions re "The Work of Art in the Age of Mechanical Reproduction" close to a hundred years after Poe has begun doing so. Hawthorne, writing in the 1840's roughly, in The House of Seven Gables, already has as a major figure a Daguerreotypist who provides, along with the narrator, commentaries on the art of the photograph in comparison with that of painting--that is, in terms of their status as not solely copies of persons and scenes, but also as methods directed towards revealing what is otherwise hidden to the eye of an observer. The "composition" of a daguerreotype then, becomes a form of decomposition of not only a painted image, but as well of the "image of the person" themselves--"revealing" aspects hidden not only to others but also perhaps to themselves. As a "reversed mirror image" in a sense, it gives an oddly "corrected" image of that image which one had previously supposed one was seeing as others do.

The very decomposition of the House itself becomes as it were a method of "letting in more light" via the cracked and fissured surfaces, which is the "pencil of light" with which the camera writes into existence a new method of representing things not only singly, but serially, or, as in the famous mirror scenes in Citizen Kane and The Lady from Shanghai--an endless series of mirrorings of the self trapped in the light of the moment which is turning it into the past as the figure moves before the --and into--the hall of mirrors.

One might begin with an examination of many of the texts of the

"Classic

American Literature" (D.H Lawrence) as the first literature to in a sense

compose via decomposition and in so doing decompose the "future" of its own

literature before it has happened. (Rather than being a deconstruction avant la lettre, as Poe's work has furnished examinations for, it is a decomposition of the work of time on things before they have begun to exist.)

One finds that already a century and a half ago and more, there already exist in this Classic Literature the contemporary the issues of copying,

appropriation, translations, quotations, cataloging, "secret messages," "messages in code," the examination of handwriting itself as a method of

literary "criticism," the centrality of the role of death, the appearance

of

"intelligent machines" and "psychic communications" as a form of scientific

possibility--the ghostly, the after-effects existences, of unknown writings

and languages which haunt the forests and wildernesses, and as well are still living among them in many vast areas, the complimentary American forms

of Gigantism (Walt Whitman, Paul Bunyan, Earthworks) and the Minimalist (Emily Dickinson)--as well as the use throughout American popular art

of

the

copy of an object to represent the trade or concept for which the object's

copy is supposed to stand. (The vast and eccentric systems of signs used

in

the US a hundred fifty years ago are basically the creation of a three dimensional sculptural-visual poetry of incredible variety and ingenuity.

In a sense, it is a writing for persons who may not actually know how to

read--in any language--or simply in English--)

One of the aspects of this writing is that it in ways is more related to

Art

Brut and Burroughs' fugitive languages, than to to the more confining and

constrained of the commonly in use American examples of today, as it

sees
and makes use of everything as writing. This is neither "the world as text"
nor "the text as world" or today's rather fundamentalist and curiously
Puritan conception of a "material word" on the page, with the attendant
"sacredness of the book, the text," but something blasphemous (Melville
to
Hawthorne, on completing *Moby Dick*: "I have written a wicked book and
am
as clean as the Lamb")- --that is, that the world is alive with
writings
which are moving and changing at every moment, and themselves exist on
living beings as well as on insentient "materials." (Melville also
writes
to Hawthorne, that the very hand which lifts now the pen that it has
just
written with, is not the same hand that just formed the last completed
letter of script, and will not be the same as the one that writes the
next--)

Tattoos, scrimshaw, the *Scarlet Letter*, the letters of the words of an
unknown language carved into the black rock of an island, (in *Pym*;
Robert
Smithson wrote of these as "perfect proto Earthwords" for a new art
criticism)--the disappearing inks and concealed treasure maps, the
Goldbug
and its revelations--as well as the "readings" of Nature by Thoreau and
Emerson, and the observations as signs in turn of the "Leaves of Grass"
which are the tongues of the sleepers below ground, and, beyond that,
"the
untold, the unwritten war" that "Will Never Be Written in the Books" of
Whitman's "Specimen Days, or the insects and flowers in Emily Dickinson
which form the kind of private language which she uses to "but cross
the
room and be in the Spice Islands" (the continual voyage theme)--all of
these
are writings which extend writing far beyond the "normalizing"
conventions
of the limits of the page--

This vision of a language which is continually in movement, continually
changing, concealing itself, reappearing, being thrown overboard, or
bobbing
about as the carved coffin bearing the absent Queequeg's script and the
sole
survivor and author to be of the tale of the late *Pequod*--is itself
from
a

period in which the American language was in flux, not yet standardized and fixed into the defined and set stone of Webster's. A chaos in spelling, punctuation and grammar was perfectly acceptable, as were the wildly varying degrees of abilities of readers to decipher the riot of signs and symbols running amok all around them, and so was a sense of writing as something alive and and unfixed, nomadic and tending, like Art Brut and the addict's fugitive Jargons, towards an anarchy and "Civil Disobedience" which have become increasingly tamed, toned down and timid.

For example, consider that today, a work of appropriation in a conceptual sense is proffered as that of "unoriginality, copying" and the "author" thus no longer "exists" except as a functionary, a filer of data, a sorter of files. This is precisely the work which Bartleby is assigned to, and which he one day simply decides that he would "prefer not to" do anymore.

Bartleby's act of Disobedience he pays for by being incarcerated in the tombs, there to die, refusing all the while to accept anything offered out of a sense of obligation by the employer who had put him there in the first place, as a last resort against homelessness.

In a peculiar way, may one not say that Bartleby is a kind of "political prisoner," (civil disobedience since 9/11 carrying much heavier potential penalties) in the sense that he will no longer carry out the contemporary (today's) idea of what it means to be an author-cum-death-of-the-author? Instead, he would "prefer not to" be a writer who writes as the death of the author as it exists in the conceptual formulation of copyist and filer, even if rejecting this method of writing-as-the-death-of-the-author means

the
loss of his freedom, and following that, of his life.

In short, Bartleby would "prefer not to" BE a
"death-of-the-author-author"
but instead simply to die.

here are some examples of a few of the possibilities themselves so
myriad
and
ever expanding of the little i suggest in the above

Conceptual Poetry and its Others
UA Poetry Center
May 29-31, 2008
David-Baptiste Chirot<

<http://davidbaptistechirot.blogspot.com/2008/05/conceptual-poetry-and-its-others.html>

David-Baptiste Chirot: "Waterboarding &
Poetry"<<http://www.wordforword.info/vol13/dbc.htm>>
Wordforword #13 Spring 2008
(also has Visual Poetry by chirot)
Poems from Guantánamo
The Detainees Speak
David Baptiste Chirot <
<http://www.kaurab.com/english/books/guantanamo.html>
*

No*
KAURAB Translation Site

David-Baptiste Chirot
El Colonel's Composition Book

<http://the-otolith.blogspot.com/2008/10/david-baptiste-chirot-el-colonels.html>

20080530 David-Baptiste Chirot

<http://the-otolith.blogspot.com/2008/05/david-baptiste-chirot-el-colonel-wakes.html>

El Colonel wakes up from dreaming

1. [PDF<

http://rds.yahoo.com/_ylt=A0oGkjhGqwxJKXIB.2NXNyoA;_ylu=X3oDMTByZWgwN285BHNIYwNzcgRwb3MDMQRjb2xvA3NrMQR2dGlkAw-/SIG=11rat3ean/EXP=1225653446/**http%3a/www.dusie.org/ElColonelsmile.pdf

] developing poetic ideas <<http://www.dusie.org/ElColonelsmile.pdf>>
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**El* *Colonel* *Smiles*. For Roberto Bolano *...* *El* *Colonel*
smiles.
Pleasure birds fly in exotic jungles, among tableaux of hacked and
...
[www.*dusie.org*/ElColonelsmile.pdf](http://www.dusie.org/ElColonelsmile.pdf)*

On Fri, Oct 31, 2008 at 1:57 AM, Murat Nemet-Nejat <>
wrote:

Walter Benjamin's **The Arcades Project** and Montaigne's **Essays** are
masterpieces made mostly of quotations, the writer's own thoughts
weaving
around them.

Translation, if properly understood as the creation of parallel
meta-texts
rather than as copies, is a genre of appropriation. W. Benjamin's

"ideal
language" -which is his concept of what translation involves- is
essentially a hypertext composed entirely of appropriated texts.

Ciao,

Murat

guidelines

guidelines

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35. **Charlotte Mandel**
New Jersey book launch

Mon 3 Nov 2008

Reading and book signing to celebrate publication of my new
collection titled

ROCK VEIN SKY ,
poems by Charlotte Mandel (Midmarch Arts Press).
Thursday, November 6th, 7:30 p.m.
at Watchung Booksellers
54 Fairfield Street
Watchung Plaza
Montclair, NJ 07042
Information: [REDACTED]

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36. **Michael Kelleher**
Literary Buffalo Newsletter 11.03.08-11.09.08

Mon 3 Nov 2008

LITERARY BUFFALO
11.03.08-11.09.08
EVENTS THIS WEEK

Visit the Literary Buffalo calendar at www.justbuffalo.org for more detailed info on these events. All events free and open to the public unless otherwise noted.

11.04.08

VOTE!

11.05.08

Talking Leaves...Books

Lisa Forrest

Reading/Signing for: To The Eaves

Wednesday, November 5, 7:00 PM

Talking Leaves...Books, 3158 Main St.

&

Just Buffalo/Center for Inquiry Literary Cafe

Christina Wos Donnelly and Grace Ritz

Poetry Reading (8 open slots)

Wednesday, November 5, 7:30 PM

Center for Inquiry, 1310 Sweet Home Road, Amherst

11.06.08

Talking Leaves...Books

Tom Waters

Reading/Signing for: Breathing Room, Vol. 1

Thursday, November 6, 6:00 PM

Talking Leaves...Books, 3158 Main St.

&

Poetics Plus @ UB

An Evening with Tracie Morris

Poetry Reading/Performance

Thursday, November 6, 7:00 PM

Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

The Write Thing at Medaille College

Joshua Harmon

Fiction Reading

Thursday, November 6, 7:00 PM

Library at Huber Hall, Medaille College, 18 Agassiz Cir.

&

Talking Leaves...Books/Jewish Community Book Fair

Theodore Steinberg

Book Lecture: Jews and Judaism in the Middle Ages

Thursday, November 6, 7:30 PM

Temple Sinai, 50 Alberta Dr., Amherst

11.07.08

Just Buffalo/Albright-Knox Art Gallery

Nickel City Poetry Slam

Feature: Tom Noy

Friday, November 7, 7:00 PM

Clifton Hall, Albright-Knox Art Gallery

10 open slots, bring 3 poems no longer than 3 minutes each to compete.

Western New York Book Arts Collaborative Workshops

Just Buffalo's friend and partner is offering the following workshops:

Letterpress Holiday Cards Nov 3, 10 and 17

Simple Book Structures Nov 4 and 11

Hardcover multi-signature book. Nov 5 and 12

Decorative Marbled and Paste Papers. Dec 2 and 9

Cards and Tags using Recycled materials. Dec 3 and 10

Printmaking with Household Objects (kids) Dec 6

DIY Pin back button making session. Dec 17

Letterpress Workshops at French Press

Visit: <http://www.wnybookarts.org/events.php> for more info.

MEMBERSHIP

Join Just Buffalo today to take part in our monthly member-only events, including:

TONIGHT!

Book Discussion of Michael Ondaatje's "The English Patient"

Moderated by Babel host, Michael Kelleher

Monday, November 3, 7 p.m.

Betty's Restaurant, 370 Virginia St., Buffalo

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37. **Jennifer Karmin**

Communiqué from Chicago: Election 2008

Mon 3 Nov 2008

hi poetics friends....thanks to all who have emailed to ask about the pre-election activity in chicago. i've posted some thoughts on the les figures press blog.

Communiqué from Chicago: Election 2008

<http://lesfigures.blogspot.com/2008/11/communiqu-from-chicago-pre-election.html>

onwards,
jennifer karmin

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38. **David Chirot**

Re: appropriative poetics: genealogy/history?

Mon 3 Nov 2008

Dear Wystan:

One of the interesting ways to think of appropriation through time is that it may often function not as a method of "creating of the previous/with the previous" something "new," but, instead as a participating in many actions which involve extension, reframing and as well, not making "fake" or "artificial" but paradoxically a kind of "return to realism."

For example: Duchamp takes an object and puts it in an art gallery and calls it a "ready Made." (Art off the rack," so to speak, with the "label" being simply that the artist who chose the object said that is "art."

At the same time, to bring art "down from the high horse of abstraction," and "return to the reality at hand," the object itself is "a real object, straight from the hardware store."

A "real object" becomes "an art object" simply by the moving of it from one environment (hardware store) to another (art gallery). Yet the object thus "transformed" remains the same "real object" and hence it becomes not art itself as abstract on the canvas or in a three-D object, or in a text, but an "abstract transaction" in the mind: trans---action being the key word, as both a "transaction" in a commercial terms, and an action "beyond" or "through and out," a transit.

The effect of the transaction (hopefully) is to be that it sets in action the realization that art happens in the mind, not only in the object, text, screen, canvas.

Duchamp said he wanted to make art which contradicted the French idiomatic phrase "Bete comme un peintre." (Stupid like a painter--the stereotype of the painter of genius who is one in painting and/or sculpture, but when it comes to articulating any thoughts, "is at loss for words." and so appears to be "stupid like a painter."

In arts of appropriation, one is making use of a preexisting object, text, fragment, and so the work is anchored in a "reality," a "documentary" aspect, which is to be played off of, or make a commentary on, the "fictional" and "artificial" and if such is the case, "faked" aspects of the work. In this way, the work can question the nature of the construction of "reality" as already being being "made" of such a process in itself.

In collage art, the artist is simply doing what is already being done around them--and commenting on it through re-editing, re-juxtaposing, transports

elements from one realm to another there to mingle with elements taken from others--Schwitters's method in his collages and Merzbau--Rauschenberg and his "Combines" and transfer works, etc. Warhol's Factory production of serial versions of the same image, replicas of Campbell's Soup Cans, and the whole Pop Art basis in recycling and reproducing "pop" imagery--treats the image world, already reproductions, mass productions, as in itself a reality, and so create the Pop reality which simply recycles itself as an endless system of production. These works in a sense are at once "artificial" and "real" as the reality they are reproducing is an artificial one, in treating it as real, it becomes again artificial (art) or--in treating it as already artificial (art) and reproducing it, taking elements from it, it makes of a popular "artificiality" and "artificiality" by the shifting of the frames from the comic book store or super market to the art gallery.

With writing, for thousands of years most likely, persons have gazed at some landscape, city scene or sudden movement of the wind in tress and had a line of poetry come to their mind and/or lips as having "presented this to me previously." That is--this scene makes me think of a line of Pindar." In this way whole landscapes becomes the sites of tourism for those aficionados who want to see the "real Wuthering Heights," the places where Ulysses takes place," the New York of Edith Wharton, or the Paris of Baudelaire. The description and associations in writing in a sense create the place from which they are seen as being created into a place which others "want to go and see in all its reality," though that reality may have existed quite some time ago or perhaps just six months ago. "The scene of the crime," as it were, to be gawked at and commented on further, with fotos taken and souvenirs purchased.

(Poe's "Morning on the Wissihcon" describes a proto-version this kind of literary Disney 'world"--)

A writer like Herodotus is a forerunner of all these things, in that his Histories include everything--stories told that are fabulous, others that are "documented," speculations, wild eyed tales of wonders, all manner of things real, imaginary, fictional, hoaxed, are run together as being simply what the traveling historian has collected. In this method of appropriation what is being accomplished "naturally" by Herodotus is today done as an attempt to "blur," "transgress" boundaries and dividing lines between categories, classifications, into such separate things as "fables," "Facts," and "hoaxes." The desire of many "post modern" projects and approaches is, as Olson had propounded fifty years ago and more, found actually in the pre-Aristotelean world of a writer like Herodotus, when no such classificatory systems are being applied. What is written of today as "transgressions," was all in a day's life and work for a traveling historian like Herodotus or those "travel writers" of the early periods of Western colonialist expansions and explorations.

I keep bringing him up, but Poe is the first American writer to consistently use methods, let alone invent quite a number of his own, for creating hybrids of facts, fictions, fakes, hoaxes, "newspaper items," and "detective stories," one of which, "The Mystery of Marie Roget," was written along side the actual tabloid sensation mystery of the murder and disappearance of the body of Mary Rogers, "The Cigar Store Girl." Via his fictional ratiocinating "Dupin, Poe wanted to demonstrate that this method would more effectively, efficiently and correctly solve the crime than the tabloid accounts of the bumbling methods of the then rather haphazard assemblage of beings and techniques that was the new York Police force.

(Conan Doyle with his Sherlock Holmes makes use of this inspiration of Poe's in Sherlock Holmes' always using the London Times as vast treasure trove of textual evidences and clues.)

One of Poe's great dreams is to find the area of suspension between waking and dreaming, living and death--and in this manner be at the blurring of all boundaries--an area in which reality and imagination, fictions and fakes, all are equally vivid and as it were living-dead. Having observed the death of his mother, his brother and his young wife, Poe's desire to as much as possible suspend the last instants of consciousness before its extinction is a "rational" desire and need for something that others deem "irrational." Thus the work of Poe becomes ever more of a series of depictions in which the ratiocination of the writing "detective" and "mathematician" try to hold at bay the incoming flood tides of the Others--the living dead, the ghosts, the hearts beating through floorboards, the journey of Arthur Gordon Pym through a realm all in Black--Black people, birds, soil, letterings carved into black rock--and then white--the arrival finally at the edges of the other side of a printed page from the blackness of letters to its white spaces--a figure of white that arises out of the whiteness of mists and is as white as the whiteness of snow. In effect--a "white out"--the termination of writing as black notations on white pages and the confrontation of a "white on white" aspect at the edges of what is NOT an erasure--as in Malevich's "White Square on a White Square" which had been preceded by the "Black Square a Black Square."

In this narrative of Pym's, it is also noted that perhaps the reader will not notice at which point the narrative written by Pym stops and that written by the person who is the editor of the published work begins. The book is supplied with an Appendix which in turn throws doubts on who actually did write the text, and if the editor is telling the truth, or if there is some other aspect involved, and Pym himself has been perhaps the narrator all along.

The making ambiguous and mysterious of a fictional account of journey that is fantastic yet described in the most precise "ship shape" manner and details, is

to further emphasize the idea that there can always be as it were "updates" on the status of a text and its "authorship." That is, Poe is demonstrating that even one's own texts can experience such disputes, as to what Poe really wrote, what was written by someone else whom he plagiarized or "borrowed generously from." In effect, the Appendix is implying--there can continually be "news flash" updates on the status and authorship of this text, and basically any other, as all texts participate in this madcap traversal of exchanges and exchange (stock exchange also).

Again, this method gives Poe the chance to "put off" the idea of their being "an ending"--in effect the "true story" has not yet been told, and so in the meantime one will be continually finding "news flashes" which bring one the latest updates on the Poe-Pym voyages and authorships.

In Pym, the authors--both of them or more--are in a sense playing a game of jack in the box with what are the various scenes of internment in the book--the whole tale finds Pym being confined in terribly close quarters, or in a situation of captivity or near extinction. In fact, we do not know as the book begins whether or not Pym actually survived at all to tell this tale, as Mr Poe claims that he at some point is the author who takes up the pen from the vanished Pym in order that his tale "might live on" so to speak.

When Pym shows up in the Appendix, live after, --this suddenly recasts the Narrative as a book which is actually not the book of the authors, either one--but one which is actually not yet written, but exists as it does "so far" in this "half man half horse" state of having the two seamless authors--one of them presumed dead and replaced part way through by a "ghost writer" who has to face the return of the ghost as not a ghost once the text has been "completed," and now lies on the floor, a ball of a "Yarn" (story) being madly unwoven by one of Poe's own "Imps of the Perverse."

Mark Twain is another form of writer in which appropriation is used on a vast scale, though in a way it may not at first seem so to be. His books like *Roughing It* and *Life on the Mississippi*, for example, are vast Herodotus style compendiums of anecdote, facts, fictions, outright lies that he relishes retelling, pure unadulterated tall stories, wild characters who actually are real, and others who are characters "larger than life" because in fact they do not exist at all except as towering feats of story telling.

In Twain's world, the good telling of lie is a grandiose and magnificent thing to behold--a great tall story, a superb "yarn," the getting together of literary and journalist friends "to swap a few lies," being the epitome of a "good time." These "lies" are contrasted to the bigger lies which Twain continually attacks as the lies which society uses in order to create its structures of distinctions, borders and boundary lines between peoples and their social status, their

possibilities in life, what their dreams are allowed to consist of. Magnificent River Boats sail past cities with names like Memphis, Cairo, St Louis, Nouvelle Orleans--extravagant architectures of mansions, beautifully tended gardens, all the bric-a-brac of an already "post modern style" which mixes the native materials in the making of imitations of buildings the wonders have never seen except in illustrations and associate with being of an "Ancient Dynasty" or a Roman Republic, or Greece, England, France. And in this world are the forerunners of Faulkner's characters running amok in feuds and violence, ignorance and dissolution. And all of it built on slavery and exploitation, in order to build a mansion that can be seen from the River Boats to make one think one is living in a civilization "elsewhere," as though in another time completely.

Life on the Mississippi is actually a great anarchyology of appropriation, in every aspect of the furniture, the houses' designs, the styles adopted and created in clothing, the types of books which are in the libraries, every detail is seen as an appropriation from elsewhere, a vast fantasy world trying to imitate things that it does not comprehend nor want to other than what it symbolizes. And even in the midst of all the grandeur and posing, there is the vision of the incipient, swift rush of decay, decomposition, the first signs of the ghosts that will soon enough inhabit this fantasy world as it slides into the past, as gone as as were the previous bends in the ever changing course of the river.

All one has to do is study the Twain book and then move on the tomes of images made through decades of this same world by Clarence John Laughlin--himself the owner of one of the best private libraries in America, an immense eccentric assemblage of heaps and crates and shelves put together by himself--a great admirer of Baudelaire and French poetry and prose--and there is the after effects" world of Twain's--ghostly, in ruins, depopulated, haunted and still the repository for this huge collection of appropriated styles and structures in their journey through time's decomposing. What Laughlin writes of in his notes accompanying his works, is of a world which in reality is already a Surreality--the fotos in which he constructs strange dreamlike scenes among the already strange "real scenes" are simply the introduction of figures and tableaux to stages that are already crying out for actors. Since they already inhabit a "living dream," a living-death, the introduction of the "faked" dream scenes seems "perfectly natural."

(I used a transfer of a Laughlin photo of a door in 1950's Milwaukee as part of a collage piece for the cover of an issue of Kaurab Poetry Journal--and "After effect" of the ghostliness in Laughlin's fotos become more ghostly via its transposition as a transfer of a xeroxed copy of the copy of the photo included in a book of his work.)

If turning to these particular models as examples of appropriation at work seems "old fashioned," don't be fooled, their controversial nature rages on. I picked up by chance the other day a new updated edition of Norman Finkelstein's *Beyond Hutzpah*--and opened as though by magic to a section which reproduces pages from Twain's book on his travels to the Middle East and Europe. The controversy that rages in these pages detailing the reproduced pages of Twain's MS is that Finkelstein demonstrates how passages from Twain have been edited, slightly altered, taken a bit out of context, and used as evidence by Alan Dershowitz, who is also plagiarizing from a discredited text which he pretends that he is not plagiarizing from, of some passage in Twain regarding the "non-existence" of Palestinian peoples in certain areas of contemporary Israel-Palestine. Finkelstein is an excellent example of a researcher who goes through the long series of twists and turns of a quotation, a footnote, single word, in order to arrive at an understanding not only of what "originally or actually happened," but also, what has happened along the way, in the uses of a quotation or appropriated text. Since his argument is with a famous Harvard Law School member and lawyer, Finkelstein relishes the opportunity to pick apart the arguments involved, the citations and texts.

On the one hand, the famous lawyer is shown to be plagiarizing from a discredited text a severely altered mis- or dis-quotation from Twain, and on the other, is Finkelstein's excavations of the layers of the text's palimpsests, alterations, transpositions, and is being turned into a "fact" in order to "prove" that a contemporary situation is based on "solid evidence."

What is surprising from the point of view of literary--and legal-- appropriation is that a lawyer would use the uncited source of a discredited work in which a quotation is found from a famous author, which can easily be checked. What has happened is that a faked version of a documentary account by a fiction writer is taken as being a "reality" that existed in the past which proves the validity of the present reality. By demonstrating the faked and thus fictionalized use of the documentary account to prove "reality," Finkelstein undercuts the present "reality" by the restoration of the original text's actual order of words and phrases and in their correct contexts.

The Twain who journeys from the Cairos and Memphises of the USA to those of the "Ancient World," having detailed the appropriations of the New World in all their faked glories, and hungry to see the "originals," becomes in turn appropriated as a faked "glory" text himself, who is then "restored" to his original state in his own words by a commentator in an argument over the borders and existences of peoples both in the past and in the present which uses the past to justify itself.

In this example alone, one find some of the aspects in which appropriated texts become part of arguments over literally appropriated lands, as well as depictions of appropriated city names and styles of architecture and manners and reading materials which wind up being part of the future historical reality of the ancient places that are both used as models and their actualities as sites visited as a tourist by the famous author of a previous century. The shuttling back and forth through versions of the text is accompanied by a shuttling back in forth in time as well as a shuttling back and forth between versions of land boundaries in the present based on accounts from the past found in the text and altered only to be restored. The text itself becomes an extension of a "space of contested possession" not only as a text, but also in the world and in a conflict between the uses of the past to justify the present.

Via uncited citation, a hoaxed appropriation of a text enters into an intense argument over geography and history. It is this aspect of appropriation of texts as actual documents in appropriations of land and history that provides the kind of destabilizing as well as destabilizing "after effects" which make more complex the senses of and uses of "literary appropriation." As with Travel Literature, texts become the genesis for immense debates over the actual legitimacy of ownership of colonized lands and the rights of peoples who essay to inhabit these lands.

Interestingly, this aspect of the "after effects" of appropriations of "literary" and "travel" texts tends to be ignored in most considerations of appropriation of texts,, which tend to regard the literary appropriation as being limited to that one area, and so the more "formal" qualities of an appropriation mechanism at work may be examined rather than potentialities in other areas such as geography, history, the military, legal arguments, etc.

In effect, to limit the awareness of the effects and "After effects" of texts in and as appropriation, has the peculiar and subtle effect of a removal from consideration of the abilities of texts to have these effects and After effects. That is, one develops a sense of the use of language which has no "consequences," nor, in effect, any "complicities." This creates a separation in language, in which on one hand "transgressions in language" are urged, while those outside this realm are not. And if this is to be maintained as a structure of belief and method, then the transgressions of texts across the limits of the text's boundaries, becomes something to in effect deny. In this way, the peculiar argument can be advanced that in changing language via transgressing boundaries within it, one is changing the world, and at the same time, that this use of language is not in any responsible for what is happening around it, nor that the words that it uses are just as contaminated as the ones others use.

This sense of a "purifying of the language of the tribe" as advanced by Mallarme, is in many ways related to the ways in which propaganda functions, by limiting the range of effects which are allowed to be considered, so as to narrow the focus on an ever more centralized configuration and figure or figures of power. In a sense, it points to an elite grouping of poets or writers or artists who are as it were the guardians of this language, and so are deemed the ones to determine the entry or not into the canons or "acceptable ones" of this or that artist or style, this or that version of appropriation as opposed to an other. Rather than a rhizomatic, horizontal movement of the energies of appropriation, one finds instead a vertical axis along which are stacked the categories of hegemonies and hierarchies.

In a sense, this removes the role of the "dead author" and replaces it with a kind of deity, a philosopher-poet-king-queen in a sense, of an aristocracy of the word.

Yet as the example of the traveling through times and spaces and altered and restored versions of Twain's text shows, the appropriation of texts and objects opens the arenas of action and makes for the dispersal across the unexpected of the ever uncertain findings and uses of words, and of the existences of "authors," not at all as fixed identities, but as ever changing "sources," and "citations" which "crop up in the oddest of places."

Texts and authors in this sense live lives of their own, which are outside the conventions of what are thought to be the boundaries of texts and authorship. That this proliferation and dispersal of texts and authors among all manner of terrains and times may turn up in situations with which "literature" so to speak would like to "disconnect from", this is because of the "troubling" non-possession of words and texts which copyright and intellectual property laws continually try to keep pace with. The borders which literature would like to keep sealed for itself, or art, or any other form which has created a language it regards as its own and its own only--these borders appropriation shows not to be as secure as one would have thought, and so the desire for kind of "homeland security" system to control this "terrorism of words" against the very Terror in a sense which would dominate them. This is the sense in which the areas of language in literature begin to become a part of the operations of aspects of propaganda, in that the desire and need to control and maintain power supersedes the "love of language" and begins to see that the means to in effect "torture" language are "justified by the ends."

Again, one finds "travel literature" as a form of the contesting of borders, not only among settlers and already local populations in the New and Old Worlds, but also the borders among texts as "faked," "documentary evidences," "depictions of fakes as being a reality," and the use of fakes to assert a present

reality based on an altered one via an altered text. The ebb and flow of the fake, the real, the fictional, the literary and the actual landscapes involved in terms of borders and possessions--as well as "battles for the very soul of the people and land"--all these are bound up with the uses made of appropriation through a great many levels within just one small dis-quoted quotation from a text by an author who himself depicted so much use of appropriation as a manner of constructing the fantasy land reality he witnessed in its heights and the first signs of its rapid decay and decomposition.

Even the current dramas of the American-Israeli interrelationships are depicted in this using of an American text as a "witness" to be argued with in a "case" for or against a version of history that is contested.

The travel aspect of uses of appropriation is one that begins to change in the 19th century, with the ability to import ever greater amounts of goods from every farther distant and more "exotic" arts of the world, as well as those "exotics" which exist close to hand. (The Surrealists' Flea market, Joseph Cornell's garage full of old magazines and found materials from thrift stores, etc, Schwitter's use of street found debris--and the one found by Dubuffet in his concept of Art Brut.)

In Baudelaire, the continual theme of "le Voyage" needs no distant places to go--it can be a journey through his mistress' hair, or through a grubby alley--or to a hashish smoking session. Later, Huysman's character Des Esseintes in *A Rebours* (Against the Grain is the English title) simply goes to an English pub as it exists in its exact state for the use of Englishmen in Paris, rather than having to bore himself with the tedium expense and time of a trip to the actual England. Travel becomes the voyage of reverie, dream, released by contact with talismanic objects, odors, colors, sounds and images, texts which are from the place or about the place to which one would like to go.

"To shut the eyes is travel" says Emily Dickinson, who wrote of books as ships with which to travel.

In this sense, to me, the Yasusada works and Yasusada's idea of writing an "After Spicer" in honor of Spicer's "After Lorca" functions itself as a travel literature example, in that using the construction which is made use of by the hoxed imitations of scholarship of "real texts by real authors," in creating a series of fictional and pseudonymous authors, editors, translators, footnoters, annotators, as well as quotations which are real and fictional or faked, to construct both a fictional author and his fictional works, as well the journey to a distant and exotic land--a Japan which is not Japan but an "After Japan," not a translation or copy, nor actual documents, but an imaginary constructed out of the elements of these . via both actual and fictional Japanese poets, artists, places and events. After all, what is Spicer's Lorca's Spain? Or his Spanish

language? Where are they existing in Spicer's text? The traveling with Lorca that Spicer indicates is done in the home of Spicer's, as of two lovers living together for a season. It is in a sense of the continuation of the voyage of Baudelaire through his mistress' hair as a voyage-to-a-text, as well as that voyage of Poe's in which the white ghostly spaces left by the vanished ghost of the lover-- "After" effects, so that work is written both "After" Lorca literarily and "literally"--after Lorca the lover of the summer in autumn has departed. And indeed, the introductory letter opening the text is written by Lorca--the already dead poet speaking from beyond the grave as his own ghostly After effects become ghost-written by Spicer as his "After Lorca."

For Poe, the "Aftereffects" are "mournful and never ending remembrance" which also tries continually to be reanimated from out of the coffin--into a state between life and death, dream and waking--in which all things possible may occur--an open area of uncertainty--where Poe and Pym takes turns authoring the same text, each one vanishing as the other reappears, back from the supposedly dead, to assert his rightful place in place of the one living and writing in his absence. To battle with the double of oneself--in this suspended state--the tale of "William Wilson"--Rimbaud and his "I is an other"--the confrontation with the hoaxy aspects as well as the documentary and imaginary--of writing and of what is an author--not a who--but a what--as though the author really matters--when as Poe asserts in the "Philosophy of Composition" --one begins with determining what the effect is that one would like to produce.

In other words, an "after effect" which precedes its own creation--just as the "Philosophy of Composition" is written AFTER the composition of "The Raven" and so re-tells the "story" of its creation as an "after-thought" as well as an After-effect---which "reconstructs" an event which actually did not happen, in order to make an argument for the kind of Composition Poe is propounding as the one best suited to create the kind of "great effects on an audience" that the "Raven" had. By demonstrating that he worked backwards, deductively and rationally to produce what are the "irrational" yet also "mechanically engineered" effects of the poem and its Raven repeatedly & (a robot Raven, an "synthetic intelligence"--?) mechanically "quoting" "Nevermore"--Poe writes "after the fact" the non history of a poem in order to prove that his "irrationality" as person does not exist, nor does it in the poem, but all of it, all of it--can be explained!

In the very act of essaying to be the ultra rational one, Poe begins to sound not unlike one of his irrational characters in the process of trying to defend their actions, which came from that other source he depicts so vividly in a different piece, "The Imp of the Perverse."

As a writer, Poe is experiencing and detailing not the "death of the author"--but the cracking, corroding, collapsing, dispersal and disappearance-reappearance dead-alive, living dead, suspended animation state of an author in which the uncertainty principle is at work. so that the author is beginning to have trouble distinguishing between himself and his invented authors, his characters, his texts, his hoaxes and documentations, his published "marginalia" which appear in Newspapers as "real" and which are "made up" as he owned no library to annotate, but only about three books at the time.

And how does Poe exist today? He stil exists as after effects in America as the the creation of a poison pen obituary written by Rufus Griswold! The source for good deal of the myths of Poe is this outright piece of slander. Poe himself became a part of long running tabloid sensationalism, both adding to and altering, shifting, his status as a writer hovering ever suspended among a series of faked images and stories about himself, and his own such creations. In this sense Poe has realized in a peculiar way one aspect of his dream of existing among the living-dead, as he himself continues to exist as this mixture of urban legend, movie versions, illustrations, endless repackagings of his works, endless new theories about them, endless new discoveries not only of original editions themselves but also of the actual facts which he did make use of and which had been thought to be his own hoaxes.

In a sense, to understand a genealogy of "post modern" examples of appropriation, is to find Burroughs' impossible glossary of wrods whose intention are fugitive--for the moment one were to define, control, st boundaries and divide into categories, classifications, the very thing one is observing in order to do this, would continually be breaking it asunder, decomposing it, rearranging it--and so, the place to "begin" is in actuality in the daily newspapers or news in any media--as there one finds the continual dispersal of writings and writers evidenced in the symptoms of language which are registering the seismographic chartings of voyages which never cease traveling, never cease their production of effects and After effects, fall out, radioactive dusts--mutations and permutations--ghosts and ghost written texts--

The "Purloined Letter(s)" found hidden in plain site/sight/cite all around one-- the War which was founded on forged texts and paintings of non existent fotos-- the widespread use of "election fraud" as a technique both to count voting and to frighten off voting-- the uses of torture to produce "confessions" which are false or real or who knows what--but which are none the less used as "proofs"-- even though the actual confession may never be revealed-- the persons detained without any accusations-- that is, the non-writings of non texts which condemn persons non accused to be detained indefinitely-- the ways in which a society inoculates itself by the alteration and vanishing of words from what it does not want to or like to or is not meant to hear or read-- the uses of appropriation are

everywhere one around-- perhaps what is really the purpose is to find the ways in which these are all interrelated and so constitute the existence of culture as it is presenting itself to itself through its appropriated and faked and hoaxed uses of words and images- rather than a typology in which the separations are made so as to exclude one domain from another--and so to deny or deliberately or not miss the effects and After effects of all the various means and meanings of appropriation--

This particular study of my own i call "The New Extreme Experimental American Poetry and Arts"-- this interrelationship of aspects across, among, through and around appropriation in constructing a language which essays to deny what it is capable of and is in many instances doing daily, as a matter of routine-- a language which allows persons the appearances of freedom when in fact tightening and constraining ever more tightly and narrowly the ranges of awareness and questioning- and at the same time to find the actions and uses of appropriation which decompose this massive composition one is presented with as a reality which in fact is but a continually tweaked construction in which language used by all is participating daily-- to study the composition and to find the decompositions-- as much as possible, though one oneself is pitifully limited--

On Sat, Nov 1, 2008 at 4:01 AM, Wystan Curnow <[REDACTED]> wrote:

Murat, Tom, Barry, David,

As we are seeing "appropriation"'s precursors are varied and commonplace, to the extent that the term itself appears reductive--Chaucer's only 'a great appropriator' if his practice is presumed to be informed by a modern idea (and its attention laws and prohibitions)of authorship.

I am more interested in the varieties of contemporary 'appropriation' --it seems such a dumbly provocative term, so post-modern for crissakes--which is the way Murat's remarks about recent 'attacks on authorship and originality' are pointed. The value of a genealogy of appropriation, or a pre-history of authorship seems to be that it may help generate a typology of current practices and possibilities in which re-use, refried, is understood as more like the norm than the exception.

Wystan

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Murat Nemet-Nejat [REDACTED]
Sent: Saturday, 1 November 2008 8:44 a.m.
To: [REDACTED]
Subject: Re: appropriative poetics: genealogy/history?

Tom, Barry, David,

Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. Troylus and Cresyda is for all purposes, with some changes, of Boccaccio's Philostrato, without Chaucer acknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.

To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship. The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discussion also, I believe, were along the same lines.

*Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's *The Anatomy of Melancholy*, Browne's "Urn Buryals," Montaigne's *Essays*.*

*If I remember correctly, Swift's *The Tale of the Tub* parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In English Literature, I think Johnson and Pope give a "temporarily fatal blow" to the process mocking its rube-like primitiveness (even Shakespeare could not escape the opprobrium) and elevating originality to a poetic ideal.*

Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[REDACTED]> wrote:

hi all,

catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.

as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...

and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.

additional suggestions and discussion welcome...

*thanks,
tom orange*

guidelines

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39. **Diego Navarro**

Re: Communiqué from Chicago: Election 2008

Mon 3 Nov 2008

If the topic is considered valid for today, I've written my letter to America too.

<http://dayvancowboy.org/2008/11/election/>

2008/11/3 Jennifer Karmin <[REDACTED]>

hi poetics friends....thanks to all who have emailed to ask about the pre-election activity in chicago. i've posted some thoughts on the les figues press blog.

Communiqué from Chicago: Election 2008

<http://lesfigues.blogspot.com/2008/11/communiqu-from-chicago-pre-election.html>

*onwards,
jennifer karmin*

--

Diego Navarro

"Ecrire n'a rien à voir avec signifier, mais avec arpenter, cartographier, même de contrées à venir" (Deleuze, G., Guattari, F. (1980) "Mille Plateaux", ed. Minuit)

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40. **Edith Vasquez**

Proposition 8 in California

Mon 3 Nov 2008

Hello to all from the state of California.

We currently have on the ballot for tomorrow, Proposition 8 an anti-gay marriage initiative. Since many of these types of public initiatives are tested in California for other states, I am wondering a few things with interest in hearing from residents of other states in particular.

I am no expert so I am only relying on anecdotal or experiential and fragmentary knowledge here. I am personally totally opposed to 8.

1.) In the past, this issue was a splinter issue, used for or against candidates as smearing. Is this an exception this year?

2.) I think perhaps Obama and other democrats can see demonstrable comfort in their own chances at winning or keeping their positions, for some such as Feinstein (no big surprise with her San Francisco base) but others as well are strongly voicing opposition to 8. My thesis is that gay marriage has broken through the glass ceiling to become an issue of its own, not just fodder for negative campaigning. This is the main reason I am posting--have we seen a changed climate for gay marriage (perhaps a grossly underwhelming thesis here) --and if true, what are the benchmark moments for this important cross over?

3.) Opponents of 8 apparently include Repub. Governor Mighty Man Schwarzenegger.

4.) Proponents of 8 are trying to induce fear by saying that gay marriage will become a part of public education or, "why would the California Teacher's Union be opposed to it." As a teacher and a parent of two children in the k-12 school system, I find it interesting that homophobia and bilingual education have both been vetted through this many times damning public initiative system we have in California. That is, populism has the potential to damage education. Though perhaps "damage" and "education" are already one in the same.

5.) Recently, two Korean-American kids I know were called gay in the boy's locker room at the local middle school in a hateful manner. The next day, two of the children involved were suspended for punching each other. I find the combination of race-based hostility and homophobia very indicative of how race and gender/sexuality are coupled in school yard hazing. I hope gay marriage is taught to kids, though I doubt that's what's at stake here.

By the way, I am a straight single mother of two boys who I educate in gay marriage by sharing stories of how one must never be hateful to others, especially to those who are hated by many.

These are my thoughts on Prop 8.

Thanks,

Edith Vasquez

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

From: Poetics List (UPenn, UB) [mailto:████████] On Behalf Of Diego Navarro

Sent: Monday, November 03, 2008 11:58 AM

To: ██████████

Subject: Re: Communiqué from Chicago: Election 2008

If the topic is considered valid for today, I've written my letter to America too.

<http://dayvancowboy.org/2008/11/election/>

2008/11/3 Jennifer Karmin <[REDACTED]>

hi poetics friends....thanks to all who have emailed to ask about the pre-election activity in chicago. i've posted some thoughts on the les figues press blog.

Communiqué from Chicago: Election 2008

<http://lesfigues.blogspot.com/2008/11/communiqu-from-chicago-pre-election.html>

*onwards,
jennifer karmin*

--

Diego Navarro

"Ecrire n'a rien à voir avec signifier, mais avec arpenter, cartographier, même de contrées à venir" (Deleuze, G., Guattari, F. (1980) "Mille Plateaux", ed. Minuit)

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41. **David Chirot**

Re: appropriate poetics: genealogy/history?

Mon 3 Nov 2008

Dear Murat And Barry:

Barry--many thanks for your having checked on the translations and in comparison with others as you call them, Straight translations"--

though perhaps Spicer may have made use of existing translations to create his own versions of these translations-- rather than having made the translations directly from the Spanish-- (this method is used in many cases actually as a form of translation, rather than necessarily "After"--as one may have a translator who knows the language make the "straight translation" and the poet then make use of this to create their own translation using the raw translated words-- -- (i only suggest these as possibilities-among many---)

Murat--I think you misunderstand me--

what i am trying to present is not ONE version of what translation or appropriation may be, nor to say that there exists one method only as the most common, nor two nor three--

quite the contrary--what interests me are the ceaseless proliferations brought about by translations and appropriations--indeed their "After effects" and further translations and appropriations through time--

i think perhaps that what you have found for yourself is a method and authority in which your profoundly believe and make use of--

and judged by this manner, none other really has the same level of existence and authority---

so, in a sense, the single-mindedness of purpose becomes impatient with the suggestions of other methods and examples however recognized, actual, weird, vague, bad or indifferent as well as "authorized" that exist in all their teeming fecund chaotic rhizomatic voyagings--

(i'm not a descendant of French-Indian Voyageurs for nothing, after all!--)

what interests me is that from one single word in any language may become such proliferations of meanings, events, personages, writers, singers, painters, all the world in fact, soldiers, forgers, bombers, martyrs, presidents and prostitutes--Bible thumpers, gangbangers, all of them--poets and pall bearers, carnival clowns and congress persons--

ghosts, ghost writers, Posthumous ghosthumous writers--"After effects" of an After writing of one's own writings such as Musil's early 1930's collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and at the same time i carry in mind many others ways of translating, and ways of appropriating, whatever their motives and intentions--simply to bear in mind that there is no fixed limit on what may be sounded within a word's depths-- nor perhaps in the depths of the minds and hearts which make use of these-

As i noted before, through a series of posts i am hoping to keep alive both the positive and negative as well as the indifferent and careless or accidental aspects of appropriations and translations--

and as well their spilling out across boundaries, so that a poetical text lands somewhere else entirely, part of a land dispute--or a conflict over the types of flowers which once appeared in a region--and who may have been the ones who planted them--and many other thousands of things besides-- open the newspaper, and there one may find daily some example at work of this proliferation having effects and After effects in all manner of ways and means--

In one letter, a more negative aspect may seem to be at the fore, and in the next a more positive-- this is to indicate that sense of language of Burroughs' "no final glossary may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about which i have on line some essays--but rather the daily uses of translation as well as the poetic ones, for to me what is interesting is how these are interrelated, rather than separate--

which is one of the bases for my series re "The New Extreme Experimental Poetry and Arts"--

actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them alive--or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones appearing to displace the old--in order to give a sense of the works being "part of and important for our times" as well as for their own--

this is a matter of "poetry politics" often just as much as it may be of "national politics"--

so it is that a current poet may give one a version which is far more in tune with the current kinds of poetry considered the most important or best--

and this new version may not be much like a previous "outdated" one--

and yet considered to be a very good one in part because it does indeed, make the translated poet much more "available" to the modern reader --

i am not disagreeing with you or Benjamin, at all, but simply saying that what interests me personally is the proliferations of possibilities of appropriation and translation, which extend writing into other realms of endeavor, and create After effects quite unexpected by the original source--

the danger of thinking that there are only certain models of translation in existence by which to examine translations and to create them with--is that there will become a creation of forms of conventionalism-conformity---which in a sense denies the immense variety of possibilities, and in so doing, actually makes it easier for other more sinister versions to slip themselves into the mix and not be noticed, or simply waved to the side--as being of little importance--or quality--when in fact they may be carrying along something of great significance, for the bad or good--yet which bears being aware of--

in a sense one might say that i am not driven by a "rationale" so much as by a sense never ceasing of amazement, of being astounded, by the ways in which words are used, their incredible paradoxes and paradoxical After and "side effects," the ways in which they can be used to sell anything from Gods to garbage bags, Presidents to pills--and as well make poetry that stops the blood cold--

in turn the sense of amazement has its companion, skepticism--questioning, awareness of quantum leaps and uncertainty--of camouflages and the beings of things wccih do not want to be as it were recognized--translated or appropriated--not because of "resistances"--but something else, an outside--

"The hills know but do not tell"--as Emily Dickinson puts it-- and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning, besides the predatory one you write of-- which is that this is written as it were "after the affair is over" in order in a sense to comprehend what Spicer is finding are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final stanza of "Radar" the postscript poem dedicated to marianne moore which "ends" the book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate, heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After effects"--as Spicer depicts them (with on the way, in this last letter, also a discussion of "Poe's mechanical chess player."--Again, an After effect of Poe as I have been discussing these--

From the letter's third paragraph:

*"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover. "What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us. "It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets. "Saying goodbye

to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar" (which, notice, is a palindrome-the same read backwards and forwards--)

"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'

*

These "After effects" are real for Spicer, as what happened is becoming, now that it is over, and seen in this "After" existence--ever more real--even as it as a ghost lover is gone forever--the missing of it becomes a reality almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance" of the lost loved one, now dead-Just as "The Philosophy of Composition" is an After effect of the poem "The Raven," so this final letter to Lorca is a coming to terms with finding a "philosophy of composition" in order to understand why the now departed ghost lover is becoming more real than it had been while present, in part because it will never reappear again, and how it was that the poems were composed, came to be, without at the time realizing what was happening--not until they had the opportunity to be as they have become, the generators of a time's memory which has turned into a missing reality, never again to return. It is in the After-event, After-effect that the "philosophy of composition" becomes a reality--and the poetry which preceded becomes in turn "more real" than previously the poet had been aware of.

This distance--into which a dead ghost lover is forever departed--never to return--

is a "real and final" distance, the full force of an intimacy never to be again--

and so is the distance which has a life of its own--

out side and away from the poet and the poem--

and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which do not want to be appropriated or translated, but to be what they are, distance, never to reappear--never to be possessed--

in a sense, writing itself, and also a writer, may wish to keep a privacy even within the writing, which will never be found, not by anyone, because the ghost lover it is created with is gone for ever-- or because there are things which ghosts and writers wish to keep to themselves, just as writing itself may have such things which are never found that are living with in it-- as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a sense are you not creating what you see as an opposition to your own work's claims within it:

"If so, as you

> state, the "philosophy" of the translator turns the original into a text
> totally in the translator's image. That is an act of exploitation, the
very
> reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of Benjamin, is not one in effect running the risk of turning the original "totally" not into the translator's image, but in to the image of the philosophy of translation which is guiding the translator?

is not one in a sense working then in the service of a particular philosophy of translation?

This is one of the reasons why i essay to keep alive the sense of the incredibly teeming and endlessly imaginative and inventive ways in which translations and appropriations may be created and used, whether for good or bad, better or worse, in order that one has a sense that there are always going to be at least two sides to every coin, and once it is being flipped about-- well--who knows how many different sides may suddenly show up via the actions of palming and shifting the coin as it is being flipped--

What i hope to convey with readers or listeners if there are any real or imaginary ones about is that words and phrases poems and prose lead lives of their own as well as the ones which a writer may or not have intended--and any given reader have found or put there along the way--and that even when things seem to be one way, it is always interesting if not often quite useful to find other ways in which the words may be understood--for in them are living beings--with whom to engage-- or who wish to engage themselves with oneself--

The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers and

readers--

as realities with real effects and After effects--

one thinks of the resistances of texts--why not also of those of living beings--

and of the outside--

in the sense in which a Russian artist says that "Language is a fascism, not because it censors, but because it forces one to speak."

a sense of words whose intentions are fugitive, not to be trapped inside a prison of languages which one is forced to speak--

to continue--on the move--

as though one were indeed a hill set in movement--

yet, seen as a hill--

not expected nor forced to speak--

> Date: Mon, 3 Nov 2008 08:24:31 -0500

> From: [REDACTED]

> Subject: Re: appropriative poetics: genealogy/history?

> To: [REDACTED]

>

> David,

>

> At the bifurcation they part Y one sling, yet in my heart one
> sling shot.

>

> The word "After" in Spicer's poem does not only mean "in imitation of" or

> "in homage to." It also means "in pursuit of; it has a predatory

> connotation. In fact, Lorca's reactions from the grave to Spicer's

> solicitations is one of annoyance." A true translation is always an act of

> violence -loving or otherwise, that is the issue- against the autonomy of

> the original. It literally must tear it up -fragment it- to open it up to

a

> future life, the life of the text. This fragmentation does have the
elements

> of collage. Are you familiar with Eliot Weinberger's essay, "Notes On

> Translation" [?] of about fifteen years ago about which Kent Johnson wrote

> an article which appears in the last issue of ALTA's *The Translation

Review

> *?

>

> In your comments, you focus on what a text loses in translation, through

> misreading (intentional or not) what gets silenced . My feeling is you are

- > particularly thinking of the Guantanamo translations. One should also think
- > of what it gains: what starts as a "complete," closed text opens and becomes
- > a potential one, which is its life through time.
- >
- > A bad translator sees, detects no resistance in the original. If so, as you
- > state, the "philosophy" of the translator turns the original into a text
- > totally in the translator's image. That is an act of exploitation, the very
- > reverse of what I am talking about. An original resists to be translated.
- > That's why Benjamin says what gives a text translability is distance. The
- > translator translates, integrates that distance. That is why a translation
- > has a tangential relationship to the second language, the distance,
- > expressed as style, existing as an ideal, a template of potentiality for it.
- >
- > Ciao,
- >
- > Murat
- >

On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

David,

*At the bifurcation they part Y one sling, yet in my heart one
sling shot.*

*The word "After" in Spicer's poem does not only mean "in imitation of" or
"in homage to." It also means "in pursuit of; it has a predatory
connotation. In fact, Lorca's reactions from the grave to Spicer's
solicitations is one of annoyance." A true translation is always an act of
violence -loving or otherwise, that is the issue- against the autonomy of
the original. It literally must tear it up -fragment it- to open it up to a
future life, the life of the text. This fragmentation does have the
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misreading (intentional or not) what gets silenced . My feeling is you are*

particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resists to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.

Ciao,

Murat

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42. **Chris Stroffolino**
Nicely Out Of Tune (#2)

Mon 3 Nov 2008

Happy Day of The Dead...

A new song, a show announcement, and some polly tics...

1) So, just in time for the holidays, & the afternoons of darkness... I got a new XMAS song up, called "The Isle Of Misfit Toys," at www.myspace.com/startoor

2) Tuesday's election has serious consequences..

In San Francisco, there's a proposition to name a Sewage Plant after President George W. Bush.

Please, if you know anybody in San Francisco, tell them to vote NO on this proposition,

unless you want the quality of your sewage treatment to get worse!

Sewage workers should take pride in their work too!

3) "Nicely Out Of Tune"--second installment of this monthly thing ...(thanks again Amy Blaustein and Vanessa Beggs for performing at the October one)...

at the China House...

Dylan Brody (from LA)

Adam Balbo

Helene Renault

Chris Stroffolino (maybe with a quiet acoustic root rat thing...)
(maybe we'll ust play covers, and such...)

In conjunction with KYOU-RADIO (1510 AM)

The Robert Urich Foundation (it supports Cancer research)

Saturday November 15, 9PM

\$5 Door (but no one will be turned away for lack of funds, etc)

@ China House--

1154 E. 12th St. Oakland (Corner of 12th & 12th)

(www.myspace.com/happinesshotel)

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43. **Tim Peterson**

Multifarious Array 11/7: Tim Peterson, Kate Broad, Adam Tobin, & Dave Carillo

Tue 4 Nov 2008

Pete's Big Poetry Series / The Multifarious Array presents:

Tim Peterson, Kate Broad, Adam Tobin, & Dave Carillo

Hosted by Sommer Browning

Friday, November 7, 2008

7:00pm - 9:00pm

Pete's Candy Store

709 Lorimer St.

Brooklyn, NY

Tim Peterson lives in Brooklyn and writes poetry, all the while seeking out other complexly gendered individuals for companionship and connection, hungry for articulations of reading and being read as voiced experiences hunting you like a bluejay. *SINCE I MOVED IN* (Gil Ott Award, Chax Press) was published in 2007. Tim edits *EOAGH: A Journal of the Arts*.

Adam Tobin owns and operates Unnameable Books, a new and used bookstore in central Brooklyn. He is author of *Ode to Pumpsie Green & Stretch Phillips* (horse less press, 2005) and editor of *The Weekly Weakling* (forthcoming), a series of occasional letterpress pamphlets. You may have seen his older work in *EOAGH* or *Fence* or other publications, but he hasn't really written much since he opened the bookstore. He promises, however, to read at this reading at least one poem you've never seen before.

David Carillo lives in West Hartford with his wife and dog. He is working on his MFA in Creative Nonfiction at the University of Pittsburgh and teaches English at the University of Connecticut at Waterbury. He has poems forthcoming in *Nanomajority*.

Kate Broad has lived in India and Brazil and currently resides in Brooklyn, where she is a doctoral student in English at the City University of New York Graduate Center. She has poems in *Freshwater*, *The Wellesley Review*, and forthcoming in *Karamu*, and has won several writing awards, including one from the Academy of American Poets. Kate is working on her first full-length manuscript, *Hard to Swallow*.

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44. **Murat Nemet-Nejat**

Re: appropriate poetics: genealogy/history?

Tue 4 Nov 2008

"actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them alive--or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--"

David,

I am not sure where we are disagreeing. The "misreading" I am talking about does bend the original into "a vision of the original." The translator translates that vision which may create consequences on both sides of the occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It (re-)introduces a music of consonants into English poetry, in opposition to Victorian sonorities.

I think you are reacting to the categorical tone of some of my arguments. The truth is I do not believe in false modesty, and I do believe there are good and bad translations. I am trying to explain what I believe transforms translation into a poetic genre -like the lyric or epic or dramatic- rather than a method of reproduction. You also suggest, I think, that my view of translation is abstract, only an application of Benjamin's specific ideas of translation into a method. The reality is that my ideas of translation are derived completely empirically, out of my thirty years of practice. Only when my ideas of translation developed did I begin to see its correspondence with the ideas expressed in "The Task of the Translator." In effect, when I first read that essay, I completely misunderstood it, thinking his references to "intentio" of a language and to

"ideal language" more or less gibberish. Only during the writing of the Turkish anthology, developing my concept of "eda," did I become aware of the profundity of those aspects of his essay. In other words, as you say about "The Raven" and "The Philosophy of Composition," Benjamin's essay become for me a means of framing my idea of eda, its foreignness, within a half comprehensible Western framework. Actually, to create "eda," I had to "misread" both Turkish poetry and Walter Benjamin "to my own purposes." That does not mean that "eda," which embodies for me the image of translation, does not say something truthful about both Turkish poetry and Walter Benjamin.

Affectionately,

Murat

On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[REDACTED]> wrote:

Dear Murat And Barry:

Barry--many thanks for your having checked on the translations and in comparison with others as you call them, Straight translations"--

though perhaps Spicer may have made use of existing translations to create his own versions of these translations-- rather than having made the translations directly from the Spanish-- (this method is used in many cases actually as a form of translation, rather than necessarily "After"--as one may have a translator who knows the language make the "straight translation" and the poet then make use of this to create their own translation using the raw translated words-- -- (i only suggest these as possibilities-among many--)

Murat--I think you misunderstand me--

what i am trying to present is not ONE version of what translation or appropriation may be, nor to say that there exists one method only as the most common, nor two nor three--

quite the contrary--what interests me are the ceaseless proliferations brought about by translations and appropriations--indeed their "After effects" and further translations and appropriations through time--

i think perhaps that what you have found for yourself is a method and authority in which you profoundly believe and make use of--

*and judged by this manner, none other really has the same level of
existence
and authority---*

*so, in a sense, the single-mindedness of purpose becomes impatient with the
suggestions of other methods and examples however recognized, actual.
weird, vague, bad or indifferent as well as "authorized" that exist in al
their teeming fecund chaotic rhizomatic voyagings--*

(i'm not a descendant of French-Indian Voyageurs for nothing,after all!--)

*what interests me is that from one single word in any language may become
such proliferations of meanings, events, personages, writers, singers,
painters, all the world in fact, soldiers, forgers, bombers, martyrs,
presidents and prostitutes--Bible thumpers, gangbangers, all of them--poets
and pall bearers, carnival clowns and congress persons--*

*ghosts, ghost writers, Posthumous ghosthumous writers--"After effects" of
an
After writing of one's own writings such as Musil's early 1930's
collection of his "Posthumous works of a living author"--*

*so it is that i find what you do with translation very beautiful, and at
the
same time i carry in mind many others ways of translating, and ways of
appropriating, whatever their motives and intentions--simply to bear in
mind
that there is no fixed limit on what may be sounded within a word's
depths--
nor perhaps in the depths of the minds and hearts which make use of these-*

*As i noted before, through a series of posts i am hoping to keep alive both
the positive and negative as well as the indifferent and careless or
accidental aspects of appropriations and translations--*

*and as well their spilling out across boundaries, so that a poetical text
lands somewhere else entirely, part of a land dispute--or a conflict over
the types of flowers which oonce appeared in a region--and who may have
been
the ones who planted them--and many other thousands of things besides--
oopen the newspaper, and there one may find daily some example at work of
this proliferation having effects and After effects in all manner of ways
and means--*

*In one letter, a more negative aspect may seem to be at the fore, and in
the
next a more positive--
this is to indicate that sense of language of Burroughs' "no final glossary*

may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about which i have on line some essays--but rather the daily uses of translation as well as the poetic ones, for to me what is interesting is how these are interrelated, rather than separate--

which is one of the bases for my series re "The New Extreme Experimental Poetry and Arts"--

actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them alive-- or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones appearing to displace the old--in order to give a sense of the works being "part of and important for our times" as well as for their own--

this is a matter of "poetry politics" often just as much as it may be of "national politics"--

so it is that a current poet may give one a version which is far more in tune with the current kinds of poetry considered the most important or best--

and this new version may not be much like a previous "outdated" one--

and yet considered to be a very good one in part because it does indeed, make the translated poet much more "available" to the modern reader --

i am not disagreeing with you or Benjamin, at all, but simply saying that what interests me personally is the proliferations of possibilities of appropriation and translation, which extend writing into other realms of endeavor, and create After effects quite unexpected by the original source--

the danger of thinking that there are only certain models of translation in existence by which to examine translations and to create them with--is that there will become a creation of forms of conventionalism-conformity---which in a sense denies the immense variety of possibilities, and in so doing,

actually makes it easier for other more sinister versions to slip themselves into the mix and not be noticed, or simply waved to the side--as being of little importance--or quality--when in fact they may be carrying along something of great significance, for the bad or good--yet which bears being aware of--

in a sense one might say that i am not driven by a "rationale" so much as by a sense never ceasing of amazement, of being astounded, by the ways in which words are used, their incredible paradoxes and paradoxical After and "side effects," the ways in which they can be used to sell anything from Gods to garbage bags, Presidents to pills--and as well make poetry that stops the blood cold--

in turn the sense of amazement has its companion, skepticism--questioning, awareness of quantum leaps and uncertainty--of camouflages and the beings of things wccih do not want to be as it were recognized--translated or appropriated--not because of "resistances"--but something else, an outside--

"The hills know but do not tell"--as Emily Dickinson puts it--and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning, besides the predatory one you write of-- which is that this is written as it were "after the affair is over" in order in a sense to comprehend what Spicer is finding are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final stanza of "Radar" the postscript poem dedicated to marianne moore which "ends" the book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate, heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After effects"--as Spicer depicts them (with on the way, in this last letter, also a discussion of "Poe's mechanical chess player."--Again, an After effect of Poe as I have been discussing these--

From the letter's third paragraph:

**"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.*

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

*And here is the final stanza of the postscript poem, Radar"
(which, notice, is a palindrome-the same read backwards and forwards--)*

*"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'*

*These "After effects" are real for Spicer, as what happened is becoming,
now
that it is over, and seen in this "After" existence--ever more real--even
as
it as a ghost lover is gone forever--the missing of it becomes a reality
almost too much to bear and yet, as Spicer says--"It will endure."*

It is another aspect of Poe's "mournful and never ending remembrance" of the lost loved one, now dead-Just as "The Philosophy of Composition" is an After effect of the poem "The Raven," so this final letter to Lorca is a coming to terms with finding a "philosophy of composition" in order to understand why the now departed ghost lover is becoming more real than it had been while present, in part because it will never reappear again, and how it was that the poems were composed, came to be, without at the time realizing what was happening--not until they had the opportunity to be as they have become, the generators of a time's memory which has turned into a

*missing reality, never again to return. It is in the After-event,
After-effect that the "philosophy of composition" becomes a reality--and
the
poetry which preceded becomes in turn "more real" than previously the poet
had been aware of.*

*This distance--into which a dead ghost lover is forever departed--never to
return--
is a "real and final" distance, the full force of an intimacy never to be
again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--*

*In a sense, this kind of distance is what i write of as things which do not
want to be appropriated or translated, but to be what they are, distance,
never to reappear--never to be possessed--*

*i n a sense, writing itself, and also a writer, may wish to keep a privacy
even within the writing, which will never be found, not by anyone, because
the ghost lover it is created with is gone for ever--
or because there are things which ghosts and writers wish to keep to
themselves, just as writing itself may have such things which are never
found that are living with in it--
as though in fact long gone--never to reappear--*

*and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--*

*Also, if one is adopting so completely the method of Benjamin, in a sense
are you not creating what you see as an opposition to your own work's
claims
within it:*

*"If so, as you
state, the "philosophy" of the translator turns the original into a text
totally in the translator's image. That is an act of exploitation, the
very
reverse of what I am talking about."*

*That is, if one is so embracing the philosophy of translation of Benjamin,
is not one in effect running the risk of turning the original "totally" not
into the translator's image, but in to the image of the philosophy of
translation which is guiding the translator?*

is not one in a sense working then in the service of a particular

*philosophy
of translation?*

*This is one of the reasons why i essay to keep alive the sense of the
incredibly teeming and endlessly imaginative and inventive ways in which
translations and appropriations may be created and used, whether for good
or
bad, better or worse, in order that one has a sense that there are always
going to be at least two sides to every coin, and once it is being flipped
about--
well--who knows how many different sides may suddenly show up via the
actions of palming and shifting the coin as it is being flipped--*

*What i hope to convey with readers or listeners if there are any real or
imaginary ones about is that words and phrases poems and prose lead lives
of their own as well as the ones which a writer may or not have
intended--and any given reader have found or put there along the way--and
that even when things seem to be one way, it is always interesting if not
often quite useful to find other ways in which the words may be
understood--for in them are living beings--with whom to engage--
or who wish to engage themselves with oneself--*

*The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers and
readers--
as realities with real effects and After effects--*

*one thinks of the resistances of texts--why not also of those of living
beings--
and of the outside--*

*in the sense in which a Russian artist says that "Language is a fascism,
not
becuase it censors, but because it forces one to speak."*

*a sense of words whose intentions are fugitive, not to be trapped inside a
prison of languages which one is forced to speak--*

*to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--*

Date: Mon, 3 Nov 2008 08:24:31 -0500

From: [REDACTED]

Subject: Re: appropriative poetics: genealogy/history?

To: [REDACTED]

David,

At the bifurcation they part Y one sling, yet in my heart one sling shot.

*The word "After" in Spicer's poem does not only mean "in imitation of" or "in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review *?*

In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resists to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.

Ciao,

Murat

On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

David,

At the bifurcation they part Y one sling, yet in my heart
one
sling shot.

The word "After" in Spicer's poem does not only mean "in imitation of" or "in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review *?

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it.

Ciao,

Murat

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45. **Jim Andrews**

The fourth the fifth the minor fall the major lift

Tue 4 Nov 2008

I've heard there was a secret chord
That David played, and it pleased the Lord
But you don't really care for music, do you?
It goes like this
The fourth, the fifth
The minor fall, the major lift
The baffled king composing Hallelujah

<http://vispo.com/temp/TheFourthTheFifthTheMinorFallTheMajorLift.m3u>

[http://en.wikipedia.org/wiki/Hallelujah_\(song\)](http://en.wikipedia.org/wiki/Hallelujah_(song))

<http://www.allisoncrowe.com/leonardcohenhallelujahlyrics.html>

http://youtube.com/results?search_query=hallelujah

Listening to music on the Internet. You want a song, you search for it in eMule. You download five different versions of it for free and listen to them all. You use google to search for the lyrics, find several versions, and also find a Wikipedia entry that details the lore of the song. Then you search youtube for videos of the song and listen to it that way for a while.

Wow. Incredible.

ja

<http://vispo.com>

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46. **Jennifer Karmin**

Nov 7: Poetry & Chicago Convocation

Tue 4 Nov 2008

Friday, November 7th
12pm at Loyola University
Lake Shore Campus in Rogers Park

FEATURING TALKS & READINGS BY:

Lisa Fishman, poetry & farming
Jennifer Karmin, poetry & activism
John Keene, poetry & collaboration
Quraysh Ali Lansana, poetry & history
Robyn Schiff, poetry & publishing
Abraham Smith, poetry & performance

The event is free and open to the public
Lunch will be served between the poets' brief talks and readings

Hosted by Loyola University Chicago in the Multi-Purpose Room of the Simpson Living Learning Center on Sheridan Boulevard at the corner of Winthrop & Sheridan two blocks from the Loyola train station on the CTA Red Line

LISA FISHMAN is the author of several books, most recently *Dear Read* and *The Happiness Experiment* (both from Ahsahta Press). She lives in rural Wisconsin and Chicago and is Assistant Professor at Columbia College Chicago.

JENNIFER KARMIN's *Aaaaaaaaalice cantos* are anthologized in *A Sing Economy* (Flin Forum Press). She teaches creative writing to immigrants at Truman College, works as a Poet-in-Residence for the Chicago Public Schools, and presents her public art projects nationally.

JOHN KEENE is the author of *Annotations* (New Directions) and *Seismosis* (with Christopher Stackhouse / 1913 Press). He lives in Chicago and is Associate Professor at Northwestern University.

QURAYSH ALI LANSANA is the author of several books including *They Shall Run- -Harriet Tubman Poems* and *southside rain* (both from Third World Press). He directs the Gwendolyn Brooks Center and teaches at Chicago State University.

ROBYN SCHIFF is the author of *Worth* and *Revolver* (both from U of Iowa Press). She lives in Iowa City where she directs the undergraduate creative writing program at the University of Iowa.

ABRAHAM SMITH is the author of *Whim Man Mammon* (Action Books) and teaches at the University of Alabama in Tuscaloosa.

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47. **William Allegrezza**

Series A Wednesday--Glonski, Steinhoff, Tipton

Tue 4 Nov 2008

Please come to Series A on Wednesday, November 5, 7:00-8:00 p.m. The readers will be:

Chris Glonski

John Tipton (works read by Peter O'Leary)

Eirik Steinhoff

The reading will be held at the Hyde Park Art Center.

5020 S. Cornell Avenue

Chicago, IL

BYOB.

For more information including reader bios, past audio clips, and photos, visit <http://www.moriapoetry.com/seriesa.html>

Bill Allegrezza

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48. **David Chirot**

Re: appropriative poetics: genealogy/history?

Tue 4 Nov 2008

Dear Murat:

Oh my goodness, no--

I am not disagreeing with you at all, Murat.

The section you quote here is just me rattling off more of variations of ways appropriation can be and has been applied through time. Forgive the sudden outburst of this "flash flood" of words words and more words!

I think you know one of the great many reasons I admire and respect your work so much--not only the translations--but also the poetry and the book on photography and your essays-- is that you have precisely the empirical approach to your thoughts and words that you note--so that at one point in time, the Benjamin seems incomprehensible, fantastic, yet through working continually one breaks through into understanding--"a profane illumination" occurs, and one does indeed recognize the actions and presences of the "chips of messianic Time" as they are Illuminated--

Many of Benjamin's works have had a profound effect on myself also.

My ragged ideas and "works" have a similar approach with yours as they come through time, and along the way, one jettisons a good number--and finds more to think on, and in turn these link or not via associations with previous ones, in turn creating new series of associations--only through practice and walking around all over and in all sorts of places and hauling them about and exposing them to the elements --does one arrive at some further depths as these seep in through the various crackings and crevices, crevasses and collapses of decompositions, synchronicities, corrosions-- a prolonged series of seismic shiftings which continually keep things on the move-- and here and there the quantum leap of the unexpected, the uncanny, a sudden running directly in to a wall--of graffiti of the eslehweres that tumble out of the skies --as ever, in friendship and respect-- david

through the chink in the fence--

a strip of sky & earthen wall--

in what faraway land

among hostile forests--

to sit in someone else's room

among books not mine

& write about the sky

to pen ghosts' writings,

scrawl notations

of phantom songs--

the untold, the unwritten

scenes--

hidden,--

ever-- in plain sight

On Mon, Nov 3, 2008 at 9:15 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

"actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them alive--

or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--"

David,

I am not sure where we are disagreeing. The "misreading" I am talking about does bend the original into "a vision of the original." The translator translates that vision which may create consequences on both sides of the occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It (re-)introduces a music of consonants into English poetry, in opposition to Victorian sonorities.

I think you are reacting to the categorical tone of some of my arguments. The truth is I do not believe in false modesty, and I do believe there are good and bad translations. I am trying to explain what I believe transforms translation into a poetic genre -like the lyric or epic or dramatic- rather than a method of reproduction. You also suggest, I think, that my view of translation is abstract, only an application of Benjamin's specific ideas of translation into a method. The reality is that my ideas of translation are derived completely empirically, out of my thirty years of practice. Only when my ideas of translation developed did I begin to see its correspondence with the ideas expressed in "The Task of the Translator." In effect, when I first read that essay, I completely misunderstood it, thinking his references to "intentio" of a language and to "ideal language" more or less gibberish. Only during the writing of the Turkish anthology, developing my concept of "eda," did I become aware of the profundity of those aspects of his essay. In other words, as you say about "The Raven" and "The Philosophy of Composition," Benjamin's essay become for me a means of framing my idea of eda, its foreignness, within a half comprehensible Western framework. Actually, to create "eda," I had to "misread" both Turkish poetry and Walter Benjamin "to my own purposes." That does not mean that "eda," which embodies for me the image of translation, does not say something truthful about both Turkish poetry and Walter Benjamin.

Affectionately,

Murat

On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[REDACTED]> wrote:

Dear Murat And Barry:

Barry--many thanks for your having checked on the translations and in

*comparison with others as you
call them, Straight translations"--*

*though perhaps Spicer may have made use of existing translations to
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his own versions of these translations--
rather than having made the translations directly from the Spanish--
(this method is used in many cases actually as a form of translation,
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than necessarily "After"--as one may have a translator who knows the
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make the "straight translation" and the poet then make use of this to
create
their own translation using the raw translated words--
--
(i only suggest these as possibilities-among many--)*

Murat--I think you misunderstand me--

*what i am trying to present is not ONE version of what translation or
appropriation may be, nor to say that there exists one method only as the
most common, nor two nor three--*

*quite the contrary--what interests me are the ceaseless proliferations
brought about by translations and appropriations--indeed their "After
effects" and further translations and appropriations through time--*

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authority in which you profoundly believe and make use of--*

*and judged by this manner, none other really has the same level of
existence
and authority---*

*so, in a sense, the single-mindedness of purpose becomes impatient with
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suggestions of other methods and examples however recognized, actual.
weird, vague, bad or indifferent as well as "authorized" that exist in all
their teeming fecund chaotic rhizomatic voyagings--*

*(i'm not a descendant of French-Indian Voyageurs for nothing, after
all!--)*

*what interests me is that from one single word in any language may become
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painters, all the world in fact, soldiers, forgers, bombers, martyrs,
presidents and prostitutes--Bible thumpers, gangbangers, all of
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and pall bearers, carnival clowns and congress persons--

ghosts, ghost writers, Posthumous ghosthumous writers--"After effects" of an

After writing of one's own writings such as Musil's early 1930's collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and at the

same time i carry in mind many others ways of translating, and ways of appropriating, whatever their motives and intentions--simply to bear in mind

that there is no fixed limit on what may be sounded within a word's depths--

nor perhaps in the depths of the minds and hearts which make use of these-

As i noted before, through a series of posts i am hoping to keep alive both

the positive and negative as well as the indifferent and careless or accidental aspects of appropriations and translations--

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the ones who planted them--and many other thousands of things besides--oopen the newspaper, and there one may find daily some example at work of this proliferation having effects and After effects in all manner of ways and means--

In one letter, a more negative aspect may seem to be at the fore, and in the

next a more positive--

this is to indicate that sense of language of Burroughs' "no final glossary

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actually I hadn't been thinking at all of the Guantanamo Poems about which

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have on line some essays--but rather the daily uses of translation as well

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actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--

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alive--

or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones appearing to displace the old--in order to give a sense of the works being

"part of and important for our times" as well as for their own--

this is a matter of "poetry politics" often just as much as it may be of "national politics"--

so it is that a current poet may give one a version which is far more in tune with the current kinds of poetry considered the most important or best--

and this new version may not be much like a previous "outdated" one--

and yet considered to be a very good one in part because it does indeed, make the translated poet much more "available" to the modern reader --

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the danger of thinking that there are only certain models of translation in

existence by which to examine translations and to create them with--is that

there will become a creation of forms of conventionalism-conformity--which

in a sense denies the immense variety of possibilities, and in so doing, actually makes it easier for other more sinister versions to slip themselves

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in a sense one might say that i am not driven by a "rationale" so much as by
a sense never ceasing of amazement, of being astounded, by the ways in which
words are used, their incredible paradoxes and paradoxical After and "side
effects," the ways in which they can be used to sell anything from Gods to
garbage bags, Presidents to pills--and as well make poetry that stops the blood cold--

in turn the sense of amazement has its companion,
skepticism--questioning,
awareness of quantum leaps and uncertainty--of camouflages and the beings of
things wccih do not want to be as it were recognized--translated or appropriated--not because of "resistances"--but something else, an outside--

"The hills know but do not tell"--as Emily Dickinson puts it--
and the Tao which can be named is not the Tao--

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predatory one you write of-- which is that this is written as it were
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Spicer indicates this in the "Last letter" and also in the final stanza of
"Radar" the postscript poem dedicated to marianne moore which "ends" the book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate, heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After effects"--as Spicer depicts them (with on the way, in this last letter, also
a discussion of "Poe's mechanical chess player."--Again, an After effect of
Poe as I have been discussing these--

From the letter's third paragraph:

**"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.*

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar" (which, notice, is a palindrome-the same read backwards and forwards--)

*"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'*

These "After effects" are real for Spicer, as what happened is becoming, now that it is over, and seen in this "After" existence--ever more real--even as it as a ghost lover is gone forever--the missing of it becomes a reality almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance" of the lost loved one, now dead-Just as "The Philosophy of Composition" is an After effect of the poem "The Raven," so this final letter to Lorca is a

coming to terms with finding a "philosophy of composition" in order to understand why the now departed ghost lover is becoming more real than it had been while present, in part because it will never reappear again, and how it was that the poems were composed, came to be, without at the time realizing what was happening--not until they had the opportunity to be as they have become, the generators of a time's memory which has turned into a missing reality, never again to return. It is in the After-event, After-effect that the "philosophy of composition" becomes a reality--and the poetry which preceded becomes in turn "more real" than previously the poet had been aware of.

This distance--into which a dead ghost lover is forever departed--never to return-- is a "real and final" distance, the full force of an intimacy never to be again-- and so is the distance which has a life of its own-- out side and away from the poet and the poem-- and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which do not want to be appropriated or translated, but to be what they are, distance, never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a privacy even within the writing, which will never be found, not by anyone, because the ghost lover it is created with is gone for ever-- or because there are things which ghosts and writers wish to keep to themselves, just as writing itself may have such things which are never found that are living with in it-- as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite-- which "neither speaks nor conceals but gives signs" as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a sense are you not creating what you see as an opposition to your own work's claims within it:

*"If so, as you
state, the "philosophy" of the translator turns the original into a
text
totally in the translator's image. That is an act of exploitation, the
very
reverse of what I am talking about."*

*That is, if one is so embracing the philosophy of translation of
Benjamin,
is not one in effect running the risk of turning the original "totally"
not
into the translator's image, but in to the image of the philosophy of
translation which is guiding the translator?*

*is not one in a sense working then in the service of a particular
philosophy
of translation?*

*This is one of the reasons why i essay to keep alive the sense of the
incredibly teeming and endlessly imaginative and inventive ways in which
translations and appropriations may be created and used, whether for good
or
bad, better or worse, in order that one has a sense that there are always
going to be at least two sides to every coin, and once it is being
flipped
about--
well--who knows how many different sides may suddenly show up via the
actions of palming and shifting the coin as it is being flipped--*

*What i hope to convey with readers or listeners if there are any real or
imaginary ones about is that words and phrases poems and prose lead
lives
of their own as well as the ones which a writer may or not have
intended--and any given reader have found or put there along the way--and
that even when things seem to be one way, it is always interesting if
not
often quite useful to find other ways in which the words may be
understood--for in them are living beings--with whom to engage--
or who wish to engage themselves with oneself--*

*The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers and
readers--
as realities with real effects and After effects--*

*one thinks of the resistances of texts--why not also of those of living
beings--
and of the outside--*

*in the sense in which a Russian artist says that "Language is a fascism,
not
becuase it censors, but because it forces one to speak."*

*a sense of words whose intentions are fugitive, not to be trapped inside
a
prison of languages which one is forced to speak--*

*to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--*

Date: Mon, 3 Nov 2008 08:24:31 -0500

From: [REDACTED]

Subject: Re: appropriative poetics: genealogy/history?

To: [REDACTED]

David,

*At the bifurcation they part Y one sling, yet in my heart one
sling shot.*

*The word "After" in Spicer's poem does not only mean "in imitation of"
or
"in homage to." It also means "in pursuit of; it has a predatory
connotation. In fact, Lorca's reactions from the grave to Spicer's
solicitations is one of annoyance." A true translation is always an act
of
violence -loving or otherwise, that is the issue- against the autonomy
of
the original. It literally must tear it up -fragment it- to open it up
to
a
future life, the life of the text. This fragmentation does have the
elements
of collage. Are you familiar with Eliot Weinberger's essay, "Notes On
Translation" [?] of about fifteen years ago about which Kent Johnson
wrote
an article which appears in the last issue of ALTA's *The Translation
Review
?

*In your comments, you focus on what a text loses in translation,
through
misreading (intentional or not) what gets silenced . My feeling is you*

are
particularly thinking of the Guantanamo translations. One should also
think
of what it gains: what starts as a "complete," closed text opens and
becomes
a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as
you
state, the "philosophy" of the translator turns the original into a
text
totally in the translator's image. That is an act of exploitation, the
very
reverse of what I am talking about. An original resists to be
translated.
That's why Benjamin says what gives a text translability is distance.
The
translator translates, integrates that distance. That is why a
translation
has a tangential relationship to the second language, the distance,
expressed as style, existing as an ideal, a template of potentiality
for
it.

Ciao,

Murat

On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[REDACTED]>
wrote:

David,

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one
sling shot.

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connotation. In fact, Lorca's reactions from the grave to Spicer's
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expressed as style, existing as an ideal, a template of potentiality
for
it.

Ciao,

Murat

guidelines

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49. **steve russell**

Re: appropriative poetics: genealogy/history?

Tue 4 Nov 2008

"from one single word in any
language
such proliferations of meanings, events, personages,
writers, singers,
painters, all the world in fact, soldiers, forgers,
bombers, martyrs,
presidents and prostitutes--Bible thumpers, gangbangers,
all of them--poets"...

translation/interpretation: Samuel Beckett wanted to avoid the play in English/
so he wrote in French. & i suspect he worked closely with whom/ever translated
his work. Curious, however, that he never allowed much interpretation, or spin,
outside the words. He wouldn't allow a director to give endgame or Godot a
post nuclear spin.

Think of the long dead, those outside the popular domain (in the legal sense).

--- On Mon, 11/3/08, David Chirot <[REDACTED]> wrote:

*From: David Chirot <[REDACTED]>
Subject: Re: appropriative poetics: genealogy/history?
To: [REDACTED]
Date: Monday, November 3, 2008, 5:50 PM
Dear Murat And Barry:*

*Barry--many thanks for your having checked on the
translations and in
comparison with others as you
call them, Straight translations"--*

*though perhaps Spicer may have made use of existing
translations to create
his own versions of these translations--
rather than having made the translations directly from the
Spanish--
(this method is used in many cases actually as a form of
translation, rather
than necessarily "After"--as one may have a*

translator who knows the language
make the "straight translation" and the poet then
make use of this to create
their own translation using the raw translated words--
--
(i only suggest these as possibilities-among many--)

Murat--I think you misunderstand me--

what i am trying to present is not ONE version of what
translation or
appropriation may be, nor to say that there exists one
method only as the
most common, nor two nor three--

quite the contrary--what interests me are the ceaseless
proliferations
brought about by translations and appropriations--indeed
their "After
effects" and further translations and appropriations
through time--

i think perhaps that what you have found for yourself is a
method and
authority in which you profoundly believe and make use
of--

and judged by this manner, none other really has the same
level of existence
and authority--

so, in a sense, the single-mindedness of purpose becomes
impatient with the
suggestions of other methods and examples however
recognized, actual.
weird, vague, bad or indifferent as well as
"authorized" that exist in all
their teeming fecund chaotic rhizomatic voyagings--

(i'm not a descendant of French-Indian Voyageurs for
nothing, after all!--)

what interests me is that from one single word in any
language may become
such proliferations of meanings, events, personages,
writers, singers,
painters, all the world in fact, soldiers, forgers,
bombers, martyrs,

*presidents and prostitutes--Bible thumpers, gangbangers,
all of them--poets
and pall bearers, carnival clowns and congress persons--*

*ghosts, ghost writers, Posthumous ghosthumous
writers--"After effects" of an
After writing of one's own writings such as Musil's
early 1930's
collection of his "Posthumous works of a living
author"--*

*so it is that i find what you do with translation very
beautiful, and at the
same time i carry in mind many others ways of translating,
and ways of
appropriating, whatever their motives and
intentions--simply to bear in mind
that there is no fixed limit on what may be sounded within
a word's depths--
nor perhaps in the depths of the minds and hearts which
make use of these-*

*As i noted before, through a series of posts i am hoping to
keep alive both
the positive and negative as well as the indifferent and
careless or
accidental aspects of appropriations and translations--*

*and as well their spilling out across boundaries, so that a
poetical text
lands somewhere else entirely, part of a land dispute--or a
conflict over
the types of flowers which oonce appeared in a region--and
who may have been
the ones who planted them--and many other thousands of
things besides--
oeprn the newspaper, and there one may find daily some
example at work of
this proliferation having effects and After effects in all
manner of ways
and means--*

*In one letter, a more negative aspect may seem to be at the
fore, and in the
next a more positive--
this is to indicate that sense of language of
Burroughs' "no final glossary
may be made of words whose intentions are fugitive"--*

*actually I hadn't been thinking at all of the
Guantanamo Poems about which i
have on line some essays--but rather the daily uses of
translation as well
as the poetic ones, for to me what is interesting is how
these are
interrelated, rather than separate--*

*which is one of the bases for my series re "The New
Extreme Experimental
Poetry and Arts"--*

*actually in a very good translation of a poem may exist
every bit as much
manipulation for a purpose as there does in what you think
of as one with
bad intentions and so done poorly--*

*precisely the survival of certain texts through time has
depended in ways
upon the directions they were shifted by translators who
wished to keep them
alive--
or, in order to adjust them to seem to be the precursors of
a current
doctrine, whether of poetry or of the state or other
institutions--*

*this is why translations are always being done over again,
new ones
appearing to displace the old--in order to give a sense of
the works being
"part of and important for our times" as well as
for their own--*

*this is a matter of "poetry politics" often just
as much as it may be of
"national politics"--*

*so it is that a current poet may give one a version which
is far more in
tune with the current kinds of poetry considered the most
important or
best--*

*and this new version may not be much like a previous
"outdated" one--*

*and yet considered to be a very good one in part because it
does indeed,
make the translated poet much more "available" to
the modern reader --*

*i am not disagreeing with you or Benjamin, at all, but
simply saying that
what interests me personally is the proliferations of
possibilities of
appropriation and translation, which extend writing into
other realms of
endeavor, and create After effects quite unexpected by the
original source--*

*the danger of thinking that there are only certain models
of translation in
existence by which to examine translations and to create
them with--is that
there will become a creation of forms of
conventionalism-conformity---which
in a sense denies the immense variety of possibilities, and
in so doing,
actually makes it easier for other more sinister versions
to slip themselves
into the mix and not be noticed, or simply waved to the
side--as being of
little importance--or quality--when in fact they may be
carrying along
something of great significance, for the bad or good--yet
which bears being
aware of--*

*in a sense one might say that i am not driven by a
"rationale" so much as by
a sense never ceasing of amazement, of being astounded, by
the ways in which
words are used, their incredible paradoxes and paradoxical
After and "side
effects," the ways in which they can be used to sell
anything from Gods to
garbage bags, Presidents to pills--and as well make poetry
that stops the
blood cold--*

*in turn the sense of amazement has its companion,
skepticism--questioning,
awareness of quantum leaps and uncertainty--of camouflages*

*and the beings of
things wccih do not want to be as it were
recognized--translated or
appropriated--not because of "resistances"--but
something else, an outside--*

*"The hills know but do not tell"--as Emily
Dickinson puts it--
and the Tao which can be named is not the Tao--*

*in the word "After" in Spicer's title is also
another meaning, besides the
predatory one you write of-- which is that this is written
as it were "after
the affair is over" in order in a sense to comprehend
what Spicer is finding
are its "After effects"--*

*Spicer indicates this in the "Last letter" and
also in the final stanza of
"Radar" the postscript poem dedicated to marianne
moore which "ends" the
book and the letter, the final letter to Lorca.*

*These words of a vanished forever ghost lover are, to me at
any rate,
heartbreakingly beautiful--almost too much to bear to
read--*

*Here is both the "After" the summer affair of
love--and also--the "After
effects"--as Spicer depicts them (with on the way, in
this last letter, also
a discussion of "Poe's mechanical chess
player."--Again, an After effect of
Poe as I have been discussing these--*

From the letter's third paragraph:

**"Yet it was there. ("The intimate communion
with the ghost of Garcia
Lorca" which now "is over.") The poems are
there, the memory not of a
vision but a kind of casual friendship with an undramatic
ghost who
occasionally looked through my eyes and whispered to me,
not really more*

important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.

"What is real, I suppose will endure.

Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar"
(which, notice, is a palindrome-the same read backwards and forwards--)

*"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'*

These "After effects" are real for Spicer, as what happened is becoming, now that it is over, and seen in this "After" existence--ever more real--even as it as a ghost lover is gone forever--the missing of it becomes a reality almost too much to bear and yet, as Spicer says--"It will endure."

It is another aspect of Poe's "mournful and never ending remembrance" of the lost loved one, now dead-Just as "The Philosophy of Composition" is an After effect of the poem "The Raven," so this final letter to Lorca is a coming to terms with finding a "philosophy of composition" in order to understand why the now departed ghost lover is becoming more real than it had been while present, in part because it will never reappear again, and how it was that the poems were composed, came to be, without at the time realizing what was happening--not until they had the opportunity to be as they have become, the generators of a time's memory which has turned into a missing reality, never again to return. It is in the After-event, After-effect that the "philosophy of composition" becomes a reality--and the poetry which preceded becomes in turn "more real" than previously the poet had been aware of.

This distance--into which a dead ghost lover is forever departed--never to return-- is a "real and final" distance, the full force of an intimacy never to be again-- and so is the distance which has a life of its own-- out side and away from the poet and the poem-- and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which do not want to be appropriated or translated, but to be what they are, distance, never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a privacy even within the writing, which will never be found, not by anyone, because the ghost lover it is created with is gone for ever--

*or because there are things which ghosts and writers wish
to keep to
themselves, just as writing itself may have such things
which are never
found that are living with in it--
as though in fact long gone--never to reappear--*

*and yet one day one finds--hidden in plain
sight/site/cite--
which "neither speaks nor conceals but gives
signs"
as Heraclitus says of the One Whose Oracle is at Delphi--*

*Also, if one is adopting so completely the method of
Benjamin, in a sense
are you not creating what you see as an opposition to your
own work's claims
within it:*

*"If so, as you
state, the "philosophy" of the translator
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*in the sense in which a Russian artist says that
"Language is a fascism, not
becuase it censors, but because it forces one to
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*a sense of words whose intentions are fugitive, not to be
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*to continue--on the move--
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My feeling is you are
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One should also
think
of what it gains: what starts as a
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A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resists to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.

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it.

Ciao,

Murat

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50. **Jim Andrews**

Hallelujah!

Wed 5 Nov 2008

Congratulations to the USAmericans on the list. What a proud and beautiful moment for you as a people. The faces of the people listening to Barack Obama's acceptance speech in Chicago were filled with wonder, happiness, hope, and pride. That is the USAmerica the rest of the world loves to see. May he be as good a president as his acceptance speech. Damn that was good.

ja

<http://vispo.com>

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51. **Stephen Vincent**

(no subject)

Wed 5 Nov 2008

I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years. I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy! I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.

Whew!

Stephen V

<http://stephenvincent.net/blog/>

[↑ Contents](#)

52. **Aryanil Mukherjee**

Re: Hallelujah!

Wed 5 Nov 2008

Yes true - this is the USAmerica all want to see.

A new country where the word "new" upholds a value rare to be found elsewhere.

But I also hope your congrats extend to people like me who signed up for, worked, supported the Obama campaign in every possible way during the last several months knowing fully well that I can't even cast my vote as I still remain a citizen of India.

Aryanil

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

From: Poetics List (UPenn, UB) [mailto:] On

Behalf Of Jim Andrews

Sent: Wednesday, November 05, 2008 12:51 AM

To:

Subject: Hallelujah!

Congratulations to the USAmericans on the list. What a proud and beautiful moment for you as a people. The faces of the people listening to Barack Obama's acceptance speech in Chicago were filled with wonder, happiness, hope, and pride. That is the USAmerica the rest of the world loves to see. May he be as good a president as his acceptance speech. Damn that was good.

ja

<http://vispo.com>

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53. **Obododimma Oha**

Call for submissions: Poetic Responses to the 2008 American Elections

Wed 5 Nov 2008

* *

While the He/art Pants:

Poetic Responses to the 2008 American Elections

* *

Call for Submissions

*Artistic representations, responses, and interrogations of electoral events are very important expressions of the endless conversation between art and historical experience. The 2008 American elections stimulated a lot of artistic responses and there were, in the campaign discourses, some subtle invocations of the postures of presidential aspirants to literature and cultural productions generally. What, as a poet (defined broadly), is the meaning of this whole experience of the 2008 elections? Send us your previously unpublished works (poems, paintings, manipulated photographs, etc) about the 2008 US elections for inclusion in an online anthology: While the He/Art Pants (a title derived from Walt Whitman's poem reproduced below), to soon appear on the Poet's Corner, Fiera Lingue. Images should be on Jpeg format. As this promises to be a very interesting project, we request that you send up to five of the most uncompromising and stylistically surprising of your works and a short bio.

Other works that do not necessarily focus on the 2008 US elections but are relevant to the dialogue between art and democratic politics will be considered.

*

*Submissions are to be made electronically to: Obododimma Oha (Guest Editor)

██████████, ██████████ *

* *

*OR *

* *

Anny Ballardini (Editor, The Poet's Corner)

██████████

Link to the main index of the site:

<http://www.fieralingue.it/modules.php?name=Content>

* *

*----- *

* *

Election Day, November 1884 *from Leaves of Grass by Walt Whitman (1892)*

If I should need to name, O Western World, your powerfulest scene and show,
'Twould not be you, Niagara—nor you, ye limitless prairies—nor your huge
rifts of canyons, Colorado,
Nor you, Yosemite—nor Yellowstone, with all its spasmic geyserloops
ascending to the skies, appearing and disappearing,
Nor Oregon's white cones—nor Huron's belt of mighty lakes—nor Mississippi's
stream:
—This seething hemisphere's humanity, as now, I'd name—the still small voice
vibrating—America's choosing day,
(The heart of it not in the chosen—the act itself the main, the quadrennial
choosing,)
The stretch of North and South arous'd-sea-board and inland-Texas to
Maine—the Prairie States—Vermont, Virginia, California,
The final ballot-shower from East to West—the paradox and conflict,
The countless snow-flakes falling—(a swordless conflict,
Yet more than all Rome's wars of old, or modern Napoleon's:) the peaceful
choice of all,
Or good or ill humanity—welcoming the darker odds, the dross:
—Foams and ferments the wine? it serves to purify—while the heart pants,
life glows:

These stormy gusts and winds waft precious ships,
Swell'd Washington's, Jefferson's, Lincoln's sails.

[↑ Contents](#)

54. **Ryan Daley**

(no subject)

Wed 5 Nov 2008

Stephen,

The same feeling is here in Harlem: Happiness, the "brotherhood of man", the dancing in the streets, like nothing could ruin this night...now this morning.
Year 1.

-Ryan

On Wed, Nov 5, 2008 at 2:20 AM, Stephen Vincent <[REDACTED]> wrote:

I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.

I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy! I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.

Whew!

*Stephen V
<http://stephenvincent.net/blog/>*

[↑ Contents](#)

55. **Peter Ciccariello**

Re: Hallelujah!

Wed 5 Nov 2008

As an American, I thank you Jim, I have waited decades to feel like this again...

"the fourth, the fifth
the minor fall and the major lift ", indeed!

- Peter

On Wed, Nov 5, 2008 at 12:51 AM, Jim Andrews <[REDACTED]> wrote:

Congratulations to the USAmericans on the list. What a proud and beautiful moment for you as a people. The faces of the people listening to Barack Obama's acceptance speech in Chicago were filled with wonder, happiness, hope, and pride. That is the USAmerica the rest of the world loves to see. May he be as good a president as his acceptance speech. Damn that was good.

ja

<http://vispo.com>

[↑ Contents](#)

56. **Alan Sondheim**

Re: your mail

Wed 5 Nov 2008

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1032085454-1225900686=:16940

On the other hand, it looks like prop 8 is passing, taking us back to the middle ages...

- Alan

On Tue, 4 Nov 2008, Stephen Vincent wrote:

*I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.
I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy!
I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.*

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<http://stephenvincent.net/blog/>

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| To access the Odyssey exhibition The Accidental Artist:

| <http://slurl.com/secondlife/Odyssey/48/12/22>

| Webpage (directory) at <http://www.alansondheim.org>

| [REDACTED], [REDACTED], tel US [REDACTED]

--0-1032085454-1225900686=:16940--

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57. **George Bowering**

Re: bo

Wed 5 Nov 2008

Well, as I said a few months ago,
finally, the differences wont be that high.
We will still have a US president.
I dont think he will stop the anti-Cuban blockade.
I dont think he will get the bombers and shooters out of Afghanistan
and Iraq.
I think that before his four years are up he will bomb or invade at
least one small country.
I dont expect universal health care.
The wall along the Mexican border will not come down.
The CIA will still operate Colombia.
etc

It does feel a little nice, though.

Geo Bowering

No additives.

[↑ Contents](#)

58. **Barry Schwabsky**

(no subject)

Wed 5 Nov 2008

Last night in Brooklyn, it was definitely like Martha and the Vandellas sang:
"Dancing in the Street".

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 5 November, 2008 2:20:18 AM

Subject:

I don't know how many of us share my feeling that Obama's victory feels like we
- as a republic (and, perhaps, the globe) - have (finally) been pulled out of an
iron-lung, one in which we have been encased for 8 long, paralytic years. I am
in San Francisco - and earlier this night in Berkeley - but there is music and
dancing in the streets. Astonished all & happy happy happy! I know so much
needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.

Whew!

Stephen V

<http://stephenvincent.net/blog/>

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59. **Maria Damon**

Tom Raworth

Wed 5 Nov 2008

The British poet Tom Raworth

November 10, 2008

2:30 PM

207A LIND HALL

207 Church St. SE

UNIVERSITY OF MINNESOTA

Minneapolis

[↑ Contents](#)

60. **Larry O. Dean**

(no subject)

Wed 5 Nov 2008

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last night, today there is a real feeling of uplift in the air. There's still a lot of rubble to dig out of, but it now feels as if we might just make it.

Larry

<http://larryodean.blogspot.com>

<http://larryodean.com>

On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <[REDACTED]> wrote:

> I don't know how many of us share my feeling that Obama's victory feels
> like we - as a republic (and, perhaps, the globe) - have (finally) been
> pulled out of an iron-lung, one in which we have been encased for 8 long,
> paralytic years.

> I am in San Francisco - and earlier this night in Berkeley - but there is
> music and dancing in the streets. Astonished all & happy happy happy!Â
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feels

> good, good & real good.

>

> Whew!

>
> Stephen V
> <http://stephenvincent.net/blog/>

[↑ Contents](#)

61. **Geoffrey Gatz**
get your happy on - 2 books for 20 bucks
Wed 5 Nov 2008

Special offer From BlazeVOX [books]

We are doing it again right in time for the holidays! Buy a stack of book to fill your families stockings, now that hope is back in the world! Now is the time to get to know BlazeVOX [books] and this is the deal of the century! This is a HUGE saving from our normal cover price to say thank you!!! Our goal is the place as many of our fine books in your hands. We worked very hard this year to avoid a real crisis and now we are at zero; and to make it ready for the new year we need to get some cash in hand to buy a new block of ISBN's. So give us a try and we are sure you'll be thrilled!

Buy a Big Block of BlazeVOX [books]

2 titles < \$20 [a \$40 value]

5 titles < \$50 [a \$100 value]

10 titles < \$100 [a \$200 value]

20 titles < \$200 [a \$400 value]

<http://www.blazevox.org/order.htm>

Check off which books you wish to have sent to you for your kind donation! 10 books for a \$100 donation, or any other set of books based on a \$10 per book. And yes this includes shipping! So, for an \$80 dollar donation you will receive 8 books, or a donation of \$200 we will send you twenty books! Make your donation with the PayPal button on the online ordering page at:

(<http://www.blazevox.org/order.htm> <<http://www.blazevox.org/order.htm>>)

Samples of each title are available for download on our catalog page, <http://www.blazevox.org/catalog.htm> <<http://www.blazevox.org/catalog.htm>> , along with links to more information on each author! So get your happy on and read our weird little books!

Please use the new PDF form Click here :

<http://www.blazevox.org/BlazeVOX%20order%20form.pdf>

<<http://www.blazevox.org/BlazeVOX%20order%20form.pdf>>

BlazeVOX Books has published over 100 volumes, mostly poetry, and will publish approximately 15-20 more during 2009 and 2010. Our latest publications are by Anne Waldman, Ted Greenwald, Skip Fox and Megan

Volpert and Amy King. For a full list please visit our online catalog <http://www.blazevox.org/catalog.htm> E-books are also available for free download, including 75 free titles by Raymond Federman, Dale Smith, and Jill Darling.

Please direct any questions to me at [REDACTED] Thank you for all of your fine support! And this is meant for US orders, international orders, please email me and we'll work it out!

Thank you, Geoffrey Gatza

Publisher, BlazeVOX [books]

BlazeVOX [books] to choose from !!!!

Author	Title
Kazim Ali	Quinn's Passage
William Allegrezza	Ladders In July
Joe Amato	Finger ExOrcised
mIEKAL aND	BYSTANDER: An Irreality
Charles Baldwin	I DID THE WEIRD MOTOR DRIVE
Michael Basinski	All My Eggs Are Broken
Aaron Belz	The Bird Hoverer
Raymond L. Bianchi	Circular Descent
Daniel Borzutzky	The Ecstasy of Capitulation
Louis E. Bourgeois	The Animal: Prose Poetics
John Bradley	War of Words
Christophe Casamassima	Joys: a catalogue of disappointments
Joel Chace	Cleaning The Mirror
Patrick Chapman	Shopping Mall on Mars
Joseph Cooper	Autobiography of a Stutterer
Mark Ducharme	The Sensory Cabinet
Ryan Daley	Armored Elevator
Michel Jérôme Dufrénoy	Factory Manual
Jeremy Downes	The Lost Atlas of Desire
kari edwards	having been blue for charity
Kane X. Faucher	Jonkil Dies (A Mesophysical Eulogy)
Lisa Forrest	To The Eaves
Skip Fox	For To
Vernon Frazer	Holiday Idylling
William Freind	American Field Couches.
Geoffrey Gatza	Thanksgiving Poems
Geoffrey Gatza	Dreadful Quietude
Geoffrey Gatza	I wear a figleaf over my penis
Noah Eli Gordon	Inbox

Ted Greenwald	In Your Dreams
Richard Henry	Chant
Richard Henry	Sidewalk Portrait
Patrick Herron	American Godwar Complex
Matt Hill	Parataxis
Kent Johnson	Epigramitis
Kent Johnson	Poetic Architecture
Mary Kasimor	A Pure Bowl of Nothing
Mary Kasimor	silk string arias
Michael Kelleher	To Be Sung
Michael Kelleher	Human Scale
Jukka-Pekka Kervinen	[#1 - #46]
Amy King	Antidotes for an Alibi
Amy King	I'm The Man Who Loves You
Rodney Koeneke	Musee Mechanique
Mark Lamoureux	Astrometry Orgonon
Pat Lawrence	Journals From the Time of the Radar Dog
Ruth Lepson & Walter Crump	Morphology
Michael Magee	Mainstream
Didi Menendez	When I said Goodbye
Daniel Nester	The History of My World Tonight
Richard Owens	Delaware Memoranda
Ted Pelton	Bhang
Lance Phillips	Imposture Notebooks
Wanda Phipps	Field of Wanting
Nate Pritts	Sensational Spectacular
Meghan Punschke	Stratification
Chris Pusateri	Anon
Peter Ramos	Please Do Not Feed the Ghost
Francis Raven	Taste: Gastronomic poems
G Emil Reutter	Stirring Within Poems and Tales from Mount Carmel
Forrest Roth	Line And Pause
Javier Rube	Reading Gaol
Michael Ruby	WINDOW ON THE CITY
Jared Schickling	Aurora
Jared Schickling	Submissions
Kyle Schlesinger	Hello Helicopter
Davis Schneiderman	DIS
Doris Shapiro	3, Stories by Doris Shapiro
Peter Jay Shippy	Alphaville
Kenji Siratori	Nonexistence
Justin Sirois	Secondary Sound

Alan Sondheim	Vel
Jordan Stempleman	String Parade
Chad Sweeney	An Archetecture
Eileen Tabios	THE CHATELAINE'S KEYS
Steven Timm	Disparity
Jennifer J. Thompson	Naming God
Mark Tursi	The Impossible Picnic
Megan A. Volpert	Face Blindness
Mark Wallace	Walking Dreams
Evan Willner	homemade traps for new world Brians

--

Best, Geoffrey

Geoffrey Gatza

Editor & Publisher

BlazeVOX [books]

Publisher of weird little books



<http://www.blazevox.org>

<http://www.blazevox.org>

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

<http://www.blazevox.org/blog>

Not So Fast Robespierre by Geoffrey Gatza

<http://www.lulu.com/content/1767006>

NOW Available from Menendez Publishing

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62. **Gabrielle Welford**

prop 8 and obama

Wed 5 Nov 2008

aye. and i hate to be a party pooper, but i gotta wait and see what he does (obama). i cannot bring myself to trust politicians, however beautiful and whatever color. did you hear nader this morning on democ. now? i voted, i even went to the celebration and it felt great, but "show me," and i'm not even from missouri. the most amazing thing to me is that we've managed to elect a man who is not white, never mind that he grew up in other countries, and had

radical mentors. and his family surely looks healthy and sweet. but no quarter for the palestinians, into afghanistan with us, etc. etc. sorry but... gabe

Gabrielle Welford, Ph.D.

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

Dora

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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On the other hand, it looks like prop 8 is passing, taking us back to the middle ages...

- Alan

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| Webpage (directory) at <http://www.alansondheim.org>

| [REDACTED], [REDACTED], tel US [REDACTED]

[↑ Contents](#)

63. **Gabrielle Welford**

Re: bo

Wed 5 Nov 2008

:-) aye.

Gabrielle Welford, Ph.D.

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least one small country.
I dont expect universal health care.
The wall along the Mexican border will not come down.
The CIA will still operate Colombia.
etc*

It does feel a little nice, though.

*Geo Bowering
No additives.*

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64. **Clay Banes**

SPD Poetry Best-Sellers September/October 2008

Wed 5 Nov 2008

A new day.

Back before we were what we are today, here's what sold:

SMALL PRESS DISTRIBUTION POETRY BEST-SELLERS
SEPTEMBER/OCTOBER 2008

here: <http://spdtoday.blogspot.com/2008/11/spd-poetry-bestsellers-septemberoctober.html>

or: <http://spdbooks.org/root/pages/bestsellers/poetry/poetry-bestsellers.asp>

Clay Banes

Sales & Marketing Manager

Small Press Distribution

1341 Seventh Street

Berkeley, CA 94710

██████████ x304

██████████

<http://www.spdbooks.org>

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65. **Julia Bloch**

reading in Philadelphia tomorrow

Wed 5 Nov 2008

the EMERGENCY Poetry Series
at the Kelly Writers House
presents

a reading with

EMILY ABENDROTH, LASKA JIMSEN, & JUSTIN AUDIA

Thursday, 11/6, 6:30PM

the Writers House | 3805 Locust Walk | Philadelphia

free & open to the public | reception to follow

EMILY ABENDROTH is a writer and artist, alternately residing in the San Francisco Bay Area and Philadelphia, Pennsylvania (where she co-curates the Moles Not Molar Reading Series with Audia). Recent work of hers can be found in Encyclopedia, Pocket Myths: The Odyssey Edition, horse less review, and Cut & Paste. Her chapbook, "Toward Eadward Forward," will be published by horse

less press this Fall and a chunky excerpt from her book-length work-in-progress "Muzzle Blast Dander" can be found in Edition 3 of the Chain Links book series.

LASKA JIMSEN is a film and video maker who currently lives in Philadelphia. She works across nonfiction forms from video documentary to artisanal 16mm filmmaking and animation. The 16mm print of "Miss Rose Fletcher: A Natural History" has screened at the MadCat, Athens, and Iowa City Experimental film festivals as well as the Moles Not Molars reading series in Philadelphia and Structuring Strategies at CalArts. Laska teaches film and video production and studies at Temple University, St. Joseph's University, and University of the Arts.

JUSTIN AUDIA lives in Philadelphia where he co-curates the Moles Not Molar series with Emily Abendroth. His work has recently appeared in Pocket Myths: The Odyssey Edition and at sidebrow.net.

Learn more! ---> <http://emergency-reading.blogspot.com/>

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66. **Ryan Daley**
Re: prop 8 and obama

Wed 5 Nov 2008

Well, certainly he's not a magician, and to think the president alone is responsible for reform is wrongheaded. It's the "American mentality" that needs to change.

"Let's see" always follows the excitement....but without the excitement, there's no "let's see."

On Wed, Nov 5, 2008 at 6:23 PM, Gabrielle Welford <[REDACTED]> wrote:
> aye. and i hate to be a party pooper, but i gotta wait and see what he
> does (obama). i cannot bring myself to trust politicians, however
> beautiful and whatever color. did you hear nader this morning on democ.
> now? i voted, i even went to the celebration and it felt great, but "show
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>> | [REDACTED], [REDACTED], tel US [REDACTED]

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>

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67. **Mark Weiss**

(no subject)

Wed 5 Nov 2008

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each

been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so many of them have been risking their lives to cross the border. Then there's the environmental damage. Obama could propose ending the subsidies. As a bonus, it would put him in a position to suggest that the EU do the same.

2. Mexico is descending into chaos as its government acts as our surrogate in fighting the drug lords. Colombia already went through this, for how many years? A change in US drug laws would end the problem in minutes--no prohibition, no value, and a fix costs pennies. A lot of states have moved (slowly) towards reduced penalties, even decriminalization of possession of some drugs. Even so, proposing decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will probably return travel rules to their Clinton-era status, but he's been pretty clear that Cuba has to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a year in loan guarantees, without which no one would make the short-term loans that all economies need. That's the muscle that would get them to the bargaining table toot sweet. Of course it would cost most of the Jewish vote, which is why no one's done it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:

>Hi Stephen,

>

>I'm In Chicago, and while I didn't make it out to Grant Park last night,

>today there is a real feeling of uplift in the air. There's still a lot of

>rubble to dig out of, but it now feels as if we might just make it.

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> > I don't know how many of us share my feeling that Obama's victory feels
> > like we - as a republic (and, perhaps, the globe) - have (finally) been
> > pulled out of an iron-lung, one in which we have been encased for 8 long,
> > paralytic years.

> > I am in San Francisco - and earlier this night in Berkeley - but there is
> > music and dancing in the streets. Astonished all & happy happy happy!Â
> > I know so much needs to be rebuilt, etc., etc., etc. but what is now
> feels

> > good, good & real good.

> >

> > Whew!

> >

> > Stephen V

> > http://stephenvincent.net/blog/

>

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68. **Ryan Daley**

new blog post

Wed 5 Nov 2008

Over at my dental blog...

<http://teethmedolores.blogspot.com/>

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69. **Ryan Daley**

(no subject)

Wed 5 Nov 2008

Not so. In Harlem, last night was a dream. These constituents here were already witnessing that dream. That's excitement!

On Wed, Nov 5, 2008 at 9:40 PM, Mark Weiss <[REDACTED]> wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times

and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1. Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so many of them have been risking their lives to cross the border. Then there's the environmental damage. Obama could propose ending the subsidies. As a bonus, it would put him in a position to suggest that the EU do the same.

2. Mexico is descending into chaos as its government acts as our surrogate in fighting the drug lords. Colombia already went through this, for how many years? A change in US drug laws would end the problem in minutes--no prohibition, no value, and a fix costs pennies. A lot of states have moved (slowly) towards reduced penalties, even decriminalization of possession of some drugs. Even so, proposing decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will probably return travel rules to their Clinton-era status, but he's been pretty clear that Cuba has to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a year in loan guarantees, without which no one would make the short-term loans that all economies need. That's the muscle that would get them to the bargaining table toot sweet. Of course it would cost most of the Jewish vote, which is why no one's done it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last night, today there is a real feeling of uplift in the air. There's still a lot of rubble to dig out of, but it now feels as if we might just make it.

Larry

<http://larryodean.blogspot.com>
<http://larryodean.com>

On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <[REDACTED]> wrote:

I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.

I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy!Â I know so much needs to be rebuilt, etc., etc., etc. but what is now feels good, good & real good.

Whew!

Stephen V
<http://stephenvincent.net/blog/>

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70. **cris cheek**
(no subject)
Wed 5 Nov 2008

HI Mark

i utterly agree . . . end the war on drugs
pull down the wall going up between Mexico and USA for another thing
just for a start
cris

On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

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2. Mexico is descending into chaos as its government acts as our surrogate in fighting the drug lords. Colombia already went through this, for how many years? A change in US drug laws would end the problem in minutes--no prohibition, no value, and a fix costs pennies. A lot of

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I could probably come up with a few more. I'm waiting to be convinced.

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Larry

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On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent

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wrote:

I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.

I am in San Francisco - and earlier this night in Berkeley - but

there is
music and dancing in the streets. Astonished all & happy happy
happy!Â
I know so much needs to be rebuilt, etc., etc., etc. but what is now
feels
good, good & real good.

Whew!

Stephen V
<http://stephenvincent.net/blog/>

[welcome.html](#)

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71. **Alan Sondheim**

Fwd: Google Alert - "Alan Sondheim" (fwd)

Thu 6 Nov 2008

nice comment by Bruce Sterling - Alan

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

From: Google Alerts <[REDACTED]>

Date: Wed, Nov 5, 2008 at 11:18 PM

Subject: Google Alert - "Alan Sondheim"

To: [REDACTED]

Google News Alert for: *"Alan Sondheim"*

All the *Alan Sondheim* you never knew you wanted to
read<<http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>>

Wired News - USA

By Bruce Sterling November 05, 2008 | 3:28:19 AM (((I think every literateur
that works on ink-on-paper should confront the work of *Alan Sondheim* and
then *...*

See all stories on this
topic<<http://news.google.com/news?hl=en&ncl=http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>>

This once a day Google Alert is brought to you by Google.

Remove<[http://www.google.com/alerts/remove?](http://www.google.com/alerts/remove?sêAAAICT86_yUOl0NU5TKo2iUt4&hl=en&gl=>)
[sêAAAICT86_yUOl0NU5TKo2iUt4&hl=en&gl=>](http://www.google.com/alerts?hl=en&gl=>)this alert. Create
<<http://www.google.com/alerts?hl=en&gl=>> another alert. Manage
<<http://www.google.com/alerts/manage?hl=en&gl=>> your alerts.

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=====Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [REDACTED]. Webpage directory
http://www.asondheim.org . Email: [REDACTED].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
=====

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72. **Tracey Gagne**
Re: prop 8 and obama

Thu 6 Nov 2008

I think for the first time in a long time, there's a feeling of HOPE, and that's not to be taken lightly. It was amazing to see the 125,000 people of mixed races and ethnicities standing with each other and crying together at his acceptance speech. It was also inspiring to hear the excited talk of young black men on public transportation yesterday morning as they recounted what they'd seen on tv the previous night--these are people who didn't before imagine that they had a voice. There were 400,000 new voters in the state of Georgia this year and an awful lot of them voted early, standing in line for up to nine hours.

I appreciate that Obama appears to understand the difficult and daunting task(s) ahead for him. I just hope that people can remember that it took the American people together to start the process of change, and it will take the American people together to continue it....

On 11/5/08, Ryan Daley <[REDACTED]> wrote:

>

> Well, certainly he's not a magician, and to think the president alone
> is responsible for reform is wrongheaded. It's the "American
> mentality" that needs to change.

>

> "Let's see" always follows the excitement....but without the
> excitement, there's no "let's see."

>

> On Wed, Nov 5, 2008 at 6:23 PM, Gabrielle Welford <[REDACTED]>
> wrote:

> > aye. and i hate to be a party pooper, but i gotta wait and see what he
> > does (obama). i cannot bring myself to trust politicians, however
> > beautiful and whatever color. did you hear nader this morning on democ.

> > now? i voted, i even went to the celebration and it felt great, but
> "show
> > me," and i'm not even from missouri. the most amazing thing to me is
> that
> > we've managed to elect a man who is not white, never mind that he grew
up
> > in other countries, and had radical mentors. and his family surely looks
> > healthy and sweet. but no quarter for the palestinians, into afghanistan
> > with us, etc. etc. sorry but... gabe
> >
> > Gabrielle Welford, Ph.D.
> > _Too Many Deaths: Decolonizing Western Academic Research on
Indigenous
> > Cultures_
> > <http://www.theguildofwriters.com/books/shop.php?action=full&id=317>
> > _Dora_
> > <http://www.theguildofwriters.com/books/shop.php?action=full&id=378>
> >
> > No virus found in this incoming message.
> > Checked by AVG Free Edition.
> > Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007
> >
> > On Wed, 5 Nov 2008, Alan Sondheim wrote:
> >
> >>
> >>
> >> On the other hand, it looks like prop 8 is passing, taking us back to
> the
> >> middle ages...
> >>
> >> - Alan
> >>
> >>
> >> On Tue, 4 Nov 2008, Stephen Vincent wrote:
> >>
> >> > I don't know how many of us share my feeling that Obama's victory
> feels like we - as a republic (and, perhaps, the globe) - have (finally)
> been pulled out of an iron-lung, one in which we have been encased for 8
> long, paralytic years.
> >> > I am in San Francisco - and earlier this night in Berkeley - but there
> is music and dancing in the streets. Astonished all & happy happy happy!
> >> > I know so much needs to be rebuilt, etc., etc., etc. but what is now

> feels good, good & real good.
> >> >
> >> > Whew!
> >> >
> >> > Stephen V
> >> > <http://stephenvincent.net/blog/>
> >> >
> >> >
> >> >
> >>
> >>
> >>
> >> | Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
> >> | To access the Odyssey exhibition The Accidental Artist:
> >> | <http://slurl.com/secondlife/Odyssey/48/12/22>
> >> | Webpage (directory) at <http://www.alansondheim.org>
> >> | [REDACTED], [REDACTED], tel US [REDACTED]
> >>
> >>
> >>
> >
> >
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>
--

Tracey M. Gagne

sundrypleasures.blogspot.com

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73. **Sarah Sarai**

response to mark weiss, from a poet

Thu 6 Nov 2008

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his

pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.

We need to gain weight so our sweaters can never fit like they used to.

Sarah Sarai

4:30 a.m., 11/6

<http://www.myspace.com/sarahsarai>

<http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>

<http://www.ghotimag.com/Sarai.htm>

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74. **Francesco Levato**

Tom Raworth at The Poetry Center of Chicago

Thu 6 Nov 2008

Tom Raworth at The Poetry Center of Chicago

Wednesday, November 12, 2008 - 6:30pm

SAIC Ballroom, 112 S. Michigan Avenue

In partnership with the Chicago Poetry Project. Curated by John Tipton.

For more information please visit our web site at

<http://www.poetrycenter.org>

Hope to see you there,
Francesco Levato
Executive Director
The Poetry Center of Chicago

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75. **Murat Nemet-Nejat**

Re: appropriative poetics: genealogy/history?

Thu 6 Nov 2008

David,

This is a wonderful poem. I assume it is yours, which is an interesting word within the framework ownership/appropriation we have been discussing. To me it has a fascinating fusion of German Romanticism and Emily Dickinson.

"Profane illumination" indeed. Though Benjamin's thought is godless, it is religious, particularly in the Baudelaire/translation and "The art of the Storyteller" essays and in *The Arcades Projec*t. The illuminations, which can also be seen as visual annotations to texts, pour out from cracks and crevices, between quotations, the seemingly wrong headed, meandering questions he asks. He is able to see industrial industrial constructs, their flatsom and jetsom, as dreams. I wonder my phrase "godless Sufism" has a connection to that.

Ciao,

Murat

On Tue, Nov 4, 2008 at 4:34 PM, David Chirot <[REDACTED]> wrote:

Dear Murat:

*Oh my goodness, no--
I am not disagreeing with you at all, Murat.*

*The section you quote here is just me rattling off more of variations of
ways appropriation can be and has been applied through time.
Forgive the sudden outburst of this "flash flood" of words words and more
words!*

*I think you know one of the great many reasons I admire and respect your
work so much--not only the translations--but also the poetry and the book
on
photography and your essays--
is that you have precisely the empirical approach to your thoughts and
words
that you note--so that at one point in time, the Benjamin seems
incomprehensible, fantastic, yet through working continually one breaks*

through into understanding--"a profane illumination" occurs, and one does indeed recognize the actions and presences of the "chips of messianic Time" as they are Illuminated--

Many of Benjamin's works have had a profound effect on myself also.

My ragged ideas and "works" have a similar approach with yours as they come through time, and along the way, one jettisons a good number--and finds more to think on, and in turn these link or not via associations with previous ones, in turn creating new series of associations--only through practice and walking around all over and in all sorts of places and hauling them about and exposing them to the elements --does one arrive at some further depths as these seep in through the various crackings and crevices, crevasses and collapses of decompositions, synchronicities, corrosions-- a prolonged series of seismic shiftings which continually keep things on the move-- and here and there the quantum leap of the unexpected, the uncanny, a sudden running directly in to a wall--of graffiti of the elsewhere that tumble out of the skies --as ever, in friendship and respect-- david

through the chink in the fence--

a strip of sky & earthen wall--

in what faraway land

among hostile forests--

*to sit in someone else's room
among books not mine
& write about the sky*

*to pen ghosts' writings,
scrawl notations*

of phantom songs--

the untold, the unwritten

scenes--
hidden,--

ever-- in plain sight

On Mon, Nov 3, 2008 at 9:15 PM, Murat Nemet-Nejat <[REDACTED]>
wrote:

"actually in a very good translation of a poem may exist every bit as
much
manipulation for a purpose as there does in what you think of as one with
bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in ways
upon the directions they were shifted by translators who wished to keep
them
alive--
or, in order to adjust them to seem to be the precursors of a current
doctrine, whether of poetry or of the state or other institutions--"

David,

I am not sure where we are disagreeing. The "misreading" I am talking
about
does bend the original into "a vision of the original." The translator
translates that vision which may create consequences on both sides of the
occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It
(re-)introduces a music of consonants into English poetry, in opposition
to
Victorian sonorities.

I think you are reacting to the categorical tone of some of my arguments.
The truth is I do not believe in false modesty, and I do believe there
are
good and bad translations. I am trying to explain what I believe
transforms
translation into a poetic genre -like the lyric or epic or dramatic-
rather
than a method of reproduction. You also suggest, I think, that my view of
translation is abstract, only an application of Benjamin's specific ideas

of
translation into a method. The reality is that my ideas of translation
are
derived completely empirically, out of my thirty years of practice. Only
when my ideas of translation developed did I begin to see its
correspondence
with the ideas expressed in "The Task of the Translator." In effect, when
I
first read that essay, I completely misunderstood it, thinking his
references to "intentio" of a language and to "ideal language" more or
less
gibberish. Only during the writing of the Turkish anthology, developing
my
concept of "eda," did I become aware of the profundity of those aspects
of
his essay. In other words, as you say about "The Raven" and "The
Philosophy
of Composition," Benjamin's essay become for me a means of framing my
idea
of eda, its foreignness, within a half comprehensible Western framework.
Actually, to create "eda," I had to "misread" both Turkish poetry and
Walter
Benjamin "to my own purposes." That does not mean that "eda," which
embodies
for me the image of translation, does not say something truthful about
both
Turkish poetry and Walter Benjamin.

Affectionately,

Murat

On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[REDACTED]>
wrote:

Dear Murat And Barry:

Barry--many thanks for your having checked on the translations and in
comparison with others as you
call them, Straight translations"--

though perhaps Spicer may have made use of existing translations to
create
his own versions of these translations--
rather than having made the translations directly from the Spanish--

*(this method is used in many cases actually as a form of translation,
rather
than necessarily "After"--as one may have a translator who knows the
language
make the "straight translation" and the poet then make use of this to
create
their own translation using the raw translated words--
--
(i only suggest these as possibilities-among many--)*

Murat--I think you misunderstand me--

*what i am trying to present is not ONE version of what translation or
appropriation may be, nor to say that there exists one method only as
the
most common, nor two nor three--*

*quite the contrary--what interests me are the ceaseless proliferations
brought about by translations and appropriations--indeed their "After
effects" and further translations and appropriations through time--*

*i think perhaps that what you have found for yourself is a method and
authority in which you profoundly believe and make use of--*

*and judged by this manner, none other really has the same level of
existence
and authority--*

*so, in a sense, the single-mindedness of purpose becomes impatient with
the
suggestions of other methods and examples however recognized, actual.
weird, vague, bad or indifferent as well as "authorized" that exist in
all
their teeming fecund chaotic rhizomatic voyagings--*

*(i'm not a descendant of French-Indian Voyageurs for nothing, after
all!--)*

*what interests me is that from one single word in any language may
become
such proliferations of meanings, events, personages, writers, singers,
painters, all the world in fact, soldiers, forgers, bombers, martyrs,
presidents and prostitutes--Bible thumpers, gangbangers, all of
them--poets
and pall bearers, carnival clowns and congress persons--*

*ghosts, ghost writers, Posthumous ghosthumous writers--"After effects"
of*

an

After writing of one's own writings such as Musil's early 1930's collection of his "Posthumous works of a living author"--

so it is that i find what you do with translation very beautiful, and

at

the

same time i carry in mind many others ways of translating, and ways of appropriating, whatever their motives and intentions--simply to bear in mind

that there is no fixed limit on what may be sounded within a word's depths--

nor perhaps in the depths of the minds and hearts which make use of these-

As i noted before, through a series of posts i am hoping to keep alive both

the positive and negative as well as the indifferent and careless or accidental aspects of appropriations and translations--

and as well their spilling out across boundaries, so that a poetical text

lands somewhere else entirely, part of a land dispute--or a conflict over

the types of flowers which oonce appeared in a region--and who may have been

the ones who planted them--and many other thousands of things besides--oopen the newspaper, and there one may find daily some example at work of

this proliferation having effects and After effects in all manner of ways

and means--

In one letter, a more negative aspect may seem to be at the fore, and in

the

next a more positive--

this is to indicate that sense of language of Burroughs' "no final glossary

may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about which

i

have on line some essays--but rather the daily uses of translation as well

as the poetic ones, for to me what is intersting is how these are interrelated, rather than separate--

*which is one of the bases for my series re "The New Extreme
Experimental
Poetry and Arts"--*

*actually in a very good translation of a poem may exist every bit as
much
manipulation for a purpose as there does in what you think of as one
with
bad intentions and so done poorly--*

*precisely the survival of certain texts through time has depended in
ways
upon the directions they were shifted by translators who wished to keep
them
alive--
or, in order to adjust them to seem to be the precursors of a current
doctrine, whether of poetry or of the state or other institutions--*

*this is why translations are always being done over again, new ones
appearing to displace the old--in order to give a sense of the works
being
"part of and important for our times" as well as for their own--*

*this is a matter of "poetry politics" often just as much as it may be of
"national politics"--*

*so it is that a current poet may give one a version which is far more
in
tune with the current kinds of poetry considered the most important or
best--*

and this new version may not be much like a previous "outdated" one--

*and yet considered to be a very good one in part because it does
indeed,
make the translated poet much more "available" to the modern reader --*

*i am not disagreeing with you or Benjamin, at all, but simply saying
that
what interests me personally is the proliferations of possibilities of
appropriation and translation, which extend writing into other realms
of
endeavor, and create After effects quite unexpected by the original
source--*

*the danger of thinking that there are only certain models of
translation*

in
existence by which to examine translations and to create them with--is
that
there will become a creation of forms of
conventionalism-conformity--which
in a sense denies the immense variety of possibilities, and in so
doing,
actually makes it easier for other more sinister versions to slip
themselves
into the mix and not be noticed, or simply waved to the side--as being
of
little importance--or quality--when in fact they may be carrying along
something of great significance, for the bad or good--yet which bears
being
aware of--

in a sense one might say that i am not driven by a "rationale" so much
as
by
a sense never ceasing of amazement, of being astounded, by the ways in
which
words are used, their incredible paradoxes and paradoxical After and
"side
effects," the ways in which they can be used to sell anything from Gods
to
garbage bags, Presidents to pills--and as well make poetry that stops
the
blood cold--

in turn the sense of amazement has its companion,
skepticism--questioning,
awareness of quantum leaps and uncertainty--of camouflages and the
beings
of
things wccih do not want to be as it were recognized--translated or
appropriated--not because of "resistances"--but something else, an
outside--

"The hills know but do not tell"--as Emily Dickinson puts it--
and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning, besides
the
predatory one you write of-- which is that this is written as it were
"after
the affair is over" in order in a sense to comprehend what Spicer is
finding

are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final stanza of "Radar" the postscript poem dedicated to marianne moore which "ends" the book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate, heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the "After effects"--as Spicer depicts them (with on the way, in this last letter, also a discussion of "Poe's mechanical chess player."--Again, an After effect of Poe as I have been discussing these--

From the letter's third paragraph:

*"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar"
(which, notice, is a palindrome-the same read backwards and forwards--)

*"I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash
Of the water
The noisy movement of the cloud
The push of the humpbacked mountains
Deep at the sand's edge.'*

*These "After effects" are real for Spicer, as what happened is
becoming,
now
that it is over, and seen in this "After" existence--ever more
real--even
as
it as a ghost lover is gone forever--the missing of it becomes a
reality
almost too much to bear and yet, as Spicer says--"It will endure."*

*It is another aspect of Poe's "mournful and never ending remembrance"
of
the lost loved one, now dead-Just as "The Philosophy of Composition" is
an
After effect of the poem "The Raven," so this final letter to Lorca is
a
coming to terms with finding a "philosophy of composition" in order to
understand why the now departed ghost lover is becoming more real than
it
had been while present, in part because it will never reappear again,
and
how it was that the poems were composed, came to be, without at the
time
realizing what was happening--not until they had the opportunity to be
as
they have become, the generators of a time's memory which has turned
into
a
missing reality, never again to return. It is in the After-event,
After-effect that the "philosophy of composition" becomes a
reality--and
the
poetry which preceded becomes in turn "more real" than previously the
poet*

had been aware of.

*This distance--into which a dead ghost lover is forever departed--never
to
return--
is a "real and final" distance, the full force of an intimacy never to
be
again--
and so is the distance which has a life of its own--
out side and away from the poet and the poem--
and to be an outside also for the reader--*

*In a sense, this kind of distance is what i write of as things which do
not
want to be appropriated or translated, but to be what they are,
distance,
never to reappear--never to be possessed--*

*i n a sense, writing itself, and also a writer, may wish to keep a
privacy
even within the writing, which will never be found, not by anyone,
because
the ghost lover it is created with is gone for ever--
or because there are things which ghosts and writers wish to keep to
themselves, just as writing itself may have such things which are never
found that are living with in it--
as though in fact long gone--never to reappear--*

*and yet one day one finds--hidden in plain sight/site/cite--
which "neither speaks nor conceals but gives signs"
as Heraclitus says of the One Whose Oracle is at Delphi--*

*Also, if one is adopting so completely the method of Benjamin, in a
sense
are you not creating what you see as an opposition to your own work's
claims
within it:*

*"If so, as you
state, the "philosophy" of the translator turns the original into a
text
totally in the translator's image. That is an act of exploitation,
the
very
reverse of what I am talking about."*

That is, if one is so embracing the philosophy of translation of

*Benjamin,
is not one in effect running the risk of turning the original "totally"
not
into the translator's image, but in to the image of the philosophy of
translation which is guiding the translator?*

*is not one in a sense working then in the service of a particular
philosophy
of translation?*

*This is one of the reasons why i essay to keep alive the sense of the
incredibly teeming and endlessly imaginative and inventive ways in
which
translations and appropriations may be created and used, whether for
good
or
bad, better or worse, in order that one has a sense that there are
always
going to be at least two sides to every coin, and once it is being
flipped
about--
well--who knows how many different sides may suddenly show up via the
actions of palming and shifting the coin as it is being flipped--*

*What i hope to convey with readers or listeners if there are any real
or
imaginary ones about is that words and phrases poems and prose lead
lives
of their own as well as the ones which a writer may or not have
intended--and any given reader have found or put there along the
way--and
that even when things seem to be one way, it is always interesting if
not
often quite useful to find other ways in which the words may be
understood--for in them are living beings--with whom to engage--
or who wish to engage themselves with oneself--*

*The more ways these words are understood as alive--
is not this then to proliferate the lives of what are called writers
and
readers--
as realities with real effects and After effects--*

*one thinks of the resistances of texts--why not also of those of living
beings--
and of the outside--*

in the sense in which a Russian artist says that "Language is a

*fascism,
not
becuase it censors, but because it forces one to speak."*

*a sense of words whose intentions are fugitive, not to be trapped
inside
a
prison of languages which one is forced to speak--*

*to continue--on the move--
as though one were indeed a hill set in movement--
yet, seen as a hill--
not expected nor forced to speak--*

*Date: Mon, 3 Nov 2008 08:24:31 -0500
From: [REDACTED]
Subject: Re: appropriative poetics: genealogy/history?
To: [REDACTED]*

David,

*At the bifurcation they part Y one sling, yet in my heart one
sling shot.*

*The word "After" in Spicer's poem does not only mean "in imitation
of"
or
"in homage to." It also means "in pursuit of; it has a predatory
connotation. In fact, Lorca's reactions from the grave to Spicer's
solicitations is one of annoyance." A true translation is always an
act
of
violence -loving or otherwise, that is the issue- against the
autonomy
of
the original. It literally must tear it up -fragment it- to open it
up
to
a
future life, the life of the text. This fragmentation does have the
elements
of collage. Are you familiar with Eliot Weinberger's essay, "Notes On
Translation" [?] of about fifteen years ago about which Kent Johnson
wrote
an article which appears in the last issue of ALTA's *The Translation
Review
?

*In your comments, you focus on what a text loses in translation,
through
misreading (intentional or not) what gets silenced . My feeling is
you
are
particularly thinking of the Guantanamo translations. One should also
think
of what it gains: what starts as a "complete," closed text opens and
becomes
a potential one, which is its life through time.*

*A bad translator sees, detects no resistance in the original. If so,
as
you
state, the "philosophy" of the translator turns the original into a
text
totally in the translator's image. That is an act of exploitation,
the
very
reverse of what I am talking about. An original resists to be
translated.
That's why Benjamin says what gives a text translability is distance.
The
translator translates, integrates that distance. That is why a
translation
has a tangential relationship to the second language, the distance,
expressed as style, existing as an ideal, a template of potentiality
for
it.*

Ciao,

Murat

*On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[REDACTED]>
wrote:*

David,

*At the bifurcation they part Y one sling, yet in my heart
one
sling shot.*

*The word "After" in Spicer's poem does not only mean "in imitation
of"
or*

"in homage to." It also means "in pursuit of; it has a predatory connotation. In fact, Lorca's reactions from the grave to Spicer's solicitations is one of annoyance." A true translation is always an act of violence -loving or otherwise, that is the issue- against the autonomy of the original. It literally must tear it up -fragment it- to open it up to a future life, the life of the text. This fragmentation does have the elements of collage. Are you familiar with Eliot Weinberger's essay, "Notes On Translation" [?] of about fifteen years ago about which Kent Johnson wrote an article which appears in the last issue of ALTA's *The Translation Review *?

In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.

A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resists to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality

for
it.

Ciao,

Murat

guidelines

guidelines

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76. **Maria Damon**
(no subject)

Thu 6 Nov 2008

i want the world to know: i sleep with my cat, although she snores.

Mark Weiss wrote:

> Before we wet ourselves with excitement, let's remember that any
> democrat who didn't get caught sleeping with household pets would have
> won this year, and that also in a lot of places black statewide office
> holders are hardly novel. Obama ran a great campaign, and he was a
> casting-office perfect candidate, and of course it didn't hurt getting
> almost 100% of an enlarged black vote, but the states that flipped
> were very close the last two times and moving steadily towards the
> democrats, mostly due to demographic changes. Low-hanging fruit. On
> the other hand, in the deep south almost 80% of white folks voted
> against Obama. And three states voted against gay marriage and two
> against affirmative action.

>

> I voted for the man, given what my choices were, but for the life of
> me I can't figure out why he ran (remember who else was in the
> democratic field) except "yes I can." He's yet to express any opinion
> or propose anything that would risk hurting him with his constituents,
> which is pretty amazing even for so short a time in politics. Here are
> a few things he could do that would make me wild with

> enthusiasm--hell, any one of them would make a convert of me--but
> might cost him votes and affection the next time around.
>
> 1. Obama has supported subsidies for corn ethanol and for farming in
> general, presumably because it pleased his Illinois constituents (it
> probably didn't hurt him any in Iowa). These have each been disastrous
> for Latin America (the subsidies made American corn cheaper than the
> stuff grown at home, and the ethanol boom raised worldwide prices
> life-threateningly high), which is why so many of them have been
> risking their lives to cross the border. Then there's the
> environmental damage. Obama could propose ending the subsidies. As a
> bonus, it would put him in a position to suggest that the EU do the same.
>
> 2. Mexico is descending into chaos as its government acts as our
> surrogate in fighting the drug lords. Colombia already went through
> this, for how many years? A change in US drug laws would end the
> problem in minutes--no prohibition, no value, and a fix costs pennies.
> A lot of states have moved (slowly) towards reduced penalties, even
> decriminalization of possession of some drugs. Even so, proposing
> decriminalization would cost votes. Save a lot of money and lives, tho.
>
> 3. Need I mention the Cuban embargo? Obama will probably return travel
> rules to their Clinton-era status, but he's been pretty clear that
> Cuba has to democratize to get the rest. He'd lose a lot of votes in
> Florida.
>
> 4. Israel's economy is dependent on 12 billion a year in loan
> guarantees, without which no one would make the short-term loans that
> all economies need. That's the muscle that would get them to the
> bargaining table toot sweet. Of course it would cost most of the
> Jewish vote, which is why no one's done it.
>
> I could probably come up with a few more. I'm waiting to be convinced.
>
> Mark
>
> At 05:20 PM 11/5/2008, you wrote:
>> Hi Stephen,
>>
>> I'm In Chicago, and while I didn't make it out to Grant Park last night,
>> today there is a real feeling of uplift in the air. There's still a
>> lot of

>> rubble to dig out of, but it now feels as if we might just make it.
>>
>> Larry
>>
>> <http://larryodean.blogspot.com>
>> <http://larryodean.com>
>>
>> On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent
>> <[REDACTED]>
>> wrote:
>> > I don't know how many of us share my feeling that Obama's victory
>> feels
>> > like we - as a republic (and, perhaps, the globe) - have (finally)
>> been
>> > pulled out of an iron-lung, one in which we have been encased for 8
>> long,
>> > paralytic years.
>> > I am in San Francisco - and earlier this night in Berkeley - but
>> there is
>> > music and dancing in the streets. Astonished all & happy happy happy!Â
>> > I know so much needs to be rebuilt, etc., etc., etc. but what is now
>> feels
>> > good, good & real good.
>> >
>> > Whew!
>> >
>> > Stephen V
>> > <http://stephenvincent.net/blog/>
>>
>

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77. **Alan Sondheim**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disbelief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only within the symbolic and possibly more. I do mourn the setbacks to gay rights and that has to be kept in mind (and as

noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders. It's being joyful.

I certainly don't think any Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this extent, not with McGovern or Kennedy, not with anyone.

Perhaps the world can be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

On Thu, 6 Nov 2008, Sarah Sarai wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.

We need to gain weight so our sweaters can never fit like they used to.

Sarah Sarai
4:30 a.m., 11/6

<http://www.myspace.com/sarahsarai>
<http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>
<http://www.ghotimag.com/Sarai.htm>

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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78. **Mark Weiss**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

I'm not immune to symbolism. but I was around for the last national feel-good. It was great, desperate fun, though it didn't change nearly as much of what needed and needs to be changed as we hoped.

A response "from a poet" seems to imply that those who disagree aren't. That aside, "it's the job of the poet to love the world" sounds like "so loved the world that he gave his only begotten son." Or maybe "it's the job of cheerleaders to sleep with quarterbacks." Taking part in the game of power is a form of self-seduction and maybe self-delusion. It's the job of the poet to write poems, and that comes in many forms. For me the poem is a tool of investigation, as cold

and clear-eyed as I can make it. It's fine by me if others prefer to write coronation anthems.

Here's a piece of world-loving Obama could practice.

The US government leases vast amounts of land in the mountain west at nominal rents to ranchers. This land has been overgrazed for generations. Even so, there's not enough grass or a long enough season to bring the cattle up to markey weight, so the major roads of the high prairie are lined with feedlots which poison the air with the stench of urine and incidentally degrade the aquifers beneath them, where the cattle are force-fed corn grown in Illinois and Iowa. The overgrazed land is at the headwaters of our major rivers, into which increased, in places catastrophic, erosion drains. It also contributes to flooding. So everybody downstream is affected. The damage already done to the grazing lands is irreversible.

Even with all the freebies, and ignoring the damage, it's inordinately expensive to produce beef this way, which is why killer tariffs have been imposed on free-range Argentine beef, at a cost to our diplomatic standing.

One can ignore the damage done in a time of impending water shortages, but not the unlegislated tax levied on every bite of steak.

The leasing of grazing land and the rent charged is largely a matter of executive branch policy, not legislation. It's not a sustainable practice. Much of it could be changed with a stroke of the executive pen. But that would anger voters in corn-growing states and in the cattle-rearing states of the mountain west, newly-democratic Colorado among them each of which have voters and two senators, largely funded by big agribusiness companies and mining and oil-and-gas interests (that's a whole other topic), whose votes are needed for things that make life easier for folks who live in areas where the population exceeds 2 per square mile.

I'd maybe trade my only-begotten son for a sign of courage on that front.

Mark

At 04:52 AM 11/6/2008, you wrote:

>Well, good heavens, send Obama your wish list. And cc Santa.

>

>But give me a break. ANY Democrat who didn't sleep with what was

>it, small animals,

>farm animals would win? NO Democrat (and don't they all bed with

>the help and the

>livestock and domesticated furry creatures and reptiles not to

>mention winged things and

>catch of the sea, the whole surf 'n turf scene) has managed to not

>shoot him/herself in
>the foot for years. For once a Republican gallantly stepped in to
>do the job (bless you,
>McCain), in this case by loading his pistol with Alaska's heartbreak
>and sorrow, which for
>once was too much for Americans to handle - such a reflection of
>where we're headed,
>Ms. Palin is.
>
>The percentage of black voters wasn't much bigger than in previous
>years, by the way.
>
>He IS just another politician and we're likely to disagree with him
>sooner or later and
>probably sooner rather than later. The markets are going to
>continue to crumble, the
>stock exchange is withering as we speak. The big money interests
>that helped fund his
>campaign will demand their due. Water is still water; wine, wine;
>in a day or two, Spike
>Lee STILL won't be able to get a cab.
>
>The poor will STILL be with us, with their rapacious demands for
>food and shelter.
>
>It's the job of the poet to love the world. Maybe loving is the
>same as grieving and
>maybe that's what you're doing; I grant I'm being a little hard,
>here, Mark (but you really
>annoyed me). For me, there IS a shift in consciousness, making our
>job momentarily
>easy - for a moment world opinion has us as a generous peoples blind
>to race and
>religion, for crissakes - but it, loving the world AS IF it could be
>changed, still needs to be
>done because consciousness wants to snuggle up with its old self and
>will, it will, unless
>prodded by the fools the poets are.
>
>We need to gain weight so our sweaters can never fit like they used to.
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>Sarah Sarai
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><http://www.ghotimag.com/Sarai.htm>
>

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79. **Alan Sondheim**

(please add to other post if you can, apologies)

Thu 6 Nov 2008

I just want to add here, what should be an argument in length, following on the lead of What's the Matter with Kansas (years ago and among other sources including critical theory), that what's been achieved is something the Democrats almost never have, symbolic capital. This has been a main- stay of the Republican party, from religion (the Democrats will take our Bibles away) to Gay rights (our children will be corrupted) to gun control (not over my cold dead hands, they're coming over the hill) etc. etc. Symbolic capital works better than difficult economics and diplomacy which are, on the horizon, assumed to be tied to it; of course they're not. Symbolic capital is tied to fear and paranoia and class (Bourdieu's Distinction) but not in clear-cut ways. For a long time 'NASCAR dads,' like 'hockey moms' or for that matter 'Joe the Plumber' have worked to the Republican's favor - this is in a way a tremendous conflation of poetics with politics (and of course relates to fascist aesthetics as well, although that might be an uncomfortable fit). The Democrats haven't been able to mobilize this way for a long time. But just look even at Google news at this point for foreign reaction - the word 'elation' was used. And we should never underestimate symbolic capital; it can be used - again as evident with proposition 8 - for motivation in all sorts of way - and this time, in this presidential election - for good. - Alan

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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80. **Sharon Mesmer/David Borchart**

Re: Hallelujah!

Thu 6 Nov 2008

Aryanil,

Goddess bless you!!

On Nov 5, 2008, at 9:27 AM, Aryanil Mukherjee wrote:

*Yes true - this is the USAmerica all want to see.
A new country where the word "new" upholds a value rare to be found
elsewhere.*

*But I also hope your congrats extend to people like me who signed
up for,
worked, supported the Obama campaign in every possible way during
the last
several months knowing fully well that I can't even cast my vote
as I still
remain a citizen of India.*

Aryanil

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

From: Poetics List (UPenn, UB)

[mailto:] On

Behalf Of Jim Andrews

Sent: Wednesday, November 05, 2008 12:51 AM

To:

Subject: Hallelujah!

*Congratulations to the USAmericans on the list. What a proud and
beautiful
moment for you as a people. The faces of the people listening to
Barack
Obama's acceptance speech in Chicago were filled with wonder,
happiness,
hope, and pride. That is the USAmerica the rest of the world loves
to see.
May he be as good a president as his acceptance speech. Damn that
was good.*

ja

<http://vispo.com>

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welcome.html

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81. **David Kirschenbaum**

Advertise in Boog City's Small Presses Issue

Thu 6 Nov 2008

Please forward

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--Tues. Nov. 11-Issue to be distributed

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thanks,

David

--

David A. Kirschenbaum, editor and publisher

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F: [REDACTED]

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82. **Michael Tod Edgerton**

VOX Reading: Ben Marcus & Kristen Iskandrian - Nov 12

Thu 6 Nov 2008

Ben Marcus & Kristen Iskandria
VOX Reading Series
+ UGA CWP Present

Ben Marcus & Kristen Iskandrian

8pm Wednesday,
November 12
CinÃ© Theater
234 West Hancock Ave

Ben Marcus is the author of three books of fiction: *Notable American Women* (Vintage, 2002), *The Father Costume*, with artist Matthew Ritchie (Artspace Books, 2002), and *The Age of Wire and String* (Dalkey Archive, 1998), and is the editor of *The Anchor Book of New American Short Stories* (Anchor, 2004). His fiction, essays, and reviews have appeared in numerous publications including *Harper's*, *The New York Times*, *The Paris Review*, *Conjunctions*, *McSweeney's*, and *The Believer*. He teaches at Columbia University, where he is Chair of the Writing Program.

Kristen Iskandrian's stories have appeared in *La Petite Zine*, *Gulf Coast*, *American Letters & Commentary*, *Memorious*, *Denver Quarterly*, and elsewhere. A PhD candidate in English and Creative Writing at University of Georgia, she is working on her first book, a collection of fiction.

Hope those of you who will be in the Atlanta/Athens area can make it!

All best,

Michael Tod Edgerton, Lara Glenum, Donna Stonecipher
VOX Reading Series

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83. **patrick dunagan**

Fwd: reading tomorrow night at Adobe Books San Francisco

Thu 6 Nov 2008

ADOBE BOOKS

11/6 @ 8

new work in the back room gallery

by Ryan Coffey

readings by

Jason Morris, Cedar Sigo

& Patrick James Dunagan

Patrick James Dunagan lives in San Francisco and works at the library of USF. Poems and book reviews have recently appeared or are forthcoming in Blue Book, Cannibal, Galatea Resurrects, Jacket, Morning Train, One Less Magazine, St Mark's Poetry Project Newsletter, and Vanitas. Chapbooks include: Of Stone (Snag), After the Sinews (Auguste), and Fess Parker (Red Ant). Easy Eden, a collaboration with Micah Ballard, is due out in 2008 from PUSH.

Jason Morris is the editor of Big Bell. His poems have appeared or are forthcoming in Forklift Ohio, Salt Hill, Puppyflowers, Fourteen Hills, Mirage #4 Period(ical), Ping Pong & elsewhere. His first book is forthcoming on Auguste Press & his essay on the New Sincerity recently appeared in the online magazine Jacket. He's a bartender on Haight St.

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84. **Jennifer Karmin**

Nov 9: Janssen, Karmin & Behm-Steinberg in Chicago

Thu 6 Nov 2008

Readings by

Lisa Janssen

Jennifer Karmin

Hugh Behm-Steinberg

Sunday, November 9th
7pm

at Myopic Books
1564 N. Milwaukee Ave -- Chicago, IL
<http://www.myopicbookstore.com/mynews>

LISA JANSSEN is a poet and archivist living in Chicago. Her poetry has appeared most recently in WSQ – Women's Studies Quarterly, MAKE, and the chapbook Riffing on Bird and Other Sad Songs (dusi/e-chap kollektiv). Her film criticism has been published in Molten Rectangle and the upcoming Drag City anthology Yes/No Movies. She is a graduate of the Naropa Institute (now Naropa University) writing program and currently co-edits the literary journal MoonLit.

JENNIFER KARMIN curates the Red Rover Series with Lisa Janssen and is co-founder of the public art group Anti Gravity Surprise. Her poems appear in the new anthologies A Sing Economy and Come Together: Imagine Peace. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. In January 2009, she and Amina Cain will present the festival When Does It or You Begin? (Memory as Innovation) at Links Hall.

HUGH BEHM-STEINBERG is the author of Shy Green Fields (No Tell Books) and Sorcery (Dusie Chapbook Kollektiv). His poems can be found in such places as Crowd, VeRT, Volt, Spork, Cue, Slope, Aught, Swerve, Fence, and Zeek, as well as more multisyllabic places as Ping Pong, Free Verse and Left Facing Bird. He teaches in the graduate writing program at California College of the Arts, where he edits the journal Eleven Eleven.

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85. **Ryan Daley**
(no subject)

Thu 6 Nov 2008

I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?

On Wed, Nov 5, 2008 at 10:23 PM, cris cheek <[REDACTED]> wrote:

HI Mark

i utterly agree . . . end the war on drugs

pull down the wall going up between Mexico and USA for another thing

just for a start

cris

On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so many of them have been risking their lives to

cross the border. Then there's the environmental damage. Obama could propose ending the subsidies. As a bonus, it would put him in a position to suggest that the EU do the same.

2. Mexico is descending into chaos as its government acts as our surrogate in fighting the drug lords. Colombia already went through this, for how many years? A change in US drug laws would end the problem in minutes--no prohibition, no value, and a fix costs pennies. A lot of states have moved (slowly) towards reduced penalties, even decriminalization of possession of some drugs. Even so, proposing decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will probably return travel rules to their Clinton-era status, but he's been pretty clear that Cuba has to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a year in loan guarantees, without which no one would make the short-term loans that all economies need. That's the muscle that would get them to the bargaining table toot sweet. Of course it would cost most of the Jewish vote, which is why no one's done it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last night, today there is a real feeling of uplift in the air. There's still a lot of rubble to dig out of, but it now feels as if we might just make it.

Larry

*<http://larryodean.blogspot.com>
<http://larryodean.com>*

On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <[REDACTED]>

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I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years.

I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy!Â I know so much needs to be rebuilt, etc., etc., etc. but what is now

feels

good, good & real good.

Whew!

Stephen V
<http://stephenvincent.net/blog/>

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86. **Halvard Johnson**
(no subject)

Thu 6 Nov 2008

I'm pretty sure you're referring to Big D Democrats here, Mark.

Hal

Todo se vende.

Halvard Johnson

=====



<http://home.earthlink.net/~halvard/index.html>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html>

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Whew!

Stephen V
<http://stephenvincent.net/blog/>

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87. **Séamas Cain**
New book by Shigeru Matsui

Thu 6 Nov 2008

Volume 9 of the poem-work CAMOUFLAGE by Shigeru Matsui has just been published by The Photographer's Gallery in Tokyo, Japan.

This volume is composed of 84,000 characters ("/" forward slash 42,000 and "\" back slash 42,000) in total.

According to Matsui, CAMOUFLAGE "is a poetic practice about the palindrome and the anagram, and the text as criticism. At the same time it is visual poem. This poem work's background is Saussure's anagram study." The title is taken from the following sentences of Nabokov's novel *The Gift* : "Striped and spotted with words, dressed in verbal camouflage, the important idea he wished to convey would slip through ..."

Each issue of the series is published as a 20-paged chapbook, soft-cover. Volume 9 is incredibly beautiful.

For more information, see the web-site for The Photographer's Gallery at

<http://pg-web.net/scb/shop/shop.cgi?No=235>

Also, you will find Shigeru Matsui's web-site at

<http://www008.upp.so-net.ne.jp/methodpoem/>

Best regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

http://www.mnartists.org/Seamas_Cain

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88. **patrick dunagan**
Correction: reading at Adobe Books San Francisco is TONIGHT

Thu 6 Nov 2008

THIS READING IS TONIGHT, apologies for duplicate message

ADOBE BOOKS

11/6 @ 8

new work in the back room gallery

by Ryan Coffey

readings by

Jason Morris, Cedar Sigo

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89. **Séamas Cain** ***The "Closure" books***

Thu 6 Nov 2008

WE LOVE YOUR BOOKS is a collaboration between Melanie Bush of the University of Northampton, Emma Powell of De Montfort University (Leicester) and Louise Bird of the University of Northampton.

They are planning an exhibition of Poets' and Artists' hand-made books for August-September of 2009.

There is a June 1, 2009 deadline for submissions.

For more information about the "Closure" exhibition, see

<http://www.weloveyourbooks.com/page17/page17.html>

Be sure to explore the We Love Your Books web-site for a beautiful JPG gallery of books from previous exhibitions (including books by several people on this list).

<http://www.weloveyourbooks.com>

Best regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetnetwork.com>

http://www.mnartists.org/Seamas_Cain

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90. **Aryanil Mukherjee**

Re: Hallelujah!

Thu 6 Nov 2008

Thank you Sharon/David. This historic moment is like a moonrock to me, where, like so many others, I wanted to leave my humble fingerpints.

Aryanil

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

From: Poetics List (UPenn, UB) [mailto:████████] On

Behalf Of Sharon Mesmer/David Borchart

Sent: Thursday, November 06, 2008 10:47 AM

To: ██████████

Subject: Re: Hallelujah!

Aryanil,

Goddess bless you!!

On Nov 5, 2008, at 9:27 AM, Aryanil Mukherjee wrote:

Yes true - this is the USAmerica all want to see.

A new country where the word "new" upholds a value rare to be found elsewhere.

But I also hope your congrats extend to people like me who signed up for,

worked, supported the Obama campaign in every possible way during the last

several months knowing fully well that I can't even cast my vote

*as I still
remain a citizen of India.*

Aryanil

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

From: Poetics List (UPenn, UB)

[mailto:] On

Behalf Of Jim Andrews

Sent: Wednesday, November 05, 2008 12:51 AM

To:

Subject: Hallelujah!

*Congratulations to the USAmericans on the list. What a proud and
beautiful*

*moment for you as a people. The faces of the people listening to
Barack*

*Obama's acceptance speech in Chicago were filled with wonder,
happiness,*

*hope, and pride. That is the USAmerica the rest of the world loves
to see.*

*May he be as good a president as his acceptance speech. Damn that
was good.*

ja

<http://vispo.com>

guidelines

welcome.html

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91. **Murat Nemet-Nejat**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

Alan,

It is great to see you gushing. The truth is I agree with you. My son and I were celebrating drinking the beer he had brought from his visit to Maine watching T.V. I couldn't still believe it when Pennsylvania went to Obama. We learnt of Obama's projection as the next president while we were watching Comedy Central (my son's choice). Suddenly John Stewart wrote something on a board and turned it to the audience. It announced Obama as the winner. Wow! Then Stewart, Colbert and the whole crew left the staged, went up the stairs of the building to the roof. It was daylight. The, I think Stewart asked, "is this way the

way the world looks without Bush, then, the scene showed a deer gamboling in the field... It felt like a miracle, not very different from the way you (and I) are feeling today.

It was a miracle. Millions and millions of white Americans entered the privacy of the voting booth and chose a black man for president.

Alan, do you remember the exchange you and I had on the list after Kerrey's defeat? We agreed that it was foolish to deny or look down upon the religious feeling among the population in the United States. Are your comments on the power of symbols about the same thing?

Ciao,

Murat

On Thu, Nov 6, 2008 at 9:17 AM, Alan Sondheim <[REDACTED]> wrote:

I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disbelief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders. It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this extent, not with McGovern or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

On Thu, 6 Nov 2008, Sarah Sarai wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.

We need to gain weight so our sweaters can never fit like they used to.

Sarah Sarai
4:30 a.m., 11/6

<http://www.myspace.com/sarahsarai>

<http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>
<http://www.ghotimag.com/Sarai.htm>

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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92. **Troy Camplin**
(no subject)

Thu 6 Nov 2008

Replace the wall with a place for migrant workers to get registration and worker visas. The vast majority of illegals just want to work. We should have such places on this side of the border because the corrupt socialist government of Mexico blocks migrant workers from getting such visas. They are quite restrictive in their policies that way. The U.S. should in turn encourage market reforms in Mexico so that people won't be forced to leave their country to find work. Also, ending the war on drugs here and there would eliminate much of the corruption in Mexico and along our border that helps foster poverty.

Troy Camplin

From: Ryan Daley <[REDACTED]>
To: [REDACTED]
Sent: Thursday, November 6, 2008 12:08:20 PM
Subject:

I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?

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93. **Troy Camplin**
For I So Loved the World . . .

Thu 6 Nov 2008

Actually, I do think that's a good analogy for what the poet does: as poets, we are bringing new worlds into existence, new sons, even. And we so love the world that we give our begotten sons to it. Those who believe in those poems enough to want to reproduce their beauty will gain everlasting life in their own creations.

Troy Camplin

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 8:21:17 AM

Subject: Re: response to mark weiss, from a poet

I'm not immune to symbolism. but I was around for the last national feel-good. It was great, desperate fun, though it didn't change nearly as much of what needed and needs to be changed as we hoped.

A response "from a poet" seems to imply that those who disagree aren't. That aside, "it's the job of the poet to love the world" sounds like "so loved the world that he gave his only begotten son." Or maybe "it's the job of cheerleaders to sleep with quarterbacks." Taking part in the game of power is a form of self-seduction and maybe self-delusion. It's the job of the poet to write poems, and that comes in many forms. For me the poem is a tool of investigation, as cold and clear-eyed as I can make it. It's fine by me if others prefer to write coronation anthems.

Here's a piece of world-loving Obama could practice.

The US government leases vast amounts of land in the mountain west at nominal rents to ranchers. This land has been overgrazed for generations. Even so, there's not enough grass or a long enough season to bring the cattle up to market weight, so the major roads of the high prairie are lined with feedlots which poison the air with the stench of urine and incidentally degrade the aquifers beneath them, where the cattle are force-fed corn grown in Illinois and Iowa. The overgrazed land is at the headwaters of our major rivers, into which increased, in places catastrophic, erosion drains. It also contributes to flooding. So everybody downstream is affected. The damage already done to the grazing lands is irreversible.

Even with all the freebies, and ignoring the damage, it's inordinately expensive to produce beef this way, which is why killer tariffs have been imposed on free-range Argentine beef, at a cost to our diplomatic standing.

One can ignore the damage done in a time of impending water shortages, but not the unlegislated tax levied on every bite of steak.

The leasing of grazing land and the rent charged is largely a matter of executive branch policy, not legislation. It's not a sustainable practice. Much of it could be changed with a stroke of the executive pen. But that would anger voters in corn-growing states and in the cattle-rearing states of the mountain west, newly-democratic Colorado among them each of which have voters and two senators, largely funded by big agribusiness companies and mining and oil-and-gas interests (that's a whole other topic), whose votes are needed for things that make life easier for folks who live in areas where the population exceeds 2 per square mile.

I'd maybe trade my only-begotten son for a sign of courage on that front.

Mark

At 04:52 AM 11/6/2008, you wrote:

- > Well, good heavens, send Obama your wish list. And cc Santa.
- >
- > But give me a break. ANY Democrat who didn't sleep with what was it, small animals,
- > farm animals would win? NO Democrat (and don't they all bed with the help and the
- > livestock and domesticated furry creatures and reptiles not to mention winged things and
- > catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in
- > the foot for years. For once a Republican gallantly stepped in to do the job (bless you,
- > McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for
- > once was too much for Americans to handle - such a reflection of where we're headed,
- > Ms. Palin is.
- >
- > The percentage of black voters wasn't much bigger than in previous years, by the way.
- >
- > He IS just another politician and we're likely to disagree with him sooner or later and
- > probably sooner rather than later. The markets are going to continue to crumble, the
- > stock exchange is withering as we speak. The big money interests that helped fund his
- > campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike
- > Lee STILL won't be able to get a cab.
- >
- > The poor will STILL be with us, with their rapacious demands for food and shelter.
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- > It's the job of the poet to love the world. Maybe loving is the same as grieving and
- > maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really

> annoyed me). For me, there IS a shift in consciousness, making our job momentarily
> easy - for a moment world opinion has us as a generous peoples blind to race and
> religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be
> done because consciousness wants to snuggle up with its old self and will, it will, unless
> prodded by the fools the poets are.
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> We need to gain weight so our sweaters can never fit like they used to.
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>
> Sarah Sarai
> 4:30 a.m., 11/6
>
> <http://www.myspace.com/sarahsarai>
> <http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>
> <http://www.ghotimag.com/Sarai.htm>
>

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94. **David Buuck**

BARGE & Amy Balkin @ SF Camerawork Wed Nov 12

Thu 6 Nov 2008

Join artists Amy Balkin and David Buuck for a San Francisco Nonsite Event:

Wednesday, November 12

6 - 8 pm

SF Camerawork

657 Mission Street, 2nd Floor

Montgomery BART Station

(around the corner from SFMOMA)

5 - 10 dollars sliding scale

3 dollars, students

San Francisco-based artist Amy Balkin will discuss her recent work and practices as they intersect with the politics and economics of place. Balkin's projects consider the social and material landscapes we inhabit. They include **This is the Public Domain** (2001+), **Public Smog** (2004+), and the audio tour collaboration **Invisible-5** (2006). Her most recent work is **Sell Us Your*

Liberty, or Weâ€™ll Subcontract Your Death* (2008), a series of large-format rubbings taken from architectural signage of San Francisco Bay Area entities engaged in the local production of war.

More on Balkin's projects:

<http://www.thisisthepublicdomain.org>

<http://www.publicsmog.org>

<http://invisible5.org/>

David Buuck will present recent investigations by BARGE - the Bay Area Research Group in Enviro-aesthetics - with a focus on the recent Buried Treasure Island project. BARGE has organized several (de)tours around the Bay Area, investigating regional sites & spaces that are underrepresented & overlooked in more conventional touristic, commercial, & socio-political notions of place & public space. BARGE investigates how vernacular landscapes â€” from highways & billboards to waterfronts & public utilities, from industrial lots & server farms to military bases & surveillance zones â€” are constructed & inhabited, while also exploring the ways in which engaged psychogeography can provide new modes of counter-tourism & activism.

More info on BARGE at

<http://www.davidbuuck.com/barge/index.html>

<http://www.davidbuuck.com/barge/bti/index.html> BARGE

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95. **Daniel Godston**

Forty Acres

Thu 6 Nov 2008

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving â€”
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim â€”
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,

and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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96. **Ryan Daley**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

Taking part in the game of power is a form of self-seduction and maybe self-delusion.

Mark, agreed, on most...(poems do seem like interrogations of language, or spelunking the spuyten duyvil). But this text I've quoted above seems a bit inclusive -- with seemingly unfair breadth -- aren't you lumping *all of us* in with this?

On 11/6/08, Mark Weiss <[REDACTED]> wrote:

I'm not immune to symbolism. but I was around for the last national feel-good. It was great, desperate fun, though it didn't change nearly as much of what needed and needs to be changed as we hoped.

A response "from a poet" seems to imply that those who disagree aren't. That aside, "it's the job of the poet to love the world" sounds like "so loved the world that he gave his only begotten son." Or maybe "it's the job of cheerleaders to sleep with quarterbacks."

Taking part in the game of power is a form of self-seduction and maybe self-delusion.

It's the job of the poet to write poems, and that comes in many forms. For me the poem is a tool of investigation, as cold and clear-eyed as I can make it. It's fine by me if others prefer to write coronation anthems.

Here's a piece of world-loving Obama could practice.

The US government leases vast amounts of land in the mountain west at nominal rents to ranchers. This land has been overgrazed for generations. Even so, there's not enough grass or a long enough season to bring the cattle up to markey weight, so the major roads of the high prairie are lined with feedlots which poison the air with the stench of urine and incidentally degrade the aquifers beneath them, where the cattle are force-fed corn grown in Illinois and Iowa. The overgrazed land is at the headwaters of our major rivers, into which increased, in places catastrophic, erosion drains. It also contributes to flooding. So everybody downstream is affected. The damage already done to the grazing lands is irreversible.

Even with all the freebies, and ignoring the damage, it's inordinately expensive to produce beef this way, which is why killer tariffs have been imposed on free-range Argentine beef, at a cost to our diplomatic standing.

One can ignore the damage done in a time of impending water shortages, but not the unlegislated tax levied on every bite of steak.

The leasing of grazing land and the rent charged is largely a matter of executive branch policy, not legislation. It's not a sustainable practice. Much of it could be changed with a stroke of the executive pen. But that would anger voters in corn-growing states and in the cattle-rearing states of the mountain west, newly-democratic Colorado among them each of which have voters and two senators, largely funded by big agribusiness companies and mining and oil-and-gas interests (that's a whole other topic), whose votes are needed for things that make life easier for folks who live in areas where the population exceeds 2 per square mile.

I'd maybe trade my only-begotten son for a sign of courage on that front.

Mark

At 04:52 AM 11/6/2008, you wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the

*job (bless you,
McCain), in this case by loading his pistol with Alaska's heartbreak and
sorrow, which for
once was too much for Americans to handle - such a reflection of where
we're headed,
Ms. Palin is.*

*The percentage of black voters wasn't much bigger than in previous years,
by the way.*

*He IS just another politician and we're likely to disagree with him sooner
or later and
probably sooner rather than later. The markets are going to continue to
crumble, the
stock exchange is withering as we speak. The big money interests that
helped fund his
campaign will demand their due. Water is still water; wine, wine; in a
day or two, Spike
Lee STILL won't be able to get a cab.*

*The poor will STILL be with us, with their rapacious demands for food and
shelter.*

*It's the job of the poet to love the world. Maybe loving is the same as
grieving and
maybe that's what you're doing; I grant I'm being a little hard, here,
Mark (but you really
annoyed me). For me, there IS a shift in consciousness, making our job
momentarily
easy - for a moment world opinion has us as a generous peoples blind to
race and
religion, for crissakes - but it, loving the world AS IF it could be
changed, still needs to be
done because consciousness wants to snuggle up with its old self and will,
it will, unless
prodded by the fools the poets are.*

We need to gain weight so our sweaters can never fit like they used to.

*Sarah Sarai
4:30 a.m., 11/6*

<http://www.myspace.com/sarahsarai>

*<http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>
<http://www.ghotimag.com/Sarai.htm>*

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97. **Paul Siegell**

From the Land of the World Champions!

Thu 6 Nov 2008

hiya,

it's been a wild autumn so far -- don't you think?

allow me to present to you the first sonnet i ever wrote:

<http://everseradio.com/sonnet-for-a-statuettes-by-paul-siegell/>

enjoy the hope,

paul>

<http://paulsiegell.blogspot.com/>

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98. **Gloria Mindock**

New Poetry Chapbook by Cervena Barva Press

Thu 6 Nov 2008

Cervena Barva Press is pleased to announce the publication of "From Tehran To Texas" by Roger Sedarat

Â

Roger Sedarat's poetry collection, Dear Regime: Letters to the Islamic Republic , won Ohio University Press's Hollis Summers Award. His poems have also appeared in such journals as New England Review , Poet Lore , and Iranian.com . He is the recipient of scholarships to the Bread Loaf Writers' Conference as well as a St. Botolph Society poetry grant. He teaches poetry and translation in the MFA program at Queens College, City University of New York.

Order online at <http://www.thelostbookshelf.com/index.html#October30th>

From Tehran To Texas

by Roger Sedarat

by Roger Sedarat

\$7.00 + \$3.00 S/H

38 pages, paper

Publication Date: October, 2008

For information contact:

Gloria Mindock

Cervena Barva Press, Somerville, MA

Email: [REDACTED]

Send me _____ copies of " From Tehran To Texas " Â Total enclosed:Â \$ _____

Name _____

Street _____

City _____ State _____ Zip _____

e-mail _____ Phone _____

Thank you.

Gloria Mindock, Editor and Publisher

Cervena Barva Press

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99. **Gloria Mindock**
Newsletter has posted

Thu 6 Nov 2008

Cervena Barva Press

November Newsletter now online

Please visit:

<http://www.cervenabarvapress.com/newsletter.htm>

Interviews will continue next month.Â In this issue some editors speak out about

the things that make them mad when dealing with writers.Â Most writers are great to deal with.

It is the "few" that make them insane.Â Read it in the newsletter.

Check out our interview archives.Â Go to our homepage, click on interviews and you will find

those that have been interviewed.Â Enjoy!

www.cervenabarvapress.com

16 books have been added to The Lost Bookshelf for November.

Check them out at: www.thelostbookshelf.com

While you are at it, please check out the Cervena Barva Press Chapbooks and books.

Thanks,

Gloria Mindock, Editor and Publisher

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100. **Gloria Mindock**
Poetry and Fiction Chapbook Contest

Thu 6 Nov 2008

Poetry and Fiction Chapbook Contest

Â

Accepting manuscripts November 1, 2008-January 31, 2009

Manuscripts postmarked after January 31st, will be returned.

No manuscripts will be returned.

Â

For Poetry :Â

Â

24 pages of poetry.Â 8 pages will be added automatically to the winning chapbook which will make the total pages 32 pages.

Include the following:

Title page with contact info

Title page with just the title

SASE for the announcement of the winning chapbook. Size 10 envelope only.

Send no cover letter or bio.

Ok if poems have been published in literary journals.Â Don't include acknowledgements.

e-mail address for receipt of manuscript

Winner announced March 15. 2009

Winner receives 25 copies and \$100.00

\$11.00 entry fee/check or money order to Cervena Barva Press

P.O. Box 440357

W. Somerville , MA 02144 -3222

Â

Â

For Fiction :

Â

24 pages of fiction double-spaced.

8 pages will be added automatically to the winning chapbook. (front and back material)Â

Title page with contact info

Title page with just the title

Ok if fiction has been published before.Â Can be one story or more as long as it doesn't

go over the page numbers in guideline.

Don't include acknowledgements.

Winner announced March 15, 2009

Winner receives 25 copies and \$100.00

SASE for the announcement of the winning chapbook.Â Size 10 envelope only.

Send no cover letter or bio.

e-mail address for receipt of manuscript

\$12.00 entry fee/check or money order to Cervena Barva Press

P.O. Box 440357

W. Somerville , MA 02144 -3222

Â

Deadline Jan. 31st.Â Manuscripts past deadline will be returned.

All entrees receive a winning chapbook in the category they entered.

Â

Judge for both: Gloria Mindock

All manuscripts will be judged blind.Â My Webmaster will take all contact info out of the envelopes before passing them on to me.Â I believe in fairness.Â

Â

I have always received high quality work in the past for the contests.

I look so forward to reading all the work sent to Cervena Barva Press.

Â

Thanks.

Gloria Mindock, Editor and Publisher

■

Â

Â

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101. **Poetry Project** ***Events at The Poetry Project November***

Thu 6 Nov 2008

Come and celebrate these new times at The Poetry Project! Also, scroll down to check out what our friends at the Douglas Dunn Studio and Anthology Film Archives have going on.

Monday, November 10, 8 PM
Poets for Health Care, A Benefit Reading

There is a growing movement across the U.S. to support a single-payer, national health care system that would provide health care for all. Currently, over 47 million Americans are without health insurance and another 50 million are under-insured. More than 18,000 people die every year because they have no medical insurance. Since we know that so many poets have difficulty finding affordable, quality health care, The Poetry Project is pleased to host this benefit for two of the leading health-care activist groups based in New York City: Healthcare-NOW, and the Private Health Insurance Must Go Coalition. Featured poets, performers, and speakers include: David Amram, Andy Clausen, John O'Connor, David Henderson, Suheir Hammad, Frank Sherlock, Eliot Katz, Rachel Levitsky, Akilah Oliver, Katie Robbins, Ajamu Sankofa, Stacy Szymaszek, Rodrigo Toscano, Anne Waldman, Citizen Reno, Steven Taylor and others.

Wednesday, November 12, 8 PM
Isabelle Garron & Rosmarie Waldrop

Isabelle Garron (b. 1968) is a younger generation French poet who teaches in Paris. She is the author of *Qu'il faille* (Editions Flammarion 2007), *Face devant contre* (Editions Flammarion 2002), *Déferlage II* (Editions Les Cahiers de la Seine 2002), and *Le corps échéant* (Editions Les Cahiers de la Seine 2000). Garron has also participated as poet and/or editor in various French journals, including *Petite*, *Action Poétique*, *Action restreinte*, *Rehauts*, and *La Polygraphe*. English translations of her poetry have appeared in *Double Change*, *1913: a journal of forms*, and *Verse*. The chapbook *Face Before Against*, in Sarah Riggs's translation, was released by Seeing Eye Books in 2005. Garron's interest in Pierre Reverdy gave rise to a publication of *La Lucarne Ovale* in its original form (Théâtre Typographique 2001). She is a

regular participant with Jean Daive in the France Culture radio broadcast, "Peinture Fraiche" ("Wet Paint") on contemporary art. Garron will be joined by her translator Sarah Riggs. Rosmarie Waldrop's recent poetry books are *Curves to the Apple*, *Blindsight* (New Directions), *Splitting Image* (Zasterle), and *Love, Like Pronouns* (Omnidawn). Her collected essays, *Dissonance* (if you are interested), is out from University of Alabama Press. Her translation of Ulf Stolterfoht's *Lingos I-IX* (Burning Deck) was awarded the PEN Award for Poetry in Translation, 2008. She has also translated books by Friederike Mayröcker, Elke Erb, Oskar Pastior, Gerhard Rühm and, from the French, Edmond Jabès, Emmanuel Hocquard and Jacques Roubaud.

An exhibition of recent large painting-poems collaborations by George Schneeman and Ron Padgett

A reading by Ron Padgett

Thursday, November 13

Reception at 7, reading at 8

At the Douglas Dunn Studio

541 Broadway, 3rd floor

(between Prince and Spring)

No charge for admission

Starting this Friday at Anthology Film Archives: *MAPPING A JOURNEY: THE FILMS AND VIDEOS OF ROBERT FRANK*: Nov 7-16 A near complete retro of the the legendary photographer/filmmaker. A number of films feature the beats and poets such as Allen Ginsberg, Peter Orlovsky, Gregory Corso, Taylor Mead as well as a Patti Smith, especially *PULL MY DAISY*, *ME & MY BROTHER*, *LAST SUPPER*, and *SUMMER CANNIBALS*. Check out the full schedule here:

<http://www.anthologyfilmarchives.org/schedule/search/search-result/?tag=Mapp+ing+a+Journey%3A+The+Film+%26+Videos+of+Robert+Frank>

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

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102. **Stephen Ellis**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

Mark, Just out of curiosity, when WAS the last national feel good? I'm 58, and I don't remember anything at all like this in my lifetime. Unless you maybe voted for Reagan in 1980 . . . is that what you're referring to? SE

Stay up to date
on your PC, the Web, and your mobile phone with Windows Live
<http://clk.atdmt.com/MRT/go/119462413/direct/01/>

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103. **Gabrielle Welford**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

thanks to sarah and to you alan. i have to agree with the need for joy and loving through everything. there has certainly not been enough in my life--i'd guess since i learned that bandaids aren't enough to fix the mess. many blessings for both your words. gabe

Gabrielle Welford, Ph.D.

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

Dora

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 6 Nov 2008, Alan Sondheim wrote:

I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disbelief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only

within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders. It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this extent, not with McGovern or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

On Thu, 6 Nov 2008, Sarah Sarai wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years. For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we

speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.

We need to gain weight so our sweaters can never fit like they used to.

*Sarah Sarai
4:30 a.m., 11/6*

*<http://www.myspace.com/sarahsarai>
<http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>
<http://www.ghotimag.com/Sarai.htm>*

*| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]*

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104. **Adam Tobin**

Re: response to mark weiss, from a poet

Thu 6 Nov 2008

Just a little nitpicking:

>>The percentage of black voters wasn't much bigger than in previous years, by the way.

Actually, it was: it went up from 11% of total voters in 2004 to 13% of total voters this year. That's an increase of almost 20%.

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105. **Gabrielle Welford**

[edliberation] Help stop the de-KLEIN of public education! Tell your story! (fwd)

Fri 7 Nov 2008

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [REDACTED] for more info.

--Boundary_(ID_MBM3NpZrOuwXILwRStEVUQ)

Date: Thu, 06 Nov 2008 21:23:05 -0500

From: bree <[REDACTED]>

Dear Supporters of Public Education,

Many of you have by now heard the rumor that NYC School Chancellor Joel Klein is being considered as Obama's pick for Secretary of Education.

(http://www.huffingtonpost.com/2008/10/31/obamas-secretary-of-educ_n_139775.html

<http://www.washingtonpost.com/wp-dyn/content/article/2008/11/04/AR2008110404573.html>)

As people committed to public education, this strikes a hard and fast blow in the euphoria that we have felt since Tuesday. But it's not too late to make our voices heard once again. Let's build on the sense of representation and democracy we have just experienced to send a clear message to the Obama Administration to STOP THE DE-KLEIN of PUBLIC EDUCATION. Community organizations across the New York City and country are teaming up with The Nation to write a communal letter and petition to the Obama Administration on why Klein is a mistake for this position.

This is where we need your help! Please submit to the Nation a bullet point of a few sentences of why you think Klein's appointment would be a mistake. This should be based on your experience in education as a student, teacher, parent, organizer, etc. If appropriate, include relevant data or citations. Also include your name and affiliation/role. Here is an example:

-Rather than take the advice of educational experts, Chancellor Klein repeatedly championed and implemented policies that support corporate interests and Mayor Bloomberg. For example, in 2004, Bloomberg and Klein ignored the input of parents, teachers and educational experts in their attempt to push through a high stakes third grade testing policy. Despite testimonials

from educational experts and community members against this plan, Bloomberg fired and replaced members of their advisory panel that were not going to vote to pass their bill. "Although Mr. Klein said they had resigned, the three panel members said in interviews that they had been tersely dismissed and had intended to vote against the mayor's plan (New York Times, 2004)". Is this how we want federal education policy handled?- Bree Picower, Ph.D., Assistant Professor, New York University

Particular themes that you could write about:

- issues of community voice and input
- corporate/private interest vs. public interest
- Issues of instruction and curriculum
- particular issues: high stakes testing, military recruitment, school safety policies, special ed, ELL...
- union representation/ treatment
- Issues around race, racism, and representation
- Issues of equity
- transparency and public decision making
- etc.

Please send your submissions to The Nation ASAP at [REDACTED] and cc: [REDACTED]
Please also post your submission to the Education Section of Obama's Website at <http://my.barackobama.com/page/s/mypolicy>.

This article is going online on Monday, so time is of the essence! Bree, NYCoRE/NYU

--Boundary_(ID_MBM3NpZrOuwXILwRStEVUQ)
Content-description:

Network mailing list

[REDACTED]

<http://lists.edliberation.org/listinfo.cgi/network-edliberation.org>

--Boundary_(ID_MBM3NpZrOuwXILwRStEVUQ)--

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106. **Paul Nelson**

Re: bo

Fri 7 Nov 2008

Ah, George is just pissed his Prime Minister (Harper) is to the right of the incoming US American President. When's Canada going to move into the 21st century already? Sheesh!

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED] or [REDACTED]

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, November 5, 2008 12:02:35 PM

Subject: Re: bo

Well, as I said a few months ago,
finally, the differences wont be that high.
We will still have a US president.
I dont think he will stop the anti-Cuban blockade.
I dont think he will get the bombers and shooters out of Afghanistan and Iraq.
I think that before his four years are up he will bomb or invade at least one
small country.
I dont expect universal health care.
The wall along the Mexican border will not come down.
The CIA will still operate Colombia.
etc

It does feel a little nice, though.

Geo Bowering
No additives.

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107. **Nicholas Karavatos**

First One-Fourth

Fri 7 Nov 2008

First One-Fourth of <http://nicholaskaravatos.blogspot.com/>

October: http://nicholaskaravatos.blogspot.com/2008_10_01_archive.html

September: http://nicholaskaravatos.blogspot.com/2008_09_01_archive.html

August: http://nicholaskaravatos.blogspot.com/2008_08_01_archive.html

Color coding
for safety: Windows Live Hotmail alerts you to suspicious email.

[http://windowslive.com/Explore/Hotmail?
ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008)

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108. **Freind, William Joseph**

New chaps from Bernadette Mayer, Joel Daily, Jamey Jones and Scott Satterwhite

Fri 7 Nov 2008

New chapbooks from brown boke:

Bernadette Mayer: Two Thousand Journals

Joel Daley, trans.: Distant Peaks: The Selected poems of Flung Hy

Jamey Jones: The Notebook Troubled the Sleep Door

Scott Satterwhite: The Li Poems

\$10 for the set. Checks payable to Jamey Jones, 382 Parkside Avenue Brooklyn, NY 11226

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109. **Maria Damon**

Re: Fwd: Google Alert - "Alan Sondheim" (fwd)

Fri 7 Nov 2008

kewl!

Alan Sondheim wrote:

> nice comment by Bruce Sterling - Alan

>

>

> ----- Forwarded message -----

> From: Google Alerts <[REDACTED]>

> Date: Wed, Nov 5, 2008 at 11:18 PM

> Subject: Google Alert - "Alan Sondheim"

> To: [REDACTED]

>

>

> Google News Alert for: *"Alan Sondheim"*

> All the *Alan Sondheim* you never knew you wanted to

> read<<http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>>

> Wired News - USA

> By Bruce Sterling November 05, 2008 | 3:28:19 AM (((I think every

> literateur

> that works on ink-on-paper should confront the work of *Alan Sondheim*

> and
> then *...*
> See all stories on this
> topic<<http://news.google.com/news?hl=en&ncl=http://blog.wired.com/sterling/2008/11/all-the-alan-so.html>>
>
>
> -----
> This once a day Google Alert is brought to you by Google.
>
> Remove<http://www.google.com/alerts/remove?sêAAAICT86_yUOl0NU5TKo2iUt4&hl=en&gl=>this>
>
> alert.
> Create <<http://www.google.com/alerts?hl=en&gl=>another alert>> another alert.
> Manage <<http://www.google.com/alerts/manage?hl=en&gl=>your alerts>> your alerts.
>
>
>
>

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110. **Mark Weiss**

Re: response to mark weiss, from a poet

Fri 7 Nov 2008

Just to be clear on a few points. My reaction is a bit more complex than joy vs. bitterness. Bush and company are gone, cause enough for bonfires in the street, and we can assume a government run at least with consistent attention and a greater efficiency, a whole lot more secularism, and a degree of liberalism. But I mentioned the gay rights and affirmative action losses as a reminder that the souls of Americans may not have changed that much.

Neither Gore nor Kerry were running against eight years of Bush.

"Perhaps the world can be changed - I think it so - but not at the rate that will satisfy a lot of people." This is the crux. Gradual change has been what we usually get in the US, at the best of times. In deep crises--the civil war, the depression--and with a government that's willing to take chances--the rate has changed. The crisis creates opportunity for boldness. The only exception I can think of was Lyndon Johnson's civil rights reforms, which grew out of the civil rights movement and the turmoil in the south, while the rest of the country was relatively calm.

The problem now is that much of what faces Obama is scarcely felt on a day to day basis by most voters but nonetheless is a crisis of enormous proportions. Gradualism will be catastrophic. Even without global warming the environment world wide is at a breaking point--inadequate water supplies, terrible pollution, degradation of fertility, the emptying of the oceans, plagues, the globalization of diseases that threaten food production--while population just keeps growing (as we reassure ourselves that it may stabilize at a mere 50% higher than it is today). In the context of American politics even the most rational measures look like desperate choices. We need desperate choices.

Obama thus far has offered some kind of health plan, nothing near what's needed, but that mostly is local, within the US. And he proposes green energy, which sounds nice and in the not-so-long-run is a lot more important. But the question in my mind is what he's willing to risk to get there--what will be needed is a scrapping, at enormous cost, of much of the energy infrastructure we have now, an infrastructure that a lot of people are committed to. A radical change in the way we produce food and manage land and ocean. And an exponential increase in international cooperation, which would be read, accurately, as an erosion of sovereignty. This against the backdrop of an educational system on the point of collapse, so that fewer and fewer have the capacity to absorb the information they need to absorb in order to be swayed to action.

We're really at a tipping-point. Humans appear to have surpassed the carrying capacity of the planet, at least as currently organized. For Americans the likely downward trend will be so gradual that it won't register as a crisis, the kind that can generate major change, until way late in the game.

Which means that the risks Obama will have to take are all the greater. I'd be a lot happier if he had Gore's sense of urgency and willingness to communicate it. He has to create a sense of crisis approaching panic to accomplish what needs to be done.

I don't see that he has anything like that degree of ambition.

So my joy is somewhat tempered. Better the result we got than the alternative. And it's nice to have a party. Now let's see what happens.

Mark

At 09:17 AM 11/6/2008, you wrote:

>I have to say I agree with Sarah; there's definitely a sea change at
>work. A lot of us have a sense of buried joy - I don't know how to
>put this - a kind of disbelief that the cold war warriors are on
>their way out, at least for a while - no more cheney, bush, rice,
>and the rest of the cabal. We've lived under a cloud for years and

>this is different and beautiful, if only within the symbolic and
>possibly more. I _do_ mourn the setbacks to gay rights and that has
>to be kept in mind (and as noted that took some of the euphoria out
>of the moment) but we have to be able to open ourselves to joy,
>something the left (I think myself among them) almost never does.
>The right certainly has a sense of bitterness at the moment; it
>seems a shame for the left to follow suit. Better to go I think with
>election parties (we had one), the happiness and dancing in the
>streets - that's also part of life. It's not naive and not giving in
>and not seeing the world with blinders. It's being joyful.

>

>I certainly don't think _any_ Democrat would have won; Gore didn't
>or did but with hardly a landslide and conditions had been truly
>evil for a long time. This was different - at least in NY the
>grass-roots voting efforts were something I'd not seen before, not
>to this extent, not with McGovern or Kennedy, not with anyone.

>

>Perhaps the world _can_ be changed - I think it so - but not at the
>rate that will satisfy a lot of people. And it has changed, and that
>was reflected in Jesse Jackson's face for example which was haunting
>and happy again in a way I hadn't seen before.

>

>I'm probably one of the more pessimistic people on Poetics, and/but
>this may be a time of subtle beauty. The worst thing is to give up
>hope, to proceed with business as usual - that just in fact
>continues business as usual...

>

>- Alan

>

>On Thu, 6 Nov 2008, Sarah Sarai wrote:

>

>>Well, good heavens, send Obama your wish list. And cc Santa.

>>

>>But give me a break. ANY Democrat who didn't sleep with what was
>>it, small animals, farm animals would win? NO Democrat (and don't
>>they all bed with the help and the livestock and domesticated furry
>>creatures and reptiles not to mention winged things and catch of
>>the sea, the whole surf 'n turf scene) has managed to not shoot
>>him/herself in the foot for years. For once a Republican gallantly
>>stepped in to do the job (bless you, McCain), in this case by
>>loading his pistol with Alaska's heartbreak and sorrow, which for
>>once was too much for Americans to handle - such a reflection of

>>where we're headed, Ms. Palin is.
>>
>>The percentage of black voters wasn't much bigger than in previous
>>years, by the way.
>>
>>He IS just another politician and we're likely to disagree with him
>>sooner or later and probably sooner rather than later. The markets
>>are going to continue to crumble, the stock exchange is withering
>>as we speak. The big money interests that helped fund his campaign
>>will demand their due. Water is still water; wine, wine; in a day
>>or two, Spike Lee STILL won't be able to get a cab.
>>
>>The poor will STILL be with us, with their rapacious demands for
>>food and shelter.
>>
>>It's the job of the poet to love the world. Maybe loving is the
>>same as grieving and maybe that's what you're doing; I grant I'm
>>being a little hard, here, Mark (but you really annoyed me). For
>>me, there IS a shift in consciousness, making our job momentarily
>>easy - for a moment world opinion has us as a generous peoples
>>blind to race and religion, for crissakes - but it, loving the
>>world AS IF it could be changed, still needs to be done because
>>consciousness wants to snuggle up with its old self and will, it
>>will, unless prodded by the fools the poets are.
>>
>>We need to gain weight so our sweaters can never fit like they used to.
>>
>>
>>Sarah Sarai
>>4:30 a.m., 11/6
>>
>><http://www.myspace.com/sarahsarai>
>><http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>
>><http://www.ghotimag.com/Sarai.htm>
>>
>>
>
>
>
>
>| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
>| To access the Odyssey exhibition The Accidental Artist:

>| <http://slurl.com/secondlife/Odyssey/48/12/22>
>| Webpage (directory) at <http://www.alansondheim.org>
>| [REDACTED], [REDACTED], tel US [REDACTED]
>

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111. **CA Conrad**
Corretta Scott King said...

Fri 7 Nov 2008

"Gays and lesbians stood up for civil rights in Montgomery, Selma, in Albany, Ga. and St. Augustine, Fla., and many other campaigns of the Civil Rights Movement. Many of these courageous men and women were fighting for my freedom at a time when they could find few voices for their own, and I salute their contributions."

THIS is something the voters of California needed to think about. THIS is something Obama and Biden need to think about. The campaign against the queer community among Democrats will leave a vile taste in my mouth for many years. I will NEVER forget Biden's comments at his debate with Palin where he said that if a queer's partner is dying in the hospital that that good little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be a recognized, an actual group of human beings to be recognized WHEN WE'RE DYING! But not before? I voted for him, but I don't like him!

It is hard for me to imagine people with hope and Love and excitement, voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN VOTING FOR HIM, but then, in that moment where the idea of civil rights struggle came to bear on the voting machine THEY TURN to repress another group.

It's startling.

It's unforgivable.

People must be told when they have done something unforgivable. And I DON'T CARE if Prop 8 is overturned, The People still turned to violence in the booth, one more time. It must NOT be forgiven!

CAConrad

*HOMOPHOBIA and a Lexicon of Violence: **

http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>

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112. **Doug Holder**

Interview of Gary Metras of Adastra Press with Doug Holder

Fri 7 Nov 2008

GARY METRAS: FOUNDER OF THE ADASTRA PRESS

(a very young Gary Metras)

GARY METRAS: FOUNDER OF THE ADASTRA PRESS

BY DOUG HOLDER

Gary Metras is the editor, publisher, and printer of the Adastra Press which specializes in handcrafted chapbooks of poetry. The American Book Review said of Adastra: "As long as fine literary presses continue to handcraft handsome books like these from Adastra, serious readers can rest assured that the book is alive and well." Metras has worked with such renowned poets as: Thomas Lux and Ed Ochester, but has published many debut collections as well.

Metras is a well-regarded poet in his own right. Recently the Pudding House Press released his collection "Greatest Hits: 1980-2006." He has been widely published in the small press, and is a featured poet in current issue of the literary magazine: "Ibbetson Street." Metras has read at the Massachusetts College of Liberal Arts, and he teaches writing at Springfield College in Springfield, Mass. I talked with him on my Somerville Community Access TV show: "Poet to Poet: Writer to Writer"

Doug Holder: You specialize in chapbooks. Why chaps as opposed to perfect bound books?

Gary Metras: I guess because my first two books were chapbooks done by small presses during the Mimeograph Revolution. One of the books was published by the Samizdat Press and the other was self published. The production quality was so shoddy; I thought there had to be a better way to do it. I thought poetry deserves to look better on the page. But still, I was very happy to have them out there in print. When the opportunity came about I took a night course at a local vocational school in printing and graphic arts. I wanted to learn letterpress printing.

DH: Define letterpress printing.

GM: It is relief type. The actual type is pressed against the paper to be printed—it leaves the image, as opposed to offset—the printing plate never touches the paper. The printed plate transfers the image to a rubber roller and the roller touches the paper. Letterpress goes back to Gutenberg.

DH: And what is a chapbook? Where does the name derive from?

GM: The chapbook comes from the pushcart salesman in old London. That is where the name of the small press literary award the Pushcart Prize comes from. So the pushcart street vendors used to carry these little tracts. They were cheaply done on paper with a soft cover. They were all paperback formats. They were all sewn back then because stapling wasn't around and neither was glue binding. They were cheap books, or chapbooks—they mean the same thing.

The length of a chapbook can vary according to the publisher. The standard length is 24 pages. Most chapbooks don't have a spine, they are stapled or sewn. I do mine with a spine, it looks more elegant. And it is a better marketing tool in bookstores. The spine makes a huge difference. My chapbooks look like real books, just slimmer. I know the American Poetry Society is publishing four poetry chapbooks a year now.

DH: Did you apprentice with any printers?

GM: No. I am self-taught. But I use a couple of other publishers as my models. I have taken books apart to see how they are put together. I read the old texts like Blumenthal's "The Art of Printing."

DH: You have a number of poetry collections to your credit. Do you hold your poetry to the same standards as your publishing?

GM: This is something that I began to realize. I was subconsciously writing my own poems, based on the poems I accepted to publish. I found similar techniques: line breaks, use of metaphor, etc... And I was finding, and I don't mean to be immodest, that I was better than most of the poets I was publishing, at least during the early years. I have been well published, so I use my own poetry as the standard.

DH: You said in an interview that a manuscript has to present a "graphic challenge"

GM: As a book publisher, as a person who uses metal type, when I am reading a manuscript of poems, I have to find something that challenges me to extend my own skills. This is in terms of designing and laying out the pages in a book. For instance: I want to know if the title interacts with the body of the poem, or the stanza formats. It took me years to realize that to be challenged graphically was part of my selection process. Two years ago I did a book from the poet Leonard Cirino from Oregon. He had submitted to me for 10 years in a row. He came close and finally I picked a long poem of his. The reason I chose it was that individual lines of his poem presented visual images of what they looked like on the page. Since I can only publish one or two titles a year, I want the books to make a graphic statement as well.

GM: Name some of your favorite small press poets?

DH: Alan Catlin, Michael Casey (from Lowell, Mass.), D.W. Earhart, and others. They all have a tremendous working class sensibility.

GM: You are a son of a bricklayer. What did your father think of your poetry publishing?

DH: He thought it was wonderful. I worked with him on weekends when I was growing up. He admired the sensibilities of working with your hands. We used to drive around Western, Mass. and he would point out buildings and projects he worked on. That impressed me as a young boy. Partly it was my desire to do it with books. The writer who wrote my profile in Poets and Writers magazine was amazed at my bookshelf—three feet of Adastra Press books, representing over 29 years.

DH: How big are your press runs?

GM: We average 250 books per press run.

DH: It is a badge of honor to be published by Adastra.

GM: A young woman, a graduate student at Emerson College in Boston, asked her professor Bill Knott, about having a book done by Adastra. Knott said: "If you want to publish a book do it with Adastra." She did. It is very satisfying to help young poets. You know yourself, as writers, we work really hard in our loneliness to get our poems down.

DH: You were an English teacher for many years. Why the need for a press?

GM: Teaching is a mental job. I just felt a lack in my life because I wasn't working with my hands. It was my heritage.

DH: You published Tom Sexton's "Clock with No Hands," It deals with the city of Lowell, Mass. Lowell has a rich literary heritage. It is the birthplace of Kerouac; Anne Sexton attended school there, etc... Why did this down-at-the heels- old mill city inspire the literary imagination?

GM: I think the idea of physical sweat when you work for someone else to make a product, accumulates, and steals from the soul. And because it can be so draining of the human spirit, those who have the sensibility to write about it—write about it.

--Doug Holder/Ibbetson Update/ Nov. 2008/Somerville, Mass.

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GM: I think the idea of physical sweat when you work for someone else to make a product, accumulates, and steals from the soul. And because it can be so draining of the human spirit, those who have the sensibility to write about it—write about it.

--Doug Holder/Ibbetson Update/ Nov. 2008/Somerville, Mass.

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113. **Donna Kuhn**

if alan has hope i have hope

Fri 7 Nov 2008

i was thinking that it is exciting to see alan, who can be sad and dark at times (in a brave and beautiful way), to be speaking of joy and hope. as a fellow former new yorker where cynicism can rule, i keep holding on to these words i hear over and over: i have never seen anything like this before. quite a few of these people are older than me. so if only for months, weeks, days, hours--please let us bask in some glory, in the images of those black and white faces crying and cheering together, in a park that was home to police brutality. change seems more possible when fueled with hope and joy that seemed all but dead in this country. what was alive (if you can call it alive) was coma-like depression, shame, hopelessness. hopefully the gay community will have their day of triumph, their happy tears. this makes that seem possible as well.

Date: Thu, 6 Nov 2008 09:17:37 -0500

From: Alan Sondheim <[REDACTED]>

Subject: Re: response to mark weiss, from a poet

I have to say I agree with Sarah; there's definitely a sea change at work.

A lot of us have a sense of buried joy - I don't know how to put this - a

kind of disbelief that the cold war warriors are on their way out, at least

for a while - no more cheney, bush, rice, and the rest of the cabal.

We've

lived under a cloud for years and this is different and beautiful, if only

within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as noted that took some of the

euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The

right certainly has a sense of bitterness at the moment; it seems a shame

for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part

of life. It's not naive and not giving in and not seeing the world with blinders. It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did

but with hardly a landslide and conditions had been truly evil for a long

time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this extent, not with McGovern

or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

<http://digitalaardvarks.blogspot.com>

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114. **Stephen Vincent**
James Liddy, 1934 - 2008

Fri 7 Nov 2008

For those out of the Ron Silliman loop, James Liddy, the long resident of America, Irish poet, has passed away. (1934 - 2008). He came to teach at San Francisco State College in the late Sixties where I knew him, partly as a neighbor. He held classes at his home during the SF State Strike - in which I would occasionally sit-in. It was the place where I first met Ron Silliman, a student then. James was totally enamored of the fresh legacy of Jack Spicer (d. 1965) while becoming good friend of Graham Mackintosh, the White Rabbit Press printer and close associate of Spicer. Sadly, or to the benefit of Milwaukee, James left the City in the 70's. A warm, lively gregarious spirit totally devoted to the realms of Poetry - much devoted to his friends - much to be missed, I am sure.

Stephen Vincent

<http://stephenvincent.net/blog/>

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115. **Trevor Joyce**
Re: James Liddy, 1934 - 2008

Fri 7 Nov 2008

It was due to James' urging that New Writers' Press printed a small, pirated, chapbook of Spicer's **Billy the Kid** (in '68, I think). The title of NWP's house journal, **The Lace Curtain**, was also down to his suggestion. It always amused him.

I didn't ever know him closely - I recall our last conversation over a pint in Leeson Street in '76, where it became quickly evident that neither of us really got what the other was at - but I was always aware of his very practical generosity towards young poets and those on hard times. I'm sorry to hear that he's gone.

Trevor

On Fri, Nov 7, 2008 at 7:03 PM, Stephen Vincent <[REDACTED]> wrote:

*For those out of the Ron Silliman loop,
James Liddy, the long resident of America, Irish poet, has passed away.
(1934 - 2008).
He came to teach at San Francisco State College in the late Sixties where I
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116. **CA Conrad**

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Fri 7 Nov 2008

Sarah wrote:

"The poor will STILL be with us, with their rapacious demands for food and shelter."

Yes, and

The rich will STILL be with us, with their rapacious demands for EVERYTHING, leaving others with nothing.

You say you're being "hard" Sarah, but I say that's an understatement.

And frankly I don't like being told what I'm SUPPOSED TO DO as a poet, not one bit. Love the world? Is THAT the goal of poetry, really? That's a tidy little box for us, isn't it?

I voted for Obama, but I don't like him in many ways. From his speeches he proves to want to extend Clinton's terror against the poor, maintain the absence of safety and care for those who need it most.

In my most hopeful side I hope many of the imperious things he said were to get elected, and the he will in turn actually act as a man of conscience, like I hope him to be. But as Nader points out, Obama has "indentured" himself to corporate action and benefit, much like Clinton before him.

The biggest problem is that the Republicans were so rotten to Obama that we focus on their lies and disinformation about him, instead of really listening to what he says about Welfare Reform, for instance. He was pretty quick to hand over the dough when the Dow went south. It was a rotten trick to play, playing at The Most critical time, but they played it out, and they won, yet again.

It feels like a reality TV show of the most decadent, most well hammered orchestration. The Good, and The Bad, and The Bad makes everyone angry

about what he says about The Good, and then The Good pushes back and we FEEL for him, and vote for him, even though he artfully states, so eloquently states, that it's simply not a good idea to help the poor. But he says he feels badly for them, which counts, right?

I voted for Obama because he was against the war. If Hillary Clinton had won the nomination I would have voted for Nader and apologized to no one. I will NEVER vote for someone who voted for the Nazi occupation of Iraq.

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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117. **Michael T Cross**

ON: Contemporary Practice #1

Fri 7 Nov 2008

Whatâ€™s going ON? Whatâ€™s 21st Century poetry all about? ON is a poetics journal devoted to contemporariesâ€™ writing, a location for essay and exchanges featuring over twenty essays written by and about contemporary poets. The contributors make legible unique aesthetic practices in relation to larger tendencies, histories and concepts.

ON #1 features: Taylor Brady on Yedda Morrison, Brandon Brown on Dana Ward, Jason Christie on Michael deBeyer, CA Conrad and Brenda Iijima in conversation, Michael Cross on Thom Donovan, Alan Gilbert on DJ/Rupture, Rob Halpern on Taylor Brady, Jen Hofer and Sawako Nakayasu in conversation, Andrew Levy on Arakawa and Gins, Edric Mesmer on Lauren Shufman and Mark Dickinson, Thom Donovan on Brenda Iijima, Tenney Nathanson on Beverly Dahlen, Richard Owens on Dale Smith, Tim Peterson on kari edwards, Eli Drabman on Michael Cross, Andrew Rippeon on C.J. Martin, Kyle Schlesinger on Emily McVarish, Jonathan Skinner on Julie Patton, Dale Smith on Hoa Nguyen, Suzanne Stein and Alli Warren in conversation, and Katie Yates on Belle Gironde.

ON is currently available for purchase at Small Press Distribution , at our website , and at the homepages of both Cuneiform and Atticus/Finch . How do we address our own writing and that of our contemporaries? Find out whatâ€™s going on, and spread the word to your peers, colleagues, and students.

Michael Cross, Thom Donovan, and Kyle Schlesinger
ON eds.

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118. **Amanda Earl**

Re: Hallelujah!

Fri 7 Nov 2008

i hate getting embroiled in politics on a poetry list serve, but i have to say that as long as Obama has said he is against gay marriage and States like California actually are allowed to repeal gay marriage or disallow it thru these weirdo propositions, i feel uncomfortable with any kind of celebration.

our own current crappy government here in Canada is anti gay everything, but luckily, in the minority and hampered by our Supreme Court (shows you that miracles can happen).

Amanda in Ontario, Canada where you can come and get married if you're gay or lesbian or straight.

At 03:33 PM 06/11/2008, you wrote:

>Thank you Sharon/David. This historic moment is like a moonrock to me,
>where, like so many others, I wanted to leave my humble fingerpints.
>
>Aryanil

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119. **Troy Camplin**

Re: Forty Acres

Fri 7 Nov 2008

Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton

forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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120. **amy king**

Gross.

Fri 7 Nov 2008

Gross ---> <http://amyking.org/>

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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121. **Mark Weiss**

Re: response to mark weiss, from a poet

Fri 7 Nov 2008

I was of course referring to the sixties, which despite everything was a time of an outpouring of great joy, a time when many of us felt that with just a bit more work essential changes could be achieved.

Do you really think that anyone who isn't singing in the street right now is your enemy? Didn't you notice that my skepticism about Obama is from the left?

If it hasn't been obvious, I'd love to be proven spectacularly wrong.

Ryan: I was saying something quite different about poetry. Of course it involves an interrogation of language, but also of all communication and all perception. It's how I home in on that elusive thing, the real world, and ways of relating to it.

Mark

At 06:00 PM 11/6/2008, you wrote:

>Mark,

>Just out of curiosity, when WAS the last national feel good? I'm

>58, and I don't remember anything at all like this in my

>lifetime. Unless you maybe voted for Reagan in 1980 . . . is that

>what you're referring to?

>SE

> > Date: Thu, 6 Nov 2008 09:21:17 -0500> From:

> [REDACTED]> Subject: Re: response to mark weiss, from a

> poet> To: [REDACTED]> > I'm not immune to

> symbolism. but I was around for the last national > feel-good. It

> was great, desperate fun, though it didn't change > nearly as much

> of what needed and needs to be changed as we hoped.> > A response

> "from a poet" seems to imply that those who disagree > aren't. That

> aside, "it's the job of the poet to love the world" > sounds like

> "so loved the world that he gave his only begotten son." > Or maybe

> "it's the job of cheerleaders to sleep with quarterbacks." >

> Taking part in the game of power is a form of self-seduction and >

> maybe self-delusion. It's the job of the poet to write poems, and >

> that comes in many forms. For me the poem is a tool of

> investigation, > as cold and clear-eyed as I can make it. It's fine

> by me if others > prefer to write coronation anthems.> > Here's a

> piece of world-loving Obama could practice.> > The US government

> leases vast amounts of land in the mountain west at > nominal rents

> to ranchers. This land has been overgrazed for > generations. Even

> so, there's not enough grass or a long enough > season to bring the
> cattle up to markey weight, so the major roads of > the high
> prairie are lined with feedlots which poison the air with > the
> stench of urine and incidentally degrade the aquifers beneath >
> them, where the cattle are force-fed corn grown in Illinois and
> Iowa. > The overgrazed land is at the headwaters of our major
> rivers, into > which increased, in places catastrophic, erosion
> drains. It also > contributes to flooding. So everybody downstream
> is affected. The > damage already done to the grazing lands is
> irreversible.> > Even with all the freebies, and ignoring the
> damage, it's > inordinately expensive to produce beef this way,
> which is why killer > tariffs have been imposed on free-range
> Argentine beef, at a cost to > our diplomatic standing.> > One can
> ignore the damage done in a time of impending water > shortages,
> but not the unlegislated tax levied on every bite of steak.> > The
> leasing of grazing land and the rent charged is largely a matter >
> of executive branch policy, not legislation. It's not a
> sustainable > practice. Much of it could be changed with a stroke
> of the executive > pen. But that would anger voters in corn-growing
> states and in the > cattle-rearing states of the mountain west,
> newly-democratic Colorado > among them each of which have voters
> and two senators, largely funded > by big agribusiness companies
> and mining and oil-and-gas interests > (that's a whole other
> topic), whose votes are needed for things that > make life easier
> for folks who live in areas where the population > exceeds 2 per
> square mile.> > I'd maybe trade my only-begotten son for a sign of
> courage on that front.> > Mark> > > > At 04:52 AM 11/6/2008, you
> wrote:> >Well, good heavens, send Obama your wish list. And cc
> Santa.> >> >But give me a break. ANY Democrat who didn't sleep with
> what was > >it, small animals,> >farm animals would win? NO
> Democrat (and don't they all bed with > >the help and
> the> >livestock and domesticated furry creatures and reptiles not
> to > >mention winged things and> >catch of the sea, the whole surf
> 'n turf scene) has managed to not > >shoot him/herself in> >the
> foot for years. For once a Republican gallantly stepped in to > >do
> the job (bless you,> >McCain), in this case by loading his pistol
> with Alaska's heartbreak > >and sorrow, which for> >once was too
> much for Americans to handle - such a reflection of > >where we're
> headed,> >Ms. Palin is.> >> >The percentage of black voters wasn't
> much bigger than in previous > >years, by the way.> >> >He IS just
> another politician and we're likely to disagree with him > >sooner
> or later and> >probably sooner rather than later. The markets are

> going to > >continue to crumble, the> >stock exchange is withering
> as we speak. The big money interests > >that helped fund
> his> >campaign will demand their due. Water is still water; wine,
> wine; > >in a day or two, Spike> >Lee STILL won't be able to get a
> cab.> >> >The poor will STILL be with us, with their rapacious
> demands for > >food and shelter.> >> >It's the job of the poet to
> love the world. Maybe loving is the > >same as grieving and> >maybe
> that's what you're doing; I grant I'm being a little hard, > >here,
> Mark (but you really> >annoyed me). For me, there IS a shift in
> consciousness, making our > >job momentarily> >easy - for a moment
> world opinion has us as a generous peoples blind > >to race
> and> >religion, for crissakes - but it, loving the world AS IF it
> could be > >changed, still needs to be> >done because consciousness
> wants to snuggle up with its old self and > >will, it will,
> unless> >prodded by the fools the poets are.> >> >We need to gain
> weight so our sweaters can never fit like they used
> to.> >> >> >Sarah Sarai> >4:30 a.m.,
> 11/6> >> >http://www.myspace.com/sarahsarai> >http://www.mississippi
> review.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html> >http://www.g
> hotimag.com/Sarai.htm> >>
>===== > >The
> _____
>Stay up to date on your PC, the Web, and your mobile phone with Windows
Live
>http://clk.atdmt.com/MRT/go/119462413/direct/01/

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122. **Troy Camplin**

Re: response to mark weiss, from a poet

Fri 7 Nov 2008

YOur statement only makes sense if there is a fixed pie, meaning if one person gets more, another gets less (also known as a zero-sum game). That's not even remotely how the real world works. In the real world, free exchange benefits both parties. Thus, wealth is created. The rich get richer because they engage in more trades than others. But that is only in a market system. In a government-controlled system, the rich get richer through theft, in which case, your model is correct. In a market economy, the richer the rich get, the richer the poor get. In a government-controlled economy, the richer those in government get, the poorer everyone else gets. This is how the real world works, and not just based on economic models, but on the evidence of history.

As for your poetry, love the world or hate the world, that's up to you. It makes little sense to give a gift to one you hate, though. Of course, gifts are something of value, intended to benefit the one they are given to. What are your poems, then?

Troy Camplin

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Friday, November 7, 2008 2:08:33 PM

Subject: Re: response to mark weiss, from a poet

Sarah wrote:

"The poor will STILL be with us, with their rapacious demands for food and shelter."

Yes, and

The rich will STILL be with us, with their rapacious demands for EVERYTHING, leaving others with nothing.

You say you're being "hard" Sarah, but I say that's an understatement.

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The biggest problem is that the Republicans were so rotten to Obama that we focus on their lies and disinformation about him, instead of really listening to what he says about Welfare Reform, for instance. He was pretty quick to hand over the dough when the Dow went south. It was a rotten trick to play, playing at The Most critical time, but they played it out, and they won, yet again.

It feels like a reality TV show of the most decadent, most well hammered orchestration. The Good, and The Bad, and The Bad makes everyone angry about what he says about The Good, and then The Good pushes back and we FEEL for him, and vote for him, even though he artfully states, so eloquently states, that it's simply not a good idea to help the poor. But he says he feels badly for them, which counts, right?

I voted for Obama because he was against the war. If Hillary Clinton had won the nomination I would have voted for Nader and apologized to no one. I will NEVER vote for someone who voted for the Nazi occupation of Iraq.

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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123. **Troy Camplin**

Re: Corretta Scott King said...

Fri 7 Nov 2008

I've thought about this, and the outcome should not be all that shocking to those who understand the world views of African-Americans and Hispanics. The civil rights movement is applicable only to those whose attributes are an accident of birth. Everyone would agree that one does not choose what race one is born as, but for many, especially in the African-American and Hispanic communities, which are very religiously conservative, homosexuality is a choice. From that perspective, it makes sense that one would not necessarily support civil rights for a group who chose to be who they are. Of course, I do not think choice comes into the matter when it comes to sexual orientation, and I do not find it reasonable to expect people to go against their fundamental natures. Throw in the fact that I don't think it's the government's business to have a say about who gets married, and I'm all for a more open definition of marriage which includes same-sex unions.

If homosexuals are looking for a political party favorable to their issues, they should all join the Libertarian Party. Besides, the LP is the only party that supports the naturally-occurring free market economy, meaning they are much more prone to have positions reflecting reality anyway.

Troy Camplin

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Friday, November 7, 2008 9:51:16 AM

Subject: Corretta Scott King said...

"Gays and lesbians stood up for civil rights in Montgomery, Selma, in Albany, Ga. and St. Augustine, Fla., and many other campaigns of the Civil Rights Movement. Many of these courageous men and women were fighting for my freedom at a time when they could find few voices for their own, and I salute their contributions."

THIS is something the voters of California needed to think about. THIS is something Obama and Biden need to think about. The campaign against the queer community among Democrats will leave a vile taste in my mouth for many years. I will NEVER forget Biden's comments at his debate with Palin where he said that if a queer's partner is dying in the hospital that that good little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be a recognized, an actual group of human beings to be recognized WHEN WE'RE DYING! But not before? I voted for him, but I don't like him!

It is hard for me to imagine people with hope and Love and excitement, voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN VOTING FOR HIM, but then, in that moment where the idea of civil rights struggle came to bear on the voting machine THEY TURN to repress another group.

It's startling.

It's unforgivable.

People must be told when they have done something unforgivable. And I DON'T CARE if Prop 8 is overturned, The People still turned to violence in the booth, one more time. It must NOT be forgiven!

CAConrad

*HOMOPHOBIA and a Lexicon of Violence: **

http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>

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124. **Alan Sondheim**

Re: response to mark weiss, from a poet

Sat 8 Nov 2008

Yes re: the power of symbols; but these at least for me must be simultaneously denied, thinking of tantric generation deity stage for example. I was thinking of this in regard of the Other, that evil might just be objectification and control, aligned and misaligned. If I objectify <x> than <x> is demarcated for control, even if control is only hell-raising. Objectification is necessarily reductive, a form of potential well; control is the exchange-value and/or functionalism of the object. It's an arena of danger; objectification resonates also with the organism doing it, and control likewise restricts the controller. This isn't a master-slave dialectic (which I find absurd) but in fact the reification of the master, who is hardened into position and positionality - a kind of resonance is at work. So symbolic capital tends towards these moments or processes,

inheres within them; what is objectified is also symbolized, and control is the playing out and/or accrual of capital.

- Alan

On Thu, 6 Nov 2008, Murat Nemet-Nejat wrote:

Alan,

It is great to see you gushing. The truth is I agree with you. My son and I were celebrating drinking the beer he had brought from his visit to Maine watching T.V. I couldn't still believe it when Pennsylvania went to Obama. We learnt of Obama's projection as the next president while we were watching Comedy Central (my son's choice). Suddenly John Stewart wrote something on a board and turned it to the audience. It announced Obama as the winner. Wow! Then Stewart, Colbert and the whole crew left the stage, went up the stairs of the building to the roof. It was daylight. The, I think Stewart asked, "is this way the way the world looks without Bush, then, the scene showed a deer gamboling in the field... It felt like a miracle, not very different from the way you (and I) are feeling today.

It was a miracle. Millions and millions of white Americans entered the privacy of the voting booth and chose a black man for president.

Alan, do you remember the exchange you and I had on the list after Kerrey's defeat? We agreed that it was foolish to deny or look down upon the religious feeling among the population in the United States. Are your comments on the power of symbols about the same thing?

Ciao,

Murat

On Thu, Nov 6, 2008 at 9:17 AM, Alan Sondheim <[REDACTED]> wrote:

I have to say I agree with Sarah; there's definitely a sea change at work. A lot of us have a sense of buried joy - I don't know how to put this - a kind of disbelief that the cold war warriors are on their way out, at least for a while - no more cheney, bush, rice, and the rest of the cabal. We've lived under a cloud for years and this is different and beautiful, if only within the symbolic and possibly more. I _do_ mourn the setbacks to gay rights and that has to be kept in mind (and as noted that took some of the euphoria out of the moment) but we have to be able to open ourselves to joy, something the left (I think myself among them) almost never does. The right certainly has a sense of bitterness at the moment; it seems a shame for the left to follow suit. Better to go I think with election parties (we had one), the happiness and dancing in the streets - that's also part of life. It's not naive and not giving in and not seeing the world with blinders.

It's being joyful.

I certainly don't think _any_ Democrat would have won; Gore didn't or did but with hardly a landslide and conditions had been truly evil for a long time. This was different - at least in NY the grass-roots voting efforts were something I'd not seen before, not to this extent, not with McGovern or Kennedy, not with anyone.

Perhaps the world _can_ be changed - I think it so - but not at the rate that will satisfy a lot of people. And it has changed, and that was reflected in Jesse Jackson's face for example which was haunting and happy again in a way I hadn't seen before.

I'm probably one of the more pessimistic people on Poetics, and/but this may be a time of subtle beauty. The worst thing is to give up hope, to proceed with business as usual - that just in fact continues business as usual...

- Alan

On Thu, 6 Nov 2008, Sarah Sarai wrote:

Well, good heavens, send Obama your wish list. And cc Santa.

But give me a break. ANY Democrat who didn't sleep with what was it, small animals, farm animals would win? NO Democrat (and don't they all bed with the help and the livestock and domesticated furry creatures and reptiles not to mention winged things and catch of the sea, the whole surf 'n turf scene) has managed to not shoot him/herself in the foot for years.

For once a Republican gallantly stepped in to do the job (bless you, McCain), in this case by loading his pistol with Alaska's heartbreak and sorrow, which for once was too much for Americans to handle - such a reflection of where we're headed, Ms. Palin is.

The percentage of black voters wasn't much bigger than in previous years, by the way.

He IS just another politician and we're likely to disagree with him sooner or later and probably sooner rather than later. The markets are going to continue to crumble, the stock exchange is withering as we speak. The big money interests that helped fund his campaign will demand their due. Water is still water; wine, wine; in a day or two, Spike Lee STILL won't be able to get a cab.

The poor will STILL be with us, with their rapacious demands for food and shelter.

It's the job of the poet to love the world. Maybe loving is the same as grieving and maybe that's what you're doing; I grant I'm being a little hard, here, Mark (but you really annoyed me). For me, there IS a shift in consciousness, making our job momentarily easy - for a moment world opinion has us as a generous peoples blind to race and religion, for crissakes - but it, loving the world AS IF it could be changed, still needs to be done because consciousness wants to snuggle up with its old self and will, it will, unless prodded by the fools the poets are.

We need to gain weight so our sweaters can never fit like they used to.

Sarah Sarai
4:30 a.m., 11/6

<http://www.myspace.com/sarahsarai>

<http://www.mississippireview.com/2008/Vol14No4-Oct08/1404-100108-Sarai.html>
<http://www.ghotimag.com/Sarai.htm>

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
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| Webpage (directory) at <http://www.alansondheim.org>
| [REDACTED], [REDACTED], tel US [REDACTED]

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125. **Gabrielle Welford**

Re: Forty Acres

Sat 8 Nov 2008

i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

Dora

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton
forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim —
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page

beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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126. **Ryan Daley**
(no subject)

Sat 8 Nov 2008

the corrupt socialist government of Mexico

What the ducks?

Troy, I don't know whether to laugh at this comment or just ask you to explain to substantiate this. I do agree that the US should foster market reforms in Mexico (the first way our govt. can do this is by killing the street price of drugs, as you pointed out.

Any other ideas? I'm curious (as I mentioned) because I hear, GORBY, tear down this wall, and it's always unclear what the utterer means to replace the wall with...

Granted, it should not have been built, but what's happens to fill the space left by the wall?

On Thu, Nov 6, 2008 at 4:02 PM, Troy Camplin <[REDACTED]> wrote:

Replace the wall with a place for migrant workers to get registration and worker visas. The vast majority of illegals just want to work. We should have such places on this side of the border because the corrupt socialist government of Mexico blocks migrant workers from getting such visas. They are quite restrictive in their policies that way. The U.S. should in turn

encourage market reforms in Mexico so that people won't be forced to leave their country to find work. Also, ending the war on drugs here and there would eliminate much of the corruption in Mexico and along our border that helps foster poverty.

Troy Camplin

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 12:08:20 PM

Subject:

I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?

On Wed, Nov 5, 2008 at 10:23 PM, cris cheek <[REDACTED]> wrote:

HI Mark

i utterly agree . . . end the war on drugs

pull down the wall going up between Mexico and USA for another thing

just for a start

cris

On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:

Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the

democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.

I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.

1. Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so many of them have been risking their lives to cross the border. Then there's the environmental damage. Obama could propose ending the subsidies. As a bonus, it would put him in a position to suggest that the EU do the same.

2. Mexico is descending into chaos as its government acts as our surrogate in fighting the drug lords. Colombia already went through this, for how many years? A change in US drug laws would end the problem in minutes--no prohibition, no value, and a fix costs pennies. A lot of states have moved (slowly) towards reduced penalties, even decriminalization of possession of some drugs. Even so, proposing decriminalization would cost votes. Save a lot of money and lives, tho.

3. Need I mention the Cuban embargo? Obama will probably return travel rules to their Clinton-era status, but he's been pretty clear that Cuba has to democratize to get the rest. He'd lose a lot of votes in Florida.

4. Israel's economy is dependent on 12 billion a year in loan guarantees, without which no one would make the short-term loans that all economies need. That's the muscle that would get them to the bargaining table too sweet. Of course it would cost most of the Jewish vote, which is why no one's done it.

I could probably come up with a few more. I'm waiting to be convinced.

Mark

At 05:20 PM 11/5/2008, you wrote:

Hi Stephen,

I'm In Chicago, and while I didn't make it out to Grant Park last night, today there is a real feeling of uplift in the air. There's still a lot of rubble to dig out of, but it now feels as if we might just make it.

Larry

*<http://larryodean.blogspot.com>
<http://larryodean.com>*

On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <

[REDACTED]

wrote:

I don't know how many of us share my feeling that Obama's victory feels like we - as a republic (and, perhaps, the globe) - have (finally) been pulled out of an iron-lung, one in which we have been encased for 8 long, paralytic years. I am in San Francisco - and earlier this night in Berkeley - but there is music and dancing in the streets. Astonished all & happy happy happy!Â I know so much needs to be rebuilt, etc., etc., etc. but what is now

feels

good, good & real good.

Whew!

Stephen V
<http://stephenvincent.net/blog/>

guidelines

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127. **Chris Stroffolino**
MLA IN SF: Offsite Event in Oakland
Sat 8 Nov 2008

>>

Hello! We are planning an off-site event, combining Music & Talk for the MLA this year. Trying not to conflict with any of the official events, but tentatively thinking about the EVENING OF DECEMBER 28th. Please let me know if you'll be visiting town and are interested in reading/dancing/singing/performing, etc. TALK pieces especially welcome. Send proposals backchannel to me at [REDACTED]. Or www.myspace.com/startoor

We'll try to accommodate as many visiting authors, writers, musicians, and performers as possible. The site the historic "China House" near Jack London square in Oakland. A quick ride on BART from the MLA hotel area.

Chris Stroffolino,

Date: Mon, 3 Nov 2008 16:45:44 -0800
From: Chris Stroffolino <[REDACTED]>
Subject: Nicely Out Of Tune (#2)

Happy Day of The Dead...

A new song, a show announcement, and some polly tics...

1) So, just in time for the holidays, & the afternoons of darkness...

*I got a new XMAS song up, called "The Isle Of Misfit Toys," at
www.myspace.com/startoor*

*2) Tuesday's election has serious consequences..
In San Francisco, there's a proposition to name a Sewage Plant after
President George W. Bush.
Please, if you know anybody in San Francisco, tell them to vote NO on
this proposition,
unless you want the quality of your sewage treatment to get worse!
Sewage workers should take pride in their work too!*

*3) "Nicely Out Of Tune"--second installment of this monthly thing
...(thanks again Amy Blaustein and Vanessa Beggs for performing at
the October one)...*

*at the China House...
Dylan Brody (from LA)
Adam Balbo
Helene Renault
Chris Stroffolino (maybe with a quiet acoustic root rat thing...)
(maybe we'll ust play covers, and such...)*

*In conjunction with KYOU-RADIO (1510 AM)
The Robert Urich Foundation (it supports Cancer research)*

*Saturday November 15, 9PM
\$5 Door (but no one will be turned away for lack of funds, etc)*

*@ China House--
1154 E. 12th St. Oakland (Corner of 12th & 12th)
(www.myspace.com/happinesshotel)*

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128. **Jesse Glass**

James Liddy At Axel's After Midnight

Sat 8 Nov 2008

Axel's Bar, just down and over a few blocks from the UWM campus is where we'd all gather to drink ourselves happy, then silly, then under. Around about midnight James Liddy would roll in with his bevy of young men,-- sweating, gouty and grinning--always grinning, to share the latest gossip or introduce one to a visiting poet (I met John Montague, and John Ashbery, among others, by the dim flicker of Axel's bar lights) or a publisher. He was a fine, generous soul--a good teacher and a great party-giver, and a roaring sinner but his

stories about Patrick Kavanaugh were the best. We both shared a love for the poetry of James Clarence Mangan, but only James and his Irish crew maintained a flame for the moustached Frank, Axel's legendary bar-tender. Rest in peace, James. Rest long and well. I hope Jim Chapson is weathering it all and keeping fine--haven't seen him in years. I'll be thinking again about those days and nights, and breaking out James Liddy's books to catch his voice rising like Irish fiddles above that of Jack Spicer's. Jess

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129. **David Chirot**

Re: response to mark weiss, from a poet

Sat 8 Nov 2008

It's interesting to read the range of "poet responses" as they move from wonder and joy through to the scalpel Mark Weiss writes of wielding. I think the person I feel closest with is CA Conrad--one heard so little of any substance during this two years one billion dollar plus campaign-- one billion dollars to become President--!! that alone makes one wonder if the word "democracy" really applies--becuase in order to acquire al this backing money, as CA noted, the candidate has to start making compromises, selling apound of flesh here and antoher there--dropping old friends along the way, changing old beleifs one has cherished for decades overnight--

and now the names of the advisers and cabinet are starting to emerge it's as CA noted--the return of the neo-liberals--Rahm Emanuel and company--who are hard core on the side of the corporations----who under Clinton brought the US NAFTA--and at the same dropped more bombs than any previous American administration--

In our neighborhood in the West Central City in Milwaukee, there was some yelling and screaming and a few cars zooming about briefly honking horns -- their passengers' yells joining those of the others on foot--

But the neighborhood is under a form of lockdown, so, as in the NFL, "no excessive celebrating" after a point, and the yelling and honking couldn't go on very long. The new Police Chief decided upon this area, known nefariously for eons as "Crack Alley"--as the starting point for a proposed series of clean up operations. For months now--a half year--there are police on foot, bikes, in cars and unmarked cars, under cover officers and detectives and the neighborhood watch, too, so that things have been relatively subdued. All the same the dope dealers and prostitutes manage to ply their trades, as they will until the end of time.

This situation expresses in its tensions between joy and wariness the way that many people feel. It is a momentous and great joy that Obama is elected--but

what comes next is what people are wary of. Everyone has seen all too often how a position of power can alter a person one thought one once knew, and also people know that though "the faces may change, the game remains the same." How much will really change in the over all system of American political, economic and military life? How much will really change of real substance in the culture?

Language in the USA has been very affected since 9/11, become often a way of not saying anything seen as troublesome--and at the same time turning steadily into a doubletalk, with a reduced vocabulary leading to the Orwellian concept of the words which cancel themselves out by holding at the same time a meaning and its exact opposite--

It's a language designed to keep people from asking too many questions, and from looking too closely at what the implications of events are.

For example, while the US is basking in the glow of its diversity and equality--and feeling that it is once again Number One as "exemplar to the World--will this make a dent at al in the massive funding, military support and backing the US pours out for an Apartheid state?

It is not only the truly great challenges which lie ahead in terms of the economy, the environment, ending the wars (which Obama has spoken of extending to being the "Right War"--)--but also the moral challenges--the cultural challenges--

Remember, that the presidency now with al the new laws passed since 9/11 is but a couple of baby steps away from becoming a dictatorship--and the only real partners to share this power with will be the corporations, the banks and military--

Thank yous to the people who have written not to forget the persons who worked for campaigns, and for the voters who showed up and voted. Tolstoy in War and Peace wrote that it is not the Napoleons who change history finally, but the anonymous, "little" people. That's why every effort is always made to keep people in a state of unawareness as much as possible, and fil them up with as many lies as possible, so as not to wake this sleeping giant.

Perhaps someday as people see that their votes count, they may begin to realize why it is so many countries are enemies of America, which, not pleased by the outcomes of democratic elections in this country or that, immediately sets about destroying it as much as possible.

Look at the atrocities that have happened to Gaza as the price for democratically electing the "wrong people," or the efforts made and ongoing by the US to subvert the elected governments of Bolivia, Paraguay, Venezuela.

They join the long long list of US denial and overthrow of others' democratically elected governments from Guatemala, Iran, Vietnam Nicaragua to Chile to name a few.

As Americans, one celebrates a great moment in the history of this nation--a truly great event, very deeply felt.--

Yet will this lead to a complaisance, and the holding to the same old same old disregard for the democracies and rights of other peoples? Having elected the "right" President who is for fighting the "right" Wars, wil the celebration of democracy, diversity and equality be one for only the "right" peoples of our choosing around the world?

Will the new mood of celebration forget to include the indigenous peoples whom the US still excludes, as the US does not recognize and did not sign the International Rights of Indigenous Peoples, which gave the Indian Evo Morales of Bolivia to have the opportunity to run for President?

Is this a truly great change in the American people that will lead to changes in their treatment of others outside the US? Will there begin to be a realization that our celebration at the same time supports Apartheid and ethnic cleansing in many areas? That in order to be elected, a Black President had to swear fealty to an Apartheid regime--and speak of the expansion of wars against the Muslim world most particularly?

The post 9/11 laws and Acts give the President powers the writers of the Constitution tried to prevent, and the erosion of civil liberties means that any person is subject to being detainee without limit for appearing to be opposed to things as they are in some vaguely defined way. The President -elect voted for the bail outof the banks, and despite the little warning given by the elected officials, the CEOs who created this debacle all the same have given themselves substantial bonuses to celebrate their having succeeded so marvelously at ripping off billions and being bailed out of trouble for doing so. In other words, some may be indefinitely disappeared for next to no reasons, while others are rewarded for openly defrauding citizens and the government both of billions.

That's why I thought the yelling and hollering I joined in with that lasted briefly and stopped due to common sense awareness of being inhabitants of "an occupied territory" so to speak, is a positive state of critical awareness, feeling great joy, yet also wariness, not rushing in like a herd behind the leaders, in case where it leads is to the same old same old or, who knows, even worse . . .

Work and awareness, by the people, to keep the elected ones on their toes and working for these--they didn't do so after their elections in 2006 after all-- may bring real change. Asking questions, rather than stopping, sated with satisfaction and righteousness--as though the answers have been made-- or,

change may simply be as the Italian writer Lampedusa wrote of it: "to change everything so that nothing is changed." With a completely different "structure of feeling," "we" may find ourselves still doing the same things-- only instead of being gloomy about wars and invasions due to who is in office, perhaps instead we may become gung ho--awash in an awakening of a new found patriotism that still serves the same old ends though one can now feel "good about it" rather than "depressed." Instead of singing Obama! we may be singing O bombah! as "the rockets red glare and bombs bursts in air"-- Having "proved American is no longer racist," doesn't this free the nation to act in a racist way without being criticized for it, because it can say, why obviously we are not? In terms of language there may be the creation of a whole new form of doubletalk than has previously existed in which the feel good self can find easier softer ways of hiding its moral and intellectual contradictions from itself.

All these things are possible and have happened before.

So while I am deeply moved and happy in a way almost out of reach of words, also one remembers that the proof of the pudding is in the eating, and the pudding has yet to be set out before one. It's never a good idea to join a crowd rushing towards a giant feast that hasn't yet begun to be prepared. As in the play, one might be turned into a Rhinoceros before one knows it! And somebody has to stick around and not be a Rhinoceros, after all--

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130. **Sarah Sarai**

Re: response to mark weiss, from a poet

Sat 8 Nov 2008

RE: Adam's:

Just a little nitpicking:

>>The percentage of black voters wasn't much bigger than in previous years, by the way.

FROM ADAM: Actually, it was: it went up from 11% of total voters in 2004 to 13% of total voters this year. That's an increase of almost 20%.

Adam: I heard the first two percentages and not the third (and apparently didn't have the wherewithal to do the math). Good nitpick.

...Sarah

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131. **Mairead Byrne**

Re: Forty Acres

Sat 8 Nov 2008

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.

Spinning in the huge drum of hope--

Mairead

>>> [REDACTED] 11/08/08 12:34 AM >>>

i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

Dora

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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving "â€”
a young Negro at dawn in straw hat and overalls,
an emblem of impossible prophecy, a crowd
dividing like the furrow which a mule has ploughed,
parting for their president: a field of snow-flecked cotton

forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
court of bespectacled owls and, on the field's receding rim "â€"
a gesticulating scarecrow stamping with rage at him.
The small plough continues on this lined page
beyond the moaning ground, the lynching tree, the tornado's
black vengeance,
and the young ploughman feels the change in his veins,
heart, muscles, tendons,
till the land lies open like a flag as dawn's sure
light streaks the field and furrows wait for the sower

From The New York Times Online
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece

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132. **Mark Weiss**

Prop 6, was Re: Corretta Scott King said...

Sat 8 Nov 2008

The controversy about gay marriage is of course based on sexual fear and hatred, but it remains legally controversial because of a misunderstanding of marriage, which is really two distinct things. For the religious, marriage is a sacrament. The social meaning of marriage-as-sacrament is limited to the church-as-society. But in the secular world marriage, wherever and however performed, is a contract between two people, recognized by the state, that binds them legally and financially.

What if the two functions of marriage were separated, as they are in fact for many of us?

Churches should have the right to consider whoever they wish marriageable or not. Excluded couples can always find another church. But let's restrict the word "marriage" to the sacrament. The secular rest of us, whether gay or

straight, should plight our troths in civil unions, with the same legal rights as the sacramentally-married.

I suspect that if that were the case there'd be a falling-off in weddings by clerics, followed by a revision of the positions of a lot of churches. Otherwise, with the fall-off in business it might be hard to pay for the wine and crackers.

Mark

At 10:46 PM 11/7/2008, you wrote:

>I've thought about this, and the outcome should not be all that
>shocking to those who understand the world views of
>African-Americans and Hispanics. The civil rights movement is
>applicable only to those whose attributes are an accident of birth.
>Everyone would agree that one does not choose what race one is born
>as, but for many, especially in the African-American and Hispanic
>communities, which are very religiously conservative, homosexuality
>is a choice. From that perspective, it makes sense that one would
>not necessarily support civil rights for a group who chose to be who
>they are. Of course, I do not think choice comes into the matter
>when it comes to sexual orientation, and I do not find it reasonable
>to expect people to go against their fundamental natures. Throw in
>the fact that I don't think it's the government's business to have a
>say about who gets married, and I'm all for a more open definition
>of marriage which includes same-sex unions.

>

>If homosexuals are looking for a political party favorable to their
>issues, they should all join the Libertarian Party. Besides, the LP
>is the only party that supports the naturally-occurring free market
>economy, meaning they are much more prone to have positions
>reflecting reality anyway.

>

>Troy Camplin

>

>

>

>

>From: CA Conrad <[REDACTED]>

>To: [REDACTED]

>Sent: Friday, November 7, 2008 9:51:16 AM

>Subject: Corretta Scott King said...

>

>"Gays and lesbians stood up for civil rights in Montgomery, Selma, in
>Albany, Ga. and St. Augustine, Fla., and many other campaigns of the Civil

>Rights Movement. Many of these courageous men and women were fighting
for my
>freedom at a time when they could find few voices for their own, and I
>salute their contributions."
>
>
>THIS is something the voters of California needed to think about. THIS is
>something Obama and Biden need to think about. The campaign against the
>queer community among Democrats will leave a vile taste in my mouth for
many
>years. I will NEVER forget Biden's comments at his debate with Palin where
>he said that if a queer's partner is dying in the hospital that that good
>little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be
>a recognized, an actual group of human beings to be recognized WHEN
WE'RE
>DYING! But not before? I voted for him, but I don't like him!
>
>It is hard for me to imagine people with hope and Love and excitement,
>voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN
VOTING FOR
>HIM, but then, in that moment where the idea of civil rights struggle came
>to bear on the voting machine THEY TURN to repress another group.
>
>It's startling.
>
>It's unforgivable.
>
>People must be told when they have done something unforgivable. And I
DON'T
>CARE if Prop 8 is overturned, The People still turned to violence in the
>booth, one more time. It must NOT be forgiven!
>
>CAConrad
>*HOMOPHOBIA and a Lexicon of Violence: **
>http://phillysound.blogspot.com/2008_10_01_archive.html*<http://phillysound.blogspot.com/2008_10_01_archive.html>
>
>

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133. **Barry Schwabsky**

Re: Forty Acres

Sat 8 Nov 2008

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

From: Mairead Byrne <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 8 November, 2008 3:10:52 PM

Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an African chief, went to ruling class school in Hawaii" rock the White House.

Spinning in the huge drum of hope--

Mairead

>>> [REDACTED] 11/08/08 12:34 AM >>>

i have been thinking about that quite a bit, yes.Â it's not his genealogy at all.Â son of an African chief, went to ruling class school in Hawaii... all adds to the dampness of my celebration.Â small bits of hope keep poking me in the ribs but not very hard.Â g

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forty acres wide, of crows with predictable omens
that the young ploughman ignores for his unforgotten
cotton-haired ancestors, while lined on one branch, is a tense
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134. **amy king**

Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Sat 8 Nov 2008

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to

distract from the purposes & securities provided by the constitution. That we *must* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across

the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

135. **amy king**

p.s. Murphy's Law [& Young's too]

Sat 8 Nov 2008

Or rather, eloquent excerpts below by poets, Miguel Murphy and C. Dale Young:

Miguel Murphy --

Why trust gay men and women to cut your hair, write your television shows, do your banking, file your taxwork, drive your buses, serve as your councilmen, your senator woman, operate on your bodies, teach your children, write up your life insurance policies, pay taxes, bag your groceries, pour your coffees, sell you clothing, defend your legal cases, act as your shrink, and in my case, serve as your literature professor, why trust us to have civic responsibilities, to perform and participate in business, government, religious life, the arts, education. . . and then tell us that you don't believe we should be able to marry. Why wouldn't you trust us to believe in love, to choose for ourselves who to make lifelong commitments to, to pursue the sacred endeavors of a spiritual pursuit with another person, to make for ourselves family, to have a ceremony and to have legal rights that endorse that ceremony?

--Miguel Murphy -- <http://pistola32.blogspot.com/2008/11/sad-ironies.html>

[I might add, "And write poems for you too."]

~~~~~

C. Dale Young --

I know many out there believe this is just a small set back, the whole passage of Prop 8 thing, but it isn't a small thing. For the first time in the history of the California Constitution, for the first time, I believe, for any State Constitution, a majority took away rights from a minority. Unlike other States, where bans have been written in before the State ever granted such rights, this is very different. The only other State that could understand this is Massachusetts. And

now, I believe, Connecticut. But in those two States, a lot must take place to reverse same sex marriage rights because they are deemed Constitutional rights. The populace of the State of California took away rights from an entire group of people. I worked hard to overcome my cynicism on this marriage rights issue over the past 2 years. Why? Because I didn't believe we would ever be granted the right to marry at all. I never believed it would happen. But I worked to replace my cynicism with something better, something more hopeful. And now, I almost wish I hadn't. Yesterday was the first time as an adult I felt so completely marginalized and dismissed by the people. Yesterday was the first time I felt my belief in humanity dissipating. Gay people are not significantly different from straight people. We happen to fall in love with people of our own gender as opposed to opposite gender. We are your brothers, your sisters, your cousins, your neighbors. We are your accountants, your grocers, your doctors, your sales clerks, your bank tellers, your pilots, and so on. Gays and Lesbians are people just like everyone else. We have the same worries, the same fears. We bleed if you cut us, just like you. We are not, as some portray us, THE OTHER. We are you. And because we are you, taking away our rights and taking away our hopes, hurts us all. Many straight folks just don't realize it yet. Everyone was hurt by the passage of Prop 8. They just don't realize it. Now, there will be precedent. Now, there is a precedent for the majority, in the future, to take away rights from people for whatever difference they find offensive.

--C. Dale Young -- <http://avoidmuse.blogspot.com/2008/11/we-are-you.html>

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

136. **Murat Nemet-Nejat**

***Re: Prop 6, was Re: Corretta Scott King said...***

*Sat 8 Nov 2008*

---

I agree with Mark here. though the majority of people voted against gay marriage, this does not mean they all or the majority of them are against civil unions.

Ciao,

Murat

On Sat, Nov 8, 2008 at 10:36 AM, Mark Weiss <[REDACTED]> wrote:

*The controversy about gay marriage is of course based on sexual fear and hatred, but it remains legally controversial because of a misunderstanding of marriage, which is really two distinct things. For the religious, marriage is a sacrament. The social meaning of marriage-as-sacrament is limited to the church-as-society. But in the secular world marriage, wherever and however performed, is a contract between two people, recognized by the state, that binds them legally and financially.*

*What if the two functions of marriage were separated, as they are in fact for many of us?*

*Churches should have the right to consider whoever they wish marriageable or not. Excluded couples can always find another church. But let's restrict the word "marriage" to the sacrament. The secular rest of us, whether gay or straight, should plight our troths in civil unions, with the same legal rights as the sacramentally-married.*

*I suspect that if that were the case there'd be a falling-off in weddings by clerics, followed by a revision of the positions of a lot of churches. Otherwise, with the fall-off in business it might be hard to pay for the wine and crackers.*

Mark

At 10:46 PM 11/7/2008, you wrote:

*I've thought about this, and the outcome should not be all that shocking to those who understand the world views of African-Americans and Hispanics. The civil rights movement is applicable only to those whose attributes are an accident of birth. Everyone would agree that one does not choose what race one is born as, but for many, especially in the African-American and Hispanic communities, which are very religiously conservative, homosexuality is a choice. From that perspective, it makes sense that one would not necessarily support civil rights for a group who chose to be who they are. Of course, I do not think choice comes into the matter when it comes to sexual orientation, and I do not find it reasonable to expect people to go against their fundamental natures. Throw in the fact that I don't think it's the government's business to have a say about who gets married, and I'm all for a more open definition of marriage which includes same-sex unions.*

*If homosexuals are looking for a political party favorable to their issues, they should all join the Libertarian Party. Besides, the LP is the only party that supports the naturally-occurring free market economy, meaning they are much more prone to have positions reflecting reality anyway.*

Troy Camplin



---

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Friday, November 7, 2008 9:51:16 AM

Subject: Corretta Scott King said...

*"Gays and lesbians stood up for civil rights in Montgomery, Selma, in Albany, Ga. and St. Augustine, Fla., and many other campaigns of the Civil Rights Movement. Many of these courageous men and women were fighting for my freedom at a time when they could find few voices for their own, and I salute their contributions."*

*THIS is something the voters of California needed to think about. THIS is something Obama and Biden need to think about. The campaign against the queer community among Democrats will leave a vile taste in my mouth for many years. I will NEVER forget Biden's comments at his debate with Palin where he said that if a queer's partner is dying in the hospital that that good little queer should be allowed to visit. THANKS JOE, for ALLOWING us to be a recognized, an actual group of human beings to be recognized WHEN WE'RE DYING! But not before? I voted for him, but I don't like him!*

*It is hard for me to imagine people with hope and Love and excitement, voting for Obama, AS THEY SHOULD HAVE FELT, AS I MYSELF FELT WHEN VOTING FOR HIM, but then, in that moment where the idea of civil rights struggle came to bear on the voting machine THEY TURN to repress another group.*

*It's startling.*

*It's unforgivable.*

*People must be told when they have done something unforgivable. And I DON'T CARE if Prop 8 is overturned, The People still turned to violence in the booth, one more time. It must NOT be forgiven!*

CAConrad

*\*HOMOPHOBIA and a Lexicon of Violence: \*\**

*[http://phillysound.blogspot.com/2008\\_10\\_01\\_archive.html](http://phillysound.blogspot.com/2008_10_01_archive.html)\*<*

[http://phillysound.blogspot.com/2008\\_10\\_01\\_archive.html](http://phillysound.blogspot.com/2008_10_01_archive.html)>

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137. **Mark Weiss**

***Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sat 8 Nov 2008*

---

I'm aware of all this. For what it's worth, I've been a long-term contributing member of the California Human Rights Campaign, a gay activist group that fought hard against Prop 8. I was proposing that civil unions be precisely the same legally and contractually as marriage, but totally secular, just as currently in all US jurisdictions marriage by a Justice of the Peace carries the same rights and obligations as a church wedding. Case in point, my own marriage to a woman would have been a civil union under my proposal, as both of us were atheists and an Elvis chapel in Las Vegas probably doesn't qualify as a church. If all secular marriages, regardless of the genders of the participants, were called something other than marriage any onus attached to the term used would be hard to sustain. If someone has to yield it, yielding the term marriage to the churches makes sense. The symbolism invested in the term is largely their fabrication. Anyway, it's impossible to imagine the various denominations agreeing to cede the term. I suspect that for the majority of those who voted for Prop 8 it was the lumping of secular and sacred under the same term that was at fault, tho I doubt that they thought it through, and that a clear separation of the sacramental would largely end the controversy. Of course, individual churches and denominations could fight it out, but again, I suspect that a controversy among Mormons, say, would be a major concern only of Mormons, and not all of them.

I single out Mormons because it was the LDS that funded Prop 8.

I'm of course also aware that what I propose is a utopian fantasy, given the level of rational discourse in the US.

While we're at it, a ban on the throwing of rice at weddings wouldn't be a bad thing. Birds eat the grains, which swell in their crops, killing them. It follows that if we must throw rice it should be precooked.

Mark

At 12:20 PM 11/8/2008, amy king wrote:

>Troy,

>

>The question of being gay as "natural" or a "choice" is beyond  
>moot. Since the constitution provides everyone equal rights - ahem  
>- I should be allowed to marry whomever I choose, so long as they  
>consent and choose me as well. To devolve into such debate over  
>whether the selection of one's spouse is a choice, a coercion, a  
>divine intervention, a prophetic union, or what-have-you is to  
>distract from the purposes & securities provided by the  
>constitution. That we *\*must\** be separated by gender was not  
>something our forefathers predicted would be problematic -- any more  
>than when they wrote that some people weren't exactly human and  
>could be owned as chattel.

>

>But in an age when it is beginning to be acknowledged that gender  
>lines are, at best, blurred and complex, sexes are multiple (despite  
>"corrective" measures -  
><http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> &  
>[http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)),  
>and, like it or not, gender is fluid, to create an amendment  
>defining marriage as between a "man" and a "woman" is  
>institutionalized bias. Devolving into the archaic debate of just  
>what penis and vagina should be allowed a legally-sanctioned U.S.  
>Gov't issued contract is silly and a distracting fallacy. Two  
>people should be granted the same rights as any other two people as  
>written in the constitution. This debate heralds back to the  
>not-so-old one of whether it was "right" that blacks and whites be  
>allowed the same rights under the law, as if the races were two  
>different species (see anti-miscegenation laws). It wasn't so long  
>ago that people thought it  
> "unnatural" to see two separate skin tones loving one  
> another. Some still think it "unnatural." The debate of nature  
> vs nurture is itself a perversion.

>

>An aside: I think the passing of Prop 8 speaks moreover to the hope  
>that by denying the GLBT community the right to marry will somehow  
>abolish the very existence of that community -- at least, that's my  
>pessimistic read on the whole debacle. Gays/lesbians are the  
>latest "Other" just as immigrants remain "Alien" on the soil of a  
>people obsessed with "getting and keeping theirs."

>

>

>Mark,

>  
> Separations of symbols vs. legalities notwithstanding, civil unions  
> and domestic partnerships do NOT provide the same legal benefits  
> that marriages do. It's all in the poetic wording, no? "Separate  
> but equal" has historically betrayed everyone's "good"  
> intentions. If "civil unions" were to be federally-mandated, then  
> perhaps that would cover the legal protections that marriages do,  
> but until then:  
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>  
> What are some of the limitations of civil unions?  
>  
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>  
> Civil unions are different from marriage, and that difference has  
> wide-ranging implications that make the two institutions unequal. Here  
> is a quick look at some of the most significant differences:  
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>  
> -Portability:  
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>  
> Marriages are respected state to state for all purposes, but questions  
> remain about how civil unions will be treated in other states.  
> GLAD  
> believes there are strong arguments that civil unions deserve respect  
> across the country just like marriages. But the two appellate courts  
> that have addressed the issue (in Connecticut and Georgia) have  
> disrespected them based on the fact that their states do not  
> grant civil unions themselves.  
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> -Ending a Civil Union:  
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>  
> If you are married, you can get divorced in any state in which you are a  
> resident. But if states continue to disrespect civil unions, there is  
> no way to end the relationship other than by establishing residency in

> Vermont and filing for divorce there. This has already created problems  
> for some couples who now have no way to terminate their legal  
> commitment.

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> -Federal Benefits:

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> According to a 1997 GAO report, civil marriage brings with it at least  
> 1,049 legal protections and responsibilities from the federal  
> government, including the right to take leave from work to care for a  
> family member, the right to sponsor a spouse for immigration purposes,  
> and Social Security survivor benefits that can make a difference between  
> old age in poverty and old age in security. Civil unions bring none of  
> these critical legal protections.

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> -Taxes & Public Benefits for the Family:

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>

> Because the federal government does not respect civil unions, a couple  
> with a civil union will be in a kind of limbo with regard to  
> governmental functions performed by both state and federal governments,  
> such as taxation, pension protections, provision of insurance for  
> families, and means-tested programs like Medicaid. Even when states try  
> to provide legal protections, they may be foreclosed from doing so in  
> joint federal/state programs.

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> -Filling out forms:

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> Every day, we fill out forms that ask us whether we are married or  
> single. People joined in a civil union don't fit into either category.  
> People with civil unions should be able to identify themselves as a  
> single family unit, but misrepresenting oneself on official documents

- > can be considered fraud and carries potential serious criminal
- >
- > penalties.
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- >
- > -Separate & Unequal -- Second-Class Status:
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- >
- > Even if there were no substantive differences in the way the law treated
- > marriages and civil unions, the fact that a civil union remains a
- > separate status just for gay people represents real and powerful
- > inequality. We've been down this road before in this country and should
- > not kid ourselves that a separate institution just for gay people is a
- > just solution here either. Our constitution requires legal equality for
- > all. Including gay and lesbian couples within existing marriage laws is
- > the fairest and simplest thing to do.
- >
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- > How real are these differences between marriage and civil unions, given
- > that a federal law and some state laws discriminate against all
- > marriages of same-sex couples?
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- >
- > Would any of this change immediately with marriage of same-sex couples?
- > Probably not, because married same-sex couples will face other layers of
- > discrimination against their marriages. Right now, a federal law denies
- > recognition of same-sex unions conferred by any state for purposes of
- > all federal programs and requirements and over 30 state laws do the
- > same. Ending discrimination in marriage does not mean the end of all
- > discrimination, but using the term "marriage" rather than "civil union"
- > is an essential first step to opening the door and addressing whether
- > continued governmental discrimination against civil marriages of gay and
- > lesbian people makes sense.
- >
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- > Marriage and civil unions remain different, both in practice and in
- >

> principle.  
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>  
> First, more than a dozen states have not taken a discriminatory position  
> against civil marriages of gay and lesbian couples. In those states,  
> civilly married gay and lesbian couples should be able to live and  
> travel freely and without fear that their relationship will be  
> disrespected.  
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>  
> Second, even as to those states with discriminatory laws, legally  
> married gay and lesbian couples from those states may well face some  
> discrimination in some quarters, but their marriages will also be  
> treated with legal respect in other arenas. Marriages are far more  
> likely to be respected by others than newly minted "civil unions."  
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>  
> Using the term marriage also prompts a discussion about fairness.  
> Allowing same sex couples to marry (rather than enter a separate status)  
> will allow gay and lesbian people to talk with their neighbors, their  
> local elected officials, and the Congress about whether discrimination  
> against their marriages is fair. Where gay and lesbian people and their  
> children are part of the social fabric, is it right to continue  
> discriminating against them in civil marriage? The federal government  
> and states that have taken discriminatory positions against marriages of  
> gay and lesbian couples could rethink those policies and go back to  
> respecting state laws about marriage, as they have done for hundreds of  
> years. In the end, we will not be able to have this discussion until  
> gay and lesbian folks have what everyone else  
> has: civil marriage.  
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><http://www.yffn.org/admin/spi/marriagevsunion.html>  
><http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>  
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>Be well,  
>  
>Amy

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>Amy's Alias  
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><http://amyking.org/>  
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### 138. **Stephen Vincent**

#### ***The New Regime & what is possible***

*Sat 8 Nov 2008*

---

Unless I am hopelessly naive, or, simply, refuse to accede to the Bush doctrine of 'this country ain't no longer a democracy, and consent of the governed don't mean merdre, 'we' own you, the government et al' - I would like to still imagine that 'we the people' who elected Obama will pressure, shape and have a positive insistence on the responsiveness and direction of this new government. I realize Pelosi et al rolled over and played dead on Iraq, etc. after their victories in 2006 and so it is easy to get pessimistic. But it turns my stomach to see people who probably voted for Obama so quickly throw their minds under the truck of the defeat of anything progressive happening starting in 2009. The huge weight and consequences of the real collapse of this economy is going to require a huge and urgent effort to redefine. Sitting on the sidelines, naysayings ready at hand is, in my opinion, a sure way to insure one does not become a part of a constructive solution. In fact, as this thing (the economy) continues to spiral out of control, I this 'stand on the sidelines' approach is a luxury that few of us will be able to afford.

I think the real public joy in this election - both visceral and symbolic as it is - ideally will be converted into positive public acts (something impossible to conceive within this government during these last 8 years).



By the way, I have not heard a peep out of anybody about the role of the Arts in the new Administration. No doubt there are many lobbies speaking for their interests. (Is the Poetry Foundation banging a loud drum - and the only one for poetry - in the background? What might reshape - other than undoubtable cuts in the Federal Budget - the way a new head of the NEA and the Literature programs proceed to fund and give support institutions in support of poetry and writing. May there be ways the Poetry Foundation - with its huge endowment - be encouraged by the Feds to disperse its funds to support great poetry programs across the country (St. Marks, SF State Poetry Center, Beyond Baroque, etc.)

What do I know? Maybe the Poetry Foundation has also lost half its value in the Stock Market.

Anyway, I believe a time of regime change is great time to push ideas and changes before a regime settles down and does not have the energy or will to be responsive.

Stephen Vincent

<http://stephenvincent.net/blog/>

--- On Sat, 11/8/08, Mairead Byrne <[REDACTED]> wrote:

From: Mairead Byrne <[REDACTED]>

Subject: Re: Forty Acres

To: [REDACTED]

Date: Saturday, November 8, 2008, 7:10 AM

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.

Spinning in the huge drum of hope--

Mairead

>>> [REDACTED] 11/08/08 12:34 AM >>>

i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

Dora

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

---

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —  
a young Negro at dawn in straw hat and overalls,  
an emblem of impossible prophecy, a crowd  
dividing like the furrow which a mule has ploughed,  
parting for their president: a field of snow-flecked cotton  
forty acres wide, of crows with predictable omens  
that the young ploughman ignores for his unforgotten  
cotton-haired ancestors, while lined on one branch, is a tense  
court of bespectacled owls and, on the field's receding rim —  
a gesticulating scarecrow stamping with rage at him.  
The small plough continues on this lined page  
beyond the moaning ground, the lynching tree, the tornado's  
black vengeance,  
and the young ploughman feels the change in his veins,  
heart, muscles, tendons,  
till the land lies open like a flag as dawn's sure  
light streaks the field and furrows wait for the sower

From The New York Times Online

November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)

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139. **Troy Camplin**

***Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sat 8 Nov 2008*

---

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those against gay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, do not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rights recognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 11:20:44 AM

Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *\*must\** be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & [http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal penalties.

### -Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory

positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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140. **Troy Camplin**  
**(no subject)**

*Sat 8 Nov 2008*

---

What part is the funny mart? It's certainly corrupt, from top to bottom. And many of the industries, including the oil industry, are ran and owned by the government, which makes it socialist. They also have extremely restrictive laws regarding land ownership that also leans the economy more socialist than otherwise.

Some argue that preventing migrant workers into the U.S. help foster market reforms as it would stop up the pressure valve of unemployed Mexican workers. There's little evidence that revolution results in market reform, though. It usually results in an even worse economic system. I do think, though, that helping Mexico eliminate the corruption would go a long way, as the pressure from the poor to then be allowed to become wealthy will result in market-oriented reforms.

Troy

---

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 12:04:07 AM

Subject:

*the corrupt socialist government of Mexico*

What the ducks?

Troy, I don't know whether to laugh at this comment or just ask you to explain to substantiate this. I do agree that the US should foster market reforms in Mexico (the first way our govt. can do this is by killing the street price of drugs, as you pointed out.

Any other ideas? I'm curious (as I mentioned) because I hear, GORBY, tear down this wall, and it's always unclear what the utterer means to replace the wall with...

Granted, it should not have been built, but what's happens to fill the space left by the wall?

On Thu, Nov 6, 2008 at 4:02 PM, Troy Camplin <[REDACTED]> wrote:

*Replace the wall with a place for migrant workers to get registration and worker visas.. The vast majority of illegals just want to work. We should have such places on this side of the border because the corrupt socialist government of Mexico blocks migrant workers from getting such visas. They are quite restrictive in their policies that way. The U.S. should in turn encourage market reforms in Mexico so that people won't be forced to leave their country to find work. Also, ending the war on drugs here and there would eliminate much of the corruption in Mexico and along our border that helps foster poverty.*

*Troy Camplin*

---

*From: Ryan Daley <[REDACTED]>*

*To: [REDACTED]*

*Sent: Thursday, November 6, 2008 12:08:20 PM*

*Subject:*

*I'm all for pulling down the wall. Immigration policy is one-sided, unfair, and privileged, not to mention indicative/symptomatic of the late-crisis of the nation-state. Having offered my viewpoint of the wall between the US and*

*Mexico, I'm curious: what do you all suggest be there in place of the wall and why should we pull it down?*

*On Wed, Nov 5, 2008 at 10:23 PM, cris cheek <[REDACTED]> wrote:*

*HI Mark*



*i utterly agree . . . end the war on drugs*

*pull down the wall going up between Mexico and USA for another thing*

*just for a start*

*cris*

*On Nov 5, 2008, at 9:40 PM, Mark Weiss wrote:*

*Before we wet ourselves with excitement, let's remember that any democrat who didn't get caught sleeping with household pets would have won this year, and that also in a lot of places black statewide office holders are hardly novel. Obama ran a great campaign, and he was a casting-office perfect candidate, and of course it didn't hurt getting almost 100% of an enlarged black vote, but the states that flipped were very close the last two times and moving steadily towards the democrats, mostly due to demographic changes. Low-hanging fruit. On the other hand, in the deep south almost 80% of white folks voted against Obama. And three states voted against gay marriage and two against affirmative action.*

*I voted for the man, given what my choices were, but for the life of me I can't figure out why he ran (remember who else was in the democratic field) except "yes I can." He's yet to express any opinion or propose anything that would risk hurting him with his constituents, which is pretty amazing even for so short a time in politics. Here are a few things he could do that would make me wild with enthusiasm--hell, any one of them would make a convert of me--but might cost him votes and affection the next time around.*

*1.Obama has supported subsidies for corn ethanol and for farming in general, presumably because it pleased his Illinois constituents (it probably didn't hurt him any in Iowa). These have each been disastrous for Latin America (the subsidies made American corn cheaper than the stuff grown at home, and the ethanol boom raised worldwide prices life-threateningly high), which is why so*

*many of them have been risking their lives to cross the border. Then there's the environmental damage. Obama could propose ending the subsidies. As a bonus, it would put him in a position to suggest that the EU do the same.*

*2. Mexico is descending into chaos as its government acts as our surrogate in fighting the drug lords. Colombia already went through this, for how many years? A change in US drug laws would end the problem in minutes--no prohibition, no value, and a fix costs pennies. A lot of states have moved (slowly) towards reduced penalties, even decriminalization of possession of some drugs. Even so, proposing decriminalization would cost votes. Save a lot of money and lives, tho.*

*3. Need I mention the Cuban embargo? Obama will probably return travel rules to their Clinton-era status, but he's been pretty clear that Cuba has to democratize to get the rest. He'd lose a lot of votes in Florida.*

*4. Israel's economy is dependent on 12 billion a year in loan guarantees, without which no one would make the short-term loans that all economies need. That's the muscle that would get them to the bargaining table toot sweet. Of course it would cost most of the Jewish vote, which is why no one's done it.*

*I could probably come up with a few more. I'm waiting to be convinced.*

*Mark*

*At 05:20 PM 11/5/2008, you wrote:*

*Hi Stephen,*

*I'm In Chicago, and while I didn't make it out to Grant Park last night, today there is a real feeling of uplift in the air. There's still a lot of rubble to dig out of, but it now feels as if we might just make it.*

*Larry*

*<http://larryodean.blogspot.com>  
<http://larryodean.com>*

On Tue, 4 Nov 2008 23:20:18 -0800, Stephen Vincent <  
[REDACTED]>

wrote:

*I don't know how many of us share my feeling that Obama's victory  
feels  
like we - as a republic (and, perhaps, the globe) - have (finally)  
been  
pulled out of an iron-lung, one in which we have been encased for 8  
long,  
paralytic years.  
I am in San Francisco - and earlier this night in Berkeley - but there  
is  
music and dancing in the streets. Astonished all & happy happy happy!Â  
I know so much needs to be rebuilt, etc., etc., etc. but what is now*

*feels*

*good, good & real good.*

*Whew!*

*Stephen V  
<http://stephenvincent.net/blog/>*

*guidelines*

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141. **Richard Jeffrey Newman**

***Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sat 8 Nov 2008*

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Amy wrote, in response to Mark:

> If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do

It has long seemed to me, given the kind of argument put forth by Joe Biden in the vice-presidential debate, about marriage being a religious issue on which the state ought not to intrude and his using that as a screen to hide behind when he says he opposes same-sex marriage, that the solution ought to be to rename "civil marriage," which has nothing to do with any church, as "civil union," and then let the religious institutions argue about whether they want to allow same sex couples to be married within their bounds. After all, it is not the religious ceremony per se that confers any of the civil benefits of marriage, and people who want to have the blessing of their particular church ought to be arguing with that church, not the state. Or maybe there is something I am missing.

Richard

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142. **steve russell**

***Re: Forty Acres***

*Sat 8 Nov 2008*

---

Prison: both Wole Soyinka and Mandela paid their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???

--- On Sat, 11/8/08, Barry Schwabsky <[REDACTED]> wrote:

From: Barry Schwabsky <[REDACTED]>

Subject: Re: Forty Acres

To: [REDACTED]

Date: Saturday, November 8, 2008, 11:57 AM

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

---

From: Mairead Byrne <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 8 November, 2008 3:10:52 PM

Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.

Spinning in the huge drum of hope--  
Mairead

>>> [REDACTED] 11/08/08 12:34 AM >>>

i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

---

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —  
a young Negro at dawn in straw hat and overalls,  
an emblem of impossible prophecy, a crowd  
dividing like the furrow which a mule has ploughed,  
parting for their president: a field of snow-flecked cotton  
forty acres wide, of crows with predictable omens  
that the young ploughman ignores for his unforgotten  
cotton-haired ancestors, while lined on one branch, is a tense  
court of bespectacled owls and, on the field's receding rim —  
a gesticulating scarecrow stamping with rage at him.

The small plough continues on this lined page  
beyond the moaning ground, the lynching tree, the tornado's  
black vengeance,  
and the young ploughman feels the change in his veins,  
heart, muscles, tendons,  
till the land lies open like a flag as dawn's sure  
light streaks the field and furrows wait for the sower

From The New York Times Online  
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)

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143. **Edward Foster**  
***New Simon Petter book***

*Sat 8 Nov 2008*

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144. **Paul Nelson**  
***Obama***

*Sat 8 Nov 2008*

---

As I read the responses on this list to Obama's election, my first reaction to those who'd criticize is ARE YOU KIDDING?!? Let's give him a chance to actually take the office and make a few decisions, let's give him a freakin' HONEYMOON for God's sake!

The rest of the world, save Iran and a few other places seem excited:  
<http://obama2008.s3.amazonaws.com/headlines.html>

And the Onion had some classic responses:

McCain Gets Hammered At Local

VFW[http://www.theonion.com/content/news\\_briefs/mccain\\_gets\\_hammered\\_at](http://www.theonion.com/content/news_briefs/mccain_gets_hammered_at)  
and

Hillary Clinton Resumes Attacking Obama

[http://www.theonion.com/content/news\\_briefs/hillary\\_clinton\\_resumes](http://www.theonion.com/content/news_briefs/hillary_clinton_resumes)

(You could substitute Mark Weiss for Hillary Clinton)

and

Black Man Given Nation's Worst

Job[http://www.theonion.com/content/news\\_briefs/black\\_man\\_given\\_nations](http://www.theonion.com/content/news_briefs/black_man_given_nations)

among others.

What does not seem to be clear to many on this list is hinted at in today's Globe and Mail by Michael Valpy:

an original design of black man as cool child of the U.S. vision and its enlightenment.

<http://www.theglobeandmail.com/servlet/story/LAC.20081108.OBAMALEADER08/TPStory/>

Yes, here is a vision of an enlightened U.S. leader. How can we not revel in this for a long time. I'm not saying to give him a free hand to continue some of the pernicious policies of the last 8 years, or the last 50 in the case of the US Blockade of Cuba, but let's do cut him some slack, eh?

Paul Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED] or [REDACTED]

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145. **David Chirot**

***Re: appropriative poetics: genealogy/history?***

*Sat 8 Nov 2008*

---

Dear Murat

Thank you for your kind words re the poem.

It began with a few words taken from three places combined with all the rest my own words

a few words, a fragment will be so riveting, it seizes one, is convulsive and sings, has rhythms, so one has there as a starting point--and riffs off of that--and all one needs often enough are just two words, three words--

images created by the two or three words trigger involuntary associations  
and linkings  
and one is traveling-!

Paul Metcalf used to write me that my writing belonged to the "Dark French" as  
he called it--and noted that at the same time in the darkness is always what he  
saw being to him a Catholic light--always somewhere a cigarette tip is glowing,  
or a candle, the flame of alighter beneath a spoon cooking dope, or a fire lit in  
a garbage can--or by a plastique explosion etc--

though i think Illumination whether sacred or profane is a very common theme  
the world over--

the way you write of i also see-with liight breaking through into darkness,  
through the most slender aperture in a thick wall--cracks and crevasses--

illumination is a light that can come both from within--and without--a being, an  
object, a scene, an event--

it can have simply a physical meaning, or a spiritual, or one closer to the sense  
it has in a painting--and in Illuminated Manuscripts"--

since very young i have had many very powerful experinces simply from  
watching light move on a surface--or through dust motes--reflect suddenly--and  
blaze--

some times these moments of a mystical illumination are so unexpected and so  
swift--they are travel of indeed light speeds--intuition's lightning quantum  
leaps--

and once in a while they have such a fitting grandeur that one --is  
overwhelmed-- though it is almost one feels a sterotype yet still so beautiful and  
powerful it does indeed at that moment powerfully change one's life

illumination also lights the writings everywhere existing, alive--that do  
not need alphabets nor books for support--  
nor want to be cooped up in their prisons--  
mobile, guerilla, nomadic, fugitive-  
"light on her/his feet"!

On Thu, Nov 6, 2008 at 5:02 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

David,

*This is a wonderful poem. I assume it is yours, which is an interesting  
word  
within the framework ownership/appropriation we have been discussing. To me  
it has a fascinating fusion of German Romanticism and Emily Dickinson.*

*"Profane illumination" indeed. Though Benjamin's thought is godless, it is*



*religious, particularly in the Baudelaire/translation and "The art of the Storyteller" essays and in \*The Arcades Projec\*t. The illuminations, which can also be seen as visual annotations to texts, pour out from cracks and crevices, between quotations, the seemingly wrong headed, meandering questions he asks. He is able to see industrial industrial constructs, their flatsom and jetsom, as dreams. I wonder my phrase "godless Sufism" has a connection to that.*

Ciao,

Murat

On Tue, Nov 4, 2008 at 4:34 PM, David Chirot <[REDACTED]> wrote:

Dear Murat:

*Oh my goodness, no--  
I am not disagreeing with you at all, Murat.*

*The section you quote here is just me rattling off more of variations of ways appropriation can be and has been applied through time.  
Forgive the sudden outburst of this "flash flood" of words words and more words!*

*I think you know one of the great many reasons I admire and respect your work so much--not only the translations--but also the poetry and the book on photography and your essays--  
is that you have precisely the empirical approach to your thoughts and words  
that you note--so that at one point in time, the Benjamin seems incomprehensible, fantastic, yet through working continually one breaks through into understanding--"a profane illumination" occurs, and one does indeed recognize the actions and presences of the "chips of messianic Time"  
as they are Illuminated--*

*Many of Benjamin's works have had a profound effect on myself also.*

*My ragged ideas and "works" have a similar approach with yours as they come through time, and along the way, one jettisons a good number--and finds more to think on, and in turn these link or not via associations with previous ones, in turn creating new series of associations--only through practice*

and  
walking around all over and in all sorts of places and hauling them about  
and exposing them to the elements --does one arrive at some further  
depths  
as these seep in through the various crackings and crevices, crevasses  
and  
collapses of decompositions, synchronicities, corrosions--  
a prolonged series of seismic shiftings which continually keep things  
on  
the move--  
and here and there the quantum leap of the unexpected, the uncanny, a  
sudden  
running directly in to a wall--of graffiti of the elsewhere that tumble  
out  
of the skies  
--as ever, in friendship and respect--  
david

through the chink in the fence--

a strip of sky & earthen wall--

in what faraway land

among hostile forests--

to sit in someone else's room  
among books not mine  
& write about the sky

to pen ghosts' writings,  
scrawl notations

of phantom songs--

the untold, the unwritten

scenes--  
hidden,--

ever-- in plain sight

On Mon, Nov 3, 2008 at 9:15 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

*"actually in a very good translation of a poem may exist every bit as much manipulation for a purpose as there does in what you think of as one with bad intentions and so done poorly--*

*precisely the survival of certain texts through time has depended in ways upon the directions they were shifted by translators who wished to keep them alive-- or, in order to adjust them to seem to be the precursors of a current doctrine, whether of poetry or of the state or other institutions--"*

David,

*I am not sure where we are disagreeing. The "misreading" I am talking about does bend the original into "a vision of the original." The translator translates that vision which may create consequences on both sides of the occasion. That is, for example, what Ezra Pound's "The Seafarer" does. It (re-)introduces a music of consonants into English poetry, in opposition to Victorian sonorities.*

*I think you are reacting to the categorical tone of some of my arguments. The truth is I do not believe in false modesty, and I do believe there are good and bad translations. I am trying to explain what I believe transforms translation into a poetic genre -like the lyric or epic or dramatic- rather than a method of reproduction. You also suggest, I think, that my view of translation is abstract, only an application of Benjamin's specific ideas of*

translation into a method. The reality is that my ideas of translation are derived completely empirically, out of my thirty years of practice. Only when my ideas of translation developed did I begin to see its correspondence with the ideas expressed in "The Task of the Translator." In effect, when I first read that essay, I completely misunderstood it, thinking his references to "intentio" of a language and to "ideal language" more or less gibberish. Only during the writing of the Turkish anthology, developing my concept of "eda," did I become aware of the profundity of those aspects of his essay. In other words, as you say about "The Raven" and "The Philosophy of Composition," Benjamin's essay become for me a means of framing my idea of eda, its foreignness, within a half comprehensible Western framework. Actually, to create "eda," I had to "misread" both Turkish poetry and Walter Benjamin "to my own purposes." That does not mean that "eda," which embodies for me the image of translation, does not say something truthful about both Turkish poetry and Walter Benjamin.

Affectionately,

Murat

On Mon, Nov 3, 2008 at 5:50 PM, David Chirot <[REDACTED]> wrote:

Dear Murat And Barry:

Barry--many thanks for your having checked on the translations and in comparison with others as you call them, Straight translations"--

though perhaps Spicer may have made use of existing translations to create

his own versions of these translations--  
rather than having made the translations directly from the Spanish--  
(this method is used in many cases actually as a form of translation,  
rather  
than necessarily "After"--as one may have a translator who knows the  
language  
make the "straight translation" and the poet then make use of this to  
create  
their own translation using the raw translated words--  
--  
(i only suggest these as possibilities-among many--)

Murat--I think you misunderstand me--

what i am trying to present is not ONE version of what translation or  
appropriation may be, nor to say that there exists one method only as  
the  
most common, nor two nor three--

quite the contrary--what interests me are the ceaseless  
proliferations  
brought about by translations and appropriations--indeed their "After  
effects" and further translations and appropriations through time--

i think perhaps that what you have found for yourself is a method and  
authority in which you profoundly believe and make use of--

and judged by this manner, none other really has the same level of  
existence  
and authority---

so, in a sense, the single-mindedness of purpose becomes impatient  
with  
the  
suggestions of other methods and examples however recognized,  
actual.  
weird, vague, bad or indifferent as well as "authorized" that exist  
in  
all  
their teeming fecund chaotic rhizomatic voyagings--

(i'm not a descendant of French-Indian Voyageurs for nothing, after  
all!--)

what interests me is that from one single word in any language may  
become  
such proliferations of meanings, events, personages, writers,  
singers,

*painters, all the world in fact, soldiers, forgers, bombers, martyrs,  
presidents and prostitutes--Bible thumpers, gangbangers, all of  
them--poets  
and pall bearers, carnival clowns and congress persons--*

*ghosts, ghost writers, Posthumous ghosthumous writers--"After  
effects"*

*of*

*an*

*After writing of one's own writings such as Musil's early 1930's  
collection of his "Posthumous works of a living author"--*

*so it is that i find what you do with translation very beautiful, and*

*at*

*the*

*same time i carry in mind many others ways of translating, and ways  
of*

*appropriating, whatever their motives and intentions--simply to bear  
in*

*mind*

*that there is no fixed limit on what may be sounded within a word's  
depths--*

*nor perhaps in the depths of the minds and hearts which make use of  
these-*

*As i noted before, through a series of posts i am hoping to keep*

*alive*

*both*

*the positive and negative as well as the indifferent and careless or  
accidental aspects of appropriations and translations--*

*and as well their spilling out across boundaries, so that a poetical  
text*

*lands somewhere else entirely, part of a land dispute--or a conflict  
over*

*the types of flowers which oonce appeared in a region--and who may  
have*

*been*

*the ones who planted them--and many other thousands of things  
besides--*

*oeprn the newspaper, and there one may find daily some example at work  
of*

*this proliferation having effects and After effects in all manner of  
ways*

*and means--*

*In one letter, a more negative aspect may seem to be at the fore, and  
in*

the  
next a more positive--  
this is to indicate that sense of language of Burroughs' "no final  
glossary  
may be made of words whose intentions are fugitive"--

actually I hadn't been thinking at all of the Guantanamo Poems about  
which  
i  
have on line some essays--but rather the daily uses of translation as  
well  
as the poetic ones, for to me what is interesting is how these are  
interrelated, rather than separate--

which is one of the bases for my series re "The New Extreme  
Experimental  
Poetry and Arts"--

actually in a very good translation of a poem may exist every bit as  
much  
manipulation for a purpose as there does in what you think of as one  
with  
bad intentions and so done poorly--

precisely the survival of certain texts through time has depended in  
ways  
upon the directions they were shifted by translators who wished to  
keep  
them  
alive--  
or, in order to adjust them to seem to be the precursors of a current  
doctrine, whether of poetry or of the state or other institutions--

this is why translations are always being done over again, new ones  
appearing to displace the old--in order to give a sense of the works  
being  
"part of and important for our times" as well as for their own--

this is a matter of "poetry politics" often just as much as it may be  
of  
"national politics"--

so it is that a current poet may give one a version which is far more  
in  
tune with the current kinds of poetry considered the most important  
or  
best--

*and this new version may not be much like a previous "outdated" one--*

*and yet considered to be a very good one in part because it does  
indeed,  
make the translated poet much more "available" to the modern reader  
--*

*i am not disagreeing with you or Benjamin, at all, but simply saying  
that  
what interests me personally is the proliferations of possibilities  
of  
appropriation and translation, which extend writing into other realms  
of  
endeavor, and create After effects quite unexpected by the original  
source--*

*the danger of thinking that there are only certain models of  
translation  
in  
existence by which to examine translations and to create them  
with--is  
that  
there will become a creation of forms of  
conventionalism-conformity---which  
in a sense denies the immense variety of possibilities, and in so  
doing,  
actually makes it easier for other more sinister versions to slip  
themselves  
into the mix and not be noticed, or simply waved to the side--as  
being  
of  
little importance--or quality--when in fact they may be carrying  
along  
something of great significance, for the bad or good--yet which bears  
being  
aware of--*

*in a sense one might say that i am not driven by a "rationale" so  
much  
as  
by  
a sense never ceasing of amazement, of being astounded, by the ways  
in  
which  
words are used, their incredible paradoxes and paradoxical After and  
"side  
effects," the ways in which they can be used to sell anything from  
Gods*



to  
garbage bags, Presidents to pills--and as well make poetry that stops  
the  
blood cold--

in turn the sense of amazement has its companion,  
skepticism--questioning,  
awareness of quantum leaps and uncertainty--of camouflages and the  
beings  
of  
things wccih do not want to be as it were recognized--translated or  
appropriated--not because of "resistances"--but something else, an  
outside--

"The hills know but do not tell"--as Emily Dickinson puts it--  
and the Tao which can be named is not the Tao--

in the word "After" in Spicer's title is also another meaning,  
besides  
the  
predatory one you write of-- which is that this is written as it were  
"after  
the affair is over" in order in a sense to comprehend what Spicer is  
finding  
are its "After effects"--

Spicer indicates this in the "Last letter" and also in the final  
stanza  
of  
"Radar" the postscript poem dedicated to marianne moore which "ends"  
the  
book and the letter, the final letter to Lorca.

These words of a vanished forever ghost lover are, to me at any rate,  
heartbreakingly beautiful--almost too much to bear to read--

Here is both the "After" the summer affair of love--and also--the  
"After  
effects"--as Spicer depicts them (with on the way, in this last  
letter,  
also  
a discussion of "Poe's mechanical chess player."--Again, an After  
effect  
of  
Poe as I have been discussing these--

From the letter's third paragraph:

\*"Yet it was there. ("The intimate communion with the ghost of Garcia Lorca" which now "is over.") The poems are there, the memory not of a vision but a kind of casual friendship with an undramatic ghost who occasionally looked through my eyes and whispered to me, not really more important than my other friends, but now achieving a level of reality by being missing. Today, alone by myself, it is like having lost a pair of eyes and a lover.

"What is real, I suppose will endure. Poe's mechanical chess player was not the less a miracle for having a man inside it, and when the man departed, the games it had played were no less beautiful. The analogy is false, of course, but it holds both a promise and a warning for each of us.

"It is October now. Summer is over. Almost every trace of the months of that produced these poems has been obliterated. Only explanations are possible, only regrets.

"Saying goodbye to a ghost is more final than saying goodbye to a lover. Even the dead return, but a ghost, once loved, will never reappear.

Love, Jack

And here is the final stanza of the postscript poem, Radar" (which, notice, is a palindrome-the same read backwards and forwards--)

"I crawled into bed with sorrow that night  
Couldn't touch his fingers. See the splash  
Of the water  
The noisy movement of the cloud  
The push of the humpbacked mountains  
Deep at the sand's edge."

\*

*These "After effects" are real for Spicer, as what happened is becoming,  
now  
that it is over, and seen in this "After" existence--ever more  
real--even  
as  
it as a ghost lover is gone forever--the missing of it becomes a  
reality  
almost too much to bear and yet, as Spicer says--"It will endure."*

*It is another aspect of Poe's "mournful and never ending  
remembrance"  
of  
the lost loved one, now dead--Just as "The Philosophy of Composition"  
is  
an  
After effect of the poem "The Raven," so this final letter to Lorca  
is  
a  
coming to terms with finding a "philosophy of composition" in order  
to  
understand why the now departed ghost lover is becoming more real  
than  
it  
had been while present, in part because it will never reappear again,  
and  
how it was that the poems were composed, came to be, without at the  
time  
realizing what was happening--not until they had the opportunity to  
be  
as  
they have become, the generators of a time's memory which has turned  
into  
a  
missing reality, never again to return. It is in the After-event,  
After-effect that the "philosophy of composition" becomes a  
reality--and  
the  
poetry which preceded becomes in turn "more real" than previously the  
poet  
had been aware of.*

*This distance--into which a dead ghost lover is forever  
departed--never  
to  
return--  
is a "real and final" distance, the full force of an intimacy never*

to  
be  
again--  
and so is the distance which has a life of its own--  
out side and away from the poet and the poem--  
and to be an outside also for the reader--

In a sense, this kind of distance is what i write of as things which  
do  
not  
want to be appropriated or translated, but to be what they are,  
distance,  
never to reappear--never to be possessed--

i n a sense, writing itself, and also a writer, may wish to keep a  
privacy  
even within the writing, which will never be found, not by anyone,  
because  
the ghost lover it is created with is gone for ever--  
or because there are things which ghosts and writers wish to keep to  
themselves, just as writing itself may have such things which are  
never  
found that are living with in it--  
as though in fact long gone--never to reappear--

and yet one day one finds--hidden in plain sight/site/cite--  
which "neither speaks nor conceals but gives signs"  
as Heraclitus says of the One Whose Oracle is at Delphi--

Also, if one is adopting so completely the method of Benjamin, in a  
sense  
are you not creating what you see as an opposition to your own work's  
claims  
within it:

"If so, as you  
state, the "philosophy" of the translator turns the original into a  
text  
totally in the translator's image. That is an act of exploitation,  
the  
very  
reverse of what I am talking about."

That is, if one is so embracing the philosophy of translation of  
Benjamin,  
is not one in effect running the risk of turning the original  
"totally"  
not

*into the translator's image, but in to the image of the philosophy of translation which is guiding the translator?*

*is not one in a sense working then in the service of a particular philosophy of translation?*

*This is one of the reasons why i essay to keep alive the sense of the incredibly teeming and endlessly imaginative and inventive ways in which translations and appropriations may be created and used, whether for good or bad, better or worse, in order that one has a sense that there are always going to be at least two sides to every coin, and once it is being flipped about--well--who knows how many different sides may suddenly show up via the actions of palming and shifting the coin as it is being flipped--*

*What i hope to convey with readers or listeners if there are any real or imagainary ones about is that words and phrases poems and prose lead lives of their own as well as the ones which a writer may or not have intended--and any given reader have found or put there along the way--and that even when things seem to be one way, it is always interesting if not often quite useful to find other ways in which the words may be understood--for in them are living beings--with whom to engage--or who wish to engage themselves with oneself--*

*The more ways these words are understood as alive--is not this then to proliferate the lives of what are called writers and readers--as realities with real effects and After effects--*

*one thinks of the resistances of texts--why not also of those of living beings--and of the outside--*

*in the sense in which a Russian artist says that "Language is a fascism,*

not  
becuase it censors, but because it forces one to speak."

a sense of words whose intentions are fugitive, not to be trapped  
inside

a  
prison of languages which one is forced to speak--

to continue--on the move--  
as though one were indeed a hill set in movement--  
yet, seen as a hill--  
not expected nor forced to speak--

Date: Mon, 3 Nov 2008 08:24:31 -0500

From: [REDACTED]

Subject: Re: appropriative poetics: genealogy/history?

To: [REDACTED]

David,

At the bifurcation they part Y one sling, yet in my heart one  
sling shot.

The word "After" in Spicer's poem does not only mean "in imitation  
of"  
or

"in homage to." It also means "in pursuit of; it has a predatory  
connotation. In fact, Lorca's reactions from the grave to Spicer's  
solicitations is one of annoyance." A true translation is always an  
act  
of

violence -loving or otherwise, that is the issue- against the  
autonomy

of  
the original. It literally must tear it up -fragment it- to open it  
up  
to

a  
future life, the life of the text. This fragmentation does have the  
elements  
of collage. Are you familiar with Eliot Weinberger's essay, "Notes  
On

Translation" [?] of about fifteen years ago about which Kent  
Johnson

wrote  
an article which appears in the last issue of ALTA's \*The  
Translation

Review

\*?

*In your comments, you focus on what a text loses in translation, through misreading (intentional or not) what gets silenced . My feeling is you are particularly thinking of the Guantanamo translations. One should also think of what it gains: what starts as a "complete," closed text opens and becomes a potential one, which is its life through time.*

*A bad translator sees, detects no resistance in the original. If so, as you state, the "philosophy" of the translator turns the original into a text totally in the translator's image. That is an act of exploitation, the very reverse of what I am talking about. An original resists to be translated. That's why Benjamin says what gives a text translability is distance. The translator translates, integrates that distance. That is why a translation has a tangential relationship to the second language, the distance, expressed as style, existing as an ideal, a template of potentiality for it.*

*Ciao,*

*Murat*

*On Mon, Nov 3, 2008 at 5:24 AM, Murat Nemet-Nejat <[REDACTED]>*

*wrote:*

*David,*

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one  
sling shot.*

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for  
it.

Ciao,

Murat

guidelines

guidelines

guidelines

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146. **amy king**

**Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]**

Sat 8 Nov 2008

---

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *\*is\** my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *\*for everyone\** despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as

people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my \*choice\* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot

further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those against gay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, do not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rights recognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted

against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 11:20:44 AM

Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we \*must\* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & [http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole

debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation,

pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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147. **Mark Weiss**

***Re: The New Regime & what is possible***

*Sat 8 Nov 2008*

---

"It turns my stomach"? Take an antacid. Not that I need to defend myself, but I and a lot of others have been voicing our doubts right along, while of course voting for Obama because the alternative was unthinkable. Paul, you might want to note that as well.



But let's get to the main point. Are you saying "If you're not celebrating you're obstructing progress"? That the skepticism we should certainly bring to phenomena should be abandoned in this case because it's a buzz kill? Is the euphoria so easily threatened? And who says that skepticism presupposes inaction? Or do you equate enjoying the party with political action?

Skepticism is not the same as cynicism. And there's plenty to be skeptical about; at least one ought to become aware that what got lost in the euphoric haze is a great deal most of us, I'd guess, don't agree with. Remember where he stands on capital punishment?

But finally, all of this is a footnote. We've wasted a generation lying to ourselves, most of us, that we weren't running out of time to make right what needs made right, which means there's no room for error. Local resistance (and I include the US as "local") to what has to be a redefinition of human life on earth in internationalist, cooperative terms will make this very difficult. Overcoming it may not be doable. At the least we need governments who don't care if they offend corn farmers in Iowa. Maybe Obama will rise to the challenge in ways he's given us no reason to expect. My guess is that we're more likely to see minor movement towards what needs to be done--maybe an initiative to create a new energy infrastructure--and a reduction in corruption (if we don't consider billion dollar presidential races an invitation to corruption) and an increase in efficiency. Good things, but nowhere near enough.

I've said my piece. Let's try to avoid ad homina.

Mark

At 01:49 PM 11/8/2008, Stephen Vincent wrote:  
>Unless I am hopelessly naive, or, simply, refuse  
>to accede to the Bush doctrine of 'this country  
>ain't no longer a democracy, and consent of the  
>governed don't mean merdre, 'we' own you, the

>government et al' - I would like to still  
>imagine that 'we the people' who elected Obama  
>will pressure, shape and have a positive  
>insistence on the responsiveness and direction  
>of this new government. I realize Pelosi et al  
>rolled over and played dead on Iraq, etc. after  
>their victories in 2006 and so it is easy to get  
>pessimistic. But it turns my stomach to see  
>people who probably voted for Obama so quickly  
>throw their minds under the truck of the defeat  
>of anything progressive happening starting in  
>2009. The huge weight and consequences of the  
>real collapse of this economy is going to  
>require a huge and urgent effort to  
>redefine. Sitting on the sidelines, naysayings  
>ready at hand is, in my opinion, a sure way to  
>insure one does not become a part of a  
> constructive solution. In fact, as this thing  
> (the economy) continues to spiral out of  
> control, I this 'stand on the sidelines'  
> approach is a luxury that few of us will be able to afford.  
>  
>I think the real public joy in this election -  
>both visceral and symbolic as it is - ideally  
>will be converted into positive public acts  
>(something impossible to conceive within this  
>government during these last 8 years).  
>  
>By the way, I have not heard a peep out of  
>anybody about the role of the Arts in the new  
>Administration. No doubt there are many lobbies  
>speaking for their interests. (Is the Poetry  
>Foundation banging a loud drum - and the only  
>one for poetry - in the background? What might  
>reshape - other than undoubtable cuts in the  
>Federal Budget - the way a new head of the NEA  
>and the Literature programs proceed to fund and  
>give support institutions in support of poetry  
>and writing. May there be ways the Poetry  
>Foundation - with its huge endowment - be  
>encouraged by the Feds to disperse its funds to  
>support great poetry programs across the

>country (St. Marks, SF State Poetry Center, Beyond Baroque, etc.)  
>  
>What do I know? Maybe the Poetry Foundation has  
>also lost half its value in the Stock Market.  
>  
>Anyway, I believe a time of regime change is  
>great time to push ideas and changes before a  
>regime settles down and does not have the energy or will to be responsive.  
>  
>Stephen Vincent  
> <http://stephenvincent.net/blog/>  
>  
>  
>  
>  
>--- On Sat, 11/8/08, Mairead Byrne <[REDACTED]> wrote:  
>From: Mairead Byrne <[REDACTED]>  
>Subject: Re: Forty Acres  
>To: [REDACTED]  
>Date: Saturday, November 8, 2008, 7:10 AM  
>  
>Gabrielle, to my ears even your terms "son of an african chief, went to  
>ruling class school in hawaii" rock the White House.  
>Spinning in the huge drum of hope--  
>Mairead  
>  
> >>> [REDACTED] 11/08/08 12:34 AM >>>  
>i have been thinking about that quite a bit, yes. it's not his genealogy  
>at all. son of an african chief, went to ruling class school in hawaii...  
>all adds to the dampness of my celebration. small bits of hope keep  
>poking me in the ribs but not very hard. g  
>  
>Gabrielle Welford, Ph.D.  
>\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous  
>Cultures\_  
><http://www.theguildofwriters.com/books/shop.php?action=full&id=317>  
>\_Dora\_  
><http://www.theguildofwriters.com/books/shop.php?action=full&id=378>  
>  
>No virus found in this incoming message.  
>Checked by AVG Free Edition.  
>Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

>  
>On Fri, 7 Nov 2008, Troy Camplin wrote:  
>  
> > Not to be a wet blanket, but does anyone notice the irony in the fact that  
>Obama is not a descendent of the people Walcott is talking about in this  
poem?  
>Some lovely ideas in the images, though.  
>  
>Troy Camplin  
>  
>  
>  
>  
>  
> \_\_\_\_\_  
>From: Daniel Godston <[REDACTED]>  
>To: [REDACTED]  
>Sent: Thursday, November 6, 2008 3:25:16 PM  
>Subject: Forty Acres  
>  
>O  
>Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott  
>  
>Out of the turmoil emerges one emblem, an engraving —  
>a young Negro at dawn in straw hat and overalls,  
>an emblem of impossible prophecy, a crowd  
>dividing like the furrow which a mule has ploughed,  
>parting for their president: a field of snow-flecked cotton  
>forty acres wide, of crows with predictable omens  
>that the young ploughman ignores for his unforgotten  
>cotton-haired ancestors, while lined on one branch, is a tense  
>court of bespectacled owls and, on the field's receding rim —  
>a gesticulating scarecrow stamping with rage at him.  
>The small plough continues on this lined page  
>beyond the moaning ground, the lynching tree, the tornado's  
>black vengeance,  
>and the young ploughman feels the change in his veins,  
>heart, muscles, tendons,  
>till the land lies open like a flag as dawn's sure  
>light streaks the field and furrows wait for the sower  
>  
> From The New York Times Online  
>November 5, 2008  
>

>The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for  
>Literature, writes exclusively for The Times to mark the election of Barack  
>Obama as President  
>  
>[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/  
article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)  
>  
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148. **Nate Pritts**  
*new adventures of walt whitman*  
*Sat 8 Nov 2008*

---

Just for fun, my 11th grade, gifted English class is making Walt Whitman videos. I decided to make my own "series" - The New Adventures of Walt Whitman!

The first three episodes are up now with three more to come this week.

<http://www.youtube.com/user/n8pritts>

Check them out! & if you happen to have any favorite Whitman lines - from Song of Myself or elsewhere - send them to me & maybe we'll do those next!

n8

---

:: Nate Pritts is an Honorary Astronaut

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

:: <http://www.correspondentbreeze.blogspot.com>

---

Get 5 GB of storage with Windows Live Hotmail.

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ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_5gb\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_5gb_112008)

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149. **Catherine Daly**

**Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]**

Sat 8 Nov 2008

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It gets more complicated, since marriage / common property laws vary state by state according to the basis of the law -- they aren't a federal matter (like equal rights isn't a federal matter since there's no amendment -- it varies state by state.

For example, California is a common property state (based on the Napoleonic Code), so there are no common-law unions.

So the marriage issue here is more about insurance, custody, inheritance, joint tenancy with right of survivorship, and visitation rights.

The second -- and someone correct me, I don't think this applies to same sex relationships, but I could be wrong -- a man and woman live together, everything is officially jointly owned, BUT the extra goodies that happen with common law (in New York, Hawaii, etc.) don't inhere -- ever.

For example, we wouldn't have had to get married if we were in New York; we would already have been usefully-enough married.

--

All best,  
Catherine Daly



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150. **Troy Camplin**

**Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]**

Sat 8 Nov 2008

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I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an

aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a matter of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 7:22:56 PM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *\*for everyone\** despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should



exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my \*choice\* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under

the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those against gay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, do not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rights recognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 11:20:44 AM

Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *\*must\** be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & [http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do. It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

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Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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151. **Tisa Bryant**

***Obama's Arts Administration Platform***

*Sat 8 Nov 2008*

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All the writer's noise is finally an attempt to shape a silence in which something can go on. Call it the science of interpretation.

Samuel R.

Delany

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*Date: Thu, 30 Oct 2008 04:02:05 -0400*

*To: [REDACTED]*

*From: [REDACTED]*

*Subject: CreativeAmericaforObama Digest, October 30th*

To send a message to this group, email:

[REDACTED]

When replying, please edit your Subject line so it is more specific than "Re: Contents of CreativeAmericaforObama digest..."

Today's Messages:

1. CALL TO ACTION: SHARE OBAMA'S ARTS POLICY PLATFORM (Arts Policy Committee )
2. Attachments you need (Arts Policy Committee )

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Message: 1

Original Message:

<http://my.barackobama.com/page/group/CreativeAmericaforObama/listserv-message/BwgGGmRK>

Date: Wed, 29 Oct 2008 16:33:21 -0400

From: Arts Policy Committee <[REDACTED]>

Subject: [CreativeAmericaforObama] CALL TO ACTION: SHARE OBAMA'S ARTS POLICY PLATFORM

Message-ID: <[REDACTED]>

Dear Artists for Obama,

I am writing to encourage you to share Obama's arts policy with every artist, writer, musician, performer, collector, and arts administrator you know. Arts and Creative Industries has over 1,000 members. If we each contact even a just a few other artists, we can have a major impact on this election.

Here's what you can do:

1. Email a personal note to your all of your arts contacts and attach Obama's Arts Policy Document. We especially want to reach those artists in battle ground states. Once you've emailed your contacts, please email us at [REDACTED] and tell us how many people you emailed.

You can cut and paste the email text below into your email or craft your own. Either way, be sure to:

â€¢ Attach the longer version of the arts policy platform pdf and the Americans for the Arts policy comparison.

â€¢ Encourage the people you email to send Obama's Arts Policy Platform to their contacts.

â€¢ Provide Information on finding their polling place: Two helpful sites are [voteforchange.com](http://voteforchange.com) and [maps.google.com/vote](http://maps.google.com/vote)

2. Print out the attached two page policy flyer and distribute it to places where artists gather. Places like art centers, writing centers, and theaters often have bulletin boards where you can post the short flyer version. Also leave a stack at your local Obama headquarters.

Thanks for your help!

Shawnee Barton  
Obama for America Arts Policy Committee Member

P.S. Newspapers across the country are publishing articles that discuss and compare the arts policies of both candidates. You might be interested in reading this recent article in the LA Times at <http://www.latimes.com/entertainment/news/arts/la-et-artscandidates24-2008oct24,0,7660935.story> and another in The Salt Lake Tribune at [http://www.sltrib.com/news/ci\\_10628711](http://www.sltrib.com/news/ci_10628711)

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CUT AND PASTE TEXT:

*Dear Arts Supporter / Friend of the Arts / Friends*

*If you believe, as I do, that the upcoming election is critical to the future of our country, and if you also believe, as I do, in the value and importance of the arts in our lives, I urge you to support Barack Obama on November 4th, and ask your help in ensuring he is elected the next President of the United States of America.*

*Senator Obama has articulated a solid platform for support of the arts - one which would provide an unprecedented opportunity for development of the arts and culture in the US as never before.*



*I have attached/included is a link to a comparison of the two candidates'™ arts legislative actions and positions prepared by the non-partisan group, the Americans for the Arts Action Fund. I've also attached/included a link to Senator Obama's Arts Policy for your convenience.*

*Please join me in not only voting for him, but in doing everything you can to ensure his election:*

*• Forward this information to all interested artists and arts supporters and urge their support*  
*• Sign up to be a part of the arts community that is helping to get Barack Obama elected by going to: <http://my.barackobama.com/page/group/CreativeAmericaforObama>*  
*• CLICK on JOIN GROUP and either sign in or create a new account and sign in with your new login info*  
*• Once you join our arts network, you can sign up to phone bank, to canvass in your area, or help get out the vote on election day - enlist others in the arts community to assist in these efforts with you*

*This is a critical moment for the future of America and a game-changing moment for the arts in America. Please help us elect a president who can address the many serious issues facing us as a nation, but who also understands the value and importance of the arts in our life as a nation.*

*To find your polling place, please visit [voteforchange.com](http://voteforchange.com) or [maps.google.com/vote](http://maps.google.com/vote).*

*Sincerely,*

*1/41/4*  
*1/4*

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*Message: 2*

*Original Message:*

<http://my.barackobama.com/page/group/CreativeAmericaforObama/listserv-message/lwgGGmCy>

Date: Wed, 29 Oct 2008 16:52:28 -0400

From: Arts Policy Committee <[REDACTED]>

Subject: [CreativeAmericaforObama] Attachments you need

Message-ID: <[REDACTED]>

*I apologize, mybo will not let me include the attachments you need to include with the emails you send to your arts contacts. It's okay though. You can download both documents online.*

*The arts policy document is available at <http://www.barackobama.com/issues/additional/#arts>*

*The Americans for the Arts comparison piece can be found at <http://www.artsactionfund.org/artsvote/default.asp>*

*You can download both of these pdfs and attach them to your email. Again, feel free to write a personal note, but for your convenience, the cut and paste text is also below. Thank you, and remember to let us know how many emails you send out.*

*Sincerely,*

*Shawnee Barton*

---

**CUT AND PASTE TEXT:**

*Dear Arts Supporter / Friend of the Arts / Friends*

*If you believe, as I do, that the upcoming election is critical to the future of our country, and if you also believe, as I do, in the value and importance of the arts in our lives, I urge you to support Barack Obama on November 4th, and ask your help in ensuring he is elected the next President of the United States of America.*

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*Please join me in not only voting for him, but in doing everything you can to ensure his election:*

*½ Forward this information to all interested artists and arts supporters and urge their support  
½ Sign up to be a part of the arts community that is helping to get Barack Obama elected by going to: <http://my.barackobama.com/page/group/CreativeAmericaforObama>  
½ CLICK on JOIN GROUP and either sign in or create a new account and sign in with your new login info  
½ Once you join our arts network, you can sign up to phone bank, to canvass in your area, or help get out the vote on election day - enlist others in the arts community to assist in these efforts with you*

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*To find your polling place, please visit [voteforchange.com](http://voteforchange.com) or [maps.google.com/vote](http://maps.google.com/vote).*

*Sincerely,*

-----

-----  
*Listserv email address:* [REDACTED]  
-----

*Stay up to date on your PC, the Web, and your mobile phone with  
Windows Live. See Now*

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152. **Paul Nelson**

***Re: Forty Acres***

*Sat 8 Nov 2008*

---

In September, the average contribution to Obama was \$83. Hardly Steve,

In September, the average contribution to Obama was \$83. Hardly the work of special interests. Even Republicans were saying this is how campaigns should be financed. In fact, corporations should NEVER be allowed to finance campaigns. Of course, without the interpretation of County of Santa Clara vs. Southern Pacific making corporations people, this would not be an issue.

While we're at it, why not make political ads illegal on TV or radio? Like cigarettes? (Political ads are more toxic.)

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED] or [REDACTED]

---

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 12:34:43 PM

Subject: Re: Forty Acres

Prison: both Wole Soyinka and Mandella payed their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???

--- On Sat, 11/8/08, Barry Schwabsky <[REDACTED]> wrote:

From: Barry Schwabsky <[REDACTED]>

Subject: Re: Forty Acres

To: [REDACTED]

Date: Saturday, November 8, 2008, 11:57 AM

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

---

From: Mairead Byrne <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 8 November, 2008 3:10:52 PM

Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.

Spinning in the huge drum of hope--

Mairead

>>> [REDACTED] 11/08/08 12:34 AM >>>

i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

---

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —  
a young Negro at dawn in straw hat and overalls,  
an emblem of impossible prophecy, a crowd  
dividing like the furrow which a mule has ploughed,  
parting for their president: a field of snow-flecked cotton  
forty acres wide, of crows with predictable omens  
that the young ploughman ignores for his unforgotten  
cotton-haired ancestors, while lined on one branch, is a tense  
court of bespectacled owls and, on the field's receding rim —  
a gesticulating scarecrow stamping with rage at him.  
The small plough continues on this lined page  
beyond the moaning ground, the lynching tree, the tornado's  
black vengeance,  
and the young ploughman feels the change in his veins,  
heart, muscles, tendons,  
till the land lies open like a flag as dawn's sure  
light streaks the field and furrows wait for the sower

From The New York Times Online

November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)

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153. **Susan Webster Schultz**  
***on Walcott and Obama***

*Sun 9 Nov 2008*

If Obama is not African American in the traditional sense, neither is Walcott. But read Walcott's long poem about spending time in Little Rock, Arkansas, and read Obama's memoir about growing up in Hawai'i and then moving to South Side, Chicago. It's not just where they come from, it's how others treated them that matters. Both men know their (various) genealogies and can deploy them ably. Obama's victory speech subsumed King's rhetoric into a larger field. Yes,

he's an American politician; no he's not going change America utterly. But what a sea-change it still is! And how wonderful to see the Bush years repudiated, finally.

Susan

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154. **Mark Weiss**

***Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sun 9 Nov 2008*

---

Right, it's a state by state issue, though if you marry in California and live in Iowa it's Iowa law that applies, and it's in Iowa that you file for divorce if that's how it crumbles. This is profoundly stupid, like local control of education, hospital accreditation, etc. In my utopian fantasy states would voluntarily relinquish control in these areas to the feds, who would establish uniform, sensible rules. Yeah, right.

New York has no common law marriage status and very few rights for unmarried partners, except for what's assigned in specific contracts. Within marriage common property is the rule, including property owned before the marriage by one partner or the other, unless excluded by specific contracts (think prenups). A friend of mine going through a divorce at the moment is faced with selling the house she's owned since way before the marriage in order to give her soon-to-be ex half the proceeds.

In California, where I got divorced a few years ago, common property is only what gets accrued during the marriage. My friend would be able to keep her house.

I don't know the details of civil union laws.

Mark

At 09:33 PM 11/8/2008, you wrote:

>It gets more complicated, since marriage / common property laws vary state  
>by state according to the basis of the law -- they aren't a federal matter  
>(like equal rights isn't a federal matter since there's no amendment -- it  
>varies state by state.

>

>For example, California is a common property state (based on the Napoleonic  
>Code), so there are no common-law unions.

>

>So the marriage issue here is more about insurance, custody, inheritance,  
>joint tenancy with right of survivorship, and visitation rights.

>

>The second -- and someone correct me, I don't think this applies to same sex  
>relationships, but I could be wrong -- a man and woman live together,  
>everything is officially jointly owned, BUT the extra goodies that happen  
>with common law (in New York, Hawaii, etc.) don't inhere -- ever.  
>  
>For example, we wouldn't have had to get married if we were in New York; we  
>would already have been usefully-enough married.  
>  
>  
>--  
>All best,  
>Catherine Daly  
> [REDACTED]  
>

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155. **amy king**

***Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sun 9 Nov 2008*

---

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed, or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...



Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginalized thinking this issue sustains.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an

aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a matter of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 7:22:56 PM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *\*is\** my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *\*for everyone\** despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should

exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my \*choice\* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under

the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those against gay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, do not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rights recognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief

system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 11:20:44 AM

Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *\*must\** be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & [http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested



programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination



in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

156. **Mark Weiss**

***Re: Forty Acres***

*Sun 9 Nov 2008*

---

Paul:

You're playing with numbers. The average contribution was small, but the percentage of the kitty that came from large donors was enormous, better than 50%.

It's a good thing Obama won, but we don't have to exaggerate its significance. One or another victory has been seen as permanent game-changers by various political persuasions. Remember the

Gingerich revolution? That one was stopped in its tracks, incidentally, by a high-stakes roll of the dice by Bill Clinton.

Obama has a relatively low-cost, in political terms, opportunity for change while large percentages of the population experience the country as in crisis. That probably ends when the economy improves. The better he does at helping the economy recover the less opportunity he'll have for costly (in dollars and political capital) changes. Health care is the low-hanging fruit--it's a pocket-book issue with immediate, tangible results, both for average voters and for the large donors who funded the campaign. I'd love to see it happen, and more radically than Obama seems willing to risk. The question is whether, if he had the will, there would be much groundswell for costly investment whose wisdom would only gradually be apparent. Think about the endless battles over forestry management in your own part of the country, which looked at longterm should have been a no-brainer.

Mark

At 11:41 PM 11/8/2008, you wrote:

>In September, the average contribution to Obama was \$83. Hardly  
>Steve, In September, the average contribution to  
>Obama was \$83. Hardly the work of special  
>interests. Even Republicans were saying this is  
>how campaigns should be financed. In fact,  
>corporations should NEVER be allowed to finance  
>campaigns. Of course, without the interpretation  
>of County of Santa Clara vs. Southern Pacific  
>making corporations people, this would not be an  
>issue. While we're at it, why not make political  
>ads illegal on TV or radio? Like cigarettes?  
>(Political ads are more toxic.) Paul Paul E.  
>Nelson Global Voices Radio SPLAB! American  
>Sentences Organic Poetry Poetry Postcard Blog  
>Ilalqo, WA [REDACTED] or [REDACTED]  
> \_\_\_\_\_ From: steve  
>russell <[REDACTED]> To:  
>[REDACTED] Sent: Saturday,

>November 8, 2008 12:34:43 PM Subject: Re: Forty  
>Acres Prison: both Wole Soyinka and Mandella  
>payed their dues. Obama's gifts are immense. &  
>while i'm cynical of his new age sound bites,  
>"hope", "change", whatever, what more can one do  
>but give the guys integrity the benefit of a  
>doubt? Really, when Obama spoke of change, he  
>still needed an enormous sum of cash to play the  
>political game. HOW does one CHANGE all of  
>that??? --- On Sat, 11/8/08, Barry Schwabsky  
><[REDACTED]> wrote: From: Barry  
>Schwabsky <[REDACTED]> Subject:  
>Re: Forty Acres To: [REDACTED]  
>Date: Saturday, November 8, 2008, 11:57 AM And  
>"son of an African chief" evokes Nelson Mandela,  
>no? Not a bad thing, I hope...  
>\_\_\_\_\_ From: Mairead  
>Byrne <[REDACTED]> To:  
>[REDACTED] Sent: Saturday, 8  
>November, 2008 3:10:52 PM Subject: Re: Forty  
>Acres Gabrielle, to my ears even your terms "son  
>of an african chief, went to ruling class school  
>in hawaii" rock the White House. Spinning in the  
>huge drum of hope-- Mairead >>>  
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>been thinking about that quite a bit, yes. it's  
>not his genealogy at all. son of an african  
>chief, went to ruling class school in hawaii...  
>all adds to the dampness of my  
>celebration. small bits of hope keep poking me  
>in the ribs but not very hard. g Gabrielle  
>Welford, Ph.D. \_Too Many Deaths: Decolonizing  
>Western Academic Research on Indigenous  
>Cultures\_  
><http://www.theguildofwriters.com/books/shop.php?action=full&id=317>  
>\_Dora\_  
><http://www.theguildofwriters.com/books/shop.php?action=full&id=378>  
>No virus found in this incoming message. Checked  
>by AVG Free Edition. Version: 7.1.412 / Virus  
>Database: 268.18.4/705 - Release Date: 2/27/2007  
>On Fri, 7 Nov 2008, Troy Camplin wrote: > Not to  
>be a wet blanket, but does anyone notice the

>irony in the fact that Obama is not a descendent  
>of the people Walcott is talking about in this  
>poem? Some lovely ideas in the images, though.  
>Troy Camplin  
>From: Daniel Godston <[REDACTED]>  
>To: [REDACTED] Sent: Thursday,  
>November 6, 2008 3:25:16 PM Subject: Forty Acres  
>O Forty Acres: a poem for Barack Obama from  
>Nobel winner Derek Walcott Out of the turmoil  
>emerges one emblem, an engraving — a young Negro  
>at dawn in straw hat and overalls, an emblem of  
>impossible prophecy, a crowd dividing like the  
>furrow which a mule has ploughed, parting for  
>their president: a field of snow-flecked cotton  
>forty acres wide, of crows with predictable  
>omens that the young ploughman ignores for his  
>unforgotten cotton-haired ancestors, while lined  
>on one branch, is a tense court of bespectacled  
>owls and, on the field's receding rim — a  
>gesticulating scarecrow stamping with rage at  
>him. The small plough continues on this lined  
>page beyond the moaning ground, the lynching  
>tree, the tornado's black vengeance, and the  
>young ploughman feels the change in his veins,  
>heart, muscles, tendons, till the land lies open  
>like a flag as dawn's sure light streaks the  
>field and furrows wait for the sower From The  
>New York Times Online November 5, 2008 The West  
>Indies poet Derek Walcott, winner of the 1992  
>Nobel Prize for Literature, writes exclusively  
>for The Times to mark the election of Barack  
>Obama as President  
>[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)  
>===== The Poetics  
><http://epc.buffalo.edu/poetics/welcome..html> > >  
>===== > The Poetics  
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>===== The Poetics  
>===== The Poetics  
>

157. **Tisa Bryant*****Re: on Walcott and Obama****Sun 9 Nov 2008*

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Thank you, Susan, for stating the obvious. Further, Obama is literally African American. No hyphen, in terms of immediate genealogy. Derek Walcott is absolutely of the Americas, and the African diaspora, just as my Barbadian family is. Pause and consider all the West Indian folks folded up into the "African-American" category in this country. The rigidity of the discussion of lineage, heritage, genealogy, here, prior to your message, Susan, is surprisingly limited, essentialist, and despairing, recalling all the nonsense about whether Obama is "black enough." What stuns me (though it shouldn't) is the insistence on defining African-American identity in such rigid terms while maintaining whiteness as an absolutely nebulous necessity that's separate from everything and everyone else, hovering above and shadowing genealogy, culpability, and history, particularly the history of the process that made Africans American in the first place. It's the same process that made various Europeans American, but, if "visibly lucky," hid the "taint" of the process from the skin, but not from the soul. I'd like to think that all the white people who voted for Obama either already understand and accept the burden of history that has always and rightfully belonged to them and can now either publicly stop faking the funk, or are now ready to take some steps towards being real about privilege, race, racism. I'd like to think that all the white people who voted for Obama did so to (maybe only symbolically) own up to all the not-surprisingly race-based disparities in our system which was built on slavery and disparity, accept that many people, white people, rigorously assimilated colored people, benefit from this system whether they like it or not, whether they're sorry or not. Once these admissions can be voiced and dealt with instead of brainily wormed around, guiltily whined about, or totally shirked as a responsibility, once the burden of understanding and disassembling a woefully race-obsessed culture is shifted to all shoulders (er, like the burden of these racialized stereotypes of who's more homophobic, or religiously conservative), maybe once we have some real conversations about whiteness instead of always harping on blackness, we can do some real self-reflexive work towards social change, and clearly, Obama won't be able to make this happen alone, even if he serves as many terms as FDR. This quibbling about Walcott's poem, sadly, or the unexamined perpetuation of stereotypes and placement of burden re: Prop 8, says something else about that readiness for even the conversation, never mind the work and the sacrifice, but, I hope, only says something about a few.

TLB \_\_\_\_\_ I believe that all shapes, all surfaces and lines and shading, all aspects of design evoke emotions by associations—with traditional shapes of our own culture, with the proportions, surfaces of the human body, with shapes and movements in nature...[It is] in our—the designers'—power to talk to and play with the emotional responses of our audiences, just as musicians do.

Eva Zeisel, 2000

On Nov 9, 2008, at 00:36 AM, Susan Webster Schultz wrote:

*If Obama is not African American in the traditional sense, neither is Walcott.  
But read Walcott's long poem about spending time in Little Rock, Arkansas, and read Obama's memoir about growing up in Hawai'i and then moving to South Side, Chicago. It's not just where they come from, it's how others treated them that matters. Both men know their (various) genealogies and can deploy them ably.  
Obama's victory speech subsumed King's rhetoric into a larger field. Yes, he's an American politician; no he's not going change America utterly. But what a sea-change it still is! And how wonderful to see the Bush years repudiated, finally.*

Susan

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### 158. **Shankar, Ravi (English)**

#### ***Drunken Boat Design Contest for Tenth Anniversary Issue***

*Sun 9 Nov 2008*

---

<http://www.drunkenboat.com/db10/designcontest/>

Drunken Boat Design Contest - \$2500 for winning designer

Drunken Boat < [www.drunkenboat.com](http://www.drunkenboat.com) >, an international online journal of the arts, celebrates its 10th anniversary in 2009! Part of our conceptual origin has been in exhibiting works of art that use the medium of the Web as constitutive of meaning; with this in mind we are soliciting proposals for the design of a special 10th issue dedicated to arts and literature online. The winning designer receives a \$2500 honorarium in return for designing the home page of a publication that attracts nearly half a million unique visitors per year.

## ENTRY PROCESS

To submit a design proposal, follow these steps:

1) Email [REDACTED] with your design proposal (as per below).

2) Pay the \$25 Entry Fee online or by mail. Make sure your payment is attached to your entry.

3) Include complete contact information on all submitted materials.

Note: No materials will be returned (unless prior arrangement has been reached).

Please submit disposable materials wherever possible.

## ENTRY FORMAT

Send your design proposal in one of the following formats:

1) a link to a website

2) one or more JPG, GIF or PNG files

3) one or more PDF files

4) a SWF file (Adobe Flash)

## ENTRY FEE

Pay the \$25 Entry Fee online through Paypal < [www.drunkenboat.com/db9/donate.html](http://www.drunkenboat.com/db9/donate.html) >, or by personal or organizational check. All payments sent by regular mail must include the designer's current email address and contact information.

## MAILING ADDRESS

Drunken Boat  
119 Main St.  
Chester, CT 06412  
USA

## PERMISSION

Contestants grant Drunken Boat permission to display a designer's name, company name, client name and/or relevant design work at [www.drunkenboat.com](http://www.drunkenboat.com).

**COPYRIGHT NOTICE** Drunken Boat assumes all submitted artwork is the property of the designer or design firm submitting the work. Drunken Boat will not be liable for any copyright infringement on the part of the contestant. All rights to the work will revert to the designer upon publication.

**ETHICAL GUIDELINES** Drunken Boat reserves the right to revoke the award from any individual or company, whose artwork does not fall within the ethical guidelines set forth by the magazine, whether before, during or after the judging is complete. Fees are non-refundable once the entry has been submitted for any reason.

**TERMS OF DELIVERY** The winner will receive a \$2500 honorarium, payable upon launch date of the 10th anniversary issue. The winner will be responsible for all aspects of the home page design, including its interface with all other sections of the issue (particularly the 10 mini-sites). The winner must also be willing to work with other individuals, as needed, to enable completion of the issue in time for a Winter 2008/2009 launch.

**DEADLINE**

December 01 2008

**RULES** The Drunken Boat Design Contest is open to designers from any discipline, from anywhere in the world, particularly individuals attuned to the potential dynamicity of designing work online. We at Drunken Boat are open to any number of aesthetic models that might encompass this issue's contents. Best of all would be an interactive / dynamic component that actively invites reader participation. The only parameters of the contest are that all of the home page designs must be structured to encompass a group of 10 mini-sites designed by Drunken Boat Web Editor / Site Designer Shawn M. McKinney. A sample of the visual design of the 10 mini-sites may be found here: [www.drunkenboat.com/db10/designcontest](http://www.drunkenboat.com/db10/designcontest).

All entries will be considered potential home pages; some finalists may ultimately provide alternate home page designs.

**NOTES** We don't expect you to submit an entire Web site. We do expect you to provide us with a clear sense of the graphic <sup>3</sup>look and feel<sup>2</sup> of a home page, as well as a proposed system of navigation, for Drunken Boat, Issue No. 10. In addition, all proposed design elements must be aesthetically compatible with the 10 mini-sites mentioned previously. Although your email confirmation and digital artwork will be sufficient for our judges to assess your entry properly, contestants may physically mail design samples to allow for a more in-depth evaluation process. In any event, no materials will be returned (unless prior arrangement has been reached). Please submit disposable materials wherever possible.

We urge you to explore the archives of [www.drunkenboat.com](http://www.drunkenboat.com). Take a look at some of the creative work we have published in the past, while you consider the design sensibility that has shaped previous issues. Also, you might want to read the <sup>3</sup>designer's note<sup>2</sup> (essay) found in the Oulipo section of Drunken Boat, Issue No. 8. Locate it as follows: [www.drunkenboat.com/db8](http://www.drunkenboat.com/db8) > [oulipo](#) > [shawn m. mckinney](#) > <sup>3</sup>Oulipo Redux: Extensible, Exegetic, Ex Post Facto.<sup>2</sup>

A spirit of collaboration is essential to the success of this contest and this special issue of Drunken Boat. The winning designer will be expected to work closely with a staff of designers and editors to complete the design of Issue No. 10. Mavericks need not apply.



If all we have at our disposal is language to articulate the world, its precision and meaning, in abstract form, how do we reconcile the stance that dialogue is nothing more than the congress of arbitrary conceits? <Ravi Shankar, <sup>3</sup>Editor's Statement,<sup>2</sup> Drunken Boat, Issue No. 9

All entries must be received by midnight. No late entries will be considered.

poster design < shawn m. mckinney > www.typonica.com

\*\*\*\*\*

Ravi Shankar

Ed., <http://www.drunkenboat.com>

Poet-in-Residence

Associate Professor

CCSU - English Dept.

██████████

██████████

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159. **Cara Benson**

***Re: Forty Acres***

*Sun 9 Nov 2008*

---

Do you happen to know how the "average" contribution was calculated? Is that mean or median?

Even as an Obama supporter, I was always curious about that.

Sous Rature

---

From: Paul Nelson <██████████>

To: ██████████

Sent: Saturday, November 8, 2008 11:41:57 PM

Subject: Re: Forty Acres

In September, the average contribution to Obama was \$83. Hardly Steve,

In September, the average contribution to Obama was \$83. Hardly the work of special interests. Even Republicans were saying this is how campaigns should be financed. In fact, corporations should NEVER be allowed to finance campaigns. Of course, without the interpretation of County of Santa Clara vs. Southern Pacific making corporations people, this would not be an issue.

While we're at it, why not make political ads illegal on TV or radio? Like cigarettes? (Political ads are more toxic.)

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED] or [REDACTED]

---

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 12:34:43 PM

Subject: Re: Forty Acres

Prison: both Wole Soyinka and Mandela payed their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???

--- On Sat, 11/8/08, Barry Schwabsky <[REDACTED]> wrote:

From: Barry Schwabsky <[REDACTED]>

Subject: Re: Forty Acres

To: [REDACTED]

Date: Saturday, November 8, 2008, 11:57 AM

And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...

---

From: Mairead Byrne <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 8 November, 2008 3:10:52 PM

Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.

Spinning in the huge drum of hope--

Mairead

>>> [REDACTED] 11/08/08 12:34 AM >>>

i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 7 Nov 2008, Troy Camplin wrote:

> Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.

Troy Camplin

---

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott

Out of the turmoil emerges one emblem, an engraving —  
a young Negro at dawn in straw hat and overalls,  
an emblem of impossible prophecy, a crowd  
dividing like the furrow which a mule has ploughed,  
parting for their president: a field of snow-flecked cotton  
forty acres wide, of crows with predictable omens  
that the young ploughman ignores for his unforgotten  
cotton-haired ancestors, while lined on one branch, is a tense  
court of bespectacled owls and, on the field's receding rim —  
a gesticulating scarecrow stamping with rage at him.  
The small plough continues on this lined page  
beyond the moaning ground, the lynching tree, the tornado's  
black vengeance,  
and the young ploughman feels the change in his veins,  
heart, muscles, tendons,  
till the land lies open like a flag as dawn's sure  
light streaks the field and furrows wait for the sower

From The New York Times Online  
November 5, 2008

The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President

[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)

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160. **CA Conrad**  
***Re: Corretta Scott King said...***  
*Sun 9 Nov 2008*

---

Troy, that was a thoughtful response, and thank you for thinking about it. To be honest I'm not interested in marriage myself, and have many concerns about the institution of marriage for anyone wanting it. However, it's still none of my business if someone wants it, I'm just saying.

And yes, you're right about the views many Americans, especially religious Americans of any color have about this idea of homosexuality being a "choice."

Cultures with fundamentals of dualistic foundations like monotheism trade "choice" against the formation of belief that two is the best number to shoot from: God and Satan, Male and Female, Black and White, etc. America can't even seem to support values outside of a Democrat and Republican party system. Christianity in particular in American has reductive qualities which marginalize with a world-view from proper biblical points of reference.

American colonists were HORRIFIED by the openly bisexual, homosexual, transsexual Native Americans of this early pagan continent. There are Native American nations who had multiple genders, which confused and FREAKED many of the early white Americans. Well, not so much the Scotts and Irish who settled in Appalachia maybe, but certainly the Virginians and the Puritans, even the Quakers.

Am I saying we're too entrenched to get out of it? No, I mean look at many European countries who are also steeped in Christianity, they've become more tolerant, but they also forced the issue of progress with governmental intervention and laws. I say this because I'm under the impression that the Libertarian Party is about less governmental intervention. But I admit I know little about that party, but that's the gist I've gotten from them.

I'm actually for MORE regulation of all kinds, especially when it comes to civil rights. I'm not believing for a minute that it will make The Haters like queers more, but it will protect queers who want to be productive, contributing citizens if they so choose.

Back in the early 90s I heard Bill Clinton give a speech in DC when he was first running for president, it was at some gay pride event, or march, or something. He said, and I remember him clearly saying this, that Yes we should be allowed to be married, have the same rights, etc. He instead gave us the "right" of "Don't Ask Don't Tell" which was tantamount to saying, "No, you're not equal, unless you're a killing machine."

But I remember how we all CHEERED and ROARED with excitement when Clinton addressed us in DC. And weeks after he and Gore won The White House I took a lesbian friend of mine to see KD Lang for her birthday, it was Lang's "Ingenue Tour" I believe. But Lang ANNOUNCED from the stage these very same things Clinton promised, and we all CHEERED and ROARED with excitement! And I still remember her saying through a cloud of bubbles (she had a giant bubble-making machine on stage like Lawrence Welk), "I'm so glad Bill's in office!" We all CHEERED and ROARED again. We were literally ecstatic! Little did we know the real Bill Clinton at that time. We were such suckers for his promises at a time when we were SO EXHAUSTED from Reagan/Bush, and hemorrhaging friends and the art world to AIDS. It blew our minds that he would even speak to us. But we were SO duped! He got our votes and promptly dumped us. WORSE than dumping us, MUCH WORSE, that asshole signed the Defense of Marriage Act. Wow! I will always, ALWAYS hate Bill Clinton for that signing!

Bill Clinton's legacy of lies is why I'm skeptical of Obama. BUT, I do believe Obama is a better human being than Bill Clinton ever was, even on Clinton's best days. I want Obama to be the man of conscience he appears to be. And I hope he is. But still, saying queers should be allowed to visit their dying partner in the hospital is hardly a step up from what Clinton gave us. Both Biden and Obama used this remark about hospital visitation, and it made me angry. But AT LEAST THEY DIDN'T lie. I mean, neither man promised us things like Clinton, so, I am grateful for that. I'd rather be told up front what to expect, which they gave.

Getting our greedy, bloodstained American hands out of Iraq was most important to me when voting. Everyone who voted for Obama had their reasons. Everyone FELT GOOD voting for Obama for their own reasons, and mine was his steadfast claim that Iraq was wrong, was always wrong, and we should get out. I don't care about his gender or the color of his skin, his courage to stand up against the American invasion and occupation of Iraq is

what sent me to vote. And I don't use the word "courage" lightly. It takes REAL courage to tell a nation of people that they fucked up. But he did it, and we made him president, so that alone makes me hopeful.

CAConrad

\*HOMOPHOBIA and a Lexicon of Violence: \*\*

[http://phillysound.blogspot.com/2008\\_10\\_01\\_archive.html](http://phillysound.blogspot.com/2008_10_01_archive.html)\*<[http://phillysound.blogspot.com/2008\\_10\\_01\\_archive.html](http://phillysound.blogspot.com/2008_10_01_archive.html)>

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161. **carol dorf**

***Re: on Walcott and Obama***

*Sun 9 Nov 2008*

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I think young people have an easier time living in a world without such essentialist ideas of racial identity. A biracial cousin of my husband's (he's white) used to say that she was two-tone in high school. When I was giving the PSATs to a group of 10th graders in the bay area, a number of kids said "I'm mixed, what do I put," when forced to choose between African-American and White. While the school I teach at is at times very racially divided, at other times the boundaries between categories seem fluid. Carol

On 11/9/08, Tisa Bryant <[REDACTED]> wrote:

- > Thank you, Susan, for stating the obvious.
- > Further, Obama is literally African American. No hyphen, in terms of
- > immediate genealogy.
- > Derek Walcott is absolutely of the Americas, and the African diaspora,
- > just as my Barbadian family is. Pause and consider all the West
- > Indian folks folded up into the "African-American" category in this
- > country.
- > The rigidity of the discussion of lineage, heritage, genealogy, here,
- > prior to your message, Susan, is surprisingly limited, essentialist,
- > and despairing, recalling all the nonsense about whether Obama is
- > "black enough."
- > What stuns me (though it shouldn't) is the insistence on defining
- > African-American identity in such rigid terms while maintaining
- > whiteness as an absolutely nebulous necessity that's separate from
- > everything and everyone else, hovering above and shadowing genealogy,
- > culpability, and history, particularly the history of the process that
- > made Africans American in the first place. It's the same process that
- > made various Europeans American, but, if "visibly lucky," hid the
- > "taint" of the process from the skin, but not from the soul. I'd like
- > to think that all the white people who voted for Obama either already

> understand and accept the burden of history that has always and  
> rightfully belonged to them and can now either publicly stop faking  
> the funk, or are now ready to take some steps towards being real about  
> privilege, race, racism. I'd like to think that all the white people  
> who voted for Obama did so to (maybe only symbolically) own up to all  
> the not-surprisingly race-based disparities in our system which was  
> built on slavery and disparity, accept that many people, white people,  
> rigorously assimilated colored people, benefit from this system  
> whether they like it or not, whether they're sorry or not. Once these  
> admissions can be voiced and dealt with instead of brainily wormed  
> around, guiltily whined about, or totally shirked as a responsibility,  
> once the burden of understanding and disassembling a woefully race-  
> obsessed culture is shifted to all shoulders (er, like the burden of  
> these racialized stereotypes of who's more homophobic, or religiously  
> conservative), maybe once we have some real conversations about  
> whiteness instead of always harping on blackness, we can do some real  
> self-reflexive work towards social change, and clearly, Obama won't be  
> able to make this happen alone, even if he serves as many terms as  
> FDR. This quibbling about Walcott's poem, sadly, or the unexamined  
> perpetuation of stereotypes and placement of burden re: Prop 8, says  
> something else about that readiness for even the conversation, never  
> mind the work and the sacrifice, but, I hope, only says something  
> about a few.

>

> TLB

>

---

> I believe that all shapes, all surfaces and lines and shading, all  
> aspects of design evoke emotions by associations—with traditional  
> shapes of our own culture, with the proportions, surfaces of the human  
> body, with shapes and movements in nature...[It is] in our—the  
> designers'—power to talk to and play with the emotional responses of  
> our audiences, just as musicians do.

> Eva Zeisel, 2000

>

> On Nov 9, 2008, at 00:36 AM, Susan Webster Schultz wrote:

>

>> If Obama is not African American in the traditional sense, neither  
>> is Walcott.

>> But read Walcott's long poem about spending time in Little Rock,  
>> Arkansas, and

>> read Obama's memoir about growing up in Hawai'i and then moving to  
>> South

>> Side, Chicago. It's not just where they come from, it's how others  
>> treated them that  
>> matters. Both men know their (various) genealogies and can deploy  
>> them ably.  
>> Obama's victory speech subsumed King's rhetoric into a larger  
>> field. Yes, he's  
>> an American politician; no he's not going change America utterly.  
>> But what  
>> a sea-change it still is! And how wonderful to see the Bush years  
>> repudiated, finally.  
>>  
>> Susan  
>>  
>  
>  
>

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162. **Diane DiPrima**

***Re: The New Regime & what is possible***

*Sun 9 Nov 2008*

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Hi Stephen, et al.

I agree. We have to give this change a chance, and give it our input. Of course, those of us who are determined to be cynical &/or pessimistic will be so. It is what we used to call their "stance", part of their core (please excuse the four letter word) identity.

But for the rest of us, now is the time to do everything we can to move the new agenda as far as we can to the left. Even a few centimeters will help. And not only for poetry, or for the arts. It's the social contract we have to heal before it dies completely. I know I don't have to mention that poets are traditionally good at this.

For me, hope and joy are never to be denied, when we get a chance at them. We get so few. The past 30 years have been a backlash against the 60s and early 70s, and the great social experiments that have been all but forgotten. The little I knew about past cycles of progress/backlash, gave me no hope that I would see the tide begin to turn in my lifetime.

Obama has a great grassroots organization for change in place, and hopefully he and all those who came together for this campaign will continue to use that org to help push real change through a reluctant congress. It's up to all of us to speak out as to what real change should & could be.



As for me, I'm taking this week off to relax and celebrate and then I'm putting my [anarchist] shoulder to the wheel.

Good wishes to all of us.

Diane di Prima

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163. **Troy Camplin**

***Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sun 9 Nov 2008*

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I do find it funny that someone on a poetry group is complaining about using words to label things, as that's what all words do. Words do mean things, even if there may be some ambiguity. And like things are typically groups together under a single label. It's useful to label wolves as wolves, and wolves, foxes, coyotes, and jackals as dogs.

If I did not intend "screeching" as sexist, then it's not sexist. Your choosing to interpret it as sexist means you are the poor interpreter of my meaning. It's simply bad textual analysis on your part, attributing meaning the author did not in any way intend. Next you'll be telling me MacBeth is about growing pine trees in Scotland.

And you will note that I did engage the issues, and I was decent enough to acknowledge that you had to. It seems you don't have the decency to extend to me the same courtesy. My pride is not hurt -- though your thinking it does clearly IS sexist on your part. Perhaps your sexism is why you see sexism where there isn't any?

The real absurdity here is that you don't seem to care that you and I in fact agree that marriage should be legally extended to everyone, regardless of the sex of the people getting married. What seems to matter most to you is that I'm not a liberal like yourself.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 9, 2008 10:31:35 AM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or

not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed, or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...

Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginalized thinking this issue sustains.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a matter of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 7:22:56 PM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *is* my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *for everyone* despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my \*choice\* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into

believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those against gay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both

should be opposed. I, of course, do not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rights recognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 11:20:44 AM

Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we \*must\* be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & [http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the



archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.



-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all

discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

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Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

164. **amy king**

***Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sun 9 Nov 2008*

---

Troy,

1. You are not merely  
"labeling" things when you insist on slinging around your "liberal tactics"  
accusations. You are name calling, and you  
are attempting to group my responses \*to your claims\* in with a group that you  
clearly revile. These efforts are ad  
hominem attacks, meant to distract and detract from my responses.

Who here has dubbed you anything, Troy?  
Shall I call you a "neo-liberal" repeatedly and deride your "neo-liberal  
tactics" at every turn so that you can become mired in defending why you are  
not one? What would be the point if we are truly  
attempting to have a constructive discussion?

Again, I ask you, why do you compulsively need, in your every response,  
to group everyone together on this list as a liberal or some such  
nonsense? One only need look through  
your posts in the archives to understand this as one method of your  
argumentation.

2. The road to hell is paved with good intentions. However, the words we  
select certainly imply many things. Your constant need to characterize  
responses with certain adjectives carries a responsibility that you would like to  
shirk. Telling me that I "chose to read it that way; that isn't what you meant"  
doesn't magically erase your responsibility for the words you have chosen.

When was the last time you heard a man's response characterized as a screech  
or any other typically nasty adjective meant to imply that he has a shrill voice  
from which one cannot decipher his meaning? To imply that I "screeched" in  
response to your argument, as well as only "spouted off some talking points"  
instead of "actually reading" your response is a transparent effort to render my  
reply as one based in ignorance and an emotional voice raising that doesn't let  
you hear what I'm saying - your characterizations are, at best, in bad faith, and  
one need only read through the tread below to see that falsity of your ongoing  
accusations: I continue to respond to your claims in each post, despite your  
name calling (again, see below).

But to make this point clear, let me give you some recent  
examples of how intentions don't render the social meaning and weight of

words  
invisible--

\* Ralph Nader on  
Barack Obama:

"To put it very simply, he is our first African-American president... But his choice, basically, is whether he's going to be Uncle Sam for the people of this country, or Uncle Tom for the giant corporations."

Now, I'm sure Ralph Nader didn't "intend" to conjure any racist history and implications by determining that Obama would be an "Uncle Tom" for the giant corporations because surely he would say the same thing about a white candidate, no?

\* Bill O'Reilly on  
Michelle Obama:

"I don't want to go on a lynching party against Michelle Obama unless there's evidence."

Again, I'm sure O'Reilly didn't "intend" anything racist by associating Michelle Obama with the violent atrocities that African Americans have suffered by deciding he wouldn't lynch her - because he would say such a thing about a white person too, no?

\* A mild version of the sexist language in the same camp as "screeching" that recently reared and celebrated its ugly head is smeared all over the world in relation to Hillary Clinton:

"HENS CACKLE. So do witches. And, so does the front-runner in the Democratic presidential contest. Former Bill Clinton adviser Dick Morris recently described Hillary Clinton's laugh as 'loud, inappropriate, and mirthless. . . . A scary sound that was somewhere between a cackle and a screech.'"

<http://mediacrit.wetpaint.com/page/>

Sexist+Language+in+Media+Coverage+of+Hillary+Clinton?t=anon

But something tells me that my efforts here are futile. Because again, you accuse me of all manner of nastiness, including not engaging you on the issues, which I have consistently done, and yet, you have ignored my last response and direct question to what seems to be a far-fetched claim. Again, just when has the gov't intervened and forced any church to hire someone of the gay lifestyle? Perhaps it has happened and that example has instilled some real fear in some of those who supported Prop 8, but I cannot imagine who since you offer no evidence ...

I'll say one last thing about the marriage issue. Marriage ultimately isn't the issue for me. The greater issues at hand are 1.) Scapegoating African

Americans and Hispanics is way too easy. Many, many more white people pushed Prop 8 through. The powers-that-be enjoy it when we begin to split and compare who is more disenfranchised; their powers are secure in this type of fragmentation. More importantly, how does this power work structurally and how do we address it? 2.) The tenets of my argument are better outlined below, but overall, this is an issue, in simple terms, that shows one majority group in America had no problem denying another group of Americans a constitutionally-guaranteed right. Where is the hope in that?

The amazing contrast that took place last week was the vote for hope via the election of Obama on the one hand while a number of Californians denied a group of Americans a specific right on the other. What does that truly say about the state of our nation and our personal anxieties as Americans? That we must always have some sort of enemy at hand to feel secure? That we are not open to examining why we believe what we do, esp when it is exclusionary, and how we enact those beliefs we seem to hold dear? That we must always label every person in an effort to keep them in the camps and groups to highlight \*who is not us\*? Apparently so, it seems, and that line of thinking is pervasive, dangerous, and all important, reliant on insipid segregation first and foremost, even here. And that line of thinking is exactly how Bush got so many Americans to support the imperialist occupation we call a war and got so many of "those Iraqis" maimed and brutally murdered ...

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sun, 11/9/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Sunday, November 9, 2008, 4:53 PM

I do find it funny that someone on a poetry group is complaining about using words to label things, as that's what all words do. Words do mean things, even if there may be some ambiguity. And like things are typically groups together under a single label. It's useful to label wolves as wolves, and wolves, foxes, coyotes, and jackals as dogs.

If I did not intend "screeching" as sexist, then it's not sexist. Your choosing to interpret it as sexist means you are the poor interpreter of my meaning. It's simply bad textual analysis on your part, attributing meaning the author did not in any way intend. Next you'll be telling me MacBeth is about growing pine trees in Scotland.

And you will note that I did engage the issues, and I was decent enough to acknowledge that you had to. It seems you don't have the decency to extend to me the same courtesy. My pride is not hurt -- though your thinking it does clearly IS sexist on your part. Perhaps your sexism is why you see sexism where there isn't any?

The real absurdity here is that you don't seem to care that you and I in fact agree that marriage should be legally extended to everyone, regardless of the sex of the people getting married. What seems to matter most to you is that I'm not a liberal like yourself.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 9, 2008 10:31:35 AM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed,

or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...

Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginalized thinking this issue sustains.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every

thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a matter of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 7:22:56 PM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My



response to you *\*is\** my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *\*for everyone\** despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of

animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my \*choice\* and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right.

Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as

good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those against gay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, do not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rights recognitions. If you want to make any headway on this issue, you have to understand the position of the opposition. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have

to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 11:20:44 AM

Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *\*must\** be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & [http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:

What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested

programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination

in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife.about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

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Recent work

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Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

165. **Mark Weiss**

***Re: Corretta Scott King said...***

*Sun 9 Nov 2008*

---

One small corrective. By the primaries every Democrat was saying we should get out of Iraq. Obama's courage consisted of saying it earlier, when he had no vote in the matter and was running for office with an antiwar constituency.

At 01:05 PM 11/9/2008, you wrote:

>Troy, that was a thoughtful response, and thank you for thinking about it.

>To be honest I'm not interested in marriage myself, and have many concerns

>about the institution of marriage for anyone wanting it. However, it's

>still none of my business if someone wants it, I'm just saying.



>

>And yes, you're right about the views many Americans, especially religious  
>Americans of any color have about this idea of homosexuality being a  
>"choice."

>

>Cultures with fundamentals of dualistic foundations like monotheism trade  
>"choice" against the formation of belief that two is the best number to  
>shoot from: God and Satan, Male and Female, Black and White, etc. America  
>can't even seem to support values outside of a Democrat and Republican party  
>system. Christianity in particular in American has reductive qualities  
>which marginalize with a world-view from proper biblical points of  
>reference.

>

>American colonists were HORRIFIED by the openly bisexual, homosexual,  
>transsexual Native Americans of this early pagan continent. There are  
>Native American nations who had multiple genders, which confused and  
FREAKED

>many of the early white Americans. Well, not so much the Scotts and Irish  
>who settled in Appalachia maybe, but certainly the Virginians and the  
>Puritans, even the Quakers.

>

>Am I saying we're too entrenched to get out of it? No, I mean look at many  
>European countries who are also steeped in Christianity, they've become more  
>tolerant, but they also forced the issue of progress with governmental  
>intervention and laws. I say this because I'm under the impression that the  
>Libertarian Party is about less governmental intervention. But I admit I  
>know little about that party, but that's the gist I've gotten from them.

>

>I'm actually for MORE regulation of all kinds, especially when it comes to  
>civil rights. I'm not believing for a minute that it will make The  
>Haters like queers more, but it will protect queers who want to be  
>productive, contributing citizens if they so choose.

>

>Back in the early 90s I heard Bill Clinton give a speech in DC when he was  
>first running for president, it was at some gay pride event, or march, or  
>something. He said, and I remember him clearly saying this, that Yes we  
>should be allowed to be married, have the same rights, etc. He instead gave  
>us the "right" of "Don't Ask Don't Tell" which was tantamount to saying,  
>"No, you're not equal, unless you're a killing machine."

>

>But I remember how we all CHEERED and ROARED with excitement when  
Clinton



>addressed us in DC. And weeks after he and Gore won The White House I took  
>a lesbian friend of mine to see KD Lang for her birthday, it was Lang's  
>"Ingenue Tour" I believe. But Lang ANNOUNCED from the stage these very same  
>things Clinton promised, and we all CHEERED and ROARED with excitement!  
And  
>I still remember her saying through a cloud of bubbles (she had a giant  
>bubble-making machine on stage like Lawrence Welk), "I'm so glad Bill's in  
>office!" We all CHEERED and ROARED again. We were literally ecstatic!  
>Little did we know the real Bill Clinton at that time. We were such suckers  
>for his promises at a time when we were SO EXHAUSTED from Reagan/Bush, and  
>hemorrhaging friends and the art world to AIDS. It blew our minds that he  
>would even speak to us. But we were SO duped! He got our votes and  
>promptly dumped us. WORSE than dumping us, MUCH WORSE, that asshole signed  
>the Defense of Marriage Act. Wow! I will always, ALWAYS hate Bill Clinton  
>for that signing!  
>  
>Bill Clinton's legacy of lies is why I'm skeptical of Obama. BUT, I do  
>believe Obama is a better human being than Bill Clinton ever was, even on  
>Clinton's best days. I want Obama to be the man of conscience he appears to  
>be. And I hope he is. But still, saying queers should be allowed to visit  
>their dying partner in the hospital is hardly a step up from what Clinton  
>gave us. Both Biden and Obama used this remark about hospital visitation,  
>and it made me angry. But AT LEAST THEY DIDN'T lie. I mean, neither man  
>promised us things like Clinton, so, I am grateful for that. I'd rather be  
>told up front what to expect, which they gave.  
>  
>Getting our greedy, bloodstained American hands out of Iraq was most  
>important to me when voting. Everyone who voted for Obama had their  
>reasons. Everyone FELT GOOD voting for Obama for their own reasons, and  
>mine was his steadfast claim that Iraq was wrong, was always wrong, and we  
>should get out. I don't care about his gender or the color of his skin, his  
>courage to stand up against the American invasion and occupation of Iraq is  
>what sent me to vote. And I don't use the word "courage" lightly. It takes  
>REAL courage to tell a nation of people that they fucked up. But he did it,  
>and we made him president, so that alone makes me hopeful.  
>  
>CAConrad  
>\*HOMOPHOBIA and a Lexicon of Violence: \*\*

>http://phillysound.blogspot.com/2008\_10\_01\_archive.html\*<http://phillysound.blogspot.com/2008\_10\_01\_archive.html>  
>

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166. **Angela Vasquez-Giroux**

**Re: Forty Acres**

Sun 9 Nov 2008

---

To troy's comment:

just b/c Obama wasn't a descendant of slaves doesn't mean he was ever exempted from racism, you know? or discrimination.

when someone decides a black man isn't "trustworthy" (as I have heard many many say of Obama) i don't think they're taking into account anything other than color. the color has become the symbol for the feeling, institutional and insidious as it is. that's why, i think, walcott can get away with it.

the irony is there, you're right. what walcott is marking/celebrating is the change in symbol--what some people are hoping will be a wholesale symbolic change.

good thread.

On Sun, Nov 9, 2008 at 1:01 PM, Cara Benson <[REDACTED]> wrote:

*Do you happen to know how the "average" contribution was calculated? Is that mean or median?*

*Even as an Obama supporter, I was always curious about that.*

*Sous Rature*

---

*From: Paul Nelson <[REDACTED]>*

*To: [REDACTED]*

*Sent: Saturday, November 8, 2008 11:41:57 PM*

*Subject: Re: Forty Acres*

*In September, the average contribution to Obama was \$83. Hardly Steve,*

*In September, the average contribution to Obama was \$83. Hardly the work of special interests. Even Republicans were saying this is how campaigns should be financed. In fact, corporations should NEVER be allowed to finance campaigns. Of course, without the interpretation of County of Santa Clara vs. Southern Pacific making corporations people, this would not be an issue.*

*While we're at it, why not make political ads illegal on TV or radio? Like cigarettes? (Political ads are more toxic.)*

*Paul*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!  
American Sentences  
Organic Poetry  
Poetry Postcard Blog*

*Ilalqo, WA [REDACTED] or [REDACTED]*

---

*From: steve russell <[REDACTED]>  
To: [REDACTED]  
Sent: Saturday, November 8, 2008 12:34:43 PM  
Subject: Re: Forty Acres*

*Prison: both Wole Soyinka and Mandela payed their dues. Obama's gifts are immense. & while i'm cynical of his new age sound bites, "hope", "change", whatever, what more can one do but give the guys integrity the benefit of a doubt? Really, when Obama spoke of change, he still needed an enormous sum of cash to play the political game. HOW does one CHANGE all of that???*

*--- On Sat, 11/8/08, Barry Schwabsky <[REDACTED]> wrote:  
From: Barry Schwabsky <[REDACTED]>  
Subject: Re: Forty Acres  
To: [REDACTED]  
Date: Saturday, November 8, 2008, 11:57 AM*

*And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...*

---

*From: Mairead Byrne <[REDACTED]>  
To: [REDACTED]  
Sent: Saturday, 8 November, 2008 3:10:52 PM  
Subject: Re: Forty Acres*

*Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.  
Spinning in the huge drum of hope--  
Mairead*

*[REDACTED] 11/08/08 12:34 AM >>>  
i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g*

*Gabrielle Welford, Ph.D.  
\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_  
<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>  
\_Dora\_  
<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>*

*No virus found in this incoming message.  
Checked by AVG Free Edition.  
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007*

*On Fri, 7 Nov 2008, Troy Camplin wrote:*

*Not to be a wet blanket, but does anyone notice the irony in the fact that  
Obama is not a descendent of the people Walcott is talking about in this poem?  
Some lovely ideas in the images, though.*

*Troy Camplin*

From: Daniel Godston <[REDACTED]>  
To: [REDACTED]  
Sent: Thursday, November 6, 2008 3:25:16 PM  
Subject: Forty Acres

O  
*Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott*

*Out of the turmoil emerges one emblem, an engraving —  
a young Negro at dawn in straw hat and overalls,  
an emblem of impossible prophecy, a crowd  
dividing like the furrow which a mule has ploughed,  
parting for their president: a field of snow-flecked cotton  
forty acres wide, of crows with predictable omens  
that the young ploughman ignores for his unforgotten  
cotton-haired ancestors, while lined on one branch, is a tense  
court of bespectacled owls and, on the field's receding rim —  
a gesticulating scarecrow stamping with rage at him.  
The small plough continues on this lined page  
beyond the moaning ground, the lynching tree, the tornado's  
black vengeance,  
and the young ploughman feels the change in his veins,  
heart, muscles, tendons,  
till the land lies open like a flag as dawn's sure  
light streaks the field and furrows wait for the sower*

*From The New York Times Online  
November 5, 2008*

*The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for Literature, writes exclusively for The Times to mark the election of Barack Obama as President*

[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)

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167. **Wystan Curnow**

***Re: appropriative poetics: genealogy/history?***

*Sun 9 Nov 2008*

---

Dear David,      Thanks for your reply. I reckon that you are , in so many words (as the expression goes) agreeing with me on the matter I raised, i.e. that given the varieties And quantity of long canonised 'unoriginal' texts, art works etc, to apply the term 'appropriation' to them all is reductive, and counter-productive. I can't respond to all you say ( you raise so many interesting examples and issues) nor can I agree with it all. Your 19th century US examples--Poe, especially--are a propos; it has something to do with the belatedness of US literary culture, so that Romantic and Pre-romantic ideas are contemporary, whereas in Europe they are in sequence. Your earlier comments about travel lit and plagiarism apply to Melville; it was the true and false accusations about Typee that drove Melville to fiction. Typee is still read by many as Melville's first novel--he never thought of it as such.      What I wanted to know was: in what ways do these antecedent practices assist in discriminating between Recent forms of appropriation. I believe what we are discussing is something that has been--as you say-- going on along time and something that we do differently in our own time, and as usual we are short of terms for the later because of necessity we do not as yet understand it as conventional practice. Convention is a term you don't use, and yet it is deeply appropriate to our discussion.      Cheers,      Wystan

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

From: Poetics List (UPenn, UB) [mailto: ] On Behalf Of David Chirot

Sent: Tuesday, 4 November 2008 8:41 a.m.

To:

Subject: Re: appropriative poetics: genealogy/history?

Dear Wystan:

One of the interesting ways to think of appropriation through time is that it may often function not as a method of "creating of the previous/with the previous" something "new," but, instead as a participating in many actions which involve extension, reframing and as well, not making "fake" or "artificial" but paradoxically a kind of "return to realism."

For example: Duchamp takes an object and puts it in an art gallery and calls it a "ready Made." (Art off the rack," so to speak, with the "label" being simply that the artist who chose the object said that is "art."

At the same time, to bring art "down from the high horse of abstraction," and "return to the reality at hand," the object itself is "a real object, straight from the hardware store."

A "real object" becomes "an art object" simply by the moving of it from one environment (hardware store) to another (art gallery). Yet the object thus "transformed" remains the same "real object" and hence it becomes not art itself as abstract on the canvas or in a three-D object, or in a text, but an "abstract transaction" in the mind: trans---action being the key word, as both a "transaction" in a commercial terms, and an action "beyond" or "through and out," a transit.

The effect of the transaction (hopefully) is to be that it sets in action the realization that art happens in the mind, not only in the object, text, screen, canvas.

Duchamp said he wanted to make art which contradicted the French idiomatic phrase "Bete comme un peintre." (Stupid like a painter--the stereotype of the painter of genius who is one in painting and/or sculpture, but when it comes to articulating any thoughts, "is at loss for words." and so appears to be "stupid like a painter."

In arts of appropriation, one is making use of a preexisting object, text, fragment, and so the work is anchored in a "reality," a "documentary" aspect, which is to be played off of, or make a commentary on, the "fictional" and "artificial" and if such is the case, "faked" aspects of the work. In this way, the work can question the nature of the construction of "reality" as already being being "made" of such a process in itself.

In collage art, the artist is simply doing what is already being done around them--and commenting on it through re-editing, re-juxtaposing, transports elements from one realm to another there to mingle with elements taken from others--Schwitters's method in his collages and Merzbau--Rauschenberg and his "Combines" and transfer works, etc. Warhol's Factory production of serial versions of the same image, replicas of Campbell's Soup Cans, and the whole Pop Art basis in recycling and reproducing "pop" imagery--treats the image

world, already reproductions, mass productions, as in itself a reality, and so create the Pop reality which simply recycles itself as an endless system of production. These works in a sense are at once "artificial" and "real" as the reality they are reproducing is an artificial one, in treating it as real, it becomes again artificial (art) or--in treating it as already artificial (art) and reproducing it, taking elements from it, it makes of a popular "artificiality" and "artificiality" by the shifting of the frames from the comic book store or super market to the art gallery.

With writing, for thousands of years most likely, persons have gazed at some landscape, city scene or sudden movement of the wind in tress and had a line of poetry come to their mind and/or lips as having "presented this to me previously." That is--this scene makes me think of a line of Pindar." In this way whole landscapes becomes the sites of tourism for those aficionados who want to see the "real Wuthering Heights," the places where Ulysses takes place," the New York of Edith Wharton, or the Paris of Baudelaire. The description and associations in writing in a sense create the place from which they are seen as being created into a place which others "want to go and see in all its reality," though that reality may have existed quite some time ago or perhaps just six months ago. "The scene of the crime," as it were, to be gawked at and commented on further, with fotos taken and souvenirs purchased.

(Poe's "Morning on the Wissihcon" describes a proto-version this kind of literary Disney 'world"--)

A writer like Herodotus is a forerunner of all these things, in that his Histories include everything--stories told that are fabulous, others that are "documented," speculations, wild eyed tales of wonders, all manner of things real, imaginary, fictional, hoaxed, are run together as being simply what the traveling historian has collected. In this method of appropriation what is being accomplished "naturally" by Herodotus is today done as an attempt to "blur," "transgress" boundaries and dividing lines between categories, classifications, into such separate things as "fables," "Facts," and "hoaxes." The desire of many "post modern" projects and approaches is, as Olson had propounded fifty years ago and more, found actually in the pre-Aristotlean world of a writer like Herodotus, when no such classificatory systems are being applied. What is written of today as "transgressions," was all in a day's life and work for a traveling historian like Herodotus or those "travel writers" of the early periods of Western colonialist expansions and explorations.

I keep bringing him up, but Poe is the first American writer to consistently use methods, let alone invent quite a number of his own, for creating hybrids of facts, fictions, fakes, hoaxes, "newspaper items," and "detective stories," one of which, "The Mystery of Marie Roget," was written along side the actual tabloid



sensation mystery of the murder and disappearance of the body of Mary Rogers, "The Cigar Store Girl." Via his fictional ratiocinating "Dupin, Poe wanted to demonstrate that this method would more effectively, efficiently and correctly solve the crime than the tabloid accounts of the bumbling methods of the then rather haphazard assemblage of beings and techniques that was the new York Police force.

(Conan Doyle with his Sherlock Holmes makes use of this inspiration of Poe's in Sherlock Holmes' always using the London Times as vast treasure trove of textual evidences and clues.)

One of Poe's great dreams is to find the area of suspension between waking and dreaming, living and death--and in this manner be at the blurring of all boundaries--an area in which reality and imagination, fictions and fakes, all are equally vivid and as it were living-dead. Having observed the death of his mother, his brother and his young wife, Poe's desire to as much as possible suspend the last instants of consciousness before its extinction is a "rational" desire and need for something that others deem "irrational." Thus the work of Poe becomes ever more of a series of depictions in which the ratiocination of the writing "detective" and "mathematician" try to hold at bay the incoming flood tides of the Others--the living dead, the ghosts, the hearts beating through floorboards, the journey of Arthur Gordon Pym through a realm all in Black--Black people, birds, soil, letterings carved into black rock--and then white--the arrival finally at the edges of the other side of a printed page from the blackness of letters to its white spaces--a figure of white that arises out of the whiteness of mists and is as white as the whiteness of snow. In effect--a "white out"--the termination of writing as black notations on white pages and the confrontation of a "white on white" aspect at the edges of what is NOT an erasure--as in Malevich's "White Square on a White Square" which had been preceded by the "Black Square a Black Square."

In this narrative of Pym's, it is also noted that perhaps the reader will not notice at which point the narrative written by Pym stops and that written by the person who is the editor of the published work begins. The book is supplied with an Appendix which in turn throws doubts on who actually did write the text, and if the editor is telling the truth, or if there is some other aspect involved, and Pym himself has been perhaps the narrator all along.

The making ambiguous and mysterious of a fictional account of journey that is fantastic yet described in the most precise "ship shape" manner and details, is to further emphasize the idea that there can always be as it were "updates" on the status of a text and its "authorship." That is, Poe is demonstrating that even one's own texts can experience such disputes, as to what Poe really wrote, what was written by someone else whom he plagiarized or "borrowed generously

from." In effect, the Appendix is implying--there can continually be "news flash" updates on the status and authorship of this text, and basically any other, as all texts participate in this madcap traversal of exchanges and exchange (stock exchange also).

Again, this method gives Poe the chance to "put off" the idea of their being "an ending"--in effect the "true story" has not yet been told, and so in the meantime one will be continually finding "news flashes" which bring one the latest updates on the Poe-Pym voyages and authorships.

In Pym, the authors--both of them or more--are in a sense playing a game of jack in the box with what are the various scenes of internment in the book--the whole tale finds Pym being confined in terribly close quarters, or in a situation of captivity or near extinction. In fact, we do not know as the book begins whether or not Pym actually survived at all to tell this tale, as Mr Poe claims that he at some point is the author who takes up the pen from the vanished Pym in order that his tale "might live on" so to speak.

When Pym shows up in the Appendix, live after, --this suddenly recasts the Narrative as a book which is actually not the book of the authors, either one--but one which is actually not yet written, but exists as it does "so far" in this "half man half horse" state of having the two seamless authors--one of them presumed dead and replaced part way through by a "ghost writer" who has to face the return of the ghost as not a ghost once the text has been "completed," and now lies on the floor, a ball of a "Yarn" (story) being madly unwoven by one of Poe's own "Imps of the Perverse."

Mark Twain is another form of writer in which appropriation is used on a vast scale, though in a way it may not at first seem so to be. His books like *Roughing It* and *Life on the Mississippi*, for example, are vast Herodotus style compendiums of anecdote, facts, fictions, outright lies that he relishes retelling, pure unadulterated tall stories, wild characters who actually are real, and others who are characters "larger than life" because in fact they do not exist at all except as towering feats of story telling.

In Twain's world, the good telling of lie is a grandiose and magnificent thing to behold--a great tall story, a superb "yarn," the getting together of literary and journalist friends "to swap a few lies," being the epitome of a "good time." These "lies" are contrasted to the bigger lies which Twain continually attacks as the lies which society uses in order to create its structures of distinctions, borders and boundary lines between peoples and their social status, their possibilities in life, what their dreams are allowed to consist of. Magnificent River Boats sail past cities with names like Memphis, Cairo, St Louis, Nouvelle Orleans--extravagant architectures of mansions, beautifully tended gardens, all the bric-a-brac of an already "post modern style" which mixes the native

materials in the making of imitations of buildings the wonders have never seen except in illustrations and associate with being of an "Ancient Dynasty" or a Roman Republic, or Greece, England, France. And in this world are the forerunners of Faulkner's characters running amok in feuds and violence, ignorance and dissolution. And all of it built on slavery and exploitation, in order to build a mansion that can be seen from the River Boats to make one think one is living in a civilization "elsewhere," as though in another time completely.

Life on the Mississippi is actually a great anarkeyology of appropriation, in every aspect of the furniture, the houses' designs, the styles adopted and created in clothing, the types of books which are in the libraries, every detail is seen as an appropriation from elsewhere, a vast fantasy world trying to imitate things that it does not comprehend nor want to other than what it symbolizes. And even in the midst of all the grandeur and posing, there is the vision of the incipient, swift rush of decay, decomposition, the first signs of the ghosts that will soon enough inhabit this fantasy world as it slides into the past, as gone as as were the previous bends in the ever changing course of the river.

All one has to do is study the Twain book and then move on the tomes of images made through decades of this same world by Clarence John Laughlin--himself the owner of one of the best private libraries in America, an immense eccentric assemblage of heaps and crates and shelves put together by himself--a great admirer of Baudelaire and French poetry and prose--and there is the after effects" world of Twain's--ghostly, in ruins, depopulated, haunted and still the repository for this huge collection of appropriated styles and structures in their journey through time's decomposing. What Laughlin writes of in his notes accompanying his works, is of a world which in reality is already a Surreality--the fotos in which he constructs strange dreamlike scenes among the already strange "real scenes" are simply the introduction of figures and tableaux to stages that are already crying out for actors. Since they already inhabit a "living dream," a living-death, the introduction of the "faked" dream scenes seems "perfectly natural."

(I used a transfer of a Laughlin photo of a door in 1950's Milwaukee as part of a collage piece for the cover of an issue of Kaurab Poetry Journal--and "After effect" of the ghostliness in Laughlin's fotos become more ghostly via its transposition as a transfer of a xeroxed copy of the copy of the photo included in a book of his work.)

If turning to these particular models as examples of appropriation at work seems "old fashioned," don't be fooled, their controversial nature rages on. I picked up by chance the other day a new updated edition of Norman Finkelstein's *Beyond Hutzpah*--and opened as though by magic to a section which reproduces

pages from Twain's book on his travels to the Middle East and Europe. The controversy that rages in these pages detailing the reproduced pages of Twain's MS is that Finkelstein demonstrates how passages from twin have been edited, slightly altered, taken a bit out of context, and used as evidence by Alan Dershowitz, who is also plagiarizing from a discredited text which he pretends that he is not plagiarizing from, of some passage in Twain regarding the "non-existence" of Palestinian peoples in certain areas of contemporary Israel-Palestine. Finkelstein is an excellent example of a researcher who goes through the long series of twists and turns of a quotation, a footnote, single word, in order to arrive at an understanding not only of what "originally or actually happened," but also, what has happened along the way, in the uses of a quotation or appropriated text. Since his argument is with a famous Harvard Law School member and lawyer, Finkelstein relishes the opportunity to pick apart the arguments involved, the citations and texts.

On the one hand, the famous lawyer is shown to be plagiarizing from a discredited text a severely altered mis- or dis-quotation from Twain, and on the other, is Finkelstein's excavations of the layers of the text's palimpsests, alterations, transpositions, and is being turned into a "fact" in order to "prove" that a contemporary situation is based on "solid evidence."

What is surprising from the point of view of literary--and legal-- appropriation is that a lawyer would use the uncited source of a discredited work in which a quotation is found from a famous author, which can easily be checked. What has happened is that a faked version of a documentary account by a fiction writer is taken as being a "reality" that existed in the past which proves the validity of the present reality. By demonstrating the faked and thus fictionalized use of the documentary account to prove "reality," Finkelstein undercuts the present "reality" by the restoration of the original text's actual order of words and phrases and in their correct contexts.

The Twain who journeys from the Cairos and Memphises of the USA to those of the "Ancient World," having detailed the appropriations of the New World in all their faked glories, and hungry to see the "originals," becomes in turn appropriated as a faked "glory" text himself, who is then "restored" to his original state in his own words by a commentator in an argument over the borders and existences of peoples both in the past and in the present which uses the past to justify itself.

In this example alone, one find some of the aspects in which appropriated texts become part of arguments over literally appropriated lands, as well as depictions of appropriated city names and styles of architecture and manners and reading materials which wind up being part of the future historical reality of the ancient places that are both used as models and their actualities as sites

visited as a tourist by the famous author of a previous century. The shuttling back and forth through versions of the text is accompanied by a shuttling back and forth in time as well as a shuttling back and forth between versions of land boundaries in the present based on accounts from the past found in the text and altered only to be restored. The text itself becomes an extension of a "space of contested possession" not only as a text, but also in the world and in a conflict between the uses of the past to justify the present.

Via uncited citation, a hoaxed appropriation of a text enters into an intense argument over geography and history. It is this aspect of appropriation of texts as actual documents in appropriations of land and history that provides the kind of destabilizing as well as stabilizing "after effects" which make more complex the senses of and uses of "literary appropriation." As with Travel Literature, texts become the genesis for immense debates over the actual legitimacy of ownership of colonized lands and the rights of peoples who essay to inhabit these lands.

Interestingly, this aspect of the "after effects" of appropriations of "literary" and "travel" texts tends to be ignored in most considerations of appropriation of texts,, which tend to regard the literary appropriation as being limited to that one area, and so the more "formal" qualities of an appropriation mechanism at work may be examined rather than potentialities in other areas such as geography, history, the military, legal arguments, etc.

In effect, to limit the awareness of the effects and "After effects" of texts in and as appropriation, has the peculiar and subtle effect of a removal from consideration of the abilities of texts to have these effects and After effects. That is, one develops a sense of the use of language which has no "consequences," nor, in effect, any "complicities." This creates a separation in language, in which on one hand "transgressions in language" are urged, while those outside this realm are not. And if this is to be maintained as a structure of belief and method, then the transgressions of texts across the limits of the text's boundaries, becomes something to in effect deny. In this way, the peculiar argument can be advanced that in changing language via transgressing boundaries within it, one is changing the world, and at the same time, that this use of language is not in any responsible for what is happening around it, nor that the words that it uses are just as contaminated as the ones others use.

This sense of a "purifying of the language of the tribe" as advanced by Mallarmé, is in many ways related to the ways in which propaganda functions, by limiting the range of effects which are allowed to be considered, so as to narrow the focus on an ever more centralized configuration and figure or figures of power. In a sense, it points to an elite grouping of poets or writers or

artists who are as it were the guardians of this language, and so are deemed the ones to determine the entry or not into the canons or "acceptable ones" of this or that artist or style, this or that version of appropriation as opposed to another. Rather than a rhizomatic, horizontal movement of the energies of appropriation, one finds instead a vertical axis along which are stacked the categories of hegemonies and hierarchies.

In a sense, this removes the role of the "dead author" and replaces it with a kind of deity, a philosopher-poet-king-queen in a sense, of an aristocracy of the word.

Yet as the example of the traveling through times and spaces and altered and restored versions of Twain's text shows, the appropriation of texts and objects opens the arenas of action and makes for the dispersal across the unexpected of the ever uncertain findings and uses of words, and of the existences of "authors," not at all as fixed identities, but as ever changing "sources," and "citations" which "crop up in the oddest of places."

Texts and authors in this sense live lives of their own, which are outside the conventions of what are thought to be the boundaries of texts and authorship. That this proliferation and dispersal of texts and authors among all manner of terrains and times may turn up in situations with which "literature" so to speak would like to "disconnect from", this is because of the "troubling" non-possession of words and texts which copyright and intellectual property laws continually try to keep pace with. The borders which literature would like to keep sealed for itself, or art, or any other form which has created a language it regards as its own and its own only--these borders appropriation shows not to be as secure as one would have thought, and so the desire for kind of "homeland security" system to control this "terrorism of words" against the very Terror in a sense which would dominate them. This is the sense in which the areas of language in literature begin to become a part of the operations of aspects of propaganda, in that the desire and need to control and maintain power supersedes the "love of language" and begins to see that the means to in effect "torture" language are "justified by the ends."

Again, one finds "travel literature" as a form of the contesting of borders, not only among settlers and already local populations in the New and Old Worlds, but also the borders among texts as "faked," "documentary evidences," "depictions of fakes as being a reality," and the use of fakes to assert a present reality based on an altered one via an altered text. The ebb and flow of the fake, the real, the fictional, the literary and the actual landscapes involved in terms of borders and possessions--as well as "battles for the very soul of the people and land"--all these are bound up with the uses made of appropriation through a great many levels within just one small dis-quoted quotation from a text by an



author who himself depicted so much use of appropriation as a manner of constructing the fantasy land reality he witnessed in its heights and the first signs of its rapid decay and decomposition.

Even the current dramas of the American-Israeli interrelationships are depicted in this using of an American text as a "witness" to be argued with in a "case" for or against a version of history that is contested.

The travel aspect of uses of appropriation is one that begins to change in the 19th century, with the ability to import ever greater amounts of goods from every farther distant and more "exotic" arts of the world, as well as those "exotics" which exist close to hand. (The Surrealists' Flea market, Joseph Cornell's garage full of old magazines and found materials from thrift stores, etc, Schwitters's use of street found debris--and the one found by Dubuffet in his concept of Art Brut.)

In Baudelaire, the continual theme of "le Voyage" needs no distant places to go--it can be a journey through his mistress' hair, or through a grubby alley--or to a hashish smoking session. Later, Huysman's character Des Esseintes in *A Rebours* (Against the Grain is the English title) simply goes to an English pub as it exists in its exact state for the use of Englishmen in Paris, rather than having to bore himself with the tedium expense and time of a trip to the actual England. Travel becomes the voyage of reverie, dream, released by contact with talismanic objects, odors, colors, sounds and images, texts which are from the place or about the place to which one would like to go.

"To shut the eyes is travel" says Emily Dickinson, who wrote of books as ships with which to travel.

In this sense, to me, the Yasusada works and Yasusada's idea of writing an "After Spicer" in honor of Spicer's "After Lorca" functions itself as a travel literature example, in that using the construction which is made use of by the hoxed imitations of scholarship of "real texts by real authors," in creating a series of fictional and pseudonymous authors, editors, translators, footnoters, annotators, as well as quotations which are real and fictional or faked, to construct both a fictional author and his fictional works, as well the journey to a distant and exotic land--a Japan which is not Japan but an "After Japan," not a translation or copy, nor actual documents, but an imaginary constructed out of the elements of these . via both actual and fictional Japanese poets, artists, places and events. After all, what is Spicer's Lorca's Spain? Or his Spanish language? Where are they existing in Spicer's text? The traveling with Lorca that Spicer indicates is done in the home of Spicer's, as of two lovers living together for a season. It is in a sense of the continuation of the voyage of Baudelaire through his mistress' hair as a voyage-to-a-text, as well as that voyage of Poe's in which the white ghostly spaces left by the vanished ghost of

the lover-- "After" effects, so that work is written both "After" Lorca literarily and "literally"--after Lorca the lover of the summer in autumn has departed. And indeed, the introductory letter opening the text is written by Lorca--the already dead poet speaking from beyond the grave as his own ghostly After effects become ghost-written by Spicer as his "After Lorca."

For Poe, the "Aftereffects" are "mournful and never ending remembrance" which also tries continually to be reanimated from out of the coffin--into a state between life and death, dream and waking--in which all things possible may occur--an open area of uncertainty--where Poe and Pym takes turns authoring the same text, each one vanishing as the other reappears, back from the supposedly dead, to assert his rightful place in place of the one living and writing in his absence. To battle with the double of oneself--in this suspended state--the tale of "William Wilson"--Rimbaud and his "I is an other"--the confrontation with the hoaxy aspects as well as the documentary and imaginary--of writing and of what is an author--not a who--but a what--as though the author really matters--when as Poe asserts in the "Philosophy of Composition" --one begins with determining what the effect is that one would like to produce.

In other words, an "after effect" which precedes its own creation--just as the "Philosophy of Composition" is written AFTER the composition of "The Raven" and so re-tells the "story" of its creation as an "after-thought" as well as an After-effect---which "reconstructs" an event which actually did not happen, in order to make an argument for the kind of Composition Poe is propounding as the one best suited to create the kind of "great effects on an audience" that the "Raven" had. By demonstrating that he worked backwards, deductively and rationally to produce what are the "irrational" yet also "mechanically engineered" effects of the poem and its Raven repeatedly & (a robot Raven, an "synthetic intelligence"--?) mechanically "quoting" "Nevermore"--Poe writes "after the fact" the non history of a poem in order to prove that his "irrationality" as person does not exist, nor does it in the poem, but all of it, all of it--can be explained!

In the very act of essaying to be the ultra rational one, Poe begins to sound not unlike one of his irrational characters in the process of trying to defend their actions, which came from that other source he depicts so vividly in a different piece, "The Imp of the Perverse."

As a writer, Poe is experiencing and detailing not the "death of the author"--but the cracking, corroding, collapsing, dispersal and disappearance-reappearance dead-alive, living dead,suspended animation state of an author in which the uncertainty principle is at work. so that the author is beginning to have trouble distinguishing between himself and his invented authors, his characters,his



texts, his hoaxes and documentations, his published "marginalia" which appear in Newspapers as "real" and which are "made up" as he owned no library to annotate, but only about three books at the time.

And how does Poe exist today? He still exists as after effects in America as the the creation of a poison pen obituary written by Rufus Griswold! The source for good deal of the myths of Poe is this outright piece of slander. Poe himself became a part of long running tabloid sensationalism, both adding to and altering, shifting, his status as a writer hovering ever suspended among a series of faked images and stories about himself, and his own such creations. In this sense Poe has realized in a peculiar way one aspect of his dream of existing among the living-dead, as he himself continues to exist as this mixture of urban legend, movie versions, illustrations, endless repackagings of his works, endless new theories about them, endless new discoveries not only of original editions themselves but also of the actual facts which he did make use of and which had been thought to be his own hoaxes.

In a sense, to understand a genealogy of "post modern" examples of appropriation, is to find Burroughs' impossible glossary of words whose intention are fugitive--for the moment one were to define, control, set boundaries and divide into categories, classifications, the very thing one is observing in order to do this, would continually be breaking it asunder, decomposing it, rearranging it--and so, the place to "begin" is in actuality in the daily newspapers or news in any media--as there one finds the continual dispersal of writings and writers evidenced in the symptoms of language which are registering the seismographic chartings of voyages which never cease traveling, never cease their production of effects and After effects, fall out, radioactive dusts--mutations and permutations--ghosts and ghost written texts--

The "Purloined Letter(s)" found hidden in plain site/sight/cite all around one--the War which was founded on forged texts and paintings of non existent fotos--the widespread use of "election fraud" as a technique both to count voting and to frighten off voting-- the uses of torture to produce "confessions" which are false or real or who knows what--but which are none the less used as "proofs"--even though the actual confession may never be revealed-- the persons detained without any accusations-- that is, the non-writings of non texts which condemn persons non accused to be detained indefinitely-- the ways in which a society inoculates itself by the alteration and vanishing of words from what it does not want to or like to or is not meant to hear or read-- the uses of appropriation are everywhere one around-- perhaps what is really the purpose is to find the ways in which these are all interrelated and so constitute the existence of culture as it is presenting itself to itself through its appropriated and faked and hoaxed uses of words and images- rather than a typology in which the separations are made so as to exclude one domain from another--and so to deny or deliberately

or not miss the effects and After effects of all the various means and meanings of appropriation--

This particular study of my own i call "The New Extreme Experimental American Poetry and Arts"-- this interrelationship of aspects across, among, through and around appropriation in constructing a language which essays to deny what it is capable of and is in many instances doing daily, as a matter of routine-- a language which allows persons the appearances of freedom when in fact tightening and constraining ever more tightly and narrowly the ranges of awareness and questioning-- and at the same time to find the actions and uses of appropriation which decompose this massive composition one is presented with as a reality which in fact is but a continually tweaked construction in which language used by all is participating daily-- to study the composition and to find the decompositions-- as much as possible, though one oneself is pitifully limited--

On Sat, Nov 1, 2008 at 4:01 AM, Wystan Curnow <[REDACTED]> wrote:

*Murat, Tom, Barry, David,*

*As we are seeing "appropriation"'s precursors are varied and commonplace, to the extent that the term itself appears reductive--Chaucer's only 'a great appropriator' if his practice is presumed to be informed by a modern idea (and its attention laws and prohibitions)of authorship.*

*I am more interested in the varieties of contemporary 'appropriation' --it seems such a dumbly provocative term, so post-modern for crissakes--which is the way Murat's remarks about recent 'attacks on authorship and originality' are pointed. The value of a genealogy of appropriation, or a pre-history of authorship seems to be that it may help generate a typology of current practices and possibilities in which re-use, refried, is understood as more like the norm than the exception.*

*Wystan*

---

*From: Poetics List (UPenn, UB) [REDACTED] On*

*Behalf Of Murat Nemet-Nejat [REDACTED]*

*Sent: Saturday, 1 November 2008 8:44 a.m.*

*To: [REDACTED]*

*Subject: Re: appropriative poetics: genealogy/history?*

*Tom, Barry, David,*

*Appropriation is the basic Medieval mode of writing, either, as Barry says, citation being the prevalent trope of writing or as outright appropriation. Chaucer is the great appropriator in English literature. Troilus and*

*Cresyda is for all purposes, with some changes, of Boccaccio's Philostrato, without Chaucer acknowledging it as such. This does not mean that he was being dishonest or propagating a hoax, simply that that was a natural Medieval writing process. A number of Chaucer's earlier works (the titles escape me now) start with a dream passage, introducing or framing the narrative which will follow. This was a common Medieval trope. A number of times, Chaucer lifts his dream passages from French examples.*

*To understand the process better, it might be helpful to look at Medieval Cathedrals, masterpieces with no named architects. The whole construct is seen as a communal activity, something beyond the individual or authorship.*

*The same ethos, an ethos of poetics, applies to writing also. Ruskin understood this. I think it is the source of his modernity. When David, Kent Johnson, myself and a few others, in various ways, attack the notion of originality or authorship, elevating the editor, the translator, the anthologist, the creator of hoaxes, the heteronymous author, the hypertext to a central position, replacing these tropes for the figure of the "poet," they are actually trying to go back to the same Medieval view of authorship and creation. Recently, Jerome Rothenberg and I had a conversation where we discussed the concept of the anthology being the ideal form of a sacred text. That discussion also, I believe, were along the same lines.*

*Though in the 17th century the idea of the individual author was already present, one can see in certain authors the earlier prominence of citation still in full swing. One can cite three works along these lines where appropriations are integral to the text: Burton's *\*The Anatomy of Melancholy\**, Browne's "Urn Buryals," Montaigne's *\*Essays\**.*

*If I remember correctly, Swift's *\*The Tale of the Tub\** parodies the same style of appropriation in its person; nevertheless, in this parody the earlier style is still in full force. In English Literature, I think Johnson and Pope give a "temporarily fatal blow" to the process mocking its rube-like primitiveness (even Shakespeare could not escape the opprobrium) and elevating originality to a poetic ideal.*

Ciao,

Murat

On Fri, Oct 31, 2008 at 1:00 AM, Tom Orange <[REDACTED]> wrote:

hi all,

*catherine daly and mark weiss were looking for some clarification on my question regarding a possible genealogy or history of appropriative writing. first off, and thanks to those who provided 20th-century examples but yes i'm really looking for precedents prior to dada and high modernism.*

*as far as defining terms, i really do have in mind mostly what mark says, substantive if not wholesale incorporation of an other('s) text, however identified or not, into one's own. so i'm less interested in, say, the rhapsode as song-stitcher of a people's tales; or as dave chirot points to among his many great suggestions, the renaissance notion of imitation or authority through citation of others rather than through originality; or citation as example, through which, as dave points out, many pre-socratic, sapphic etc fragments found their sole survival; or translation, which still in most cases wants to preserve and remain faithful to the original author's intent...*

*and so as to catherine's "appropriation how/why," precisely. i'm looking to a genealogy of appropriative poetics in part to differentiate poets' means, intents, motives etc for doing so in the first place. so for example, 1) tzara says make a dada poem by tearing up a newspaper and arranging the strips you've pulled from a hat; 2) pound, reznikoff, rukeyser pull documents from the historical and legal records to include in their poems; 3) cage reads thru joyce, thoreau, etc and creates mesostics from their words. clearly in each case the authors have different motivations for these appropriative acts and i'd like to try to map out the field, including precedents for this kind of activity.*

*additional suggestions and discussion welcome...*

*thanks,  
tom orange*

*guidelines*

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168. **Gloria Frym**

***Re: new adventures of walt whitman***

*Sun 9 Nov 2008*

---

These videos are wonderful! Thanks for posting. I give Whitman seminars for undergrad and grad students. One favorite undergrad commented on

Wednesday that Whitman would adore what Obama stands for and highly applaud his seeming ability to unify. Further adventures.

Gloria Frym

Gloria Frym

Associate Professor

Writing & Literature, MFA Writing

California College of the Arts

San Francisco

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

From: "Nate Pritts" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 08, 2008 5:57 PM

Subject: new adventures of walt whitman

Just for fun, my 11th grade, gifted English class is making Walt Whitman videos. I decided to make my own "series" - The New Adventures of Walt Whitman!

The first three episodes are up now with three more to come this week.

<http://www.youtube.com/user/n8pritts>

Check them out! & if you happen to have any favorite Whitman lines - from Song of Myself or elsewhere - send them to me & maybe we'll do those next!

n8

---

:: Nate Pritts is an Honorary Astronaut

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

:: <http://www.correspondentbreeze.blogspot.com>

---

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169. **Troy Camplin**

***Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]***

*Sun 9 Nov 2008*

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1. If it walks like a duck and quacks like a duck, it is a duck. Feel free to label me, so long as it's an accurate label. If by neo-liberal you mean a new kind of

classical liberal that supports free markets, science, constitutional democratic government, and social liberty, then I am happily and proudly a neo-liberal.

2. "spouting off talking points" is something politicians and demagogues do and for which I have no respect at all. It has nothing to do with women. If I had wanted to be sexist, I would have chosen the term "hysterical." I think we both know enough etymology to understand my clear intent there. The two examples you gave would have been appropriate had I used "hysterical" rather than "screeched," as each are a clear, unambiguous reference to African-American history. Also, I did, twice, acknowledge that you did engage the issues, and you have, twice ignored the fact that I have done so.

On the marriage issue: 70% of African-Americans voted against Prop 8; 65% of Hispanics voted against it.; 49% of whites voted against it. That's not scapegoating. Those are hard numbers. Again, you are implying racism here, which is only intended to shut down argument -- not to mention ridiculous, as my wife is Mexican-American.

I agree with point 2, which is why I am generally against democracy as practiced by California. I believe in a constitutional democratic republic, which is undermined by such things as the pure democracy demonstrated by CA on Prop. 8.

The reason for the dissonance between the vote for Obama and the vote against Prop. 8 is that if you were to poll African-Americans and Hispanics on the issues, they don't actually support the things supported by the Democratic Party on things ranging from gay rights and abortion to school vouchers and basic economic issues. Both groups also tend to be pro-military. So why do they vote Democrat when ideologically they are Republicans? The Democratic Party has done a brilliant job of convincing them that the GOP is vaguely "against" them -- and nobody bothers to look up the fact that the Civil Rights Bill of 1964 was voted for 65% by Republicans, but only 55% by Democrats. Should the GOP ever figure out how to overcome the DNC rhetoric, I'm afraid that things like Prop. 8 are going to become much more common.

Troy

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 9, 2008 5:18:28 PM

Subject: Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

1. You are not merely  
“labeling” things when you insist on slinging around your “liberal tactics”  
accusations. You are name calling, and you  
are attempting to group my responses \*to your claims\* in with a group that you  
clearly revile. These efforts are ad  
hominem attacks, meant to distract and detract from my responses.

Who here has dubbed you anything, Troy?  
Shall I call you a “neo-liberal” repeatedly and deride your “neo-liberal  
tactics” at every turn so that you can become mired in defending why you are  
not one? What would be the point if we are truly  
attempting to have a constructive discussion?  
Again, I ask you, why do you compulsively need, in your every response,  
to group everyone together on this list as a liberal or some such  
nonsense? One only need look through  
your posts in the archives to understand this as one method of your  
argumentation.

2. The road to hell is paved with good intentions. However, the words we  
select certainly imply many things. Your constant need to characterize  
responses with certain adjectives carries a responsibility that you would like to  
shirk. Telling me that I “chose to read it that way; that isn’t what you meant”  
doesn’t magically erase your responsibility for the words you have chosen.

When was the last time you heard a man’s response characterized as a screech  
or any other typically nasty adjective meant to imply that he has a shrill voice  
from which one cannot decipher his meaning? To imply that I “screeched” in  
response to your argument, as well as only “spouted off some talking points”  
instead of “actually reading” your response is a transparent effort to render my  
reply as one based in ignorance and an emotional voice raising that doesn’t let  
you hear what I’m saying – your characterizations are, at best, in bad faith, and  
one need only read through the tread below to see that falsity of your ongoing  
accusations: I continue to respond to your claims in each post, despite your  
name calling (again, see below).

But to make this point clear, let me give you some recent  
examples of how intentions don’t render the social meaning and weight of  
words  
invisible--

\* Ralph Nader on  
Barack Obama:

"To put it very simply, he is our first African-American president... But his  
choice, basically, is whether he's going to be Uncle Sam for the people of this  
country, or Uncle Tom for the giant corporations."



Now, I'm sure Ralph Nader didn't "intend" to conjure any racist history and implications by determining that Obama would be an "Uncle Tom" for the giant corporations because surely he would say the same thing about a white candidate, no?

\* Bill O'Reilly on Michelle Obama:

"I don't want to go on a lynching party against Michelle Obama unless there's evidence."

Again, I'm sure O'Reilly didn't "intend" anything racist by associating Michelle Obama with the violent atrocities that African Americans have suffered by deciding he wouldn't lynch her - because he would say such a thing about a white person too, no?

\* A mild version of the sexist language in the same camp as "screeching" that recently reared and celebrated its ugly head is smeared all over the world in relation to Hillary Clinton:

"HENS CACKLE. So do witches. And, so does the front-runner in the Democratic presidential contest. Former Bill Clinton adviser Dick Morris recently described Hillary Clinton's laugh as 'loud, inappropriate, and mirthless. . . . A scary sound that was somewhere between a cackle and a screech.'"

<http://mediacrit.wetpaint.com/page/Sexist+Language+in+Media+Coverage+of+Hillary+Clinton?t=anon>

But something tells me that my efforts here are futile.. Because again, you accuse me of all manner of nastiness, including not engaging you on the issues, which I have consistently done, and yet, you have ignored my last response and direct question to what seems to be a far-fetched claim. Again, just when has the gov't intervened and forced any church to hire someone of the gay lifestyle? Perhaps it has happened and that example has instilled some real fear in some of those who supported Prop 8, but I cannot imagine who since you offer no evidence ...

I'll say one last thing about the marriage issue. Marriage ultimately isn't the issue for me. The greater issues at hand are 1.) Scapegoating African Americans and Hispanics is way too easy. Many, many more white people pushed Prop 8 through. The powers-that-be enjoy it when we begin to split and compare who is more disenfranchised; their powers are secure in this type of fragmentation. More importantly, how does this power work structurally and how do we address it? 2.) The tenets of my argument are better outlined below, but overall, this is an issue, in simple terms, that shows one majority group in America had no problem denying another group of Americans a constitutionally-guaranteed right. Where is the hope in that?



The amazing contrast that took place last week was the vote for hope via the election of Obama on the one hand while a number of Californians denied a group of Americans a specific right on the other. What does that truly say about the state of our nation and our personal anxieties as Americans? That we must always have some sort of enemy at hand to feel secure? That we are not open to examining why we believe what we do, esp when it is exclusionary, and how we enact those beliefs we seem to hold dear? That we must always label every person in an effort to keep them in the camps and groups to highlight \*who is not us\*? Apparently so, it seems, and that line of thinking is pervasive, dangerous, and all important, reliant on insipid segregation first and foremost, even here. And that line of thinking is exactly how Bush got so many Americans to support the imperialist occupation we call a war and got so many of "those Iraqis" maimed and brutally murdered ...

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sun, 11/9/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Sunday, November 9, 2008, 4:53 PM

I do find it funny that someone on a poetry group is complaining about using words to label things, as that's what all words do. Words do mean things, even if there may be some ambiguity. And like things are typically groups together under a single label. It's useful to label wolves as wolves, and wolves, foxes, coyotes, and jackals as dogs.

If I did not intend "screeching" as sexist, then it's not sexist. Your choosing to interpret it as sexist means you are the poor interpreter of my meaning. It's simply bad textual analysis on your part, attributing meaning the author did not in any way intend. Next you'll be telling me MacBeth is about growing pine trees in Scotland.

And you will note that I did engage the issues, and I was decent enough to acknowledge that you had to. It seems you don't have the decency to extend to me the same courtesy. My pride is not hurt -- though your thinking it does

clearly IS sexist on your part. Perhaps your sexism is why you see sexism where there isn't any?

The real absurdity here is that you don't seem to care that you and I in fact agree that marriage should be legally extended to everyone, regardless of the sex of the people getting married. What seems to matter most to you is that I'm not a liberal like yourself.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 9, 2008 10:31:35 AM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

Continuing to label my responses as so many "liberal tactics" carries on your condescension, and indeed, your characterization of my original reply as "screeching" most certainly is sexist, whether I "choose" to read it that way or not. You're trying to shuck the weight of your words by making the weight they carry my burden to accept or deny them -- but you are the one flinging such nasty characterizations, and you have felt it historically necessary on this list to do so with many people (i.e. "liberal tactics" is but one seeming insult in your Poetics List arsenal). Why the urge to label and characterize responses on this list at all?

Why not take your own advice and just "engage the issues", as you continue to claim that I did not do. In fact, I have done nothing but respond to your claims (re-read the whole thread below), as well as point out the ad hominem strains in your response. It is this latter aspect of my reply that hurts your pride and raises the defensive hairs on your back. But your style of arguing is full of unnecessary bait & attack that reminds me of Rush Limbaugh's "responses" to feminist claims -- if you call her an angry cow, you no longer have to listen to what she says; you need only paint a picture of her and ask that she be tamed, or try to tame her yourself. "Screeching" runs along those same lines, like it or not ...

Regarding the meat of your argument, I'd like to know when the U.S. Government forced any church to hire people whose lifestyles they didn't approve of? I really don't know about any instances of such legal intervention with any church regarding the hiring of gay clergy and am quite curious. Were these instances in the Catholic church?

Additionally, I'd like to point out, though I use the term too, that even "gay marriages" seems misguided. Marriages are marriages are marriages. We don't say, "The government should perform bi-racial marriages.." Instead, we demand that everyone have the right to marry. I suppose it would be difficult to keep saying, 'Give the right to marry to the GLBT community,' but perhaps demanding "Marriage Equality" instead could be a simple start to eliminating the marginalized thinking this issue sustains.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 9:45 PM

I will only quickly note that this is the kind of argument I was merely asking for, and that it is quite different in tone from the other posting -- though I will criticize you on the fact that if mine was condescending, this was off the barometer. Let's both make an effort to keep it civilized. Further, it's you who chose to interpret my comment about screeching, etc. in a sexist fashion. Another all-too-typical liberal tactic: to shut down arguments with accusations of racism, sexism, etc. rather than engaging the issues. My experience is that too many liberals are screechers, regardless of sex. If you choose to take offense at my remarks, remember that it is you who are choosing to take offense -- there is nothing inherently offensive in what I wrote. Finally, a good idea is a good idea, no matter where it comes from. I think almost every thought of Marx's is pure evil -- but when he has a good idea, he has a good idea. Don't disregard Sun Tzu just because he was an aristocrat -- he was an aristocrat who won wars (if I were a liberal, I would accuse you of disregarding him because he was Chinese, something I'm certain is absurd).

That having been said, I do take several of your points. The civil rights arguments are an excellent approach. Having been raised a Baptist in Kentucky, and being now married to an Hispanic, I think I have some expertise

in the areas of which I speak. My experience is that religious people rather claim that homosexuality is "unnatural." This is quickly undermined by the aforementioned examples, which puts them in a tight rhetorical spot, as they now have to regroup and argue that "well, we're not animals. We're supposed to be better." I typically then direct them to their previous argument. If they claim it's a matter of choice, I can and have proven otherwise. Having demonstrated the incoherence of their argument, they have typically then been more receptive to other arguments regarding civil rights, etc. The real issue for many religious people, I think, is less that the government "recognize" gay marriage than that they have a fear that the government will turn around and force their church to perform gay marriage ceremonies. There have been several cases of churches being forced by law to hire someone whose lifestyle they did not approve of, so their fears are not entirely unfounded. It seems to me, then, that if we are going to win this argument, we have to figure out a way to assuage those concerns. And if we are truly believers in a separation of church and state, we cannot use the state to force the churches to accept our world view. That should, in fact, require persuasion rather than laws. One could also point out to fundamentalists that there is much prohibited by the Bible we do not bother with, so why are we picking and choosing? I recommend Peter McWilliams' "Ain't Nobody's Business If You Do" for some excellent arguments along those lines.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 7:22:56 PM

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

I know this will be difficult to admit, but your reply, and often times your style of arguing here, is hypocritical in its condescension.

Having grown up on the Bible Belt in Stone Mountain, GA, I used to be one of those "religious people" and, as such, continue to communicate with them. My response to you *\*is\** my response to those religious people you've determined I don't understand.

However, I don't need you to explain to me "how people think" and how to respond, verbatim, to "African Americans and Hispanics" -- for you to be so elementary and condescending is just another tactic to avoid engaging my reasonable response to your arguments, which I find as base as those put forth by religious people you dubbed yourself an expert on.

Now, I'll explain to you how my reply, as an argument, works.

1. I refuse to engage with religious folks, and anyone else, on the basis of the "Nature vs. Nurture" level simply because to do so inevitably devolves into a moral discussion typically reliant on the Holy Bible as the authority of choice. I don't base my argument on what the Holy Bible claims, but instead, keep the argument framed within the rights provided by the U.S. Constitution.

Just because "that's how religious people think" doesn't mean I must concede and allow them to use that bible as the foundation of this argument (recall separation of church and state). I can engage them without such concessions -- and do. In fact, the argument for civil rights, however based in morality vs. immortality for them, is truly not about whose moral barometer is correct at all, as I imagine you know -- it is a matter of rights *\*for everyone\** despite and including our differences, even moral ones, as acknowledged by separation of church and state.

2. My calling the "Nature vs. Nurture" debate a perversion should have tipped you off, since the rest didn't. They like to call homosexuality a "perversion," but debating its existence as one of nature v. nurture to determine who gets what rights is itself a perversion.

3. Further, you have included in your "argument" the very kind of thinking religious people resort to -- that of arguing the very existence of homosexuality as "proven" by its existence in nature. Who cares? (That's a rhetorical one, Troy. I know who cares.) The point is that you argue a biological basis for homosexuality as evidenced in the behavior of animals. Religious folks will argue in return that we aren't animals and shouldn't be gay just because they might be by some freak of nature. (Plus they like to take being gay a step further with this argument and ask if we'd like to marry goats next -- with a snort and a 'ha ha' to finalize the absurdity of the entire proposition).

Why resort to such tactics? Just because they do? Just because that's where they might find their moral footing? Nearly equating homosexuality with animals (I know, you didn't) only denigrates any merit for seeking rights as people who are different than them -- despite our differences, even in morality -- and certainly does not change their minds. It never has. Bringing the proof of animal behavior into the argument only distracts and opens the door for tasteless jokes at the expense of any legitimacy for the claim to civil rights for each and every person in this country. (I say in the face of whether we should exist or not, we do and we will not go away, marriage rights or no. Whether we choose to be gay or are "born that way", who I love is my *\*choice\** and I certainly have the right to choose).

Finally, characterizing my reply as "screeching" and labeling it as the "liberal social agenda" -- even only by association -- as well as claiming I didn't read

your post in favor of "spouting off talking points" is a typically sexist admonishment and so much ad hominem name calling used to avoid engaging the tenets of the argument I actually laid out in direct reply to your post. In this elementary manner, you get to ride in on your noble steed and re-frame our discussion by writing me off as some sort of lil' unworldly & uninformed lady who needs the religious-minded explained to me so that I can "know my enemy" via another nobleman you conjure, Sun Tzu.

I'm sorry; I won't bat my eyes and be impressed that you "found my naivete out." Instead, I'll suggest you engage with the actual basis of my argument and ask you to please stop being unnecessarily instructive. Consider us on equal footing intellectually and go from there.

In response to your last post regarding why folks who voted for Obama would also vote for Prop 8, I would say that the African Americans and Hispanics you cite were not solely responsible for its passage. Yes, I understand on an exit poll that they voted for it 7 to 10, their turn-out was up percentage points, etc. But this Prop 8 campaign was quite well-funded by the Mormon church and was built and thrived on fear. McCain also attempted to run his campaign on fear; his tactic lost where the Mormons scared a good number of Californians into believing all sorts of ridiculous notions reliant on the idea that marriage itself would be threatened and worthless if everyone were allowed that right. Regarding the communities you name: the LGBT community did not go into those neighborhoods and educate; the Mormon fear campaign ran rampant, hence the exit polls. It's a complicated mix of who sold who on what fear; who spoke out for their rights and where, and who simply doesn't care if everyone has the same rights, particularly where their own aren't threatened.

But to take on the religious tenets of the Mormon church (Joseph Smith's ideals, no less!) and debate them on their way of thinking, particularly in terms of Nature vs. Nurture as you suggest, certainly will not advance the fight for those rights nor will it render the fear mongering ineffective. To change the ways of thinking about this issue and frame the debate in legal terms will go a lot further, and has historically done so. In other words: It's okay if you don't like my lifestyle, or if you don't like my skin tone, or you think my religion is not as good as yours; it's your right to think that way, but I'm a citizen of this country, pay my taxes, participate in the cogs of our economy, and am a citizen under the eyes of the law -- ergo, I deserve my rights the same as every other person in this country.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sat, 11/8/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

To: [REDACTED]

Date: Saturday, November 8, 2008, 3:03 PM

Sometimes I wonder if anyone actually reads what anyone says and considers their actual arguments or if they just act like politicians and spout off their talking points regardless.

The question of whether or not "being gay" is natural or a choice is not "beyond moot" to those against gay marriage. To such people, their belief that being gay is a choice has everything to do with it. They would argue that choosing to be gay is like choosing to be a murderer, and insofar as both are immoral, both should be opposed. I, of course, do not consider this to be the case. I too understand that sexuality is fluid and that, as a species, Homo sapiens, like our close relatives the bonobos, are a bisexual species. Less bisexual than bonobos, but more so than chimpanzees. The fact that hazy sexuality is a biological fact in the human species is not moot, and is in fact a benefit to those who want to argue for civil rights recognitions. If you want to make any headway on this issue, you have to understand the position of the opposition.. "Know your enemy as you know yourself and you will not fail." -- Sun Tzu. The reason so many liberals can't get anything done is that you think screeching at the top of your lungs is what gets things done, and you don't even bother to try to argue your point. And your lack of understanding of how people think -- especially religious people -- is what prevents you from understanding how Obama can win the Presidency, but the African-Americans and Hispanics who voted for them voted against the liberal social agenda. I'm trying to explain it to you, and all you have to say is that their reasons, which they consider to be central to their belief system, is merely a "moot point." It's condescending to them, and won't win any arguments with them.

Troy Camplin

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 8, 2008 11:20:44 AM



Subject: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark]

Troy,

The question of being gay as "natural" or a "choice" is beyond moot. Since the constitution provides everyone equal rights - ahem - I should be allowed to marry whomever I choose, so long as they consent and choose me as well. To devolve into such debate over whether the selection of one's spouse is a choice, a coercion, a divine intervention, a prophetic union, or what-have-you is to distract from the purposes & securities provided by the constitution. That we *\*must\** be separated by gender was not something our forefathers predicted would be problematic -- any more than when they wrote that some people weren't exactly human and could be owned as chattel.

But in an age when it is beginning to be acknowledged that gender lines are, at best, blurred and complex, sexes are multiple (despite "corrective" measures - <http://www.nytimes.com/2006/09/24/magazine/24intersexkids.html> & [http://www.jenellerose.com/htmlpostings/intersex\\_babies\\_controversy.htm](http://www.jenellerose.com/htmlpostings/intersex_babies_controversy.htm)), and, like it or not, gender is fluid, to create an amendment defining marriage as between a "man" and a "woman" is institutionalized bias. Devolving into the archaic debate of just what penis and vagina should be allowed a legally-sanctioned U.S. Gov't issued contract is silly and a distracting fallacy. Two people should be granted the same rights as any other two people as written in the constitution. This debate heralds back to the not-so-old one of whether it was "right" that blacks and whites be allowed the same rights under the law, as if the races were two different species (see anti-miscegenation laws). It wasn't so long ago that people thought it "unnatural" to see two separate skin tones loving one another. Some still think it "unnatural." The debate of nature vs nurture is itself a perversion.

An aside: I think the passing of Prop 8 speaks moreover to the hope that by denying the GLBT community the right to marry will somehow abolish the very existence of that community -- at least, that's my pessimistic read on the whole debacle. Gays/lesbians are the latest "Other" just as immigrants remain "Alien" on the soil of a people obsessed with "getting and keeping theirs."

Mark,

Separations of symbols vs. legalities notwithstanding, civil unions and domestic partnerships do NOT provide the same legal benefits that marriages do.

It's all in the poetic wording, no? "Separate but equal" has historically betrayed everyone's "good" intentions. If "civil unions" were to be federally-mandated, then perhaps that would cover the legal protections that marriages do, but until then:



What are some of the limitations of civil unions?

Civil unions are different from marriage, and that difference has wide-ranging implications that make the two institutions unequal. Here is a quick look at some of the most significant differences:

-Portability:

Marriages are respected state to state for all purposes, but questions remain about how civil unions will be treated in other states. GLAD believes there are strong arguments that civil unions deserve respect across the country just like marriages. But the two appellate courts that have addressed the issue (in Connecticut and Georgia) have disrespected them based on the fact that their states do not grant civil unions themselves.

-Ending a Civil Union:

If you are married, you can get divorced in any state in which you are a resident. But if states continue to disrespect civil unions, there is no way to end the relationship other than by establishing residency in Vermont and filing for divorce there. This has already created problems for some couples who now have no way to terminate their legal commitment.

-Federal Benefits:

According to a 1997 GAO report, civil marriage brings with it at least 1,049 legal protections and responsibilities from the federal government, including the right to take leave from work to care for a family member, the right to sponsor a spouse for immigration purposes, and Social Security survivor benefits that can make a difference between old age in poverty and old age in security. Civil unions bring none of these critical legal protections.

-Taxes & Public Benefits for the Family:

Because the federal government does not respect civil unions, a couple with a civil union will be in a kind of limbo with regard to governmental functions performed by both state and federal governments, such as taxation, pension protections, provision of insurance for families, and means-tested programs like Medicaid. Even when states try to provide legal protections, they may be foreclosed from doing so in joint federal/state programs.

-Filling out forms:

Every day, we fill out forms that ask us whether we are married or single. People joined in a civil union don't fit into either category. People with civil unions should be able to identify themselves as a single family unit, but misrepresenting oneself on official documents can be considered fraud and carries potential serious criminal

penalties.

-Separate & Unequal -- Second-Class Status:

Even if there were no substantive differences in the way the law treated marriages and civil unions, the fact that a civil union remains a separate status just for gay people represents real and powerful inequality. We've been down this road before in this country and should not kid ourselves that a separate institution just for gay people is a just solution here either. Our constitution requires legal equality for all. Including gay and lesbian couples within existing marriage laws is the fairest and simplest thing to do.

How real are these differences between marriage and civil unions, given that a federal law and some state laws discriminate against all marriages of same-sex couples?

Would any of this change immediately with marriage of same-sex couples? Probably not, because married same-sex couples will face other layers of discrimination against their marriages. Right now, a federal law denies recognition of same-sex unions conferred by any state for purposes of all federal programs and requirements and over 30 state laws do the same. Ending discrimination in marriage does not mean the end of all discrimination, but using the term "marriage" rather than "civil union" is an essential first step to opening the door and addressing whether continued governmental discrimination against civil marriages of gay and lesbian people makes sense.

Marriage and civil unions remain different, both in practice and in principle.

First, more than a dozen states have not taken a discriminatory position against civil marriages of gay and lesbian couples. In those states, civilly married gay and lesbian couples should be able to live and travel freely and without fear that their relationship will be disrespected.

Second, even as to those states with discriminatory laws, legally married gay and lesbian couples from those states may well face some discrimination in some quarters, but their marriages will also be treated with legal respect in other arenas. Marriages are far more likely to be respected by others than newly minted "civil unions."

Using the term marriage also prompts a discussion about fairness. Allowing same sex couples to marry (rather than enter a separate status) will allow gay and lesbian people to talk with their neighbors, their local elected officials, and the Congress about whether discrimination against their marriages is fair. Where gay and lesbian people and their children are part of

the social fabric, is it right to continue discriminating against them in civil marriage? The federal government and states that have taken discriminatory positions against marriages of gay and lesbian couples could rethink those policies and go back to respecting state laws about marriage, as they have done for hundreds of years. In the end, we will not be able to have this discussion until gay and lesbian folks have what everyone else has: civil marriage.

<http://www.yffn.org/admin/spi/marriagevsunion.html>

<http://lesbianlife..about.com/cs/wedding/a/unionvmarriage.htm>

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

170. **Alan Sondheim**

***The What-If***

*Sun 9 Nov 2008*

---

(written under zero sleep, apologies, but there's 'something here')

The What-If

<http://www.alansondheim.org/layout.jpgs>

The last theoretical, what to do when exhausted to the point of trembling or shuddering, unchecked for reason, false grammar, confusion:

Vaihinger and Bentham both developed the concept of fictions or the as-if in relation to the real: as if the perceived real were real, as if reification were the state of things - as if the real were within the simile and subjunctive.

The what-if simultaneously doubles and reduces the as-if: Doubles, since it proposes an alternative branching or possible world which is an as-if within the as-if of the real - and reduces, since a fictionalized as-if (that is, the as-if as fiction) branched into the aegis of a dominant fiction no longer subjunctive - the what-if as production or temporal process creates a fiction without split - no

longer 'as-if X were real within a perceived world that is necessarily split,' but an X which is all the real there is within a generated world or simulacrum.

The what-if simultaneously quadruples and collapses: Quadruples, since the epistemology splits and what is real has also divided - and collapses, since the fiction is ontologically degree-zero; one might also approach this in terms of codes and replaced or augmented codes, or replaced or augmented scripts or objects, therefore basic operations of annihilation, creation, displacement, condensation, substitution, branching and collapse.

The what-if does nothing and everything: Nothing, since ontology remains as before, and the model - for that is what we are introducing - utilizes the same fundamental rules, protocols, codes, and principles - and everything, since what occurs is the construct of a new universe, related to the old, but with a modification, however small.

The what-if places the world within which an enunciation is made, within the subjunctive; it is always a time-dependent process.

Any real or virtual movement within real or virtual worlds is a time-dependent process. But what-if is a movement with a diacritical mark or curlicue.

The mark need not be within the real or virtual world; it may be within the world of the spectator.

From the outside, a change is created within the gamespace. The rules within the gamespace are the same as before.

A change is made from without to within. A demarcation occurs, a separation of the gamespace into before and after.

Gamespace is always already before and after; the separation occurs on a meta-level.

The separation is semiotic and the construction of a semiotic.

The separation is a figure of speech.

There is speaking within and speaking without; a model might insist on these distinctions: go from real through virtual through channel through virtual through real.

Of course what is real is virtual and what is virtual is real. Of course the channel is simultaneously real and virtual; one might argue that the channel is the diacritical mark, the demarcation itself.

The demarcation may be fuzzy. The change from X to X' may be sufficiently complex as to prohibit or occlude a transformation. A transformation may occur - the result of a what-if process - without being noticed; there may be no notification or a misplaced or misrecognized notification.

So what-if implies an impending modification within a sememe from without; it splits from itself, constructs on a meta-level, a semiotic which breaks through and within the discursive. The transformation within the real virtual, from X to X' is always already sutured; the break, again, occurs within the subject himself outside of, or constructing an outside-of, the gamespace.

Needless to say the what-if may be nothing more than conversational, i.e. what if the sky were green? It may or may not result in a process applied from without to an ostensible subject. The ostensible subject, gamespace, world, etc. may appear, from without, broken or of interest or anomalous or cohering or 'the same as before' within the epistemological limits of whatever transformations are already going on. The ostensible subject is the subject of the subject applying the what-if, that is, the external subject, placed as well, reflexively perhaps, within the subjunctive. Whether or not anything is 'really' carried out.

The what-if, then; is always already a thought-experiment as well, no matter what happens later or what happens reflexively, or even within the case where nothing happens at all.

One might say that the human project implies thrownness into and through- out the what-if on a continuous basis, that everything and nothing is happening, that this happening is a model for human existence and behavior.

And in this light, a model perhaps of every organic existence and behavior - but one might well ask if all organisms are capable of the subjunctive in the sense used here? I would say no, that the subjunctive implies something which, if not uniquely human, at least implies an intelligence organized according to a just-so, which is rarely found otherwise in the world.

Roughly, it has to do with stewardship and dominion as well, placing the world we witness, real or virtual or worlding, under the subjunctive: to be human is to live within the semiotic of the subjunctive.

And here, within a specified virtual world, one carries out experiments telling or foretelling, floundered and foundered on the subjunctive - this these experiments might be taken as fundamental as well to any human project, if such there be. Perhaps this virtual world lacks a sense of, lacks the catastrophic; perhaps it is this lack which permits the what-if a discursive and reified operation. Perhaps, only just at our moment and in this configuration, perhaps nothing more.

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>  
| To access the Odyssey exhibition The Accidental Artist:  
| <http://slurl.com/secondlife/Odyssey/48/12/22>

| Webpage (directory) at <http://www.alansondheim.org>  
| [REDACTED], [REDACTED], tel US [REDACTED]

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171. **George Bowering**  
**Re: on Walcott and Obama**  
*Sun 9 Nov 2008*

---

In US school tests you have to say what colour you are?

On Nov 9, 2008, at 10:51 AM, carol dorf wrote:

*I think young people have an easier time living in a world without such essentialist ideas of racial identity. A biracial cousin of my husband's (he's white) used to say that she was two-tone in high school. When I was giving the PSATs to a group of 10th graders in the bay area, a number of kids said "I'm mixed, what do I put," when forced to choose between African-American and White. While the school I teach at is at times very racially divided, at other times the boundaries between categories seem fluid.*  
Carol

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172. **Gabrielle Welford**  
**Re: Forty Acres**  
*Mon 10 Nov 2008*

---

mmm, aye. i like what david wrote--both elation and concern. i like what nader said in the transcript to his interview on fox--both elation and serious concern. that's what i'm feeling. most best, g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sat, 8 Nov 2008, Mairead Byrne wrote:

*Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.*  
*Spinning in the huge drum of hope--*

Mairead

██████ 11/08/08 12:34 AM >>>

*i have been thinking about that quite a bit, yes. it's not his genealogy at all. son of an african chief, went to ruling class school in hawaii... all adds to the dampness of my celebration. small bits of hope keep poking me in the ribs but not very hard. g*

Gabrielle Welford, Ph.D.

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On Fri, 7 Nov 2008, Troy Camplin wrote:

*Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.*

Troy Camplin

---

From: Daniel Godston <██████>

To: ██████

Sent: Thursday, November 6, 2008 3:25:16 PM

Subject: Forty Acres

O

*Forty Acres: a poem for Barack Obama from Nobel winner Derek Walcott*

*Out of the turmoil emerges one emblem, an engraving "â€"  
a young Negro at dawn in straw hat and overalls,  
an emblem of impossible prophecy, a crowd  
dividing like the furrow which a mule has ploughed,  
parting for their president: a field of snow-flecked cotton  
forty acres wide, of crows with predictable omens  
that the young ploughman ignores for his unforgotten  
cotton-haired ancestors, while lined on one branch, is a tense  
court of bespectacled owls and, on the field's receding rim "â€"  
a gesticulating scarecrow stamping with rage at him.*

*The small plough continues on this lined page  
beyond the moaning ground, the lynching tree, the tornado's  
black vengeance,  
and the young ploughman feels the change in his veins,  
heart, muscles, tendons,  
till the land lies open like a flag as dawn's sure  
light streaks the field and furrows wait for the sower*

*From The New York Times Online  
November 5, 2008*

*The West Indies poet Derek Walcott, winner of the 1992 Nobel Prize for  
Literature, writes exclusively for The Times to mark the election of Barack Obama  
as President*

*[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/  
article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)*

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173. **Gabrielle Welford**

***Re: Forty Acres***

*Mon 10 Nov 2008*

---

mandela spent a long long time in jail for resisting oppression. obama is a privileged person.

Gabrielle Welford, Ph.D.

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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sat, 8 Nov 2008, Barry Schwabsky wrote:

| *And "son of an African chief" evokes Nelson Mandela, no? Not a bad thing, I hope...*



---

From: Mairead Byrne <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 8 November, 2008 3:10:52 PM

Subject: Re: Forty Acres

Gabrielle, to my ears even your terms "son of an african chief, went to ruling class school in hawaii" rock the White House.

Spinning in the huge drum of hope--

Mairead

>>> [REDACTED] 11/08/08 12:34 AM >>>

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Gabrielle Welford, Ph.D.

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*Not to be a wet blanket, but does anyone notice the irony in the fact that Obama is not a descendent of the people Walcott is talking about in this poem? Some lovely ideas in the images, though.*

Troy Camplin

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Out of the turmoil emerges one emblem, an engraving "â€

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an emblem of impossible prophecy, a crowd

dividing like the furrow which a mule has ploughed,  
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cotton-haired ancestors, while lined on one branch, is a tense  
court of bespectacled owls and, on the field's receding rim "â€"  
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The small plough continues on this lined page  
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[http://www.timesonline.co.uk/tol/news/world/us\\_and\\_americas/us\\_elections/article5088429.ece](http://www.timesonline.co.uk/tol/news/world/us_and_americas/us_elections/article5088429.ece)

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174. **Gabrielle Welford**  
***Re: on Walcott and Obama***  
*Mon 10 Nov 2008*

---

dear tisa, thanks. the point for me is not really whether obama is black enough or where his roots are (though i've talked about that, it's been to try and point out how outside working class experience he is, not how black or non-black he is). it's more where his allegiances lie, what he has had to do and say to win this presidency and how this will affect what he can do in the future. someone said, i think about the money he's had to raise to win this election, that we can rejoice in his winning, but the system is not about to change--the system which forced him to rely on corporate support and to bow to AIPAC. and like bill clinton, there are those the ruling elites pick up and out, educate them to join them. instead of bringing in universal healthcare, the clintons turned right

around and gave us NAFTA. but we want to believe and are more likely to be hoodwinked by someone we love than someone as easy to hate as george w. bush. both carter and clinton were murderous to hundreds of thousands of people while in office. that's the system. i'm sad. gabe

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On Sun, 9 Nov 2008, Tisa Bryant wrote:

*Thank you, Susan, for stating the obvious.*

*Further, Obama is literally African American. No hyphen, in terms of immediate genealogy.*

*Derek Walcott is absolutely of the Americas, and the African diaspora, just as my Barbadian family is. Pause and consider all the West Indian folks folded up into the "African-American" category in this country.*

*The rigidity of the discussion of lineage, heritage, genealogy, here, prior to your message, Susan, is surprisingly limited, essentialist, and despairing, recalling all the nonsense about whether Obama is "black enough."*

*What stuns me (though it shouldn't) is the insistence on defining African-American identity in such rigid terms while maintaining whiteness as an absolutely nebulous necessity that's separate from everything and everyone else, hovering above and shadowing genealogy, culpability, and history, particularly the history of the process that made Africans American in the first place. It's the same process that made various Europeans American, but, if "visibly lucky," hid the "taint" of the process from the skin, but not from the soul. I'd like to think that all the white people who voted for Obama either already understand and accept the burden of history that has always and rightfully belonged to them and can now either publicly stop faking the funk, or are now ready to take some steps towards being real about privilege, race, racism. I'd like to think that all the white people who voted for Obama did so to (maybe only symbolically) own up to all the not-surprisingly race-based disparities in our system which was built on slavery and disparity, accept that many people, white people, rigorously assimilated colored people, benefit from this system whether they like it or not, whether they're sorry or not. Once these admissions can be voiced and dealt with instead of brainily wormed around, guiltily whined about, or totally shirked as a responsibility,*

*once the burden of understanding and disassembling a woefully race-obsessed culture is shifted to all shoulders (er, like the burden of these racialized stereotypes of who's more homophobic, or religiously conservative), maybe once we have some real conversations about whiteness instead of always harping on blackness, we can do some real self-reflexive work towards social change, and clearly, Obama won't be able to make this happen alone, even if he serves as many terms as FDR. This quibbling about Walcott's poem, sadly, or the unexamined perpetuation of stereotypes and placement of burden re: Prop 8, says something else about that readiness for even the conversation, never mind the work and the sacrifice, but, I hope, only says something about a few.*

TLB

---

*I believe that all shapes, all surfaces and lines and shading, all aspects of design evoke emotions by associations—with traditional shapes of our own culture, with the proportions, surfaces of the human body, with shapes and movements in nature...[It is] in our—the designers'—power to talk to and play with the emotional responses of our audiences, just as musicians do.*

*Eva Zeisel, 2000*

On Nov 9, 2008, at 00:36 AM, Susan Webster Schultz wrote:

*If Obama is not African American in the traditional sense, neither is Walcott.  
But read Walcott's long poem about spending time in Little Rock, Arkansas, and  
read Obama's memoir about growing up in Hawai`i and then moving to South  
Side, Chicago. It's not just where they come from, it's how others treated them that  
matters. Both men know their (various) genealogies and can deploy them ably.  
Obama's victory speech subsumed King's rhetoric into a larger field. Yes, he's  
an American politician; no he's not going change America utterly.  
But what  
a sea-change it still is! And how wonderful to see the Bush years repudiated, finally.*

Susan

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175. **George Bowering**

**Re: bo**

Mon 10 Nov 2008

---

Well, no.

The Conservatives in Canada are still to the left of the Democrats in the USA.

You have to say yes, there have been good words coming from parts of the western world for the post-election USA. But we have to remember that in most of the western world Barack Obama would be to the right of centre.

gb

On Nov 6, 2008, at 11:28 PM, Paul Nelson wrote:

*Ah, George is just pissed his Prime Minister (Harper) is to the right of the incoming US American President. When's Canada going to move into the 21st century already? Sheesh!*

*Paul*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!  
American Sentences  
Organic Poetry  
Poetry Postcard Blog*

*Ilalqo, WA [REDACTED] or [REDACTED]*

---

*From: George Bowering <[REDACTED]>*

*To: [REDACTED]*

*Sent: Wednesday, November 5, 2008 12:02:35 PM*

*Subject: Re: bo*

*Well, as I said a few months ago,  
finally, the differences wont be that high.  
We will still have a US president.  
I dont think he will stop the anti-Cuban blockade.  
I dont think he will get the bombers and shooters out of*

*Afghanistan and Iraq.  
I think that before his four years are up he will bomb or invade at  
least one small country.  
I dont expect universal health care.  
The wall along the Mexican border will not come down.  
The CIA will still operate Colombia.  
etc*

*It does feel a little nice, though.*

*Geo Bowering  
No additives.*

*welcome.html*

*welcome.html*

George  
Satisfied with his undergarments.

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## 176. **Small Press Traffic**

***Joan Larkin & Sandy Florian at Small Press Traffic 11/14/08***

*Mon 10 Nov 2008*

\*\*\*\*\*

Small Press Traffic is thrilled to present:

Joan Larkin and Sandy Florian

Friday, November 14, 2008 at 7:30 p.m.

Timken Lecture Hall

Refreshments will be served

Join us!

Joan Larkin's *My Body: New and Selected Poems* received the Publishing Triangle's 2008 Audre Lorde Award. David Ulin of the Los Angeles Times has called Larkin's voice "unsentimental, ruthless and clear-eyed.... This is poetry without pity, in which despair leads not to degradation but to a kind of grace." Her previous books include *Housework*, *A Long Sound*, *Sor Juana's Love Poems* (translated with Jaime Manrique), and *Cold River*, winner of a Lambda Award. Larkin co-founded Out & Out Books during the feminist literary explosion of the seventies and co-edited the groundbreaking anthologies *Amazon Poetry* and *Lesbian Poetry* with Elly Bulkin and *Gay and Lesbian Poetry in Our Time* with

Carl Morse. Her collection *A Woman Like That* was nominated for Publishing Triangle and Lambda nonfiction prizes in 2000. Larkin teaches in Drew University's low-residency MFA program in Poetry and Poetry in Translation and will be Wichita State University's Spring '09 Visiting Poet.

Sandy Florian is the author of *Telescope* (Action Books, 2006), *32 Pedals & 47 Stops* (Tarpaulin Sky Press, 2007), *The Tree of No* (Action Books, 2008), and *Of Wonderland & Waste* (the launching Sidebrow Press, 2009). She lives and works in San Francisco.

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffic.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffic.org/html/directions.htm>

We'll see you Fridays!

---

Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street  
San Francisco, CA 94107

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

[www.smallpresstraffic.blogspot.com](http://www.smallpresstraffic.blogspot.com)

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177. **Adam Fieled**

***PFS Post: Didi Menendez & Christopher Rizzo***

*Mon 10 Nov 2008*

---

Check out excellent new work from Didi Menendez and Christopher Rizzo on PFS Post:

<http://www.artrecess.blogspot.com>

Thanks/Best Wishes,  
Adam

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178. **Eric Elshtain**  
***New Beard of Bees Chapbook***  
*Mon 10 Nov 2008*

---

Beard of Bees Press is pleased to note that that the link below will direct you to our latest offering:

<http://www.beardofbees.com/richey.html>

Best,

Eric E.

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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179. **Maria Damon**  
***another...***  
*Mon 10 Nov 2008*

---

In addition to Studs Terkel, whom we lost last week, Miriam Makeba...

[↑ Contents](#)

180. **Stephen Vincent**  
***Re: on Walcott and Obama***  
*Mon 10 Nov 2008*

---

I believe that all shapes, all surfaces and lines and shading, all  
> aspects of design evoke emotions by associations—with traditional  
> shapes of our own culture, with the proportions, surfaces of the human  
> body, with shapes and movements in nature...[It is] in our—the  
> designers'—power to talk to and play with the emotional responses of  
> our audiences, just as musicians do.  
>       Eva Zeisel, 2000  
>

I like this quote. It rings 'the bell' for me with the very recent experience of 'witnessing' the current show of Marin Puryear at SFMOMA. His sculpture - all in multiple kinds of wood - is constantly in search of a kind of a container, the extraordinary shapes of which often go to a maximum point of tension between expression and repression. Without being obviously referential the shapes hint at diverse cultural sources (tribal, Arab, Puritan, etc.) on the edge of collision. My literary connection with the work would be the metaphysical conceit, say as



of John Donne, "the violent yoking together of opposites" into a whole. Astonishing stuff. (Off the cuff, in a different manner, I would say Ornette Colman has been another master of wrestling together global strands of music, also employing the humor you can also find in Puryear's work.

Frankly, it's way to early, contextually and otherwise to predict how Obama - as much as he can - will "sculpt" this Presidency in relationship to the rest us, including the entire globe. (Pray he not be a total "House Democrat."!) In terms of race in this country the transition is monumental - maybe not as monumetal as electing a Native American! Or a Palestinian as Prime Minister of Israel. To think just fifty years ago and less, Bull Connor was sicking dogs on 'Negro' demonstrators, children at that, in Birmingham, and we were practically begging President Kennedy to Federally intervene (let alone a practically infinite list of other racial atrocities). Not that all of this stuff will eradicated instantly, or anytime soon. But the election of Obama has released a major piece of hope and joy. How this country's deeply fragmented whole proceeds is the new adventure.

Stephen Vincent

<http://stephenvincent.net/blog/>

--- On Sun, 11/9/08, carol dorf <[REDACTED]> wrote:

From: carol dorf <[REDACTED]>

Subject: Re: on Walcott and Obama

To: [REDACTED]

Date: Sunday, November 9, 2008, 10:51 AM

I think young people have an easier time living in a world without such essentialist ideas of racial identity. A biracial cousin of my husband's (he's white) used to say that she was two-tone in high school. When I was giving the PSATs to a group of 10th graders in the bay area, a number of kids said "I'm mixed, what do I put," when forced to choose between African-American and White. While the school I teach at is at times very racially divided, at other times the boundaries between categories seem fluid. Carol

On 11/9/08, Tisa Bryant <[REDACTED]> wrote:

> Thank you, Susan, for stating the obvious.

> Further, Obama is literally African American. No hyphen, in terms of  
> immediate genealogy.

> Derek Walcott is absolutely of the Americas, and the African diaspora,  
> just as my Barbadian family is. Pause and consider all the West

> Indian folks folded up into the "African-American" category in  
this

> country.

> The rigidity of the discussion of lineage, heritage, genealogy, here,

> prior to your message, Susan, is surprisingly limited, essentialist,  
> and despairing, recalling all the nonsense about whether Obama is  
> "black enough."  
> What stuns me (though it shouldn't) is the insistence on defining  
> African-American identity in such rigid terms while maintaining  
> whiteness as an absolutely nebulous necessity that's separate from  
> everything and everyone else, hovering above and shadowing genealogy,  
> culpability, and history, particularly the history of the process that  
> made Africans American in the first place. It's the same process that  
> made various Europeans American, but, if "visibly lucky," hid  
the  
> "taint" of the process from the skin, but not from the soul.

I'd like

> to think that all the white people who voted for Obama either already  
> understand and accept the burden of history that has always and  
> rightfully belonged to them and can now either publicly stop faking  
> the funk, or are now ready to take some steps towards being real about  
> privilege, race, racism. I'd like to think that all the white people  
> who voted for Obama did so to (maybe only symbolically) own up to all  
> the not-surprisingly race-based disparities in our system which was  
> built on slavery and disparity, accept that many people, white people,  
> rigorously assimilated colored people, benefit from this system  
> whether they like it or not, whether they're sorry or not. Once these  
> admissions can be voiced and dealt with instead of brainily wormed  
> around, guiltily whined about, or totally shirked as a responsibility,  
> once the burden of understanding and disassembling a woefully race-  
> obsessed culture is shifted to all shoulders (er, like the burden of  
> these racialized stereotypes of who's more homophobic, or religiously  
> conservative), maybe once we have some real conversations about  
> whiteness instead of always harping on blackness, we can do some real  
> self-reflexive work towards social change, and clearly, Obama won't be  
> able to make this happen alone, even if he serves as many terms as  
> FDR. This quibbling about Walcott's poem, sadly, or the unexamined  
> perpetuation of stereotypes and placement of burden re: Prop 8, says  
> something else about that readiness for even the conversation, never  
> mind the work and the sacrifice, but, I hope, only says something  
> about a few.

>

> TLB

>

> I believe that all shapes, all surfaces and lines and shading, all  
> aspects of design evoke emotions by associations—with traditional

> shapes of our own culture, with the proportions, surfaces of the human  
> body, with shapes and movements in nature...[It is] in our—the  
> designers'—power to talk to and play with the emotional responses of  
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>                               Eva Zeisel, 2000  
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>> But read Walcott's long poem about spending time in Little Rock,  
>> Arkansas, and  
>> read Obama's memoir about growing up in Hawai`i and then moving to  
>> South  
>> Side, Chicago. It's not just where they come from, it's how  
others  
>> treated them that  
>> matters. Both men know their (various) genealogies and can deploy  
>> them ably.  
>> Obama's victory speech subsumed King's rhetoric into a larger  
>> field. Yes, he's  
>> an American politician; no he's not going change America utterly.  
>> But what  
>> a sea-change it still is! And how wonderful to see the Bush years  
>> repudiated, finally.  
>>  
>> Susan  
>>  
>  
>  
guidelines  
>

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181. **Michael Kelleher**

***Literary Buffalo E-Newsletter 11.10.08-11.16.08***

*Mon 10 Nov 2008*

---

LITERARY BUFFALO

11.10.08-11.16.08

MEMBERSHIP HAS ITS PRIVILEGES!

Join Just Buffalo today to take part in our monthly member-only events, including this one:

#### WESTERN NEW YORK BOOK ARTS COLLABORATIVE RECEPTION

Tour and reception of new Western New York Book Arts Collaborative space

Meet founders Rich Kegler and Carima El-Behairy

Try your hand at a Vandercook Press with Chris Fritton

Thursday, November 13, 5:30 PM

Wine and cheese served

WNYBAC Building, Corner of Washington and East Mohawk Streets downtown

Members are encouraged to bring their friends to see what Just Buffalo and the WNYBAC are all about.

Non-members and lapsed members can join or re-join at the event!

Or join online:

<http://www.justbuffalo.org/membership/index.shtml>

---

#### NEW SERIES ANNOUNCEMENT

#### JUST BUFFALO LITERARY CENTER & TALKING LEAVES BOOKS ANNOUNCE "SHORT STORY MASTERS -- A LITERARY SALON"

Beginning November 18, 2008 Just Buffalo Literary Center and Talking Leaves Books will collaborate on a new monthly series, "Short Story Masters -- A Literary Salon." The inaugural event for Module I: Alice Munro's Stories begins at 6:30 p.m. on Tuesday, 11/18 at Talking Leaves Books, 3158 Main St., Buffalo. Hosted by fiction writer Greg Gerke, these one-hour events will continue, taking place each month on the third Tuesday at 6:30 p.m. at Talking Leaves Books Main St. location.

---

#### EVENTS THIS WEEK

Visit the Literary Buffalo calendar at [www.justbuffalo.org](http://www.justbuffalo.org) for more detailed info on these events. All events free and open to the public unless otherwise noted.

11.10.08

Wordflight/Crane Library

Dennis Maloney

Poetry Reading/Tanka Writing Workshop

Monday, November 10, 7:00 PM

Crane Library, 633 Elmwood Ave.

Talking Leaves...Books/Jewish Community Book Fair

Laura Manischewitz Alpern

Reading/signing for: Manischewitz, the Matzo Family

Monday, November 10, 7:30 PM  
JCC of Greater Buffalo, 2640 N. Forest Rd., Getzville  
11.11.08

Exhibit X Fiction | Prose  
Matthew Derby and Vijay Seshadri  
Fiction and Non-Fiction reading  
Tuesday, November 11, 8:00 PM  
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

11.12.08  
Rooftop Poetry Club at Buffalo State College  
Kim Chinquee and Alessandro Porco  
Poetry Reading  
Wednesday, November 12, 4:30 PM  
E.H. Butler Library, Int'l Student Area, 3rd Floor

Earth's Daughter's Gray Hair Reading Series  
George Hole and Efrayim (Fred Barry) Levenson  
Poetry Reading  
Wednesday, November 12, 7:30 PM  
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

11.13.08  
Canisius Contemporary Writers Series  
Rishi Reddi  
Fiction Reading  
Thursday, November 13, 7:00 PM  
Grupp Fireside Lounge, 80 Hughes, Canisius College

Rust Belt Books  
R.M. Vaughan, Richard Owens, and Jose Felipe Alvergue  
Triple book launch and reading  
Thursday, November 13, 7:30 PM  
Rust Belt Books, 202 Allen St.

11.14.08  
Oscar Silverman Reading at UB  
Alistair Reid  
Poetry Reading  
Friday, November 14, 8:00 PM  
250 Baird Hall, SUNY at Buffalo, North Campus  
Just Buffalo/Interdisciplinary Performance Series  
Michael Meldrum and Friends

Open Ended Question: Music, Poetry, Politics  
Friday, November 14, 8:00 PM  
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

11.15.08

Rust Belt Books  
Paul Krehbiel  
Book Release for Shades of Justice  
Saturday, November 15, 2008 @ 7:00 PM  
Rust Belt Books, 202 Allen St.

11.16.08

Talking Leaves...Books/Jewish Community Book Fair  
Maggie Anton  
Reading/Signing for Rashi's Daughter  
Sunday, November 16, 2:30 PM  
Temple Beth Zion, 700 Sweet Home Road

---

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

[http://www.justbuffalo.org/docs/Writer\\_Critique\\_Group.pdf](http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf)

---

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

[www.justbuffalo.org](http://www.justbuffalo.org)

[REDACTED]

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182. **John Cunningham**

**Re: bo**

Mon 10 Nov 2008

---

I would have to disagree with you, George. I would say that the Canadian government is slightly to the right of the Democrats but this is because of the minority status. With Harper being Bush's sidekick and with Harper exercising rigid control over the Conservative Party, I'd say that Harper would like the Conservative Party to be as right-wing as the Republicans - and he will do so if he ever gets a majority which, blessedly, this time around was prevented through the wisdom of Canadian voters. John Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On  
Behalf Of George Bowering  
Sent: November 10, 2008 1:39 AM  
To: ██████████  
Subject: Re: bo

Well, no.

The Conservatives in Canada are still to the left of the Democrats in the USA.

You have to say yes, there have been good words coming from parts of the western world for the post-election USA. But we have to remember that in most of the western world Barrack Obama would be to the right of centre.

gb

On Nov 6, 2008, at 11:28 PM, Paul Nelson wrote:

*Ah, George is just pissed his Prime Minister (Harper) is to the right of the incoming US American President. When's Canada going to move into the 21st century already? Sheesh!*

*Paul*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!  
American Sentences  
Organic Poetry  
Poetry Postcard Blog*

*Ilalqo, WA ██████████ or ██████████*

---

*From: George Bowering <[REDACTED]>  
To: [REDACTED]  
Sent: Wednesday, November 5, 2008 12:02:35 PM  
Subject: Re: bo*

*Well, as I said a few months ago,  
finally, the differences wont be that high.  
We will still have a US president.  
I dont think he will stop the anti-Cuban blockade.  
I dont think he will get the bombers and shooters out of  
Afghanistan and Iraq.  
I think that before his four years are up he will bomb or invade at  
least one small country.  
I dont expect universal health care.  
The wall along the Mexican border will not come down.  
The CIA will still operate Colombia.  
etc*

*It does feel a little nice, though.*

*Geo Bowering  
No additives.*

*welcome.html*

*welcome.html*

George

Satisfied with his undergarments.

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008

7:19 PM

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183. **steve russell**

**Re: bo**

*Mon 10 Nov 2008*

---

& so it goes... how much change is possible within the 2 party system?  
Especially in the States where both parties have the deepest pockets, open to  
all bidders.

--- On Mon, 11/10/08, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: bo

To: [REDACTED]

Date: Monday, November 10, 2008, 2:38 AM

Well, no.

The Conservatives in Canada are still to the left of the Democrats in the USA.

You have to say yes, there have been good words coming from parts of the  
western world for the post-election USA. But we have to remember that in most  
of the western world Barack Obama would be to the right of centre.

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On Nov 6, 2008, at 11:28 PM, Paul Nelson wrote:

> Ah, George is just pissed his Prime Minister (Harper) is to the right of  
the incoming USAmerican President. When's Canada going to move into the  
21st

century already? Sheesh!

>

> Paul

>

> Paul E. Nelson

>

> Global Voices Radio

> SPLAB!

> American Sentences

> Organic Poetry

> Poetry Postcard Blog

>

> Ilalqo, WA [REDACTED] or [REDACTED]

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>  
> \_\_\_\_\_  
> From: George Bowering <[REDACTED]>  
> To: [REDACTED]  
> Sent: Wednesday, November 5, 2008 12:02:35 PM  
> Subject: Re: bo  
>  
> Well, as I said a few months ago,  
> finally, the differences wont be that high.  
> We will still have a US president.  
> I dont think he will stop the anti-Cuban blockade.  
> I dont think he will get the bombers and shooters out of Afghanistan and  
Iraq.  
> I think that before his four years are up he will bomb or invade at least  
one small country.  
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> The wall along the Mexican border will not come down.  
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> etc  
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> It does feel a little nice, though.  
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> Geo Bowering  
> No additives.  
>  
>  
>  
>

George  
Satisfied with his undergarments.

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184. **amy king**

***Re: on Walcott and Obama -- Prez Carries Walcott***

*Mon 10 Nov 2008*

---

"But it appears he still has time for a little poetry.

Three days after winning the presidential election, Barack Obama was spotted in Chicago carrying a book of poems by Derek Walcott, the West Indies Nobel laureate."

Continued here:

<http://www.telegraph.co.uk/news/newstopics/uselection2008/barackobama/3401542/Barack-Obama-still-has-time-for-a-little-poetry.html#article>

Amy

p.s. Speaking of hope, Will.i.am composed a new song post-election, "It's a New Day" -- <http://www.youtube.com/watch?v=RHWByjoQrR8>

Hear his pre-election diddy, "Yes, We Can" here --  
<http://www.youtube.com/watch?v=2fZHou18Cdk>

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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185. **Gabrielle Welford**

***Re: another...***

*Mon 10 Nov 2008*

---

oh, aye, both very big losses. g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Mon, 10 Nov 2008, Maria Damon wrote:

*In addition to Studs Terkel, whom we lost last week, Miriam Makeba...*

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186. **David-Baptiste Chirot**

**James Liddy, 1934 - 2008**

*Mon 10 Nov 2008*

---

Date: Mon, 10 Nov 2008 09:47:53 -0800

From: [REDACTED]

To: [REDACTED]

Subject: Fwd: James Liddy, 1934 - 2008

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

From: David Chirot <[REDACTED]>

Date: Sun, Nov 9, 2008 at 1:51 PM

Subject: James Liddy, 1934 - 2008

To: [REDACTED]

(i sent this yesterday but the delivery system says something abt delivery failure so trying again--in the meantime i learned James already back in Ireland for his resting place--)

Many thanks for posting this Stephen, especially as it has news of days in SF.

I found your note just as about to post foto of James at blog and other places-- Kent Johnson wrote me very early in morning James was gone.

Actually James had a poem about Silliman, but would be indiscreet to quote it!

I made a tribute at my blog with a poem and foto and some other things-- Spicer--and a dedication from James-(in which he calls me the "son of God"-- thankfully not the Son!--but have much more to unearth--in his own hand-- poems and notes-- James died on Tuesday and is in Ireland already--to be buried there--but there will the this Tuesday i beleive also a funeral as it were here in Milwaukee--

i have been thinking much of his companion Jim Chapson, his long time companion, also, himself a very fine poet--  
<http://davidbaptistechirot.blogspot.com/2008/11/james-liddy-1934-2008-for-jim-chapson.html>

James was a great inspiring legendary figure in Milwaukee, holding court at Axel's and traveling about the city to readings and events accompanied by his young admirers poetic and otherwise. He was one of the rare persons with whom one could discuss Jack Spicer, Duncan, so many others--and also Burroughs, Kerouac, the Beats--

and then drink it in as he let flow the full flood of his Irish heritage in poesy and song-- He had one of the keenest rapier wits, a master of the annihilating epigram--improvised-- on the spot--shot with deadly aim--

He was an erotic poet, a gay poet, a queen, a ruminator on matter religious that turned sexual--

In person and poetry, the moods and ideas shift rapidly--leap and flow--jump like bubbles in beer--as the series of topics and moods will be quickly by turn sweet, soft, coy, catty, caricatural, historical, rhetorical, pedagogical, blasphemous, thick with airy allusions, paionate with rage or laughter and grief, and just as much, celebrating a giddy shallowness of surface, a delight in a kind of vernishing of a corrupted veneer--or, indeed, from time to time, of a genuine verneer--

The heroic and humorous are ever close to hand, and as ever, the sexual and erotic, the strange possibilities of a language simultaneously religious and deeply, almost obscenely blasphemous--which makes its own form of personal sacred--

Whatever room or outdoors he walked into, he warmed it with his presence, bringing with him a glow of energy, humor and a sense of poetry as both the memorializer and creator of Mythic Events. A small exchange of an evening of fading light among the bare spring trees--walking along--would become transposed into a scene presented later with the beauty, comedy, tragedy--of Myth, the kinds of Myth out of Joyce and Yeats--

James was inspiring because he'd come to America out of a deep love of Jack Spicer--and had to see where Spicer had lived, know the people he had known--in as many ways as possible--to be sure--the Biblical knowing and conversational--archeological--poetical--friendships--letters--

It hadn't mattered to him that Spicer had died a few years earlier--he told me he fully expected the presence of Spicer to be there, completely alive--and that the traces and ghosts of him --would be found walking about, or at a bar--beside a radio--not dead at all--

The idea of a pilgrimage directly into what remained of the poet's life --in the persons of his friends,--in the sites still extant in which he moved--all this was a sign to others of the making of the impossible the reality of one's life--the contact with a dead poet turning one's life around--a pivot of the hip swinging one round the corner of the bar--into the arms of a different future--

and so straddling worlds--from Ireland to SF to Milwaukee--and other realms which he would hear the voices and musics of--and the scenes appearing out of history, memory, speech--

he would

present one continually with poetry as the very life within the blood  
of one's existence, the air one breathed and the ground one walked--

he also kept one sane, i believe--in so many ways--i know he often did so for me,  
as his outrageous punning and digressions, asides, comments, passing back  
and forth of scribbled notes on scraps of paper during readings with one--kept  
alive the spirit of the lunacy of language in the midst of so much  
humorlessness--dread tedium--

i recall the huge festival at the Irish Cultural Center when he was given an  
award i can't recall the name of, it has to do with the presentation of one's  
place in a kind of throne like chair--a very high cultural honor--and bands from  
Ireland were there, and some films--and dancers--and unlimited free Guinness,  
tons of food--and James walking about quietly stunned--or holding court--by  
turns--

and other times with George Stanley visiting--gathered in the German bar--  
around a huge table--and people passing poems about and talking--telling tales--  
and sharing poems, and some being written right there on the spot--

James lived being a poet as a form of rebellious royalty--an appealing charm of  
the punk gutter commingling itself with a sense of aristocracy--like Johnny  
Rotten/Lydon saying he had copied his stage act from Olivier's manic jeering,  
ironic and sneering portrayal of Shakespeare's Richard the Third as he had  
seen it in the film version--

so indeed if one juxtaposes them--it is so!--films of Olivier and Johnny--bobbing  
and screaming, eyes pinwheeled into the stare of amphetamine eyes--yet al  
done by nervous energy alone--sheer force of manic, crazed will--

James embodied these disparate energies and played them like a fiddle, creating  
different dances in quick succession, thrusting and parrying with his self  
mocking laughter as though a shadow that had gotten out of line with the  
music--fought back with the admonishing self that claimed to be in time with it--

rebellious against the monarch who was trying to establish his reign--and here  
came the outrageous upstarts--James and his sidekicks--to throw out the very  
king that he himself had been a moment before--

or standing before an audience and reciting his own and others' poems in a  
voice so close to a murmur, and almost deathly last breathing--that the  
audience leaned in closer and closer, became ever more quiet a possible-to  
catch the patterns of breath which held in their embraces the words as they  
faded out of distinguishable from--and joined their breathy articulation with the  
flows or stillness of the air--

It was always an honor and a joy to meet with James--he always made one feel immediately you had joined him in a conspiracy--a kind of ally in the general mayhem--and knowing one might have different overthrows in mind, al the same sharing the urge to overthrow--

The last time i saw him was a few weeks ago, on the bus--as he was getting on, he caught sight of me--and gesturing to the seated crowd facing him--swept an arm towards me and told everyone aboard--"You have in your presence David, the Good Black French Shepard, the Black Sheep who guides the young flocks with his Dark French kind soul of the poetes of the damned."

He sat and talked away of new poems and plans and the latest events of the morning, adventures on the way to the bus, the look of the sky--and all too soon, time for him to get off--a quick remark about the construction going on, the ruination of old bricks--and he was gone--and as always, his voice lingered in the air after him--a music and poetry and presence that keeps on playing--and always will--

An honor and a joy to know this poet who made poetry so alive, made it life--and lived it so that others would understand this--

On Fri, Nov 7, 2008 at 11:03 AM, Stephen Vincent <[REDACTED]> wrote:

For those out of the Ron Silliman loop,

James Liddy, the long resident of America, Irish poet, has passed away. (1934 - 2008).

He came to teach at San Francisco State College in the late Sixties where I knew him, partly as a neighbor. He held classes at his home during the SF State Strike - in which I would occasionally sit-in. It was the place where I first met Ron Silliman, a student then.

James was totally enamored of the fresh legacy of Jack Spicer (d. 1965) while becoming good friend of Graham Mackintosh, the White Rabbit Press printer and close associate of Spicer. Sadly, or to the benefit of Milwaukee, James left the City in the 70's. A warm, lively gregarious spirit totally devoted to the realms of Poetry - much devoted to his friends - much to be missed, I am sure.

Stephen Vincent

<http://stephenvincent.net/blog/>

=====

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for safety: Windows Live Hotmail alerts you to suspicious email.

<http://windowslive.com/Explore/Hotmail?>

ocid=TXT\_TAGLM\_WL\_hotmail\_acq\_safety\_112008

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187. **David-Baptiste Chirot**

***Miriam Makeba Singer & Activist Banned By Apartheid Has Died at 76--NY Times***

*Mon 10 Nov 2008*

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Date: Mon, 10 Nov 2008 09:48:34 -0800

From: [REDACTED]

To: [REDACTED]

Subject: Fwd: Miriam Makeba Singer & Activist Banned By Apartheid Has Died at 76--NY Times

INTERNATIONAL / AFRICA

| November 11, 2008

Miriam Makeba, Singer, Dies at 76

By ALAN COWELL

Ms. Makeba was a South African singer whose voice stirred hopes of freedom in her own country even though her music was formally banned by the apartheid authorities she struggled against.

<http://www.nytimes.com/2008/11/11/world/africa/11makeba.html?ei=5070&emc=eta>

The United States supported apartheid in Makeba's homeland and now supports it in another State, which had also supported and armed the apartheid regime in South Africa.

May there be hope that the changes inside the USA may be extended in its policies to peoples around the world, rather than supporting the continuance of enforced examples of the Bantustan existence Miriam Makeba worked tirelessly and beautifully to put an end to, everywhere.

May the USA's recent change, so much hailed, be indeed a real change, in actions and not simply in words, and a real example that is extended to all people, and not only to some. Otherwise, all over again, the US will be turning its example of hope, equality, change into that old familiar face, that samo samo "American exceptionalism."

---

Stay up to date  
on your PC, the Web, and your mobile phone with Windows Live  
<http://clk.atdmt.com/MRT/go/119462413/direct/01/>

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188. **David-Baptiste Chirot**

***Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)***

*Mon 10 Nov 2008*

---

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

From: David Chirot <[REDACTED]>

Date: Sun, Nov 9, 2008 at 4:58 AM

Subject: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)

To: [REDACTED]

BOOKS / SUNDAY BOOK REVIEW

| November 9, 2008

The Departed

By JONATHAN LETHEM

Roberto Bolaño's posthumous novel is not only a capstone to his own vaulting ambition, but a landmark in what's possible for the form in our increasingly, and terrifyingly, post-national world.

<http://www.nytimes.com/2008/11/09/books/review/Lethem-t.html?ei=5070&emc=eta1>

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for safety: Windows Live Hotmail alerts you to suspicious email.

<http://windowslive.com/Explore/Hotmail?>

[ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_safety\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008)

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189. **Catherine Daly**

***Re: Fw: Civil Unions vs. Marriage -- "Separate But Equal" [Troy & Mark***

*Mon 10 Nov 2008*

---

here in southern california, many african americans are historically republican because of the legacy of dixiecrat racism (which has a weird history in race politics in LA); I was surprised how many of my neighbors had also converted to catholicism

--

All best,

Catherine Daly

[REDACTED]

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190. **Martha Cinader Mims**

**Open Mic Radio November 11, 8pm PST**

*Mon 10 Nov 2008*

---

L&BH Radio Hour Nov. 11

Pamela Fingado and Patricia Zemanek have been regular contributors to Listen & Be Heard Network Arts News. They also both run galleries in El Cerrito CA. Are the Fingado Art Gallery and Eclectix Gallery part of a burgeoning arts movement in El Cerrito? Please join my conversation with Pamela and Patricia as we talk about their holiday exhibitions, the arts scene in El Cerrito, and what it takes to keep the gallery doors open.

As always, there is an open mic for poets who want to call in with a poem, and anyone who would like to make an arts event or opportunity announcement or talk about the state of the Arts in general. There will also be some announcements of opportunities for arts professionals and, if time permits, some arts editorialising. But I would rather hear from you! Following are all the details.

Wishing you Peace and Poetry  
martha cinader mims

Live internet radio at 8pm, PST on Tuesday night November 11.

People can listen to it when it's live, and also the archives later by going to <http://www.listenandbeheard.net>. When it's live there will be a flashing mic to click on to listen in the blogtalk radio player on the page.

Call in phone number: [REDACTED] while it's live to participate.  
You don't have to be at a computer to call.  
You will hear the show on the phone.

If they go to the following url:

<http://www.blogtalkradio.com/listenandbeheard/2008/11/12/LBH-Radio-Hour-Nov-11>

you can also join the chat room and try the "click to talk" feature during the live show,  
for those who have mics and earphones with their computer.

A Mosaics Exhibit at Fingado Art Gallery will open on November 14 and closes on Dec. 26, 2008. Featured artists are Karen Pearle and Fuff Tabachnikoff. The artist's reception will be open to the public 7:00- 9:00 P.M. on November 14, 2008 in conjunction with The Stockton Avenue Art Stroll. Fingado Art Gallery is open during the holiday season Wed- Saturday 11:00 AM - 6:00 PM. For information call [REDACTED]. 7025 Stockton Ave.

Eclectix Gallery Presents: The 50/50 Show Nov. 14th-Dec.28th Come One, Come All ... To See The Show! Fifty artists exhibiting their works, all priced at fifty bucks! An eclectic mixed media of goodies, ready to buy and take home, right off the walls. No theme, just lots of cool art. When one piece is sold, it will be replaced by a new piece. Be original and give the gift of art this season! Make it an EclectiXmas! Opening reception: November 14th, from 7-10 PM. Live Music, Art & Thou. At Eclectix Gallery, 10082 San Pablo Ave. (at Central Ave.), El Cerrito, Ca 94530 For more info: <http://www.eclecti>

Martha Cinader Mims

Listen & Be Heard Network



<http://www.listenandbeheard.net>

Get Skype and call me for free.

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191. **Troy Camplin**

***Re: Corretta Scott King...***

*Mon 10 Nov 2008*

---

I think you're really on to something with the Manicheanism of monotheism. The polytheistic Greeks and Romans were much more liberal in their views of sexuality. I'm one who believes people and societies evolve through levels. In religious terms: animism, polytheism, monotheism, deism, agnosticism/atheism. There's a new kind of spirituality, though, that somewhat embraces all these (though obviously more in favor of agnosticism over atheism, if religion is being embraced -- as with Frederick Turner in "Natural Religion", though there is in fact an atheistic version in Stuart Kauffman's "Reinventing the Sacred") in addition to the realities of nature, meaning there is an open acceptance of human beings in their full range and complexities.

Now, as for libertarianism, it is certainly against laws when possible. Which means it would be against any law prohibiting marriage, like Prop. 8. Also, libertarianism is very much on the side of civil rights, as civil rights violations were and are primarily legal violations. Prior to the Civil Rights Act, for example, it was state laws which prohibited African-Americans from riding at the front of the bus and going to certain restaurants. In truth, the bus companies as a group didn't care where you sat -- the law was there so that racists could be racists under the law, and wouldn't have to cave to market forces. Libertarians, like myself, are opposed to any sort of restriction on gays serving in the military. It shouldn't be an issue at all. After all, who in their right mind wouldn't have wanted to have had Alexander the Great leading their army? The truth is, and if you look at what they in fact do, it should be clear to

anyone, the Democrats fairly consistently use various minority groups to get elected, and then turn around and do nothing to actually benefit those groups. Often they in fact do things to make those groups even more dependent upon them. Of course, the Republicans do the same thing with their groups -- everyone knows a marriage amendment to the Constitution won't ever be passed, but just proposing it makes the Religious Right happy.

Troy Camplin

---

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 9, 2008 12:05:46 PM

Subject: Re: Corretta Scott King said...

Troy, that was a thoughtful response, and thank you for thinking about it. To be honest I'm not interested in marriage myself, and have many concerns about the institution of marriage for anyone wanting it. However, it's still none of my business if someone wants it, I'm just saying.

And yes, you're right about the views many Americans, especially religious Americans of any color have about this idea of homosexuality being a "choice."

Cultures with fundamentals of dualistic foundations like monotheism trade "choice" against the formation of belief that two is the best number to shoot from: God and Satan, Male and Female, Black and White, etc. America can't even seem to support values outside of a Democrat and Republican party system. Christianity in particular in American has reductive qualities which marginalize with a world-view from proper biblical points of reference.

American colonists were HORRIFIED by the openly bisexual, homosexual, transsexual Native Americans of this early pagan continent. There are Native American nations who had multiple genders, which confused and FREAKED many of the early white Americans. Well, not so much the Scotts and Irish who settled in Appalachia maybe, but certainly the Virginians and the Puritans, even the Quakers.

Am I saying we're too entrenched to get out of it? No, I mean look at many European countries who are also steeped in Christianity, they've become more tolerant, but they also forced the issue of progress with governmental intervention and laws. I say this because I'm under the impression that the Libertarian Party is about less governmental intervention. But I admit I know little about that party, but that's the gist I've gotten from them.

I'm actually for MORE regulation of all kinds, especially when it comes to civil rights. I'm not believing for a minute that it will make The Haters like queers

more, but it will protect queers who want to be productive, contributing citizens if they so choose.

Back in the early 90s I heard Bill Clinton give a speech in DC when he was first running for president, it was at some gay pride event, or march, or something. He said, and I remember him clearly saying this, that Yes we should be allowed to be married, have the same rights, etc. He instead gave us the "right" of "Don't Ask Don't Tell" which was tantamount to saying, "No, you're not equal, unless you're a killing machine."

But I remember how we all CHEERED and ROARED with excitement when Clinton addressed us in DC. And weeks after he and Gore won The White House I took a lesbian friend of mine to see KD Lang for her birthday, it was Lang's "Ingenue Tour" I believe. But Lang ANNOUNCED from the stage these very same things Clinton promised, and we all CHEERED and ROARED with excitement! And I still remember her saying through a cloud of bubbles (she had a giant bubble-making machine on stage like Lawrence Welk), "I'm so glad Bill's in office!" We all CHEERED and ROARED again. We were literally ecstatic! Little did we know the real Bill Clinton at that time. We were such suckers for his promises at a time when we were SO EXHAUSTED from Reagan/Bush, and hemorrhaging friends and the art world to AIDS. It blew our minds that he would even speak to us. But we were SO duped! He got our votes and promptly dumped us. WORSE than dumping us, MUCH WORSE, that asshole signed the Defense of Marriage Act. Wow! I will always, ALWAYS hate Bill Clinton for that signing!

Bill Clinton's legacy of lies is why I'm skeptical of Obama. BUT, I do believe Obama is a better human being than Bill Clinton ever was, even on Clinton's best days. I want Obama to be the man of conscience he appears to be. And I hope he is. But still, saying queers should be allowed to visit their dying partner in the hospital is hardly a step up from what Clinton gave us. Both Biden and Obama used this remark about hospital visitation, and it made me angry. But AT LEAST THEY DIDN'T lie. I mean, neither man promised us things like Clinton, so, I am grateful for that. I'd rather be told up front what to expect, which they gave.

Getting our greedy, bloodstained American hands out of Iraq was most important to me when voting. Everyone who voted for Obama had their reasons. Everyone FELT GOOD voting for Obama for their own reasons, and mine was his steadfast claim that Iraq was wrong, was always wrong, and we should get out. I don't care about his gender or the color of his skin, his courage to stand up against the American invasion and occupation of Iraq is what sent me to vote. And I don't use the word "courage" lightly. It takes

REAL courage to tell a nation of people that they fucked up. But he did it, and we made him president, so that alone makes me hopeful.

CAConrad

\*HOMOPHOBIA and a Lexicon of Violence: \*\*

[http://phillysound.blogspot.com/2008\\_10\\_01\\_archive.html](http://phillysound.blogspot.com/2008_10_01_archive.html)\*<[http://phillysound.blogspot.com/2008\\_10\\_01\\_archive.html](http://phillysound.blogspot.com/2008_10_01_archive.html)>

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## 192. **Jim Andrews**

***Evelyn Andrews***

*Mon 10 Nov 2008*

---

Evelyn Andrews

Nov 4, 1930 - September 22, 2008

<http://vispo.com/mom>

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## 193. **Ken Chen**

***This Friday - Kazim Ali, Myung Mi Kim and others at the Asian American Writers' Workshop***

*Mon 10 Nov 2008*

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The Asian American Writers' Workshop presents Kazim Ali, Myung Mi Kim, Cathy Park Hong, Tan Lin, Warren Liu, and Dorothy Wang

Friday, November 14, 7pm

A special night featuring Kazim Ali and honoring Myung Mi Kim's *Dura*

Join us for a special night honoring the work of legendary experimental poet Myung Mi Kim and the re-release of her book *Dura*.

The night begins with Kazim Ali, whose *The Far Mosque*, possesses, in the words of Meena Alexander, "a metaphysical feel ... that renders it fit for our globalized age, a geography underwritten by the loss of fixed abode." Myung Mi Kim reads from *Dura*, a classic of avant-garde poetics at once formally challenging and politically engaged. Influenced by Theresa Hak Kyung Cha's *Dictee*, *Dura* is an investigation of national and personal identity that asks, in the words of Sueyeun Juliette Lee, both what it means to be Korean American and what it means to define space in national terms. After the reading, four prominent Asian American experimental poets--Cathy Park Hong, Tan Lin, Warren Liu, and Dorothy Wang--respond to *Dura* and Myung's body of work.

@ The Workshop

16 West 32nd Street, 10th Floor

(btwn Broadway & 5th Avenue)

\$5 suggested donation; open to the public

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194. **Séamas Cain**  
***Book by Lanny Quarles***  
*Mon 10 Nov 2008*

---

There's a new book by the poet Lanny Quarles.

You will find the ordering information at

<http://stores.lulu.com/phanero>

The poetry of Lanny Quarles is thought-provoking, effervescent and chaotic. His riffs and blathers never cease to amaze me. Though very much in the "now" of the times, and the "now" of the contorting of language, his texts are still permeated with a struggle of philosophic ideas balanced by a knowledge of artistic and literary history.

Sincerely,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

[http://www.mnartists.org/Seamas\\_Cain](http://www.mnartists.org/Seamas_Cain)

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195. **Jennifer Karmin**  
***JOB: Ohio Northern University***  
*Mon 10 Nov 2008*

---

(this is a forward so please don't respond to me. good luck!)

Assistant Professor of Creative Writing (Poetry) and Modern American Literature.

Tenure-track or visiting, dependent upon interest and qualifications; start September 2009. Ph.D. preferred, MFA or ABD considered. Student-oriented creative writer with an emphasis on poetry to teach courses in a growing CW major; an interest in media applications helpful. Additional teaching assignments to include modern American literature, first-year writing, sophomore and advanced major and non-major literature courses; teaching load, three courses per quarter.

Evidence of superior teaching and strong publications required. Letter of application, ONU application (<http://www.onu.edu>), vita, transcripts and three letters of recommendation must be received by November 17 for full consideration and possible MLA interviews. Applications will be received until the position is filled. Send to: Eva McManus, Chair, English Department, Ohio Northern University, Ada, Ohio 45810. E-mail: [REDACTED]

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196. **CA Conrad**

***Re: Corretta Scott King said...***

*Mon 10 Nov 2008*

---

Mark, as much as I respect you I won't agree to the tone of taking Obama's courage from him about this. Yes, you're right he had no vote, but was very vocal, saying all the sane, humane things.

John Kerry and Hillary Clinton GAVE Bush everything he needed, along with many others. From listening to Obama talk about the war for some time now I believe, firmly believe, that if HE HAD HAD the vote that he would have NEVER given Bush the OK with the other jerks!

There's not a soul who voted for the war who didn't realize that there was NO reason to invade. The entire thing was insane from the beginning. Kerry and Clinton didn't want to rock the boat on the issue.

It was hard times for a politician's nerves with the severe nationalistic thunder after 911, a time that called for cool heads and courage to SEE what was real and what was Bush/Cheney greed and plunder at work.

Obama hasn't JUST been against the war, he's made clear the vile intent behind it. This idea of him being against the war because it was "safe" for him to be so is wrong in my opinion. It's the very sort of thing Bill Clinton said of Obama when he spoke of the fairy tale that Obama was. But Bill Clinton knew what was at stake, and needed to create a blurr around the margins of the truth, something he's a real pro at.

When Obama confronted Hillary Clinton on the issue in the debates there was little she could say since the whole world knew that she was part of the reason for the murderous mess. She and every other senator had A JOB TO DO, and that job was to be the check and the balance against an imperial presidency for war. They failed. They failed us, they failed Iraq, and made the world a much MUCH more dangerous place as a result.

It's very strange how Pelosi "removed impeachment from the table" as soon as she received her new position, and SHE was working with a very strong antiwar, anti-Bush platform. But it's no mistake that she did so right after the



German government declared that they would hold Rumsfeld for war crimes if he ever stepped foot in Germany. And the Germans waited for Rumsfeld to be cut loose from the Bush cabinet.

It's my belief that Pelosi saw the German declaration as one that would spread over the entire group of senators who gave Bush his power if Bush were to be impeached.

If Bush were to be brought down on the grounds Pelosi wanted to bring him down on, Kerry, Clinton, and many MANY others would fall with him. AS THEY SHOULD, just like Hitler's supporters.

In the end Obama was the ONLY person I could vote for in the primary once Kucinich was out of the race. By the time the primary made it's way to Pennsylvania Kucinich wasn't even on the ballot. I don't like the primary system, and feel that every voter in the country should vote at the same time. I REALLY wanted my vote in the primary to go to Kucinich.

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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197. **CA Conrad**

***Re: another...***

*Mon 10 Nov 2008*

---

Maria Damon wrote:

<<<

<<<In addition to Studs Terkel, whom we lost last week, Miriam Makeba...

I had no idea Makeba died, what a loss! She is someone THE AMAZING Selma James speaks of when touring for The Global Women's Strike, which has always made sense, women working tirelessly against war, poverty, and other institutions of greed. <http://www.globalwomenstrike.net/>

A good friend recently borrowed my copy of THE BIG ONE, the Michael Moore film Nike helped squash when it was first released (which makes sense once you see that creepy interview with Nike CEO Phil Knight that Moore scored. Knight offered Moore millions of dollars to cut the interview footage, but Moore said NO WAY!). My friend said the thing that struck her the most (which is the thing about the film which also struck me the most) was the AMAZING interview with Studs Terkel. If you haven't seen this film, it's marvelous, and THE ONLY post-NAFTA film of its kind, but, that interview with Terkel is worth it alone! I don't want to ruin it for those who haven't seen it yet, but, let's just

say Terkel and Moore have a VERY INTERESTING discussion about a better, broader definition of terrorism than what is commonly used.

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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198. **UbuWeb**

***Bök, Carter, Goldsmith - Bronx Museum, this Sat. Nov 15***

*Mon 10 Nov 2008*

---

UPCOMING EVENT AT THE BRONX MUSEUM...

STREET / LANGUAGE

SATURDAY, NOVEMBER 15th

3:00 pm

North Building - 2nd Floor

Admission: \$5.00, free for Bronx Museum members

For centuries, the sounds, vernaculars and visuals that populate our cities' streets have been sources of undying fascination to artists and writers who see in this plurality not merely a picture of social stratification but a true testament to the wealth of language.

STREET/LANGUAGE will feature poet Kenneth Goldsmith, sound artist Kabir Carter, and Vancouver-based writer and performer, Christian Bök in a lively discussion on the role street culture play in their work. The event will culminate in a series of performances by the three participants.

For more information about The Bronx Museum of the Arts events, visit <http://www.bronxmuseum.org>

The Bronx Museum of the Arts

1040 Grand Concourse

Bronx, New York 10456

tel/ [REDACTED]

fax/ [REDACTED]

Getting to The Bronx Museum of the Arts

Subway: Take the D or B to the 167 Street / Grand Concourse station. Exit at rear of station, walk south along Grand Concourse two blocks. 4 to the 161 Street / Yankee Stadium station. Walk east three blocks to the Grand Concourse, then, walk north four blocks along Grand Concourse to 165th Street.

Bus: Take the Bx1, Bx2, or BxM4 Express to 165th St. and Grand Concourse.

Museum Hours

Thursday, Saturday, Sunday, and Monday from 11am - 6 pm. Friday from 11am - 8 pm. Closed Tuesday and Wednesday

UbuWeb

<http://ubu.com>

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199. **allison carter**

***New Particle Series Titles***

*Tue 11 Nov 2008*

---

I'm excited to announce the first three Particle Series titles, available on [psbooks.org](http://psbooks.org)

Sunday, Or A Summer's Day

(A House on a Hill, Part 2)

by Harold Abramowitz

Eye Hole Adore

by Teresa Carmody

Doe

by J.S.A. Lowe

\* The Particle Series has a small but exacting brain. It thinks in terms of compression, particularity, experimentation, hybridity, the gesture of the word and/or the lyric of the gesture, frames, conceptualisms, straight arrows into bulls' eyes, long words in small spaces trying to get out, etc., etc. – How do particles accumulate? How can a particle reveal, again, more than – or perfectly – the particular?\*

You can read more about the books and their authors here:

<http://psbooks.org/index.php?id=4>

All my best,

Allison Carter

co-editor, particle series

--

Allison Carter

4233 Marmion Way, #3

Los Angeles, CA 90065

[accarter.com](http://accarter.com)

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200. **David A. Kirschenbaum**

***Boog City 52 Print and Online PDF Editions Available***

*Tue 11 Nov 2008*

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Please forward

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Hi all,

The print edition of Boog City 52 will be available today. You can read the pdf version now at:

<http://welcometoboogcity.com/boogpdfs/bc52.pdf>

Thanks,

David

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Boog City 52, New York City Small Presses Issue

The issue features pages put together by four of New York City's finest small presses. It is in conjunction with a Tues. Nov. 25, 6:00 p.m. levy lives event at ACA Galleries, 529 W.20th St., 5th Flr., featuring readers from each of the presses' authors.

Inside the issue are pages from the below presses with work from some of their authors:

**\*\*Farfalla Press**

--Edmund Berrigan

--Anne Waldman

**\*\*Open 24 Hours**

--Erica Kaufman

**\*\*:::the press gang:::**

--justin katko and Jow Lindsay

--Evan Kennedy

--Manjula Martin

**\*\* X-ing Books**

--Jeremy Schmall

--Justin Taylor

As well as your usual swell Boog City content:

**\*\*Jim Behrle?s comic Dogs Don?t Vote**

**\*\*And Our Poetry section, edited by Rodrigo Toscano  
(excerpts from each of this issue's poems below)**

?Chelsea?s Maxwell Heller with

Film Scenes in Search of a Genre

character A is delivering a lecture concerning \_\_\_\_\_ when B enters  
with pouch-lipped  
discretion.

C and D are having great fun around the \_\_\_\_\_ in the \_\_\_\_\_. C falls into D?s lap,  
scene fades. next scene: the war has been underway for some time.

?Fort Greene, Brooklyn?s Akilah Oliver with

Excerpt from ?The Putterer?s Notebook?

you were not concluding a desire, backed against the wall, your upper  
thigh exposed  
through the riddling stockings

as an event can simultaneously be happening and not be occurring, a very first  
morning

a passing across the self, & my old friend the radio, red velvet hot  
pants, a fashion show  
graduation from the Sears Charm School for girls, mix and match

?Buffalo?s Holly Melgard with

Excerpt from ?Retrospective To Do?s?

#423.687: Slurp up the sea in its entirety.

#423.686: Implement a physical-body pile.

#423.685: Regulate newness and the expression of newness.

#423.684: Hang your hat on a glimpse of palpable elasticity.

#423.683: Calculate the geometry of interrelations and de-calculate  
the metrics of outer-relations  
at the same time.

-----

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Zinc Bar Talk/Reading Series ? <http://www.lungfull.org/zinc/index.html>

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<http://welcometoboogcity.com/boogpdfs/bc01.pdf>

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just change the issue number, from 01 on through to 52

--

David A. Kirschenbaum, editor and publisher

Boog City

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F: [REDACTED]

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201. **carol dorf**

***Re: another...***

*Tue 11 Nov 2008*

---

Did anyone see the play they made of Studs Terkel's Working? -- I thought it was an amazing take on work -- sort of like Chorus Line for the rest of us. The reviews were pretty negative at the time, which were more related to the politics than the quality of the play.

On 11/10/08, Gabrielle Welford <[REDACTED]> wrote:

> oh, aye, both very big losses. g

>

> Gabrielle Welford, Ph.D.

> \_Too Many Deaths: Decolonizing Western Academic Research on Indigenous  
> Cultures\_

> <http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

> \_Dora\_

> <http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

>  
> No virus found in this incoming message.  
> Checked by AVG Free Edition.  
> Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007  
>  
> On Mon, 10 Nov 2008, Maria Damon wrote:  
>  
>> In addition to Studs Terkel, whom we lost last week, Miriam Makeba...  
>>  
>>  
>  
>

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## 202. **Alan Sondheim**

### ***Gatha recording w/ pump organ & others***

*Tue 11 Nov 2008*

---

Gatha recording w/ pump organ & others

<http://www.alansondheim.org/gatha4.mp3>

Alan Sondheim : electrified parlor guitar

Myk Freedman : steel guitar

<http://www.alansondheim.org/gatha9.mp3>

Myk Freedman : steel guitar

Alan Sondheim : keyboard

Azure Carter : voice

<http://www.alansondheim.org/gatha11.mp3>

Alan Sondheim / Myk Freedman : 1878 Beatty pump organ

Azure Carter : voice

<http://www.alansondheim.org/gathagatha.mp3>

Myk Freedman / Alan Sondheim : pump organ

Azure Carter : voice

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## 203. **Aryanil Mukherjee**

### ***Photos from Last Sunday's Cincinnati Reading***

*Tue 11 Nov 2008*

---

It was a great reading on last Sunday evening (9th Nov). In Cincinnati. At our place. I might even call it a Kaurab International reading event.

For anyone interested, here's a picture stream to enjoy-

<http://www.flickr.com/photos/kaurab/sets/72157608849850033/>



The participating poets were -

Norman Finkelstein  
Tyrone Williams  
Geraldine Monk  
Alan Halsey  
Cathy Wagner  
Dana Ward  
Aryanil Mukherjee & Pat Clifford  
Michael Rerick  
Tom Orange  
Kristi Maxwell

Thanks

Aryanil

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204. **Zamsky, Robert**

***Job: Writer in Residence, New College of Florida***

*Tue 11 Nov 2008*

---

Please contact me with any questions.

\*\*\*

New College of Florida announces an opening for a Writer in Residence, spring semester 2009 (February-May). The successful candidate will have two published books or the equivalent, two years experience teaching creative writing, which can include instruction as a graduate student, and be strongly committed to playing an active role in the community of our residential honors college. MFA, MA, or equivalent degree preferred, but experience considered. Writers whose work engages multiethnic experience and/or issues of identity especially encouraged. The Writer in Residence will be responsible for teaching two semester-length writing courses (preferably one multi-genre introductory course and one course in the applicant's specialty), and will give at least three public readings. We have particular interest this year in candidates with experience in playwriting and/or prose. Salary \$22,500 for .75 FTE, with no benefits. Send curriculum vitae, letter of application, writing sample, dossier with three letters of reference and official transcript, and two course proposals (one for an introductory level course and one more specialized course) to Dr. Robert Zamsky, Chair, Search Committee, Division of Humanities, New College of Florida, 5800 Bay Shore Road, Sarasota, FL 34243-2109. Review of applications will begin December 1 and continue until position is filled. For

disability accommodations, contact Chair a minimum of five (5) days in advance @ [REDACTED].

New College of Florida is an EO/AA/ADA employer

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\*\*\*

Robert L. Zamsky, PhD  
Assistant Professor  
English  
New College of Florida

"we are correct only within  
what we create"

- Ed Roberson, Lucid Interval as Integral Music

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## 205. **Philip Metres**

***Come Together: Imagine Peace (an anthology of peace poetry) is now out***

Tue 11 Nov 2008

---

Poetry. Anthology. Edited by Ann Smith, Larry Smith, and Philip Metres. With an Introduction by Philip Metres. A grand collection of poetry (seventy poets both past and contemporary) written against war and for peace: poems that sustain us with their vision.

<http://www.amazon.com/Come-Together-Imagine-Peace-Poems/dp/1933964227>

"Peace poetry is larger than a moral injunction against war; it is an articulation of the expanse, the horizon where we might come together. To adapt a line by the Sufi poet Rumi: beyond the realm of good and evil, there is a field."

--from the Introduction by Philip Metres.

100 poets voice their concern and vision for peace.

Poems of Witness & Elegy, Exhortation & Action, Reconciliation, Shared Humanity, Wildness & Home, Ritual & Vigil, Meditation & Prayer.

Precedents: Sappho, Whitman, Dickinson, Cavafy, Millay, Patchen, Rexroth, Shapiro, Lowell, Creeley, Rukeyser, Ginsberg, Levertov, Lorde, Stafford, Jordan, Amichai, Darwish

Contemporaries: Abinader, Ali, Bass, Berry, Bauer, Berrigan, Bly, Bodhrán, Bradley, Brazaitis, Bright, Bryner, Budbill, Cervine, Charara, Cording, Cone, Crooker, Daniels, di Prima, Davis, Dougherty, Ellis, Espada, Estes, Ferlinghetti, Forché, Frost, Gibson, Gundy, Gilberg, Habra, Hague, Hamill, Harter, Hassler,

Haven, Heyen, Hirshfield, Hughes, Joudah, Jensen, Karmin, Kendig, Komunyakaa, Kovacik, Kryss, Krysl, LaFemina, Landis, Leslie, Lifshin, Loden, Lovin, Lucas, McCallum, McGuane, Machan, McQuaid, Meek, Metres, Miltner, Montgomery, Norman, Nye, Pankey, Pendarvis, Pinsky, Porterfield, Prevost, Ragain, Rashid, Rich, Roffman, Rosen, Ross, Rusk, Salinger, Sanders, Seltzer, Schneider, Shabtai, Shannon, Sheffield, Shipley, Shomer, Silano, Sklar, Smith, Snyder, Spahr, Sydlik, Szymborska, Trommer, Twichell, Volkmer, Waters, Weems, Wilson, Zale

<http://www.amazon.com/Come-Together-Imagine-Peace-Poems/dp/1933964227>

Philip Metres

Associate Professor

Department of English

John Carroll University

20700 N. Park Blvd

University Heights, OH 44118

phone: [REDACTED] (work)

fax: [REDACTED]

<http://www.philipmetres.com>

<http://www.behindthelinespoetry.blogspot.com>

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206. **Michael Ford**

***Wole Soyinka on Obama's Victory***

*Tue 11 Nov 2008*

---

Wole Soyinka spoke very enthusiastically last week about Obama's victory and its implications for African (and global) politics.

Here is are a few of his words:

"Because the main lesson of Obama for the continent, in particular the continent of sit-tight rulers is that those who believe that leadership depends on religion, race, ethnic belonging, class, place of origin, status in life are still living in the past. They are completely antiquated beings, who should not be regarded as civilised personalities." There is a tendency to see this election as simply a shift for one set of governmental policies to another, one set of administrators to another. It is that, and after the policies and administrators we in the U.S. have been stuck with the last eight years, I am damned glad for it. But it is far more. Obama's victory has the possibility of weakening one of the most powerful forces behind oppression of every sort, the idea that certain groups of people are naturally destined to occupy certain strata of society. I do not expect to see evidence of this change immediately, or even within Obama's term. And I do not expect it to happen as the result of this election alone. But

this election does provide us (and by us I do not mean only U.S.) an opportunity to examine the politics of the past, and focusing on the obviously antiquated nature of certain of the Democratic party's policies misses the point.

Here is a link to the article (quoted above) about Soyinka's press conference:

[http://www.ngrguardiannews.com/news/article02/indexn2\\_html?pdate=071108&ptitle=Soyinka%20pours%20libation,%20says%20'I%20drink%20for%20Obama'](http://www.ngrguardiannews.com/news/article02/indexn2_html?pdate=071108&ptitle=Soyinka%20pours%20libation,%20says%20'I%20drink%20for%20Obama')

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207. **Kyle Schlesinger**

**SUZANNE STEIN AND ANN STEPHENSON AT THE POETRY PROJECT MONDAY NOVEMBER 17th**

*Tue 11 Nov 2008*

---

SUZANNE STEIN AND ANN STEPHENSON  
at The Poetry Project  
Monday November 17th 8:00 pm

SUZANNE STEIN is a poet. Her work has appeared in Bay Poetics, War & Peace 3, Mirage Periodical, Both Both, Commonweal, New Langton Arts, the San Francisco Exploratorium, Artists Television Access, and elsewhere. Two of several projects forthcoming this year: a chapbook, Passenger Ship, from Ypolita press, and Signs of Life from O Books. Former co-director and film curator at four walls gallery, she works currently as community producer at SFMOMA. Suzanne is editor and publisher of the small press TAXT, and she lives in Oakland.

ANN STEPHENSON is the author of the chapbook Wirework (Tent Editions, 2006). Her manuscript, The Poles, was a finalist for the 2008 Bateau Press BOOM Chapbook Series. Her poems have recently appeared or are forthcoming in The Brooklyn Rail, Coconut, Combo, Forklift, MIRAGE#4/PERIOD(ical), Saint Elizabeth Street, Sal Mimeo, Shampoo, Shifter and TYPO. She received her MFA from Bard College in 2007 and currently divides her time between Atlanta and New York City.

Monday Night Readings on the horizon include:

Dec. 8 LOUIS CABRI and KEVIN VARRONE

Dec. 15 C.J. MARTIN and DAVID LARSON

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery  
131 East 10th Street at Second Avenue

New York City 10003  
Trains: 6, F, N, R, and L.  
www.poetryproject.com

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

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208. **Jerome Rothenberg**  
***Poetics & Polemic 1980-2005***  
*Tue 11 Nov 2008*

---

For those who might be interested, the following press announcement relates to my new book of essays and commentaries, *Poetics & Polemics*, just published in the University of Alabama Press's Modern & Contemporary Poetics series. My co-editor is Steven Clay and the introduction is by Hank Lazer.

[The Press's announcement reads]: "Poetics & Polemics, 1980-2005 brings together in one volume a wide-ranging selection of essays and commentaries by one of the most significant poets, critics, and translators working with American and international poetry today. Jerome Rothenberg's work spans a period of over forty years and nearly one hundred books, and though perhaps best known as a poet, his critical and theoretical contributions to the fields of innovative, experimental poetry have become equally important facets of his work.

Rothenberg's earliest critical writings concerned themselves with ethnopoeitics and the poetics of performance. In the last twenty years his critical thinking has evolved to encompass more explicitly issues of modernism, postmodernism, and the avant-garde, as well as meditations on the nature of the book and writing. This volume extends and elaborates all of those interests, allowing for the first time a comprehensive glimpse of the full trajectory of his thinking. In the first section, 'Poetics and Polemics,' Rothenberg's essays address a range of issues with which he's become closely associated, among them the anthology as a critical and polemical tool; the intersection of poetry with art, performance, and politics, in both contemporary and traditional practice; the poetics of Jewish mysticism as a traditional form of conceptual and language poetry; and the universality of poetic discourse, particularly as seen in tribal poetry or in poetic traditions long separated from the Western literary mainstream. In 'A Gallery of Poets' is Rothenberg's lively explorations of the work of other poets, as they relate to his own work, to avant-garde poetry in general, and to the poetic traditions that concern him the most. Finally, in 'Dialogues and Interviews' are

Rothenberg's unbridled meditations and musings on what he calls 'the life of poetry' outside the bounds of book and binding, class and category, a dynamic force at the center of all that we call human."

360 pages. ISBN 0-8173-1627-2 cloth \$62.50; ISBN 0-8173-5507-3 paper \$28.95.

Also forthcoming shortly: Poems for the Millennium, volume 3: The University of California Book of Romantic & Postromantic Poetry, co-edited with Jeffrey Robinson.

Jerome Rothenberg            "Language is Delphi."  
1026 San Abella Drive            --Novalis  
Encinitas, CA 92024  
jrothenberg at cox.net  
Blog at poemsandpoetics.blogspot.com

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## 209. **Alan Sondheim**

### ***CIAC electronic magazine on Second Life Art; More Julu Experiments***

*Tue 11 Nov 2008*

---

#### CIAC on Second Life Art

Check this out - articles by Patrick Lichty on Second Front and Second Life art in general; Domenico Quaranto on my installation; a good article on Gaz' recent work; Fred Forest dans Second Life par Fred Forest; and others.

<http://www.ciac.ca/magazine/sommaire.htm> The whole magazine is really good; I've been looking through back issues.

More experimentation with Julu Twine:

Look closely and you'll see a red circular object, as well as a number of other shapes, dropping in steps from the sky back into the installation. Here is how it happened: Julu Twine rode the object (i.e. sat on it) as it revolved on the floor of the installation. The object has a Disappear script which requires it to rise 25m when an avatar is present. Since the rising is accompanied by the avatar, the rising is continuous until the avatar leaves the object; at that point, the object very slowly begins to sink back to its original position. Dropping records the sinking.

<http://www.alansondheim.org/dropping.mp4>

There is also <http://www.alansondheim.org/julurising.mp4> - Julu approach- ing the object, sitting on it - at which point the object immediately begins to rise.

One can imagine an elevator system running on Second Life Physics - how- ever it might take a half hour or so for the elevator to return to the ground; not only that, but if you stepped on it somewhere up in the sky, you'd only go higher.

So a cheap rocket up and down, but the latter without passengers.

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>  
| To access the Odyssey exhibition The Accidental Artist:  
| <http://slurl.com/secondlife/Odyssey/48/12/22>  
| Webpage (directory) at <http://www.alansondheim.org>  
| [REDACTED], [REDACTED], tel US [REDACTED]

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## 210. **J. Scappettone**

### ***Poetry/Art in the time of Kennedy***

Tue 11 Nov 2008

---

Hello poets and poetics:

this post leaves aside the debate regarding what one ought to feel about the election of Obama; I reckon we are at least free to feel differently and variegatedly from moment to moment about it. But the astonishing events of the past week have led me as a relative youngster within history and the genre to ponder what it is actually like to operate as an artist in a context of national leadership conceived of (by an apparent majority) as worthy or promising of the title. As such, I'm seeking engaging and/or thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for any pointers you may be able to offer.

J. Scappettone

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## 211. **Jessica Wickens**

### ***last call: Monday Night looking for poetry & prose & anything-in-between***

Tue 11 Nov 2008

---

\*Monday Night\*, a journal of literature and art, is now accepting submissions for Issue 8 (Summer 2009). We publish quality prose and poetry from new and emerging writers from across the country and around the world. Monday Night is distributed at independent bookstores and sold on our website.

For more information and to view past issues, visit our website: \*  
<http://www.mondaynightlit.com>\*

\* DEADLINE: December 15, 2008\*

GUIDELINES: Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to:

██████████.

POETRY: Send up to five poems. All styles and lengths are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to three pieces of prose.

Translations are welcome in all genres.

PREVIOUSLY PUBLISHED WORK: NO. We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please be honest and respect our parameters.

SIMULTANEOUS SUBMISSIONS:

YES. We do accept simultaneous submissions, but please inform us if your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email submissions to ██████████. Send one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction.

We do not confirm receipt of submissions.

RESPONSE TIME: We will respond to all submissions by February 2009.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

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## 212. **Mark Weiss** ***book recommendation***

*Tue 11 Nov 2008*

---

Louis A. Pérez Jr., "Cuba in the American Imagination: Metaphor and the Imperial Ethos" (U. of North Carolina Press, 2008). Pérez is the most interesting historian of Cuba working today. He's produced a relentless and devastating investigation of the origin and evolution of a series of metaphors designed to justify US aspirations that replaced the reality they were purported to describe. What was developed in



relation to Cuba over the past 200 years continues to be applied well beyond the island. This isn't just partisan fulmination--the evidence seems to be incontrovertible. The power of words indeed. Essential.

Mark

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213. **Barry Schwabsky**

**David**

*Tue 11 Nov 2008*

---

It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.

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214. **Stephen Vincent**

***Re: Poetry/Art in the time of Kennedy***

*Tue 11 Nov 2008*

---

Hi Jen:

Ironically - in the context of doing a presentation for the commemoration of 1968 Strike at San Francisco State - I re-activated an essay I wrote in 1964, "Days Without the President" - which dealt with time-frame of the Birmingham demonstrations (Bull Connor et al) in which it took JFK for ever to use his Federal powers to intervent. (Sound familiar?) . But the piece is really about the transitional period in which 'integration' was being rejected by many Blacks in favor of cultural and economic nationalisms, self-defense et al. It's a 'poetic, personal' essay - in time in which Baldwin, Mailer, and many others used the essay for person self-exploration and public persuasion. Of course, it was a highly conflicted time for white and blacks trying to sort it all out.

It seems to me, unless I am missing an important chunk, poetry (in the late 50's and the JFK regime) was relatively moribund as an important public act until after JFK's assassination. My perhaps foggy impressions is that the Beats were relativey out of the picture - in Asia & Japan - until Allen Ginsberg re-emerged in 1965 (spring. Prague, et al). (Which is not say poets were not reflecting on politics, and, particularly, The Bomb. Whether there is interesting stuff from Adrienne Rich, I am not sure. Levertov's political work is later. As with a whole

era of Anti-War poets as provoked by LBJ's expansion of the War. Essays seemed to rule the public ropes, the discourse.

People/ students in my panel were really intrigued with the period. It was interesting to re-explore a time which we, the young, were totally implicated in history (race relations, Vietnam war and the draft, etc. There was no hiding permitted, such as today, where the young, at least the middle class and wealthy, have ways to insulate themselves.)

However, with the current global collapse coming at us from all sides, combined the multiple expectations and hopes placed on a new regime, the JFK/LBJ eras seem to beckon. At the Strike commmoraton The young were totally in awe of the descriptions of the kinds of actions of the time - probably, in part, a nostalgia for the 'heroic', such as it was. Like a relish for organic food, instead of Media duplications/simulations of no matter what form of "reality".

Stephen

--- On Tue, 11/11/08, J. Scappettone <[REDACTED]> wrote:

From: J. Scappettone <[REDACTED]>

Subject: Poetry/Art in the time of Kennedy

To: [REDACTED]

Date: Tuesday, November 11, 2008, 2:25 PM

Hello poets and poetics:

this post leaves aside the debate regarding what one ought to feel about the election of Obama; I reckon we are at least free to feel differently and variegatedly from moment to moment about it. But the astonishing events of the past week have led me as a relative youngster within history and the genre to ponder what it is actually like to operate as an artist in a context of national leadership conceived of (by an apparent majority) as worthy or promising of the title. As such, I'm seeking engaging and/or thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for any pointers you may be able to offer.

J. Scappettone

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215. **Maria Damon**

**Re: Evelyn Andrews**

*Tue 11 Nov 2008*

---

I'm so sorry, Jim. What a beautiful tribute. I looked at almost all the pictures.

Jim Andrews wrote:

> Evelyn Andrews

> Nov 4, 1930 - September 22, 2008

> <http://vispo.com/mom>  
>  
>

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216. **David Seaman**  
***New York Surrealism Event***  
*Tue 11 Nov 2008*

---

To my friends and colleagues in the New York area, here is an excerpt from the program of the Maison Française at New York University. It is a symposium inspired by the publication of my translation of André Breton's *Martinique Snake Charmer* (University of Texas Press, \$19.95).

Monday, November 17 – 7:00 p.m.

Surrealism and the Caribbean

A discussion of *Martinique – Charmeuse de Serpents*, by André Breton and André Masson, to celebrate the publication of the first full English translation.

David Seaman

Professor of French, Georgia Southern University; translator,  
*Martinique Snake Charmer* (University of Texas Press, 2008)

Martica Sawin

Art historian and critic; author of *Surrealism in Exile and the  
Beginning of the New York School*

J. Michael Dash

Professor of French, NYU; author of *The Other America: Caribbean  
Literature in a New World Context*

From their web site:

"Just north of Washington Square, at the entrance to historic, cobblestoned Washington Mews, stands a New York landmark, La Maison Française. Since its founding in 1957, the "French House" has become the most active center of French-American cultural and intellectual exchange to be found on any American campus.

La Maison Française occupies a nineteenth-century red-brick carriage house. Inside, the ample yet intimate space of the ground-floor salon has been carefully adapted to uses ranging from art exhibits and receptions to lectures and film screenings, with a seating capacity of one hundred."

It would be a pleasure to see you there.

David

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217. **Aryanil Mukherjee**

**Re: David**

Tue 11 Nov 2008

---

Thanks for sharing this with the listserv. I did receive that email a few minutes back and was beginning to get worried about Chirot.

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

From: "Barry Schwabsky" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 11, 2008 7:01 PM

Subject: David

It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.

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218. **George Bowering**

**Re: Poetry/Art in the time of Kennedy**

Tue 11 Nov 2008

---

On Nov 11, 2008, at 2:25 PM, J. Scappettone wrote:

| , I'm seeking engaging and/or  
| thoughtful resources on poetry in the era of (the live) Kennedy.

Well, the Bay of Pigs and the Cuban missile crisis sure gave us something to write about.

George B.

Author of his own misfortunes.

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219. **David Suckow**

**Re: Evelyn Andrews**

Tue 11 Nov 2008

---

Dear Jim--

This is a moving and creative tribute to your mother. I never met her, of course, but you have made her vivid in my mind.

My sympathy to you.  
Martha Deed

--- On Mon, 11/10/08, Jim Andrews <[REDACTED]> wrote:

From: Jim Andrews <[REDACTED]>

Subject: Evelyn Andrews

To: [REDACTED]

Date: Monday, November 10, 2008, 5:15 PM

Evelyn Andrews

Nov 4, 1930 - September 22, 2008

<http://vispo.com/mom>

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## 220. **Peter Ciccariello**

### **Re: David**

Tue 11 Nov 2008

---

I got it too, figured it out right away, didn't sound like David...

- Peter

On Tue, Nov 11, 2008 at 7:01 PM, Barry Schwabsky <[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

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## 221. **Murat Nemet-Nejat**

### **Re: David**

Wed 12 Nov 2008

---

Yes, me too. I had already responded to him.

Murat

On Tue, Nov 11, 2008 at 9:59 PM, Aryanil Mukherjee <[REDACTED]> wrote:

*Thanks for sharing this with the listserv. I did receive that email a few minutes back and was beginning to get worried about Chirot.*

*----- Original Message ----- From: "Barry Schwabsky" <*

[REDACTED] >  
To: <[REDACTED]>  
Sent: Tuesday, November 11, 2008 7:01 PM  
Subject: David

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

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## 222. **Mark Weiss**

### **Re: Corretta Scott King...**

Wed 12 Nov 2008

I'll stand by my statement. I was also very vocal about the war, but I don't think that involved a lot of courage, and I don't expect to be elected to public office.

Obama got elected because it was a difficult year for a Democrat to lose and because he had an enormous amount of money to spend. It does matter that he got elected even though he's black, but that's a less cataclysmic change than some represent. I'm with (black) Washington Post columnist William Raspberry on this: "It's been said that the ascendancy of Barack Obama signals the beginning of a "post-racial" America. I wish. What we have witnessed, I think, is something less profound but still hugely significant. Obama's election means that in America, including at the highest levels of our politics, race is no longer an automatic deal-breaker. That's a major step forward in the thinking of white America."

He's way better than the alternative. Now let's see what he's willing to risk.

Mark

At 09:24 PM 11/10/2008, you wrote:

>Mark, as much as I respect you I won't agree to the tone of taking Obama's  
>courage from him about this. Yes, you're right he had no vote, but was very  
>vocal, saying all the sane, humane things.

>

>John Kerry and Hillary Clinton GAVE Bush everything he needed, along with  
>many others. From listening to Obama talk about the war for some time now I  
>believe, firmly believe, that if HE HAD HAD the vote that he would have

>NEVER given Bush the OK with the other jerks!  
>  
>There's not a soul who voted for the war who didn't realize that there was  
>NO reason to invade. The entire thing was insane from the beginning. Kerry  
>and Clinton didn't want to rock the boat on the issue.  
>  
>It was hard times for a politician's nerves with the severe nationalistic  
>thunder after 911, a time that called for cool heads and courage to SEE what  
>was real and what was Bush/Cheney greed and plunder at work.  
>  
>Obama hasn't JUST been against the war, he's made clear the vile intent  
>behind it. This idea of him being against the war because it was "safe" for  
>him to be so is wrong in my opinion. It's the very sort of thing Bill  
>Clinton said of Obama when he spoke of the fairy tale that Obama was. But  
>Bill Clinton knew what was at stake, and needed to create a blurr around the  
>margins of the truth, something he's a real pro at.  
>  
>When Obama confronted Hillary Clinton on the issue in the debates there was  
>little she could say since the whole world knew that she was part of  
>the reason for the murderous mess. She and every other senator had A JOB  
TO  
>DO, and that job was to be the check and the balance against an imperial  
>presidency for war. They failed. They failed us, they failed Iraq, and  
>made the world a much MUCH more dangerous place as a result.  
>  
>It's very strange how Pelosi "removed impeachment from the table" as soon as  
>she received her new position, and SHE was working with a very strong  
>antiwar, anti-Bush platform. But it's no mistake that she did so right  
>after the German government declared that they would hold Rumsfeld for war  
>crimes if he ever stepped foot in Germany. And the Germans waited for  
>Rumsfeld to be cut loose from the Bush cabinet.  
>  
>It's my belief that Pelosi saw the German declaration as one that would  
>spread over the entire group of senators who gave Bush his power if Bush  
>were to be impeached.  
>  
>If Bush were to be brought down on the grounds Pelosi wanted to bring him  
>down on, Kerry, Clinton, and many MANY others would fall with him. AS  
THEY  
>SHOULD, just like Hitler's supporters.  
>  
>In the end Obama was the ONLY person I could vote for in the primary once

>Kucinich was out of the race. By the time the primary made it's way to  
>Pennsylvania Kucinich wasn't even on the ballot. I don't like the primary  
>system, and feel that every voter in the country should vote at the same  
>time. I REALLY wanted my vote in the primary to go to Kucinich.  
>  
>CAConrad  
><http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>  
>

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## 223. **Anny Ballardini**

### **Re: David**

Wed 12 Nov 2008

I also received it. If you read it properly, you can understand that it is not David's style! At least they are too lazy to try to emulate the person they are using for their mean aims. Take care you all, especially to David Chirot.

On Wed, Nov 12, 2008 at 3:59 AM, Aryanil Mukherjee <[REDACTED]> wrote:

*Thanks for sharing this with the listserv. I did receive that email a few minutes back and was beginning to get worried about Chirot.*

----- Original Message ----- From: "Barry Schwabsky" <

[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 11, 2008 7:01 PM

Subject: David

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

--

Anny Ballardini

<http://annyballardini.blogspot.com/>

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!



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224. **Aryanil Mukherjee**

**Re: David**

Wed 12 Nov 2008

You are right. And I realized soon that it was his yahoo account, not the other ones.

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

From: Poetics List (UPenn, UB) [mailto:████████] On  
Behalf Of Anny Ballardini  
Sent: Wednesday, November 12, 2008 1:36 AM  
To: ██████████  
Subject: Re: David

I also received it. If you read it properly, you can understand that it is not David's style! At least they are too lazy to try to emulate the person they are using for their mean aims. Take care you all, especially to David Chirot.

On Wed, Nov 12, 2008 at 3:59 AM, Aryanil Mukherjee  
<████████> wrote:

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> minutes back and was beginning to get worried about Chirot.  
>  
> ----- Original Message ----- From: "Barry Schwabsky" <  
> ██████████>  
> To: <████████>  
> Sent: Tuesday, November 11, 2008 7:01 PM  
> Subject: David  
>  
>  
>  
> It looks to me like David Chirot's address book has been hacked into and  
> e-mails are being sent to his contacts purporting to be from him, stranded  
> in Africa and in desperate need of money to be immediately wired. Needless  
> to say, this is the latest advancement of the Nigerian scams... So if you  
> get that e-mail, be warned.

>  
guidelines  
guidelines  
>

--

Anny Ballardini

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<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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## 225. **Murat Nemet-Nejat**

**Re: David**

Wed 12 Nov 2008

---

Is David in Africa now?

Murat

On Wed, Nov 12, 2008 at 7:25 AM, Aryanil Mukherjee <[REDACTED]> wrote:

*You are right. And I realized soon that it was his yahoo account, not the other ones.*

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

*From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On*

*Behalf Of Anny Ballardini*

*Sent: Wednesday, November 12, 2008 1:36 AM*

*To: [REDACTED]*

*Subject: Re: David*

*I also received it. If you read it properly, you can understand that it is not David's style! At least they are too lazy to try to emulate the person they are using for their mean aims.*

*Take care you all, especially to David Chirot.*

*On Wed, Nov 12, 2008 at 3:59 AM, Aryanil Mukherjee*

*<[REDACTED]> wrote:*

*Thanks for sharing this with the listserv. I did receive that email a few minutes back and was beginning to get worried about Chirot.*

*----- Original Message ----- From: "Barry Schwabsky" <*

*[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Tuesday, November 11, 2008 7:01 PM*

*Subject: David*

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him,*

*stranded  
in Africa and in desperate need of money to be immediately wired.  
Needless  
to say, this is the latest advancement of the Nigerian scams... So if you  
get that e-mail, be warned.*

*guidelines  
guidelines*

--

*Anny Ballardini  
<http://annyballardini.blogspot.com/>  
<http://www.fieralingue.it/modules.php?name=poetshome>  
<http://www.moriapoetry.com/ebooks.html>  
I Tell You: One must still have chaos in one to give birth to a dancing  
star!*

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## 226. **Francesco Levato**

### ***Chicago Amplified & UniVerse of Poetry present***

*Wed 12 Nov 2008*

---

Chicago Amplified/Chicago Public Radio & UniVerse of Poetry present:

21st C. <l'Âge Poétique>

The 1st Annual St.-John Perse Commemorative Reading presents poets:

Parneshia Jones, Rachel Webster, Francesco Levato, Elise Paschen & Richard Fammerée and featuring original compositions by poète-chanteuse Carrie Ingrisano and cellist Meg Lauterbach.

The evening will be introduced by Lucia Blinn and recorded live by Chicago Amplified/Chicago Public Radio for archiving and broadcast.

The St.-John Perse Commemorative Reading Series celebrates individuals who demonstrate a consistent dedication and integrity of vision, humanity, innovation and artistry in their writing, increasing the dialogue and significance of poetry within a greater society, nationally and internationally.

Friday, November 21, 2008, 7:00 PM

FLATFILEgalleries  
217 N Carpenter  
Chicago IL 60607

www.flatfilegalleries.com

UniVerse of Poetry  
Free & open to the public

If you're in Chicago it would be great if you could attend.

Thanks,  
Francesco Levato  
<http://www.francescolevato.com>

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227. **Mark Weiss**

**Re: David**

*Wed 12 Nov 2008*

---

It seemed to me that this was a joke on David's part, mimicking the so-called Nigerian scam.

Mark

At 08:55 AM 11/12/2008, you wrote:

>Is David in Africa now?

>Murat

>

>On Wed, Nov 12, 2008 at 7:25 AM, Aryanil Mukherjee <[REDACTED]>wrote:

>

> > You are right. And I realized soon that it was his yahoo account, not the  
> > other ones.

> >

> > -----Original Message-----

> > From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On

> > Behalf Of Anny Ballardini

> > Sent: Wednesday, November 12, 2008 1:36 AM

> > To: [REDACTED]

> > Subject: Re: David

> >

> > I also received it. If you read it properly, you can understand that it is  
> > not David's style! At least they are too lazy to try to emulate the person  
> > they are using for their mean aims.

> > Take care you all, especially to David Chirot.

```
> >  
> > On Wed, Nov 12, 2008 at 3:59 AM, Aryanil Mukherjee  
> > <[REDACTED]> wrote:  
> >  
> > > Thanks for sharing this with the listserv. I did receive that email a few  
> > > minutes back and was beginning to get worried about Chirot.  
> > >  
> > > ----- Original Message ----- From: "Barry Schwabsky" <  
> > > [REDACTED]>  
> > > To: <[REDACTED]>  
> > > Sent: Tuesday, November 11, 2008 7:01 PM  
> > > Subject: David  
> > >  
> > >  
> > >  
> > > It looks to me like David Chirot's address book has been hacked into and  
> > > e-mails are being sent to his contacts purporting to be from him,  
> > stranded  
> > > in Africa and in desperate need of money to be immediately wired.  
> > Needless  
> > > to say, this is the latest advancement of the Nigerian scams... So if you  
> > > get that e-mail, be warned.  
> > >  
> > guidelines  
> > guidelines  
> > >  
> >  
> >  
> >  
> > --  
> > Anny Ballardini  
> > http://annyballardini.blogspot.com/  
> > http://www.fieralingue.it/modules.php?name=poetshome  
> > http://www.moriapoetry.com/ebooks.html  
> > I Tell You: One must still have chaos in one to give birth to a dancing  
> > star!  
> >  
> >  
> >  
>
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228. **Kyle Schlesinger**  
**Today's New York Times**  
*Wed 12 Nov 2008*

---

If you're in New York City, be sure to pick up a copy of today's New York Times or read it online at <http://www.nytimes-se.com>

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229. **Alexander Jorgensen**  
**Re: David**  
*Wed 12 Nov 2008*

---

I've known David for about 15 years, maybe as long as some, less than others. Given his current situation, I think it is doubtful. Having said that, I thought the email, while clearly suspicious, was not so unrepresentative of his emails.

How about someone call him and bring this to rest. I do not have his current tele#. Alex

---

<http://www.alexanderjorgensen.com>

--- On Wed, 11/12/08, Murat Nemet-Nejat <[REDACTED]> wrote:

From: Murat Nemet-Nejat <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Wednesday, November 12, 2008, 2:55 PM

Is David in Africa now?

Murat

On Wed, Nov 12, 2008 at 7:25 AM, Aryanil Mukherjee

<[REDACTED]> wrote:

> You are right. And I realized soon that it was his yahoo account, not the  
> other ones.

>

> -----Original Message-----

> From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On

> Behalf Of Anny Ballardini

> Sent: Wednesday, November 12, 2008 1:36 AM

> To: [REDACTED]

> Subject: Re: David

>

> I also received it. If you read it properly, you can understand that it is  
> not David's style! At least they are too lazy to try to emulate the

person

> they are using for their mean aims.

> Take care you all, especially to David Chirot.

>

> On Wed, Nov 12, 2008 at 3:59 AM, Aryanil Mukherjee

> <[REDACTED]>wrote:

>

> > Thanks for sharing this with the listserv. I did receive that email a few

> > minutes back and was beginning to get worried about Chirot.

> >

> > ----- Original Message ----- From: "Barry Schwabsky" <

> > [REDACTED]>

> > To: <[REDACTED]>

> > Sent: Tuesday, November 11, 2008 7:01 PM

> > Subject: David

> >

> >

> >

> > It looks to me like David Chirot's address book has been hacked into and

> > e-mails are being sent to his contacts purporting to be from him, > stranded

> > in Africa and in desperate need of money to be immediately wired.

> > Needless

> > to say, this is the latest advancement of the Nigerian scams... So if you

> > get that e-mail, be warned.

> >

> guidelines

> guidelines

> >

>

>

>

> --

> Anny Ballardini

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> <http://www.moriapoetry.com/ebooks.html>

> I Tell You: One must still have chaos in one to give birth to a dancing > star!

>  
guidelines  
>  
guidelines  
>

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230. **Mark Weiss**

***Re: Poetry/Art in the time of Kennedy***

*Wed 12 Nov 2008*

---

Jen: I think Steve got this about right. Camelot was a media invention, and it only lasted three years, during which very little was accomplished. Whatever one thought about Eisenhower, he was nothing like as destructive as Bush, and there was no national sigh of relief. And Kennedy won by the slimmest of margins, and less than a majority--there was a third party. I don't remember any resultant stirring in the arts. That came later, after Johnson liberated all the angels and demons.

Mark

At 09:34 PM 11/11/2008, Stephen Vincent wrote:

>Hi Jen:

>

>Ironically - in the context of doing a presentation for the  
>commemoration of 1968 Strike at San Francisco State - I re-activated  
>an essay I wrote in 1964, "Days Without the President" - which dealt  
>with time-frame of the Birmingham demonstrations (Bull Connor et al)  
>in which it took JFK for ever to use his Federal powers to  
>intervent. (Sound familiar?) . But the piece is really about the  
>transitional period in which 'integration' was being rejected by  
>many Blacks in favor of cultural and economic nationalisms,  
>self-defense et al. It's a 'poetic, personal' essay - in time in  
>which Baldwin, Mailer, and many others used the essay for person  
>self-exploration and public persuasion. Of course, it was a highly  
>conflicted time for white and blacks trying to sort it all out.

>

>It seems to me, unless I am missing an important chunk, poetry (in  
>the late 50's and the JFK regime) was relatively moribund as an  
>important public act until after JFK's assassination. My perhaps  
>foggy impressions is that the Beats were relativey out of the  
>picture - in Asia & Japan - until Allen Ginsberg re-emerged in 1965  
>(spring. Prague, et al). (Which is not say poets were not reflecting



>on politics, and, particularly, The Bomb. Whether there is  
>interesting stuff from Adrienne Rich, I am not sure. Levertov's  
>political work is later. As with a whole era of Anti-War poets as  
>provoked by LBJ's expansion of the War. Essays seemed to rule the  
>public ropes, the discourse.  
>  
>People/ students in my panel were really intrigued with the  
>period. It was interesting to re-explore a time which we, the  
>young, were totally implicated in history (race relations, Vietnam  
>war and the draft, etc. There was no hiding permitted, such as  
>today, where the young, at least the middle class and wealthy, have  
>ways to insulate themselves.)  
>  
>However, with the current global collapse coming at us from all  
>sides, combined the multiple expectations and hopes placed on a new  
>regime, the JFK/LBJ eras seem to beckon. At the Strike commmoraton  
>The young were totally in awe of the descriptions of the kinds of  
>actions of the time - probably, in part, a nostalgia for the  
>'heroic', such as it was. Like a relish for organic food, instead of  
>Media duplications/simulations of no matter what form of "reality".  
>  
>Stephen  
>  
>  
>--- On Tue, 11/11/08, J. Scappettone <[REDACTED]> wrote:  
>From: J. Scappettone <[REDACTED]>  
>Subject: Poetry/Art in the time of Kennedy  
>To: [REDACTED]  
>Date: Tuesday, November 11, 2008, 2:25 PM  
>  
>Hello poets and poetics:  
>  
>this post leaves aside the debate regarding what one ought to feel about the  
>election of Obama; I reckon we are at least free to feel differently and  
>variegatedly from moment to moment about it. But the astonishing events of  
>the past week have led me as a relative youngster within history and the  
>genre to ponder what it is actually like to operate as an artist in a  
>context of national leadership conceived of (by an apparent majority) as  
>worthy or promising of the title. As such, I'm seeking engaging and/or  
>thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for  
>any pointers you may be able to offer.  
>

>J. Scappettone

>

>

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231. **Pierre Joris**

***Recent NOMADICS blog posts***

*Wed 12 Nov 2008*

---

Check out these recent blog posts on NOMADICS: <http://pjoris.blogspot.com> :

CORRESPONDENCES: Garron, Riggs & Joris

The Goncourt to an Afghan, the Renaudot to a Guinean

sign&sight's weekly roundup

Kristallnacht

Ocean Circulation & Climate Change

Lost in Translation

Last Minute Advice:

enjoy!

Pierre

=====

=

"Always keep the tempo" -- Steve Lacy

=====

=

Pierre Joris

244 Elm Street

Albany NY 12202-1310

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: (011 33) 6 75 43 57 10

email: [REDACTED]

<http://pierrejoris.com/>

blog:<http://pjoris.blogspot.com/>

=====

=

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232. **J. Scappettone**  
***Poetry/art in the time of Kennedy***  
*Wed 12 Nov 2008*

---

Thanks, Stephen--I'd like to read your essay.

What intrigues me at this point is the question of whether political joy can enter the poetic as nonsuspect, even constructive, instead of merely fueling duped patriotic hymns--or whether negativity is the only viable form of sociopolitical intervention open to poetry. I can certainly see why the essay functioned as refuge and platform. It also makes sense to me that "poetry was relatively moribund as an important public act until after JFK's assassination."

*, I'm seeking engaging and/or  
thoughtful resources on poetry in the era of (the live) Kennedy.  
Well, the Bay of Pigs and the Cuban missile crisis sure gave us  
something to write about.*

George, can you point me to sources? I'd be interested.

JS

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233. **Gabrielle Welford**  
***Re: David***  
*Wed 12 Nov 2008*

---

no worries folks. he's home and not stuck in africa. be well, g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 12 Nov 2008, Alexander Jorgensen wrote:

*I've known David for about 15 years, maybe as long as some, less than others. Given his current situation, I think it is doubtful. Having said that, I thought the email, while clearly suspicious, was not so unrepresentative of his emails.*

*How about someone call him and bring this to rest. I do not have his current tele#.  
Alex*

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<http://www.alexanderjorgensen.com>

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Take care you all, especially to David Chirot.

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To: <[REDACTED]>  
Sent: Tuesday, November 11, 2008 7:01 PM  
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Needless  
to say, this is the latest advancement of the Nigerian scams... So if  
you  
get that e-mail, be warned.*

*guidelines  
guidelines*

--

*Anny Ballardini  
<http://annyballardini.blogspot.com/>  
<http://www.fieralingue.it/modules.php?name=poetshome>  
<http://www.moriapoetry.com/ebooks.html>  
I Tell You: One must still have chaos in one to give birth to a dancing  
star!*

*guidelines*

*guidelines*

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234. **Rodney Koeneker**

***Reading in Portland this SAT., NOV. 15: LINH DINH & RODNEY  
KOENEKE with films by JENNIFER HARDACKER***

*Wed 12 Nov 2008*

---

Dear Friends,

Please join us for Tangent this SATURDAY, NOV. 15 @ 7 PM. Feel free to come to the Clinton Corner Cafe early and have dinner, or join the party afterward.

SATURDAY, NOVEMBER 15 at 7 PM

RODNEY KOENEKE & LINH DINH with films by JENNIFER HARDACKER

Clinton Corner Café, 2633 SE 21st Avenue (@ Clinton)

<http://www.thetangentpress.org/readings.html>

LINH DINH is the author of two collections of stories, *\*Fake House\** and *\*Blood and Soap\**, and four books of poems, including most recently *\*Borderless Bodies\** and *\*Jam Alerts\**. Dinh is also the editor of the anthologies *\*Night, Again: Contemporary Fiction from Vietnam\** and *\*Three Vietnamese Poets\**, and translator of *\*Night, Fish and Charlie Parker, the poetry of Phan Nhien Hao\**. His poems and stories have been translated into Italian, Spanish, French, Dutch, German, Portuguese, Japanese, Arabic, Icelandic and Finnish, and he has been invited to read his works all over the US, London, Cambridge, Paris, Berlin and Reykjavik. He has also published widely in Vietnamese.

RODNEY KOENEKE is the author of the poetry collections *\*Musee Mechanique\** and *\*Rouge State\**. A new chapbook, *\*Rules for Drinking Forties\**, is due out this fall from Cy Press. His work appears in *\*Bay Poetics\** and in the *Flarf* anthology forthcoming in 2009. He writes frequently about poetry and Portland at his blog, *Modern Americans* ([www.modampo.blogspot.com](http://www.modampo.blogspot.com)).

JENNIFER HARDACKER is an experimental short film/video maker and educator. She has been making films and videos for over 13 years and her films have screened widely in festivals across the U.S. Hardacker's films are often personal in nature and are interested in re-imaging and re-imagining the meaning and context of images. Currently, she teaches film/video studies and production at Pacific University in Oregon.

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235. **amy king**

***Re: Today's New York Times***

*Wed 12 Nov 2008*

---

I wish that was the New York Times!

Thanks for that,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Wed, 11/12/08, Kyle Schlesinger <[REDACTED]> wrote:

From: Kyle Schlesinger <[REDACTED]>

Subject: Today's New York Times

To: [REDACTED]

Date: Wednesday, November 12, 2008, 10:11 AM

If you're in New York City, be sure to pick up a copy of today's New York

Times or read it online at <http://www.nytimes-se.com>

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236. **Maria Damon**

**Re: David**

*Wed 12 Nov 2008*

---

i don't think so. i think it's some kind of bot-thing.

Mark Weiss wrote:

> It seemed to me that this was a joke on David's part, mimicking the  
> so-called Nigerian scam.

>

> Mark

>

> At 08:55 AM 11/12/2008, you wrote:

>> Is David in Africa now?

>> Murat

>>

>> On Wed, Nov 12, 2008 at 7:25 AM, Aryanil Mukherjee

>> <[REDACTED]>wrote:

>>

>> > You are right. And I realized soon that it was his yahoo account,  
>> not the

>> > other ones.

>> >

>> > -----Original Message-----

>> > From: Poetics List (UPenn, UB)

>> [mailto:[REDACTED]] On

>> > Behalf Of Anny Ballardini

>> > Sent: Wednesday, November 12, 2008 1:36 AM

>> > To: [REDACTED]

>> > Subject: Re: David

>> >

>> > I also received it. If you read it properly, you can understand

>> that it is  
>> > not David's style! At least they are too lazy to try to emulate the  
>> person  
>> > they are using for their mean aims.  
>> > Take care you all, especially to David Chirot.  
>> >  
>> > On Wed, Nov 12, 2008 at 3:59 AM, Aryanil Mukherjee  
>> > <[REDACTED]> wrote:  
>> >  
>> > > Thanks for sharing this with the listserv. I did receive that  
>> email a few  
>> > > minutes back and was beginning to get worried about Chirot.  
>> > >  
>> > > ----- Original Message ----- From: "Barry Schwabsky" <  
>> > > [REDACTED]>  
>> > > To: <[REDACTED]>  
>> > > Sent: Tuesday, November 11, 2008 7:01 PM  
>> > > Subject: David  
>> > >  
>> > >  
>> > >  
>> > > It looks to me like David Chirot's address book has been hacked  
>> into and  
>> > > e-mails are being sent to his contacts purporting to be from him,  
>> > stranded  
>> > > in Africa and in desperate need of money to be immediately wired.  
>> > Needless  
>> > > to say, this is the latest advancement of the Nigerian scams...  
>> So if you  
>> > > get that e-mail, be warned.  
>> > >  
>> > guidelines  
>> > guidelines  
>> > >  
>> >  
>> >  
>> >  
>> > --  
>> > Anny Ballardini  
>> > <http://annyballardini.blogspot.com/>  
>> > <http://www.fieralingue.it/modules.php?name=poetshome>  
>> > <http://www.moriapoetry.com/ebooks.html>



>> > I Tell You: One must still have chaos in one to give birth to a  
>> dancing  
>> > star!  
>> >  
>> guidelines  
>> >  
>> guidelines  
>> >  
>>  
>

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237. **Alexander Jorgensen**

***There are places people should really keep up with...Somalia***

Wed 12 Nov 2008

---

<http://news.bbc.co.uk/2/hi/africa/7708169.stm>

A terrible story. Happens often. Too, I am reminded of the celebrations in Kenya recently following Obama's election. Reason to celebrate, indeed, I suppose, a great man given the opportunity to demonstrate further greatness. But I fear that many have forgotten that Kenya, once celebrated for its democracy, was ripped apart in brutal violence just this year (and following elections). I am afraid that folks tend to have a short memory with regards to these areas - and, quite frankly, I am not sure that either Bono or George Clooney do very much to inform us in such a way that we might be intentional in our response - as citizens of the world.

Alex

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238. **Cara Benson**

***Fw: NEWSPAPER BLANKETS U.S. CITIES, PROCLAIMS END TO WAR***

Wed 12 Nov 2008

---

I've no clue how they got my info...

Did anybody get this email?

I've no clue how they got my info...

Sous Rature

----- Forwarded Message -----

From: New York Times Special Edition <[REDACTED]>

To: cbenson67-yahoo.com <[REDACTED]>

Sent: Wednesday, November 12, 2008 10:30:18 AM

Subject: NEWSPAPER BLANKETS U.S. CITIES, PROCLAIMS END TO WAR

November 12, 2008

FOR IMMEDIATE RELEASE

SPECIAL TIMES EDITION BLANKETS U.S. CITIES, PROCLAIMS END TO WAR

\* PDF: <http://www.nytimes-se.com/pdf>

\* For video updates: <http://www.nytimes-se.com/video>

\* Contact: <mailto:> [REDACTED]

Early this morning, commuters nationwide were delighted to find out that while they were sleeping, the wars in Iraq and Afghanistan had come to an end.

If, that is, they happened to read a "special edition" of today's New York Times.

In an elaborate operation six months in the planning, 1.2 million papers were printed at six different presses and driven to prearranged pickup locations, where thousands of volunteers stood ready to pass them out on the street.

Articles in the paper announce dozens of new initiatives including the establishment of national health care, the abolition of corporate lobbying, a maximum wage for C.E.O.s, and, of course, the end of the war.

The paper, an exact replica of The New York Times, includes International, National, New York, and Business sections, as well as editorials, corrections, and a number of advertisements, including a recall notice for all cars that run on gasoline. There is also a timeline describing the gains brought about by eight months of progressive support and pressure, culminating in President Obama's "Yes we REALLY can" speech. (The paper is post-dated July 4, 2009.)

"It's all about how at this point, we need to push harder than ever," said Bertha Suttner, one of the newspaper's writers. "We've got to make sure Obama and all the other Democrats do what we elected them to do. After eight, or maybe twenty-eight years of hell, we need to start imagining heaven."

Not all readers reacted favorably. "The thing I disagree with is how they did it," said Stuart Carlyle, who received a paper in Grand Central Station while commuting to his Wall Street brokerage. "I'm all for freedom of speech, but they should have started their own paper."

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239. **Lauren Dixon**

***Superficial Flesh calls for Submissions!***

*Wed 12 Nov 2008*

---

While we're all celebrating Obama's victory and lamenting Prop Hate, Superficial Flesh has opened the door to new submissions for our Spring/Summer issue. Please submit your work for consideration no later than January 31, 2009. Below is the general call.

Writers/Artists/Musicians/Filmmakers/Graphic Novelists/Contortionists:

We're seeking submissions for our new incarnation of \*SUPERficial FLESH (<http://www.superficialflesh.com>). Our newest issue will be published in the Spring/Summer of 2009. We welcome all forms of art, be they poetry, fiction, non-fiction, music, film, works of comic genius, photoshop aberrations, painting, drawing, photography, etc. Any translations must include proof of rights granted by the original language publisher or the author if the piece has not been published. We especially like and appreciate works bordering on the absurd and strange, but we are open to all styles of writing and expression. Since we've just had such a historic election, I'd like to turn this next issue's focus toward works that celebrate, investigate, and evoke those new, previously unimaginable realities that have already started to occur in the American 'zeitgeist,' thanks in part to the outcome of November's election. While I'm optimistic over our direction, I can appreciate the shuddering over Prop. 8 (which I share), so works need not be optimistic in nature--they can question these contradictions as they play out in our culture as well.

Submission guidelines:

Please submit your written work in the body of your email to [REDACTED]. All submissions must include "Submission" and the author's last name in the subject heading. In the subject heading, please note the type of submission you are including as well (fiction, poetry, etc). All artwork must be sent in .jpg format. No more than five poems, or one story, per submission. We are a very, very small literary outlet so we pay in the form of two contributors copies.

Please visit our website to look at our electronic journal (though we do a small print run as well and you can order a print copy via our website). Online registration is free.

Sincerely,  
Lauren Dixon, Editor  
Superficial Flesh  
<http://www.superficialflesh.com>

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240. **Stephen Vincent**

***Re: Poetry/art in the time of Kennedy***

*Wed 12 Nov 2008*

---

Last night - at Moe's Bookstore in Berkeley - I was listening to Hilton Obenzinger read from his novel, *Busy Dying* (Chax), which in part deals with the takeover at Columbia University in 1968. Even tho the NY cops - retaking Low Library - beat 'the shit' out everybody in the President's Office (well, David Shapiro, the poet, managed to escape earlier on!), Hilton accounts of the great sense of joy, operative unity and exhilaration among the demonstrators. In San Francisco, during the 1964 sit-in demonstrations in San Francisco (which were to compel Hotels, Supermarkets and Auto Dealers to hire black employees), there was, indeed, a sense of great joy in victories. However, it was also a time of rampant paranoia if you were on the left as to what might be 'coming down.' There was also, at least among the middle class demonstrators, an apprehension of what might be coming down from parents, future job applications (if arrested), and a change of draft eligibility status if you were a student. So, if I am interpreting you correctly, whether or the term 'negativity' as some kind of absolute condition means much in actions that are continuously morphing - from great highs to the depths of depression, especially when an action fails, and the big guys still hold the power.

I would not dismiss the best of the early sixties essays - if this is your sense - as either counter-poetic or primarily mental exercises. To the contrary. The best of Baldwin, among other writers, to which some would add Joan Didion, get their intelligence out of a primary, experiential sense of event and location.

Sadly, or inevitably what was best about the essay, devolved into "Personal Journalism" in which 'the writer's condition' became the subject, as different from writing objectively in response to a larger 'public condition'. Rolling Stone, the mag/tabloid, by the end of the Sixties was drenched with 'personal essays' - in which the persons were not that interesting, or much more invested in attracting folks to their unique brand of narcissism.

A speculation comes to mind: the perceived aversion to 'the personal' by many of the Language Poets, along with the interest in abstraction and theory, the primacy of text, etc. - was in part a rejection, a 'fed-upness' with the 60's fetish with personal identity and experience - even its politically potent forms of gender and ethnic self-exploration. Ironically, as if in the inevitable 'eternal return of the repressed' - the Grand Piano series of volumes can strike me as, finally, a release of LP's 'personal' - all that stuff behind the curtains of the 70's and 80's. Who would have thought??

As post thought, I don't think you will get to core of 60's political/poetry muses without exploring the relationships of Bob Dylan, Allen Ginsberg, Woody

Guthrie & Pete Seeger. Out of that blend knowledges and roots of American folklore (from dark twisted surreal roots to evangelical hights) Dylan managed to create a 'poetic' ticket much greater public power than any post-JFK-assasination poet that I can think of. Yet, his reasons for morphing out of that role are also interesting.

Stephen Vincent

<http://stephenvincent.net/blog/>

--- On Wed, 11/12/08, J. Scappettone <[REDACTED]> wrote:

From: J. Scappettone <[REDACTED]>

Subject: Poetry/art in the time of Kennedy

To: "buff po" <[REDACTED]>, "Stephen Vincent" <[REDACTED]>

Date: Wednesday, November 12, 2008, 7:52 AM

Thanks, Stephen--I'd like to read your essay.

What intrigues me at this point is the question of whether political joy can enter the poetic as nonsuspect, even constructive, instead of merely fueling duped patriotic hymns--or whether negativity is the only viable form of sociopolitical intervention open to poetry. I can certainly see why the essay functioned as refuge and platform. It also makes sense to me that "poetry was relatively moribund as an important public act until after JFK's assassination."

*, I'm seeking engaging and/or  
thoughtful resources on poetry in the era of (the live) Kennedy.*

*Well, the Bay of Pigs and the Cuban missile crisis sure gave us  
something to write about.*

George, can you point me to sources? I'd be interested.

JS

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241. **steve russell**

***Re: Chirot scam/ I am sorry i didn't inform you***

*Wed 12 Nov 2008*

---

here's the original scam letter.

i've been getting them for the last 2 years, but none with anyone's name attached. it's a clever twist that may work on someone.

--- On Tue, 11/11/08, David Chirot <[REDACTED]> wrote:

From: David Chirot <[REDACTED]>

Subject: I am sorry i didn't inform you

To:

Date: Tuesday, November 11, 2008, 7:59 PM

How are you doing today? I am sorry i didn't inform you about my traveling to Africa for a program called "Empowering Youth to Fight Racism, HIV/AIDS, Poverty and Lack of Education, the program is taking place in three major countries in Africa which is Ghana , South Africa and Nigeria . It as been a very sad and bad moment for me, the present condition that i found myself is very hard for me to explain. I am really stranded in Nigeria because I forgot my little bag in the Taxi where my money, passport, documents and other valuable things were kept on my way to the Hotel am staying, I am facing a hard time here because i have no money on me. I am now owning a hotel bill of \$700 and they wanted me to pay the bill soon else they will have to seize my bag and hand me over to the Hotel Management, I need this help from you urgently to help me back home, I need you to help me with the hotel bill and i will also need \$850 to feed and help myself back home so please can you help me with a sum of \$1,550 to sort out my problems here? I need this help so much and on time because i am in a terrible and tight situation here, I don't even have money to feed myself for a day which means i had been starving so please understand how urgent i need your help.i have decided not tell my family so that they will not be worried.when I return I will tell them and they will understand. I am sending you this e-mail from the city Library and I only have 30 min, I will appreciate what so ever you can afford to send me for now and I promise to pay back your money as soon as i return home so please let me know on time so that i can forward you the details you need to transfer the money through Money Gram or Western Union.Hope to hear from you. Regards, david

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242. **Séamas Cain**  
*new work by the poet "lo-y"*

Wed 12 Nov 2008

---

I write in praise of the Belgian poet, visual poet, & net-artist known as <\_\_lo-y.  
> ...

I have followed the work of <\_\_lo-y. > since 2002, with great interest & appreciation. Much of her work is profoundly original & dynamic, in conception & in action. Her work is not rooted in functionality or utility. The deliberate assembling of text & character symbols have constantly referred to the formal possibilities of the code behind digital content, making it its subject. The poems of <\_\_lo-y. > are abstract works, stripped of narrative, subjectivity, or factional slant.

In one descriptive statement from Lo\_y, she wrote "well there's not much to say. Lo\_y is only what Lo\_y writes. No history, no stories, no explanations ..."

See the poems at SCRABBLE ...

<http://socialfiction.org/scrabble/indexold.htm>

See the visual poems & net-art at ...

<http://lo-y.domainepublic.net/>

See the very wry <\_lo-y. > at My Space ...

[http://www.myspace.com/lo\\_y](http://www.myspace.com/lo_y)

Bestwishes,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

[http://www.mnartists.org/Seamas\\_Cain](http://www.mnartists.org/Seamas_Cain)

---

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#### 243. **George Bowering**

##### ***Re: Today's New York Times***

*Wed 12 Nov 2008*

---

Why?

gb

On Nov 12, 2008, at 7:11 AM, Kyle Schlesinger wrote:

*If you're in New York City, be sure to pick up a copy of today's  
New York  
Times or read it online at <http://www.nytimes-se.com>*

*welcome.html*

George Bowering, OBC

Grammar cop

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#### 244. **Ryan Daley**

##### ***Re: Poetry/Art in the time of Kennedy***

*Wed 12 Nov 2008*

---

For what it's worth, there was an interesting NY Times article about what DID change during this last election:

[http://www.nytimes.com/2008/11/11/us/politics/11south.html?  
\\_r=1&scp=1&sq=the%20south%20loses%20it%27s%20hold%20on  
%20politics&st=cse&oref=slogin](http://www.nytimes.com/2008/11/11/us/politics/11south.html?_r=1&scp=1&sq=the%20south%20loses%20it%27s%20hold%20on%20politics&st=cse&oref=slogin)

Furthermore, I think it's worth separating the election moment and the feeling and meaning involved from it's wake and aftershock/math.

On Wed, Nov 12, 2008 at 10:17 AM, Mark Weiss <[REDACTED]> wrote:

*Jen: I think Steve got this about right. Camelot was a media invention, and it only lasted three years, during which very little was accomplished. Whatever one thought about Eisenhower, he was nothing like as destructive as Bush, and there was no national sigh of relief. And Kennedy won by the slimmest of margins, and less than a majority--there was a third party. I don't remember any resultant stirring in the arts. That came later, after Johnson liberated all the angels and demons.*

Mark

*At 09:34 PM 11/11/2008, Stephen Vincent wrote:*

*Hi Jen:*

*Ironically - in the context of doing a presentation for the commemoration of 1968 Strike at San Francisco State - I re-activated an essay I wrote in 1964, "Days Without the President" - which dealt with time-frame of the Birmingham demonstrations (Bull Connor et al) in which it took JFK for ever to use his Federal powers to intervent. (Sound familiar?) . But the piece is really about the transitional period in which 'integration' was being rejected by many Blacks in favor of cultural and economic nationalisms, self-defense et al. It's a 'poetic, personal' essay - in time in which Baldwin, Mailer, and many others used the essay for person self-exploration and public persuasion. Of course, it was a highly conflicted time for white and blacks trying to sort it all out.*

*It seems to me, unless I am missing an important chunk, poetry (in the late 50's and the JFK regime) was relatively moribund as an important public act until after JFK's assassination. My perhaps foggy impressions is that the Beats were relativey out of the picture - in Asia & Japan - until Allen Ginsberg re-emerged in 1965 (spring. Prague, et al). (Which is not say poets were not reflecting on politics, and, particularly, The Bomb. Whether there is interesting stuff from Adrienne Rich, I am not sure. Levertov's political work is later. As with a whole era of Anti-War poets as provoked by LBJ's expansion of the War. Essays seemed to rule the public ropes, the discourse.*

*People/ students in my panel were really intrigued with the period. It was interesting to re-explore a time which we, the young, were totally implicated in history (race relations, Vietnam war and the draft, etc. There was no hiding permitted, such as today, where the young, at least the middle*



*class and wealthy, have ways to insulate themselves.)*

*However, with the current global collapse coming at us from all sides, combined the multiple expectations and hopes placed on a new regime, the JFK/LBJ eras seem to beckon. At the Strike commmoraton The young were totally in awe of the descriptions of the kinds of actions of the time - probably, in part, a nostalgia for the 'heroic', such as it was. Like a relish for organic food, instead of Media duplications/simulations of no matter what form of "reality".*

*Stephen*

*--- On Tue, 11/11/08, J. Scappettone <[REDACTED]>  
wrote:*

*From: J. Scappettone <[REDACTED]>*

*Subject: Poetry/Art in the time of Kennedy*

*To: [REDACTED]*

*Date: Tuesday, November 11, 2008, 2:25 PM*

*Hello poets and poetics:*

*this post leaves aside the debate regarding what one ought to feel about the election of Obama; I reckon we are at least free to feel differently and variegatedly from moment to moment about it. But the astonishing events of the past week have led me as a relative youngster within history and the genre to ponder what it is actually like to operate as an artist in a context of national leadership conceived of (by an apparent majority) as worthy or promising of the title. As such, I'm seeking engaging and/or thoughtful resources on poetry in the era of (the live) Kennedy. Thanks for any pointers you may be able to offer.*

*J. Scappettone*

*guidelines*

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245. **Obododimma Oha**

**Re: David**

Wed 12 Nov 2008

---

Hi Barry, I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS? Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];

[REDACTED].

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246. **amy king**

***Re: David***

*Wed 12 Nov 2008*

---

Yikes! I never really thought about it this way, Obododimma! Big apologies and thanks for pointing this out ...

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Wed, 11/12/08, Obododimma Oha <[REDACTED]> wrote: From: Obododimma Oha <[REDACTED]>

I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

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247. **Chad Sweeney**

***On-Line Parthenon West Review: Issue 5***

*Wed 12 Nov 2008*

---

Parthenon West Issue 5 On-line:

[www.parthenonwestreview.com](http://www.parthenonwestreview.com)

Poems, translations, essays:

After our issues sell-out (or nearly) we're going to post them on-line, so the work can keep rippling out forever to Australia and Detroit and Paris, Texas. We love on-line journals, but we also love the book in our hands, so we're trying to do a little of both.

This one's about 200 pages in print, and if you click on the EAR you can listen to some stuff from our first three issues, back when we had a sound engineer as intern.

Parthenon West Issue 5 On-line:

[www.parthenonwestreview.com](http://www.parthenonwestreview.com)

Gillian Conoley  
Noelle Kocot  
Paul Hoover  
Mark Irwin  
D.A. Powell  
Rusty Morrison  
Brian Henry  
Andrew Joron (Essay)  
Matthew Cooperman  
Sidney Wade  
Matt Hart  
kari edwards  
Johannes Goransson  
Sandy Florian  
George Kalamaras  
Gloria Frym  
Haines Eason  
Chris Arigo  
Joshua McKinney  
Sarah Hannah  
Christopher Buckley  
Anne Marie Rooney  
Mary Wang  
Thomas Kane  
Nathan Hauke  
Timothy Liu  
Kevi Magee  
Seth Landman  
Marisa Crawford  
Geoffrey Detrani  
Michael Farrell  
Barbara Tomash  
Roxane Beth Johnson  
Daniel Coudriet  
Sarah Maclay  
James Ragan  
Sean Thomas Dougherty  
Terry Ehret  
Kaya Oakes  
Rodney Koeneke  
Bruce Covey

With Translations of  
Tomaz Salamun (by Joshua Beckman, Phillis Levin,  
Thomas Kane)  
Mexica Songs from Nuatl (by John Page)  
Ericka Gheresi (by Toshiya Kamei)  
Ataol Behramoglu (by Walter G. Andrews)  
George Vulturescu (by Adam J. Sorkin and Olimpia  
Iacob)  
Sophi de Mello Breyner Andresen (by Alex Levitin)  
Magda Carneci (by Adam J. Sorkin and Alina Carac)  
Paulina Vinderman (by John Oliver Simon)

In a couple of weeks our Issue 6 will be printed, and  
in six or eight months we'll post that one too.  
Please, send us some poems, translations or essays.  
And a big thanks to Craig Rebele for his hard work on  
getting this stuff up.

All best,  
Chad Sweeney, coeditor

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248. **Aryanil Mukherjee**

**Re: David**

Wed 12 Nov 2008

---

Obododimma

That's a very good point. And a very straight one.  
We certainly need to watch out for such prejudice even if it isn't always  
intended.  
I have made such blemishes in the past too.

Aryanil

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

From: "Obododimma Oha" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 12, 2008 5:00 PM

Subject: Re: David

*Hi Barry,*

*I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes*

*you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades*

*before  
what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult  
that great country. I think we need to be careful in the way we criminalize  
and stereotype other societies. Or is that not part of the netiquette at POETICS?  
Be well!*

*--- Obododimma Oha.*

*On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:*

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded  
in Africa and in desperate need of money to be immediately wired.  
Needless  
to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

*guidelines*

*--  
Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

No virus found in this incoming message.

Checked by AVG - <http://www.avg.com>

Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008

7:01 PM

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249. **George Bowering**

**Re: David**

Wed 12 Nov 2008

---

No, it is not a good point.

To say "Nigerian scams" is not to say that scams are necessarily Nigerian.

The very grammar suggests that only some scams are Nigerian.

If we say US gangsters, that is not to say that all gangsters are USAmericans.

Here's another parallel: if I complain about Meyer Lansky, that does not make me anti-semitic.

I have received many many scam letters from Nigeria in the last year.

Some from South Africa, too. The latter were South African scam letters.

gb

On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

*Obododimma*

*That's a very good point. And a very straight one.*

*We certainly need to watch out for such prejudice even if it isn't always intended.*

*I have made such blemishes in the past too.*

*Aryanil*

*----- Original Message ----- From: "Obododimma Oha"*

*<[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Wednesday, November 12, 2008 5:00 PM*

*Subject: Re: David*

*Hi Barry,*

*I feel seriously hurt by your use of the term "\*Nigerian\* scams"!*

*What makes*

*you think that scamming is a Nigerian thing? Perhaps you need to read the*

*history of scamming, if you have not done so. People like Al*

*Capone and*

*other well known crooks practised conmanship in America many decades before  
what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult  
that great country. I think we need to be careful in the way we criminalize  
and stereotype other societies. Or is that not part of the netiquette at  
POETICS?  
Be well!*

*--- Obododimma Oha.*

*On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:*

*It looks to me like David Chirot's address book has been hacked into and  
e-mails are being sent to his contacts purporting to be from him, stranded  
in Africa and in desperate need of money to be immediately wired. Needless  
to say, this is the latest advancement of the Nigerian scams...  
So if you  
get that e-mail, be warned.*

*guidelines*

*--*

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*



welcome.html

-----  
-----

*No virus found in this incoming message.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:  
11/12/2008 7:01 PM*

welcome.html

George Harvey Bowering  
Fond of many dead people.

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250. **Ryan Daley**

**Re: David**

Wed 12 Nov 2008

---

Well, the use of email to scam people originated in Nigeria. The term, 419 Letter Scam, is used because 419 is the Nigerian criminal code designated for email scams.

I take offense to use of the term "conman," which seems to imply that all conniving anti-social personalities that seek to remove money from one person's pocket into the pocket of another person who might be more or less deserving of said funds are men. We need to not use "Nigerian" or "con man" to refer to either of these processes/individuals. For now, "con artist" will do.

In Barry's defense, if the above cannot be termed so, it seems the email scam did first originate in Nigeria, and still has a more booming business there than certain other countries. The Iraq War is the Iraq War because it takes place in Iraq.

-Ryan

On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[REDACTED]> wrote:

*Hi Barry,  
I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What  
makes  
you think that scamming is a Nigerian thing? Perhaps you need to read the*

*history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS?  
Be well!*

*--- Obododimma Oha.*

*On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:*

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

*guidelines*

*--  
Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

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251. **Ryan Daley**

**Re: David**

Wed 12 Nov 2008

---

It will do, that is, until the artists get angry.

On Wed, Nov 12, 2008 at 7:51 PM, Ryan Daley <[REDACTED]> wrote:

*Well, the use of email to scam people originated in Nigeria. The term, 419 Letter Scam, is used because 419 is the Nigerian criminal code designated for email scams.*

*I take offense to use of the term "conman," which seems to imply that all conniving anti-social personalities that seek to remove money from one person's pocket into the pocket of another person who might be more or less deserving of said funds are men. We need to not use "Nigerian" or "con man" to refer to either of these processes/individuals. For now, "con artist" will do.*

*In Barry's defense, if the above cannot be termed so, it seems the email scam did first originate in Nigeria, and still has a more booming business there than certain other countries. The Iraq War is the Iraq War because it takes place in Iraq.*

*-Ryan*

On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[REDACTED]> wrote:

*Hi Barry,*

*I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS?  
Be well!*

*--- Obododimma Oha.*

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been hacked into and  
e-mails are being sent to his contacts purporting to be from him,  
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in Africa and in desperate need of money to be immediately wired.  
Needless  
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*Obododimma Oha  
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Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

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252. **Michael Ford**

***Re: David***

*Wed 12 Nov 2008*

Below are a few lines from Niyi Osundare's poem "Entry Point Encounter," a dialogue with a customs officer who detains him after hearing he travels with a Nigerian passport. Among other things, the poem deals with the consequences of calling the 419 scam "Nigerian." The poet's passport is marked with the same word, "Nigerian," and thus it and its owner are linked falsely to criminal behavior.

"You're Nigerian?"  
"I thought I told you so"  
"Have you ever been convicted of fraud?"  
"No"  
"Have you ever been denied a visa?"  
"No"

Pause

"You know that thing called 419?"  
"I've heard about it  
But, I assure you,  
If 419 and I meet in the street  
We won't recognize each other"

This poem is in Osundare's \*Pages from the Book of the Sun: New and Selected Poems\*

\*\*

\*Michael Ford\*

On Wed, Nov 12, 2008 at 4:00 PM, Obododimma Oha <[REDACTED]> wrote:

*Hi Barry,  
I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS?  
Be well!*

*--- Obododimma Oha.*

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <[REDACTED]> wrote:

*> It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired.*

*Needless*

*to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

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253. **mIEKAL aND**  
***Re: Today's New York Times***  
*Wed 12 Nov 2008*

---

The answer is one mouse click away George.

~ma

On Nov 12, 2008, at 2:30 PM, George Bowering wrote:

*Why?*

*gb*

*On Nov 12, 2008, at 7:11 AM, Kyle Schlesinger wrote:*

*If you're in New York City, be sure to pick up a copy of today's  
New York  
Times or read it online at <http://www.nytimes-se.com>*

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254. **J. Michael Mollohan**

**Re: David**

Wed 12 Nov 2008

---

There's a reason for calling them "Nigerian Scams" as the vast majority of them can be traced back to Nigeria. There are a sizeable number from Benin and a smattering of others from Zambia and other countries in that general vicinity, but for the most part they're from Nigeria. I get dozens of them in various e-mail accounts every day, so I speak from some first-hand experience. While it's true that con games are not country-dependent, this type of e-mail trawling for victims seems to have a strong Nigerian flavor. To paraphrase Walter Brennan, "It's not an insult if it's true."

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

From: "Obododimma Oha" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 12, 2008 5:00 PM

Subject: Re: David

Hi Barry,

*I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes*

*you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before*

*what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult*

*that great country. I think we need to be careful in the way we criminalize*

*and stereotype other societies. Or is that not part of the netiquette at POETICS?*

*Be well!*

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <

[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded*

*in Africa and in desperate need of money to be immediately wired.  
Needless  
to say, this is the latest advancement of the Nigerian scams... So if you  
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*guidelines*

--

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University of Ibadan  
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED]*

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255. **twshaner**

### ***Larkin, Abel, & Matchett reading in Eugene, OR***

*Wed 12 Nov 2008*

As with our two previous readings, featuring Robert Grenier and Jules Boykoff & Kaia Sand, this should be a real treat -- a multi-media event featuring poetry, music, and visual effects! Please come, anybody out there in the area. [Is there anybody "out there" on this list in the Eugene area, by the way?] -- Tim Shaner

DIVA hosts the A-New Poetry Series with:

Maryrose Larkin, David Abel and Eric Matchett

On Saturday, November 15th, the DIVA Center hosts guest poets Maryrose Larkin, David Abel and Eric Matchett at 7:30 PM. Cost: \$0-\$5.00 sliding scale.

DIVA Center 110 W. Broadway, Eugene

Web: [divacenter.org](http://divacenter.org)

Portlander Maryrose Larkin is as a freelance researcher. She is the author of *Inverse* (Nine Muse Books), *Whimsy Daybook 2007* (FLASH+CARD), and "The



Book of Ocean" (i.e. press). Her work can be found in FO A RM, Insurance, Bird Dog, the Columbia Poetry Review, and the Washington Review.

Maryrose is a member of Spare Room, a group of people who organize readings and other events in Portland.

Eric Matchett enjoys the pursuit of music, especially via collaboration. His latest completed project was a CD of dub furniture music with Jake Anderson on Language Master and Korg ER-1 and Eric Matchett on bass.

David Abel is a poet, performer, and interdisciplinary artist who is as a freelance editor and a bookseller. He is the author of Let Us Repair (wax paper scissors, 2007, with Anna Daedalus) and Black Valentine (Chax Press, 2006).

As a founder of the Spare Room reading series, he devised the libretto for the Liminal Performance Group's multimedia lecture-opera, "The Theory of Love".

DIVA offers the A-New Poetry avant-garde poetry reading series. This monthly program brings to Eugene emerging poets from Oregon as well as innovative writers touring the Northwest.

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256. **Nico Vassilakis**  
***visuel concreat sampler***  
*Thu 13 Nov 2008*

---

each sample is from a series and each series is sampled here

[http://www.flickr.com/photos/\[REDACTED\]/](http://www.flickr.com/photos/[REDACTED]/)

somewhere from 1986, (1995-2008)

thanks for your time,

n

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257. **Alan Sondheim**  
***Denuded Prims***  
*Thu 13 Nov 2008*

---

Denuded Prims

When one loads Second Life, servers and bandwidth, not to mention your local machine, might slow things up; the image passes from incomplete to the masquerade of a replete and fecund world. Here are a few examples:

<http://www.alansondheim.org/rush1.jpg>

<http://www.alansondheim.org/rush2.jpg>

<http://www.alansondheim.org/rush3.jpg>

<http://www.alansondheim.org/rush4.jpg>

<http://www.alansondheim.org/rush5.jpg>

It's the reverse of the hypnagogic, beginning with the blank slate of antiquated neurophysiology, ending with an ostensible real that is equally within the imaginary. You see this out of the corner of your eye, all the time; you don't quite trust yourself, trust your vision.

"Shattering a moment of intimacy - for me, the Net doesn't do it, I long for real intimacy beyond this space the longer I'm on-line, closeness, pressure, of the body against the keys, the intimacy which is touch, the intimacy of nest, domus, place. Love is the occasion of all, the light itself floats, transforming the world of intimacy into the weight or intimacy of the screen - nothing, in short, that is desirable - intimacy may result after all. But the activity is very different, like formation, the hunt, the studied mannerist intimacy of speaking, drugging, possession, the contract. Intimacy forestalls occupation, the experiential. The writing should be the exposure of every intimacy and secret, should be exposure, of intimacy, every secret intimacy the secret should shout all self, the vanishing- point, plane and punctum."

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258. **Barry Schwabsky**

**Re: David**

*Thu 13 Nov 2008*

---

Personally I take it amiss that one implies I exhibited prejudice, even "unintended." It is well known that Nigeria has a little industry of these internet scams. I didn't make it up, and nothing I wrote can be taken as implying anything about Nigerians in general. If I said, "here's something new in French wines," would that mean I was implying that all French people work in the wine industry?

--- On Wed, 12/11/08, Aryanil Mukherjee <[REDACTED]> wrote:

From: Aryanil Mukherjee <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Wednesday, 12 November, 2008, 11:33 PM

Obododimma

That's a very good point. And a very straight one.

We certainly need to watch out for such prejudice even if it isn't always intended.

I have made such blemishes in the past too.

Aryanil

----- Original Message ----- From: "Obododimma Oha"

<[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 12, 2008 5:00 PM

Subject: Re: David

> Hi Barry,

> I feel seriously hurt by your use of the term "\*Nigerian\*  
scams"! What makes

> you think that scamming is a Nigerian thing? Perhaps you need to read the  
> history of scamming, if you have not done so. People like Al Capone and  
> other well known crooks practised conmanship in America many decades  
before

> what came to be known as 419 in Nigeria emerged.

>

> I have a fair knowledge of the history of conmanship in America (as a  
> criminologist!), but cannot talk of "American scam", unless I  
mean to insult

> that great country. I think we need to be careful in the way we  
criminalize

> and stereotype other societies. Or is that not part of the netiquette at  
> POETICS?

> Be well!

>

> --- Obododimma Oha.

>

> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <

> [REDACTED]> wrote:

>

>> It looks to me like David Chirot's address book has been hacked  
into and

>> e-mails are being sent to his contacts purporting to be from him,  
stranded

>> in Africa and in desperate need of money to be immediately wired.  
Needless

>> to say, this is the latest advancement of the Nigerian scams... So if  
you

>> get that e-mail, be warned.

>>

guidelines

>>

>  
>  
>  
> -- Obododimma Oha  
> Senior Lecturer in Stylistics & Semiotics  
> Dept. of English  
> University of Ibadan  
> Nigeria  
>  
> &  
>  
> Fellow, Centre for Peace & Conflict Studies  
> University of Ibadan  
>  
> Phone: [REDACTED];  
> [REDACTED].  
>

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No virus found in this incoming message.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008  
7:01  
PM

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259. **Al Filreis**  
***new PoemTalk released: on Ezra Pound's satire***  
*Thu 13 Nov 2008*

---

The 12th PoemTalk is being released this week:

<http://www.poemtalk.org>

featuring Charles Bernstein, Rachel Levitsky, Joshua Schuster and I discussing Ezra Pound's "Cantico del Sole." PoemTalk is a 25-minute mp3 audio recording - streamable or downloadable. Also available in iTunes (with an option for subscribing).

Al Filreis  
Kelly Professor  
Faculty Dir., Kelly Writers House  
Dir., Center for Programs in Contemporary Writing  
University of Pennsylvania

on the web: <http://writing.upenn.edu/~afilreis>  
blog: <http://writing.upenn.edu/~afilreis/blog>  
PoemTalk: <http://www.poemtalk.org>  
get your daily AI: <http://bit.ly/1UCfRp>

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260. **Steve Halle**  
**Aaron Belz @ Seven Corners**  
*Thu 13 Nov 2008*

---

Spend some time with new poems by \*Aaron Belz\*, now at \*Seven Corners\* <<http://sevencornerspoetry.blogspot.com/>> (<http://sevencornerspoetry.blogspot.com/>).

Best,  
Steve Halle  
Editor

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261. **Vernon Frazer**  
**Re: David**  
*Thu 13 Nov 2008*

---

Not all scams are Nigerian." About a year ago, somebody in China hacked my computer. I spent two days deleting over 1000 messages that bounced back to my address. To get out of the situation, I had to change my email address.

Nobody has a lock on greed. Anybody from any country can hack your computer and send out scam letters using your name. It's a miserable situation to find yourself caught in.

Vernon

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262. **Jennifer Karmin**  
**Nominations for Pushcart Prize**  
*Thu 13 Nov 2008*

---

Publication in The Pushcart Prize: Best of the Small Presses is awarded annually for poetry, fiction, and essays published by literary magazines or small presses in the current year. Editors may nominate up to six poems, short stories, novel chapters, or essays. Submit one copy of each work by December 1. There is no entry fee. Write, call, or visit the Web site for complete guidelines.

Pushcart Press, Pushcart Prizes, P.O. Box 380, Wainscott, NY 11975.

██████████. Bill Henderson, President. <http://www.pushcartprize.com>

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263. **David-Baptiste Chirot**

***Poetics of the Repossession of Stolen Identity & the Appropriation of Chirot:as an After "After Rimbaud's Illuminations" as Pixels of Light***

Thu 13 Nov 2008

---

Unlike my friend Jean-Nicholas Arthur Rimbaud I am not in Africa.

I avoid hospitals like the plague; superstitious & headstrong to the point of danger to oneself perhaps; yet having entered them clinically dead 5 five times, I have a terror of dying in one. I remember begging as a teenager the doctors, the Priests, for some kind of necklace similar to those that say "I am A Catholic, if I am on the verge of croaking my last, call a Priest,"that would say, "If found dying, let this person die anywhere they are, at the side of the road, in peace, under the skies, but do not take them under any circumstances to the hospital."

Nonetheless I wound up at the clinic the other day and when I got back at night found a message from son who lives in Thailand that my email had been hacked as he had received letter saying I was in dire straits in Africa and asking for funds.

Since the email is from my son , it was the only one I read, as too ill to read any further.

Yesterday, I began to see with chagrin that this message was causing discussion and alarm, and my sympathies and thanks to those who felt concern, and apologies for being so, when the cause is a scam. My apt mate received the message on his email and told me if he didn't know I was in my room next to his, he would have felt really bad, as the letter very much moved him. I told him actually I receive quite alot of these, and especially heartrending are the ones in French, which sometimes wil have also a little foto gallery triptych of an attractive young and religious woman with soft focus backgrounds. The letters from le monde Francophone also take for granted I have a wider acceptance (which in actuality I do) of various forms of religion that in the Western Hemisphere developed into Haitian Voudon and aspects of the Hoodoo Man and Conjure Woman, John the Conqueroo et alia in the Southern US.

The great number of letters on a few lists very much struck me--and the fact that no one actually wrote me myself and I, other than my son, who wrote to alert me.

In the later afternoon my good friend Aryanil Mukherjee called and we spoke for along time. It was our first phone conversation, and very inspiring.

I wondered if there is a superstition in itself of writing to persons of whom one is not sure if this is that person or some one else? I mean a superstition beyond wariness or fear of embarrassment at having made a mistake in identity, having been fooled?

A superstition almost as if the person is perhaps a form of "possessed being," like a zombie or some kinds of ghosts are? Or in actuality, not a few living beings one encounters are--in airports and classrooms, delivery vans and parade grounds, among the police officers and and bathing suit beauties--among cardboard cut-outs and "conventional characters" littering obsessively the worlds of newsreels and history, the cinema, the novel, the poem, ancient vases--statuary--

A superstition in fact almost as though the invoked name is that belonging to one of the dead--or, again the living-dead--some creature not unlike a politician or soap opera character and actress/actor who is "ever present"--"eternally a beacon to the adoring and faithful believers"--just as they are there forever also for poets--

It also struck me very much as a new aspect of many of the themes, topics and subjects discussed lately, among them "death" of the "author," appropriation, possession, hoaxes, heteronymy, and something else which I've raised fairly often, the need to check sources, for so much of the so called "information" on the "Information Highway" is disinformation of all sorts, from financial to Propaganda schemes, government black flag ops to "merry pranks." There are even those that purport to be having something to do with art (the one about the artist's starving a dog in a gallery,) or a poet mass mailing an anti-Muslim fake news article despite claiming afterwards to having doubts about its veracity, because he believed in the cause the "article's" intended and actual widespread negative effects were for (the Leevi Lehto case.)

There is a kind of cliché both in life/death and in the plot of novels, stories and films, of the artist or writer whose death is faked, in order to send the value of their work skyrocketing. This little scam is based on the very real observation of how often it occurs that some nearly forgotten figure has been suddenly resurrected by death and not only restored to a former glory, but suddenly begins to attain a renown no one had ever dreamed them or their work capable of. The "disappearance" of some "enigmatic" artist or writer who had created a slim oeuvre when known to be alive and yet, after "death," is found to have produced quite a bounty of works which lead one ever further into what is now considered one of the most daring and audacious and fertile grounds for the future--this disappearance will vault the artist's works and name into the stratospheres of value, while behind the scenes, somewhere, from time to time he or she produces casually a work or three to add to the heap of previously

undiscovered fragments, notes, doodles, memorandum, sketches, small studies, etc.

This case of the David Chirot email provides yet another version, in which the person them self is suddenly finding them self discussed at a distance, as though they are not present at all, via emails discussing an email which has, many agree, not been sent by David Chirot. Or has it been? As a Prank? Or in reality?

On the part of many, there is a concern for the person, and on the part of others, the developing concern that various ideas that are held about the emails not being sent by Chirot are correct.

Of course, there is no rise at all in any value in the worthless works of David Chirot, whether or not he is in Africa, whether or not he sent the email and whether or not he is paying attention or not to what is being written about him as though he is, if not in Africa, at least elsewhere as yet among the living.

Since the identity of David Chirot was stolen and used by some one else unknown, the resultant responses to the email itself are what might be thought of as the "after effects" of the "name" David Chirot" as known on email and as a person in a few instances. These "after effects" bear an odd relation both to the "ghostwritten" and the "posthumous" and in this case become related to something I have called before the ghosthumous. Curiously, when being considered as being or not being in Africa, the David Chirot name usually present has been supplanted by an unknown bearing that name, and thus given a strange sensation of the "other" David Chirot "not being here"--whether or not they are actually in Africa.

Hence the email takes on this ghostwritten character, or ghosthumous, ghost written from the beyond the grave character, glowing radioactively with the fall out of "after effects" in the thickets and clearings of asemics, signs, letters, words and phrases.

Along the way, the accumulation of commentaries and details regrading various aspects of the "other David Chirot" (the non-email message one)--begins to construct its own small form of "biography/portrait" "wanted poster" "Have You Seen Him?" poster and so forth--and begins to develop into a discussion of the language applied to the emails--and so soon enough, one realizes, the disappearance of the David Chirot will no longer be missed at all.

In fact, the disappearance of the disappearance of the David Chirot. is already one assumes taking effect, and the only means by which one may make certain that one is not forgotten is to write a letter in which one hopes others will indeed find it in their hearts to believe the veracity of.

But then--once, burned, twice shy!!



How does anyone from now on know who it is really writing under the name "David Chirot"--

Perhaps "David Chirot" has become something more like a Tag--to be sprayed on a wall--used in a mural--sent into the atmospheres--as the disintegration of particles--

However, if David Chirot's identity has been stolen and paraded about and discussed, and exploited in potentia, might not David Chirot return to re appropriate that name, that identity--and to re take POSSESSION not simply of identity and "copyright" and such tedious things, but also of the spirit of David Chirot--the appropriation that the first David Chirot wrote of that tends to be regarded by most as "primitive," yet that that David Chirot takes as true, actual.

To appropriate this identity theft, one then appropriates all the responses it has generated, as the "after effects" writings of this "after effect" of the name and persona of "David Chirot" as someone existing on email lists.

In other words, what one now has before one is the creation out of the blue of an anthology.

In a note found just as I began to write this, Catherine Daley is responding to the "Illuminations" and "Illuminated manuscripts" and mystic illuminations I had brought up in relation with writing--her question in part being, may these be disciplined, as one does with writing?

It is not perhaps that one disciplines these or the ability to create their circumstances for occurring, as the other way round, which is to keep on making oneself more available to the awareness of how many of these are continually occurring all around one all the time. At the great risk of boring everyone yet again--"hidden in plain site/sight/cite."

"I do not seek, I find."

These "after effects" of an email by a "David Chirot" who has hacked into David Chirot's address book in order to use David Chirot's name--are among the after effects of a person and writer already writing "After Rimbaud's Illuminations" and other works concerning "After" effects--"After Lorca-After Spicer-After Yasusada"-etc etc--

So the proliferation of the after effects of "After Rimbaud's Illuminations" becomes a David Chirot in Africa, like Rimbaud, and also a David Chirot who is not David Chirot, like that "I is an other/I is somebody else" that many see in the Rimbaud in Africa as compared to the Rimbaud who had been a poet in Europe.

David Chirot, the Milwaukee one, by appropriating and taking possession of this legacy of "After effects" of "some other David Chirot" who had stolen David

Chirot's name and created the effects which that name generated--then produces an anthology of the responses which is basically "assembled" not by "an "editor/author at all but simply "the name function" David Chirot as it were, both an anonymous/pseudonymous person and another person who really does bear legally that name.

All the works in the anthology are the emails of others responding to the original email of David Chirot in Africa. With perhaps a letter at the end from the "other" David Chirot in Milwaukee.

Wystan Curnow had said that nowhere in al I had written did i mention or write about the conventional. On the contrary, in al I had written last week and before in these discussions re appropriation, has been the presence of the conventional as that absence at the heart of al the methods and examples I gave of the means to elude the conventional, not to ossify into it it, to skip over it, go around, under it, explode it, fly over, parody it, make a slightly off copy of it that is its satiric downfall and so on and on--

to be like those "words who intentions are fugitive" and of which it is almost impossible to construct a glossary of that Burroughs writes of in the introduction to Junkie.

And what then is the conventional--the conventional is al that massive accumulation of details, images, words, sayings, ideas, propagandas, concepts, unquestioned beliefs, with which one is taught to continually not be aware of what is hidden in plain site/sight/cite. Not to think for oneself but be given the illusion that one is.

"To be cast o'er  
with the sickly pale of convention"  
so to speak--

The examination of many contemporary examples of "resistant," "radical, innovative" work provides a genealogy and typology of a series of appropriations of ever more entropical conventions of the "radical" and "avant garde" of a century ago. Many previously controversial aspects are trimmed away, to attempt to make the new "product" appear "leaner and meaner" or "leaner and cleaner." "Lite" versions appear, more "user friendly" ones--

Precisely what "empowers" the "innovative, radical" aspects and energies is that they are conventional and so are easy to recognize and identify with as "authoritative" expressions of radical, innovative anti-authoritarianism via their self created revision of the "traditions of the avant-garde."

These themselves reverse engineer their anti-authoritarianism into authoriaianism and capitalize in the process on the re-assertion of their authoritative anti-authoritative stance.

(note below are links to some examples of this--)

(i wrote something else a few days ago re the conventional to send when I get better--will send on later on--.)

(but then what is more conventional perhaps to say--than "you have not spoken of the conventional so everywhere present"--

that is because, the conventional is so everywhere at all times al encompassing ever present that --is it not continually speaking for itself--t the poi8nt of suffocation of al else-- what Dubuffet called "Asphyxiating Culture"--

and so does not need me at all to speak of it --

other than to suggest ways to get around, through outside underneath fly over--tear it to shreds--etc--)

There was a great deal of discussion recently regarding an anthology of poetry produced by a program designed by specific individuals for use with a computer. The names of many poets living and dead were assigned to the poems, in order, one thinks perhaps, to gain it more attention--create bit more long winded "controversy."

A number of persons were appalled that one might associate such a method with the possibilities also of producing fake evidences using computers and then assigning them to names and thus producing "suspects" to be rounded up and "detained" and tortured. In other rods, an anthology could be constructed also a form of camouflage for such a mission, or simply as a poetry anthology as this "One" was, via computer written poems being assigned to actual living and dead poet's names.

Here we have a case indeed of an unknown someone stealing the email identity and name of a person most likely unknown to them for monetary gain under other circumstances than that of the actual person bearing the legal name. Yet by producing responses to this "work" which bears the "name" of the "David Chirot in Milwaukee" this "non-author" is "resulting in" "after effects" of the uses of the name of David Chirot when it is thought to be that of a specific David Chirot

who is indeed a person interested in appropriation and writing and so in turn, not to be taken possession of, makes the move known in cards as "trumping the trumper" "and takes the hand." ("Tromper le trompeur: c'est double plaisir")

(Hand being the meaning of "chiro")

Unless, of course, the hacker turns out to be someone who is playing a prank using the name of David Chirot on everyone who thinks that this is the name that they know as David Chirot and in turn on the David Chirot who also thinks that it is this particular David Chirot that is meant.

Or indeed is a poetic Prankster who is trying out a poetic experiment

In the sense of possession, one must sometimes, perforce, be a Repo man, yes!  
The Repo Man of one's identity and spirit!

"To take in darkness

until all that remains  
is light"

DAVID-BAPTISTE CHIROT: Holzer's "Projections" and Movies & Classes ...

Holzer's "Projections" and Movies & Classes Offered at Gitmo Usher in New Era ... Views of the installation at Mass MoCA by Jenny Holzer. ...

davidbaptistechirot.blogspot.com/2008/02/new-ways-to-win-hearts-and-minds-gitmo.html - 264k - Cached - Similar pages - Note this

DAVID-BAPTISTE CHIROT: 2008-02-17

In her "Projections" exhibition at MassMoCa, Jenny Holzer has introduced the bean bag ..... so we ask you to get the movie out there, in any way you can. ...

davidbaptistechirot.blogspot.com/2008\_02\_17\_archive.html - 367k - Cached - Similar pages - Note this

More results from davidbaptistechirot.blogspot.com »

Poetry Foundation: The online home of the Poetry Foundation Aug 22, 2008 ... This time around, it was Jenny Holzer's turn to use the huge gallery .... Holzer's "Projections" and Movies & Classes Offered at Gitmo Usher ...

poetryfoundation.org/harriet/2008/08/apolitical\_poems\_are\_also\_poli\_1.html - 53k - Cached - Similar pages - Note this

---

Windows Live Hotmail now works up to 70% faster.

<http://windowslive.com/Explore/Hotmail?>

[ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_faster\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008)

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264. **Thomas savage**

**Re: David**

Thu 13 Nov 2008

---

While specifying Nigeria may be an error, I have nevertheless been warned that many of the emails one receives as personal requests from Africa are, indeed, scams and I never respond to them unless, as in the case of Obododimma Oha, I know the person who sent them, having met him on another listserv. Am I now insulting Africa as a whole by pointing out the existence of this online email phenomenon? I don't think so and I hope not. There are some of these requests which originate outside Africa as well, emails telling me that I have won something from organizations of which I have never heard before. I ignore these as well as I have been tipped off that these are scams or snares or whatever you want to call them except genuine. Regards, Tom Savage

--- On Wed, 11/12/08, Obododimma Oha <[REDACTED]> wrote:

From: Obododimma Oha <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Wednesday, November 12, 2008, 5:00 PM

Hi Barry, I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS? Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <[REDACTED]> wrote:

> It looks to me like David Chirot's address book has been hacked into  
> and  
> e-mails are being sent to his contacts purporting to be from him, stranded  
> in Africa and in desperate need of money to be immediately wired. Needless  
> to say, this is the latest advancement of the Nigerian scams... So if you  
> get that e-mail, be warned.  
>

guidelines

>

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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265. **Mary Kasimor**

***Re: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)***

*Thu 13 Nov 2008*

---

Today's (November 13) New York Times has another review of Bolano's 2666.  
Mary Kasimor

--- On Mon, 11/10/08, David-Baptiste Chirot <[REDACTED]> wrote:

From: David-Baptiste Chirot <[REDACTED]>

Subject: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)

To: [REDACTED]

Date: Monday, November 10, 2008, 11:58 AM

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

From: David Chirot <[REDACTED]>

Date: Sun, Nov 9, 2008 at 4:58 AM

Subject: Roberto Bolano's 2666 Reviewed by Jomathan Lethem (Ny Times)

To: [REDACTED]

BOOKS / SUNDAY BOOK REVIEW

| November 9, 2008

The Departed

By JONATHAN LETHEM

Roberto Bolaño's posthumous novel is not only a capstone to his own vaulting ambition, but a landmark in what's possible for the form in our increasingly, and terrifyingly, post-national world.

<http://www.nytimes.com/2008/11/09/books/review/Lethem-t.html?ei=5070&emc=eta1>

Color coding  
for safety: Windows Live Hotmail alerts you to suspicious email.  
[http://windowslive.com/Explore/Hotmail?ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_safety\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008)

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266. **David A. Kirschenbaum**  
***Advertise in The Portable Boog Reader 3***  
*Thu 13 Nov 2008*

---

Please forward

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Advertise in

Our annual collection

Boog City 53: The Portable Boog Reader 3,  
An Anthology of New York City Poetry

Edited by  
Jim Behrle, Joanna Fuhrman, Brenda Iijima,  
Paolo Javier, Mark Lamoureux, and me

We're going to be distributing 2,500 copies of a  
24-page issue of our tabloid-size paper Boog City  
--roughly the equivalent in size of a 96-page, 6" x 9" anthology--  
throughout Manhattan's East Village, and Williamsburg and Greenpoint,  
Brooklyn.

**\*\*Deadline\*\***

--Tues. Dec. 16-Space reservations (Email to reserve ad space ASAP)  
--Tues. Dec. 23-Ad copy to editor  
--Thurs. Jan. 1-Issue to be distributed at Poetry Project and  
Bowery Poetry Club New Year's Day marathon readings  
--Tues. Jan. 6-Rest of distribution

Last year's issue featured 72 New York City poets.  
This year's? An entirely new lineup of 72 poets, including:

|                    |                        |
|--------------------|------------------------|
| Ammiel Alcalay     | Betsy Andrews          |
| Ari Bantias        | Jennifer Barlett       |
| Martine Bellen     | Donna Brook            |
| Sommer Browning    | David Cameron          |
| Jen Coleman        | Matt Cozart            |
| Elaine Equi        | Jessica Fiorini        |
| Jennifer Firestone | Nada Gordon            |
| Stephanie Gray     | Shafer Hall            |
| Diana Hamilton     | Dan Hoy                |
| Lauren Ireland     | Adeena Karasick        |
| Basil King         | Martha King            |
| Noelle Kocot       | Dorothea Lasky         |
| Amy Lawless        | Filip Marinovich       |
| Justin Marks       | Chris Martin           |
| Tracey McTague     | Stephen Paul Miller    |
| Feliz Molina       | Elinor Nauen           |
| Uche Nduka         | Urayoan Noel           |
| Akilah Oliver      | Jean-Paul Pecqueur     |
| Greg Purcell       | Jerome Sala            |
| Tom Savage         | Vanessa Hope Schneider |
| David Sewell       | David Shapiro          |
| Eleni Stecopoulos  | Susie Timmons          |
| Rodrigo Toscano    | Sara Wintz             |
| Erica Wright       |                        |

-----

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$80 to \$40. (The discount rate also applies to larger ads. Back channel for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [REDACTED]  
or call 212-842-BOOG(2664) for more information.

thanks,  
David

--

David A. Kirschenbaum, editor and publisher



Boog City  
330 W. 28th St., Suite 6H  
NY, NY 10001-4754  
For event and publication information:  
<http://welcometoboogcity.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

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267. **Bill Berkson**  
*berkson & towle at BPC*  
*Thu 13 Nov 2008*

---

Bill Berkson & Tony Towle  
Bowery Poetry Club  
8 pm  
Thursday, December 4, 2008  
308 Bowery, NYC 10012 || [REDACTED]  
betw. Bleecker & Houston  
F or V to 2nd Ave / 6 to Bleecker St.  
[www.bowerypoetry.com](http://www.bowerypoetry.com)

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268. **Mark Weiss**  
*free bookcases*  
*Thu 13 Nov 2008*

---

I need to get rid of 12 bookcases. They're professionally-made, stained, with brackets for moveable shelves, four feet high, widths 20-37 inches. They came from a defunct bookshop. Anyone who can get to me (I'm in northern Manhattan) can have as many as she/he wants for the asking. Please backchannel.

Mark

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269. **Poetry Project**  
*Events at The Poetry Project November*  
*Thu 13 Nov 2008*

---

Here's what we have coming up at The Poetry Project . . .

Monday, November 17, 8 PM  
Suzanne Stein & Ann Stephenson

Suzanne Stein is a poet. Her work has appeared in Bay Poetics, War & Peace 3, Mirage Periodical, Both Both, Commonweal, New Langton Arts, the San Francisco Exploratorium, Artists Television Access, and elsewhere. Two of several projects forthcoming this year: a chapbook, Passenger Ship, from Ypolita press, and Signs of Life from O Books. Former co-director and film curator at four walls gallery, she works currently as community producer at SFMOMA. Suzanne is editor and publisher of the small press TAXT, and she lives in Oakland. Ann Stephenson is the author of the chapbook Wirework (Tent Editions, 2006). Her manuscript, The Poles, was a finalist for the 2008 Bateau Press BOOM Chapbook Series. Her poems have recently appeared or are forthcoming in The Brooklyn Rail, Coconut, Combo, Forklift, MIRAGE#4/PERIOD(ical), Saint Elizabeth Street, Sal Mimeo, Shampoo, Shifter and TYPO. She received her MFA from Bard College in 2007 and currently divides her time between Atlanta and New York City.

Wednesday, November 19, 8 PM

Bruce Andrews & cris cheek

Bruce Andrews is a performance artist, poet and founding co-editor of the journal L=A=N=G=U=A=G=E, he is the author of over 30 books of poetry and a collection of innovative critical essays, has published poetry and criticism widely, and has been the subject of numerous critical articles over the past several years. Books of poetry and performance scores include Lip Service (Coach House Press, 2001), a recasting of Dante's Paradiso < [Jacket 22, online, contains a symposium on this text]. The Millennium Project, a thousand-page sequence, is online (along with earlier chapbooks from the 1970s) on Craig Dworkin's Eclipse site. Three most recent books of poetry: Swoon Noir (from Chax), Designated Heartbeat (from Salt), and Co (collaborative Cduet<sup>1</sup> texts with Jessica Grim, Yedda Morrison, Kim Rosenfield, Jesse Freeman & Barbara Cole (from Roof). Andrews has taught Political Science at Fordham University since moving to New York City in 1975 < with a focus on global capitalism, U.S. imperialism, the politics of communication, conspiracy theory, and covert politics. In New York City, he has also been involved in a long series of collaborative multi-media theatrical projects and performances. As composer, sound designer & live mixer, since the mid 1980s, he has been Music Director for Sally Silvers & Dancers. cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer. He is renowned as a British poet, most associated with the London poets of the 1980s and 1990s, but has strong connections to poetries in the US too and is currently living and working in the Ohio River Valley. cheek's texts have been commissioned and shown internationally, often in multiple versions using diverse media for their production and circulation. There are two important long-term collaborations. One with the Welsh composer and voice "banshee" Sianed Jones in groups such

as Slant (with Philip Jeck); their book/cd Songs From Navigation (Reality Street 1998) documents one aspect of that work. A further full body of near decade-long collaboration(s) with Kirsten Lavers as TNWK is now mothballed at [www.tnwk.net](http://www.tnwk.net). His first solo book for some time the church, the school, the beer was published last year by Critical Documents (2007). A major retrospective book and DVD is forthcoming from The Gig.

Friday, November 21, 10 PM  
Poets' Potluck III

Natives and newcomers alike join the Three Sisters (the harvest; or Diana, Nicole, and Corrine) for a giving of thanks, foods, poetry, music, and autumnal beverages. A two-time staple of last-year's series, the night will again feature performances by many and food by everyone so inclined. Grab your canned pumpkin, plastic cool whip containers, and blue-lined notebooks, and pilgrim your way over. If you'd like to participate, email [poetryprojectfridays \(at\) gmail \(dot\) com](mailto:poetryprojectfridays@gmail.com).

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery  
131 East 10th Street at Second Avenue  
New York City 10003  
Trains: 6, F, N, R, and L.



[www.poetryproject.com](http://www.poetryproject.com)

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call

If you'd like to be unsubscribed from this mailing list, please drop a line at .

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270. **patrick dunagan**

***Big Bell release party at Adobe Books, SF, CA***

*Thu 13 Nov 2008*

---

\*\*\*

BIG BELL #2 RELEASE PARTY  
ADOBE BOOKS

16th between valencia & guerrero

November 20th

8 pm

with readings by

Bill Berkson

Leigh Gallagher

& Sunnylyn Thibodeaux

& featuring Conspiracy of Venus

Bill Berkson lives in San Francisco and New York. His latest books are \*BILL \* with Colter Jacobsen, \*Our Friends Will Pass Among You Silently\*, and \*Sudden Address: Selected Lectures 1981-2006\*. Coffee House Press will publish his \*Portrait and Dream: New & Selected Poems 1959-2008\* in Spring 2009.

Despite having led a rather quiet and inconsequential life, Leigh Gallagher is a happy person who likes monogrammed pajamas, prescription opiates, lucky scratchers, little boys, pure caffeine, sincere weeping, rhomboidal square-dance, pedestrian comedy, pretentious literature, documentary film, and of course, the great outdoors. As of late she spends her time in a plywood shack or amongst fancy baked goods, depending on the season.

Sunnylyn Thibodeaux is from New Orleans. Her poems have appeared in Blue Book, Big Bridge, Night Palace, Morning Train, and other various magazines. Small books include: Curves & Curses, Last We Spoke, 20/20 Yielding, United Untied, and Hidden Driveways Ahead (forthcoming). With Micah Ballard, she co-edits Auguste Press.

Conspiracy of Venus was formed in early 2007 with the artistic direction of Joyce Todd McBride, whose unique and haunting arrangements bring new dimensions to familiar songs. The all women's choir is devoted to exploring the art and technique of singing music that ranges from cutting edge to classic including songs by Bjork, Joni Mitchell, Hildegard von Bingen, Tom Waits, Rufus Wainwright, and Leonard Cohen. This sister group to Conspiracy of Beards rings out 25 voices strong and continually intrigues Bay-Area audiences. <http://conspiracyofvenus.blogspot.com/>

\*\*\*

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271. **Joel Chace**

**John Olson's JACKET Review of Joel Chace's CLEANING THE MIRROR**

Thu 13 Nov 2008

John Olson's review of Joel Chace's CLEANING THE MIRROR: SELECTED AND NEW POEMS Is now accessible on the JACKET 36 website.

<http://jacketmagazine.com/36/r-chace-rb-olson.shtml>

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272. **Obododimma Oha**

**Re: David**

Fri 14 Nov 2008

Many thanks.  
Obododimma.

---

From: Aryanil Mukherjee <[REDACTED]>  
To: [REDACTED]  
Sent: Thursday, November 13, 2008 12:33:14 AM  
Subject: Re: David

Obododimma

That's a very good point. And a very straight one.  
We certainly need to watch out for such prejudice even if it isn't always intended.  
I have made such blemishes in the past too.

Aryanil

----- Original Message ----- From: "Obododimma Oha" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Wednesday, November 12, 2008 5:00 PM  
Subject: Re: David

*Hi Barry,  
I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at*

POETICS?

Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.*

-- Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

---

No virus found in this incoming message.

Checked by AVG - <http://www.avg.com>

Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008

7:01 PM

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273. **Mark Melnicove**

***Re: Poetry/Art in the time of Kennedy***

*Fri 14 Nov 2008*

---

The first time I heard a poet read out loud or knew that poetry existed was when Robert Frost recited THE GIFT OUTRIGHT at JFK's inauguration. My 8 1/2-year-old consciousness was wowed by his ghostly figure on the family's

teeny-weeny Zenith B&W. Sure his performance was shaky and he came off as a bit of a bumbler and the poem presented American history from an european colonists' point-of-view and I might not have understood a word of it then, but I learned from that event (even if subconsciously) that poetry mattered, and beyond that, it mattered in the public sphere. I'm not saying I wouldn't have become a poet if I had not experienced Frost's struggle for sense and imagery, but something touched me deeply that day which still rumbles in and from my soul. \_\_\_\_\_

From: George Bowering [mailto:████████]  
To: ██████████  
Sent: Tue, 11 Nov 2008 22:04:42 -0500  
Subject: Re: Poetry/Art in the time of Kennedy

On Nov 11, 2008, at 2:25 PM, J. Scappettone wrote:

| , I'm seeking engaging and/or  
| thoughtful resources on poetry in the era of (the live) Kennedy.

Well, the Bay of Pigs and the Cuban missile crisis sure gave us something to write about.

George B.  
Author of his own misfortunes.

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#### 274. **Chris Pusateri**

**CHRIS PUSATERI & MICHELLE NAKA PIERCE AT NAROPA  
UNIVERSITY, FRIDAY NOV 14th 7pm**

*Fri 14 Nov 2008*

---

Join us tonight for a reading:

Who: Chris Pusateri, Michelle Naka Pierce, and others  
Where: Naropa University, Shambhala Hall, 2130 Arapahoe Ave, Boulder CO  
When: 7:00pm  
For more info: write to ██████████

Michelle Naka Pierce's most recent book is *Beloved Integer* (Bootstrap/PUB LUSH, 2007). Excerpts from her new manuscript *She, A Blueprint for InterSurface* (a text/image document with collage art by Sue Hammond West) are forthcoming in *Mandorla*, *Trickhouse*, *Sous Rature*, and *Foursquare*.

Chris Pusateri is the author of *Anon* (BlazeVox, 2008) and *Berserker* *Alphabetics* (xPressed, 2003). New work is forthcoming in *Fence*, *Mandorla*, and *Zoland Poetry*. A librarian by trade, he lives in Colorado.

---

Windows Live Hotmail now works up to 70% faster.  
[http://windowslive.com/Explore/Hotmail?](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008)  
[ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_faster\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008)

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275. **Eric Hoffman**  
***New Book Available***

*Fri 14 Nov 2008*

---

Hello,

My new book has been published: There (a poem).

Copi

Hello,

My new book has been published: There (a poem).

Copies are available by either paypal or through the author. (On-line retailers soon to be available).

If you have paypal ([www.paypal.com](http://www.paypal.com)), you can send \$16 (\$14 plus \$2 shipping and handling) to [REDACTED]

Or, if you prefer, you can send a check by mail for same price to:

Eric Hoffman

185 Pine Street, Apartment 413

Manchester, CT 06040

Thank you,

Eric

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276. **steve russell**  
***Re: David***

*Fri 14 Nov 2008*

---

Nigerian scam: we're simply speaking of a locale, no different than saying Florida scam, or New York scam. An ethnic slur??? Scamming is universal.

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277. **Ryan Daley**

**Re: David**

*Fri 14 Nov 2008*

---

More on email scams:

<http://archive.salon.com/people/feature/2001/08/07/419scams/print.html>

<http://www.snopes.com/crime/fraud/nigeria.asp>

On 11/12/08, Ryan Daley <[REDACTED]> wrote:

>

> It will do, that is, until the artists get angry.

>

> On Wed, Nov 12, 2008 at 7:51 PM, Ryan Daley <[REDACTED]> wrote:

>

>> Well, the use of email to scam people originated in Nigeria. The term, 419  
>> Letter Scam, is used because 419 is the Nigerian criminal code designated  
>> for email scams.

>>

>> I take offense to use of the term "conman," which seems to imply that all  
>> conniving anti-social personalities that seek to remove money from one  
>> person's pocket into the pocket of another person who might be more or  
less

>> deserving of said funds are men. We need to not use "Nigerian" or "con  
man"

>> to refer to either of these processes/individuals. For now, "con artist"  
>> will do.

>>

>> In Barry's defense, if the above cannot be termed so, it seems the email  
>> scam did first originate in Nigeria, and still has a more booming business  
>> there than certain other countries. The Iraq War is the Iraq War because it  
>> takes place in Iraq.

>>

>> -Ryan

>>

>>

>> On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[REDACTED]> wrote:

>>

>>> Hi Barry,

>>> I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What  
>>> makes

>>> you think that scamming is a Nigerian thing? Perhaps you need to read  
the

>>> history of scamming, if you have not done so. People like Al Capone and  
>>> other well known crooks practised conmanship in America many decades  
>>> before  
>>> what came to be known as 419 in Nigeria emerged.  
>>>  
>>> I have a fair knowledge of the history of conmanship in America (as a  
>>> criminologist!), but cannot talk of "American scam", unless I mean to  
>>> insult  
>>> that great country. I think we need to be careful in the way we  
>>> criminalize  
>>> and stereotype other societies. Or is that not part of the netiquette at  
>>> POETICS?  
>>> Be well!  
>>>  
>>> --- Obododimma Oha.  
>>>  
>>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
>>> [REDACTED]> wrote:  
>>>  
>>> > It looks to me like David Chirot's address book has been hacked into  
>>> and  
>>> > e-mails are being sent to his contacts purporting to be from him,  
>>> stranded  
>>> > in Africa and in desperate need of money to be immediately wired.  
>>> Needless  
>>> > to say, this is the latest advancement of the Nigerian scams... So if  
>>> you  
>>> > get that e-mail, be warned.  
>>> >  
>>> guidelines  
>>> >  
>>>  
>>>  
>>>  
>>> --  
>>> Obododimma Oha  
>>> Senior Lecturer in Stylistics & Semiotics  
>>> Dept. of English  
>>> University of Ibadan  
>>> Nigeria  
>>>  
>>> &

>>>  
>>> Fellow, Centre for Peace & Conflict Studies  
>>> University of Ibadan  
>>>  
>>> Phone: [REDACTED];  
>>> [REDACTED].  
>>>  
>>>  
>>  
>>  
>>  
>  
>

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278. **Julie Strand**

***Saturday 11/15 Katy Lederer & Noah Eli Gordon in Milwaukee***

*Fri 14 Nov 2008*

=====

===== SATURDAY, NOVEMBER 15, 1-3PM: A

MASTER CLASS WITH KATY LEDERER

=====

=====

Poetic Memoir and Lyrical Nonfiction: A Master Class with Katy Lederer  
Saturday, November 15, 2008; 1-3pm (\$25 includes workshop and reading)

In this workshop, Katy Lederer, author of the memoir *Poker Face: A Girlhood Among Gamblers* and a poetry editor at *Fence Magazine*, will discuss various craft elements of the poetic or lyric memoir, including tone, syntax, point of view, dialogue, and paragraph structure. The focus will be on students' own projects and their development. We will be undertaking several free-writing exercises, so bring paper and pen.

Katy Lederer is the author of the poetry collections, *Winter Sex* (Verse Press, 2002) and *The Heaven-Sent Leaf* (BOA Editions, forthcoming 2008) as well as the memoir *Poker Face: A Girlhood Among Gamblers* (Crown, 2003), which *Publishers Weekly* included on its list of the Best Nonfiction Books of 2003 and *Esquire Magazine* named one of its eight Best Books of the Year 2003.

<http://www.woodlandpattern.org/workshops/adults.shtml#lederer>

=====

===== SATURDAY, NOVEMBER 15, 7PM: KATY

## LEDERER & NOAH ELI GORDON READING

=====

Noah Eli Gordon is the author of six books, including *Novel Pictorial Noise* (Harper Perennial, 2007), which was selected by John Ashbery for the National Poetry Series. He writes a column on chapbooks for *Rain Taxi: Review of Books* and teaches at the University of Colorado Denver.

Noah Eli Gordon's poems take the form of jotted notes in an artist's notebook (I was reminded in particular of Odilon Redon's). Each day one begins anew to weave the web, having moved a step forward (or sometimes backward) since yesterday's attempt. Thus each prose bloc, modified or modulated by the ghostly fragments that interleave them, sharpens the focus by which he "attempt[s] via the unknown to give grammar a purpose." The effort in itself is its own reward, and a prodigal one. --John Ashbery

[http://www.woodlandpattern.org/poems/noah\\_eli\\_gordon01.shtml](http://www.woodlandpattern.org/poems/noah_eli_gordon01.shtml)

Katy Lederer is the author of the poetry collections, *Winter Sex* (Verse Press, 2002) and *The Heaven-Sent Leaf* (BOA Editions, 2008) as well as the memoir *Poker Face: A Girlhood Among Gamblers* (Crown, 2003), which *Publishers Weekly* included on its list of the Best Nonfiction Books of 2003 and *Esquire Magazine* named one of its eight Best Books of the Year 2003.

In *The Heaven-Sent Leaf*, Katy Lederer draws on her experience as both acclaimed younger poet and "brainworker" at a hedge fund in midtown Manhattan to produce an uncannily prescient work of high lyric. Though on its surface *The Heaven-Sent Leaf* addresses that most taboo of subjects—money—what it ultimately confronts is what it means to be, as Wallace Stevens put it, "finally human."

[http://www.woodlandpattern.org/poems/katy\\_lederer01.shtml](http://www.woodlandpattern.org/poems/katy_lederer01.shtml)

Woodland Pattern Book Center, 720 E. Locust St. Milwaukee, WI 53212 (414)



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[http://www.facebook.com/people/Woodland\\_Pattern/512368745](http://www.facebook.com/people/Woodland_Pattern/512368745)

-- Behind the storm of daily conflict and crisis, the dramatic confrontations, the tumult of political struggle, the poet, the artist, the musician, continues the

quiet work of centuries, building bridges of experience between peoples, reminding man of the universality of his feelings and desires and despairs, and reminding him that the forces that unite are deeper than those that divide. - John F. Kennedy

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279. **Stuart Ross**

***Toronto: Meet the Presses Indie Literary Market, November 29***

*Fri 14 Nov 2008*

---

Meet the Presses invites you to the first

I N D I E L I T E R A R Y M A R K E T

The Meet the Presses Indie Literary Market gives the public an opportunity to meet about 30 local literary presses and directly purchase publications that may not be readily available (or available at all!) in bookstores.

Saturday, November 29

Noon - 5 pm

Clinton's Tavern (back room), 693 Bloor West

Participating literary publishers and magazines include:

Agora

Coach House Books

ECW Press

The Emergency Response Unit

Existere

Insomniac Press

The Mercury Press

Pedlar Press

Peter O'Toole

Proper Tales Press

serif of nottingham editions

Um Yeah Press

Underwhich Editions

Wolsak & Wynn

And the list is growing.

This is Toronto's only all-literary indie-publisher showcase! You'll find cutting-edge fiction, poetry, and creative non-fiction from some of the most exciting, challenging publishers in Canada.

Admission is free.

Clinton's has a great selection of food and drink for purchase.

The Indie Literary Market is curated by the volunteer collective Meet the Presses: Gary Barwin, Paul Dutton, Maria Erskine, Ally Fleming, Beth Follett, Maggie Helwig, Leigh Nash, Nick Power, Stuart Ross

<http://www.meetthepresses.wordpress.com>



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280. **Doug Holder**

***Boston Area Small Press and Poetry Scene : Behind the scenes at Houghton Mifflin***

*Fri 14 Nov 2008*

---

Boston Area Small Press and Poetry Scene <http://dougholder.blogspot.com>

Friday, November 14, 2008

Lawrence Kessenich: Behind the Scenes at Houghton Mifflin.

Lawrence Kessenich: Behind the Scenes at Houghton Mifflin.

With Doug Holder

Lawrence Kessenich was an editor at the prestigious Boston publishing house Houghton Mifflin. Kessenich, 58, attended the MFA program at U/Mass Amherst, lived near Emily Dickinson's house, and encountered such poets as: Joe Langland, Donald Junkins, and James Tate. When he didn't secure a teaching assistant position he was forced to drop out and applied to the Radcliff Publishing Seminar, attending in the summer of 1978. During his time at Houghton Mifflin, Kessenich recruited W. P. Kinsella author of "Shoeless Joe," Rick Boyer's "Billingsgate Shoal", a mystery that won an Edgar Award for best mystery novel of the year, "Confessions of Taoist on Wall Street," by David Payne, and "Selected Poems of Anne Sexton," edited by Diane Middlebrook,. Kessenich was the editor for Terry McMillan's first book "Mama," as well. I spoke with him on my Somerville Community Access TV Show: " Poet to Poet: Writer to Writer."

Doug Holder: After you graduated from the University of Wisconsin in 1974, you told me you "meandered" throughout your twenties. What did you do? Is meandering a good thing?

Lawrence Kessenich: It was good for me. At the end of college I was interested in the theatre. I started doing amateur theatre. I basically spent my twenties applying to graduate schools. I was accepted into a theatre program, but at the last minute decided it wasn't for me. I was starting to write a lot at that point. I put together some short stories that I had written, and applied to 5 or 6 programs. I didn't get into any of them. At that time I started writing more poetry and so the next time I applied, I applied in poetry. I got into three

different programs and chose the one at U/Mass Amherst. I have always been attracted to Massachusetts. They had a very good program at U/Mass. Donald Junkins, was the head of the writing program at that time. But I ran out of money, and I didn't get a teaching assistantship. So I had to leave.

DH: How did you support yourself in your twenties?

LK: I had all sorts of odd jobs. I worked in a hospital and assisted in autopsies—that was an interesting experience. I worked at an art supply store, a U Haul dealership, etc...

DH: You attended the Radcliffe Publishing Course in the 70's. Was it sort of like a boot camp for getting into the publishing industry?

LK: That's a pretty good description. It's six weeks and it is very intense. I went 25 years ago, I think it has been around for sixty years now. They bring in a lot of people from the publishing business, it is just not theoretical. You hear from people who do it on a day-to-day basis. They do some recruiting. It does give you contacts in the publishing industry. I almost got a job in New York but I decided I couldn't live in New York on the salary they offered. I eventually got the job at Houghton Mifflin from someone I met at the course.

DH: But you originally wanted to be a writer and now you found yourself on the road to being an editor.

LK: I sort of had an epiphany when I left U/Mass. I thought maybe I was more suited to be the helper than the person who actually creates the stuff. I thought maybe I was more suited to be in the background. It turned out I was pretty good at it...it was a good role for me. But eventually I did want to become a writer myself. I did a little, but it is hard when you are an editor. There are only a handful of people who do it.

DH: William Maxwell of The New Yorker did it.

LK: Yeah and Toni Morrison, Michael Korda.

DH: Did the famous editor of Hemingway and Thomas Wolff, Maxwell Perkins, write?

LK: Absolutely not. He was a pure editor. He was sort of my idol.

DH: Your first job at Houghton Mifflin was editorial assistant to Robie Macauley, a well-known name in the literary world. He was the first serious fiction editor at Playboy. He must have had a few stories from the Mansion, right?

LK: He was there in the 60's and was able to pay writers \$2,000 a short story. In that era you could live on \$6,000 a year. He literally supported, sometimes well-known writers, by publishing two or three of their stories in Playboy. So it

was a tremendously powerful position, and he got to know a lot of writers very well.

At one time he decided to take a trip to Europe with his wife. The boss asked: "Well, what are you going to do?" He replied: "Well we are going here and there. While I am there I am going to visit Nabokov, etc..." He knew all these writers abroad. His boss said "Oh, well, we will pay for that." They wanted him to maintain contacts with these writers.

DH: You say you had to "acquire" novels in order to get ahead. How does one go about doing that?

LK: Well, for novels or nonfiction—you basically read articles. When you are starting out agents won't talk to you. So you talk to other people, read literary magazines, the smaller magazines, where the authors aren't necessarily well known. There is a magazine in the publishing trade called: "Publisher's Weekly." I discovered the author W.P. Kinsella who wrote "Shoeless Joe" there. The reviews appear in PW before the book is even out. So I happened to read this review of a Canadian anthology of short stories. There was a one sentence description of Kinsella's story: "An Iowa farmer builds a playing field in his cornfield in order to invoke his baseball hero Shoeless Joe Jackson." It sounded wonderful. I'm from the Midwest, and I like sports. I was young and naïve and I didn't know much about publishing. I figured that fourteen editors would write to him as soon as they saw it. So I decided I was going to write him right away. I asked him if he ever had written a novel. Nobody wants to start with short stories. It happens once in a while but it's rare.

The Canadian anthology was going to be in the store. And this will give you an idea how little money you make in publishing: I was so poor I didn't feel I could buy the book, so I went into a bookstore in Harvard Square and read the story. I was just thrilled. He wrote back and said: "I'd love to write a novel. I tried several times but I didn't have any luck. I told him to send me everything he had ever written, which at that time were two books of short stories, a beginning novel, etc... I read all of it, but I pretty much came back to the original short story. This was the story that became "Shoeless Joe," and the subsequent movie "Field of Dreams." He had an idea about baseball stories. I said that it was great, but that he should start with the first short story and go from there. He responded: "No, I don't want to do that." He had another way he wanted to write it. So about three months later I get about ninety pages of the novel. And honestly, it was terrible. It felt like it wasn't even the same writer. I worked up my courage and said: "Look, I don't think it is working this way. I think you should start with that short story and go from there." And once he did that it took off. I never told him I was just an assistant editor.



DH: Nan Talese promoted you to editor. She had the misfortune to publish James Frey's ill-fated memoir. How can an editor guard against phony memoirs, etc...?

LK: What can you do? You'd have to know the person's life. People usually have some form of credentials...so there is an element of trust.

DH: You were Terry McMillan's editor for her first book "Mama." It was chose from the slush pile. Are slush piles extinct today?

LK: Yeah. Pretty much. It has to come through an editor or an agent. It's a matter of time an expense. It was a fulltime job. I think publishers want to use interns for other things. Publishing houses run on a pretty small margin, so when they do get interns they use them on things that have to be done. The slush pile is a problem because it is huge; anything can get in there. If you get it through an editor or an agent the file is much smaller.

I think it is now shifted to the agents. They now get the slush pile.

DH: Do agents seek quality work or just work that will sell?

LK: They have the same problems as publishing houses. They can't invest a lot of time in things that won't sell. I think there are a lot more agents out there that are more idealistic than people realize. If there is something they love, but are not sure if people are going to buy it, they probably will go to bat for it.

DH: You worked with Diane Middlebrook on the "Select Poems of Anne Sexton." What role did you play—did you select any of the poems?

LK: No. I wish I could of because she was one of my favorite poets. I was there as a representative in the publishing house. I made sure that when the manuscript was turned in they did the right things with it: like cover design, inside design, and I was the intermediary between anyone else they had to deal with.

DH: In an interview with Lois Ames, Sexton's and Sylvia Plath's social worker, and author of the intro to Plath's "Bell Jar," Ames told me she tried to do a biography of Plath but ran into a lot of trouble with the family. Did this happen to Middlebrook?

LK: It took years for Diane to write "Anne Sexton: A Biography." But during that time she called me up and said: "You are never going to believe what I have--- the tapes of Sexton's sessions with her therapist." "Well" I said. "This will guarantee that the book will be controversial if nothing else. And it certainly was and the family was very upset. This fact didn't come out until the book was published.

--- Doug Holder/ Ibbetson Update

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281. **Obododimma Oha**

**Re: David**

Fri 14 Nov 2008

---

You are right in preferring "con artist" to "con man", for gender reasons. But I would like you to publish the first 419 email sent from Nigeria on this list, to prove that the use of email in conning originated from Nigeria.

-- Obododimma.

On Thu, Nov 13, 2008 at 1:51 AM, Ryan Daley <[REDACTED]> wrote:

*Well, the use of email to scam people originated in Nigeria. The term, 419 Letter Scam, is used because 419 is the Nigerian criminal code designated for email scams.*

*I take offense to use of the term "conman," which seems to imply that all conniving anti-social personalities that seek to remove money from one person's pocket into the pocket of another person who might be more or less deserving of said funds are men. We need to not use "Nigerian" or "con man" to refer to either of these processes/individuals. For now, "con artist" will do.*

*In Barry's defense, if the above cannot be termed so, it seems the email scam did first originate in Nigeria, and still has a more booming business there than certain other countries. The Iraq War is the Iraq War because it takes place in Iraq.*

-Ryan

On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[REDACTED]> wrote:

*Hi Barry,  
I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize*

*and stereotype other societies. Or is that not part of the netiquette at POETICS?*

*Be well!*

*--- Obododimma Oha.*

*On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:*

*It looks to me like David Chirot's address book has been hacked into  
and  
e-mails are being sent to his contacts purporting to be from him,  
stranded  
in Africa and in desperate need of money to be immediately wired.  
Needless  
to say, this is the latest advancement of the Nigerian scams... So if  
you  
get that e-mail, be warned.*

*guidelines*

*--*

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

*guidelines*

*--*

**Obododimma Oha**  
**Senior Lecturer in Stylistics & Semiotics**  
**Dept. of English**

University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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## 282. **Obododimma Oha**

**Re: David**

Fri 14 Nov 2008

---

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[REDACTED]> wrote:

*No, it is not a good point.  
To say "Nigerian scams" is not to say that scams are necessarily Nigerian.  
The very grammar suggests that only some scams are Nigerian.  
If we say US gangsters, that is not to say that all gangsters are  
USAmericans.  
Here's another parallel: if I complain about Meyer Lansky,  
that does not make me anti-semitic.  
I have received many many scam letters from Nigeria in the last year.  
Some from South Africa, too. The latter were South African scam letters.*

*gb*

*On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:*

*Obododimma*

*That's a very good point. And a very straight one.  
We certainly need to watch out for such prejudice even if it isn't always  
intended.  
I have made such blemishes in the past too.*

Aryanil

----- Original Message ----- From: "Obododimma Oha" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 12, 2008 5:00 PM

Subject: Re: David

Hi Barry,  
I feel seriously hurt by your use of the term *"\*Nigerian\* scams"*! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS?  
Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <[REDACTED]> wrote:

It looks to me like David Chirot's address book has been hacked into and e-mails are being sent to his contacts purporting to be from him, stranded in Africa and in desperate need of money to be immediately wired. Needless to say, this is the latest advancement of the Nigerian scams... So if you get that e-mail, be warned.

guidelines

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English

*University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

---

*No virus found in this incoming message.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date: 11/12/2008  
7:01 PM*

*George Harvey Bowering  
Fond of many dead people.*

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

*&*

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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283. **Peter Ciccariello**  
**Re: visual concreat sampler**  
*Fri 14 Nov 2008*

---

Nico,

Very powerful work. I am especially intrigued by "from textorn" and "staring index", and "in other words, you see", relating, I suppose, to the organic fluidity in those pieces. Thanks for the look...

- Peter Ciccariello

On Thu, Nov 13, 2008 at 12:21 AM, Nico Vassilakis <[REDACTED]> wrote:

*each sample is from a series and each series is sampled here*

*[http://www.flickr.com/photos/\[REDACTED\]/](http://www.flickr.com/photos/[REDACTED]/)*

*somewhere from 1986, (1995-2008)*

*thanks for your time,*

*n*

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284. **Stephen Vincent**  
**Re: David**  
*Fri 14 Nov 2008*

---

I taught in Nigeria for two years way way back. I am still in close contact with former Nigerian students, and friends from the time. I personally get offended when I hear "Nigerian scam" or variations on that. For a moment, when it became vogue-ish to indulge that characterization, it gave me the impression that the whole country had been taken over by these Internet wielding scam 'artists' - which I just as suddenly was stupid and highly prejudicial, dismissive, etc.

Maybe human nature? Maybe most countries are looking at the USA and reducing us down to a cast of greedy unscrupulous banker/mortgage broker/real estate predators??

Nigeria - its pleasures and real disturbances (corrupt practices by some included) is much more interesting country than that easy reductive 'scam' slight.

Humorously, the Nigerian students on the Nsukka campus where I taught, would call, in Pidgin English, the few Albino students "Peace Corpsees." (No, I did not interpret that to mean I was a 'dead man walking'!)

Better than a "Bushie" - I suspect.

Stephen V

<http://stephenvincent.net/blog/>

--- On Fri, 11/14/08, Obododimma Oha <[REDACTED]> wrote:

From: Obododimma Oha <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Friday, November 14, 2008, 3:07 PM

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[REDACTED]> wrote:

> No, it is not a good point.

> To say "Nigerian scams" is not to say that scams are necessarily Nigerian.

> The very grammar suggests that only some scams are Nigerian.

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> USAmericans.

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> that does not make me anti-semitic.

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> Some from South Africa, too. The latter were South African scam letters.

>

> gb

>

>

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> On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

>

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>> That's a very good point. And a very straight one.

>> We certainly need to watch out for such prejudice even if it isn't



always

>> intended.

>> I have made such blemishes in the past too.

>>

>> Aryanil

>> ----- Original Message ----- From: "Obododimma Oha"

<[REDACTED]>

>> To: <[REDACTED]>

>> Sent: Wednesday, November 12, 2008 5:00 PM

>> Subject: Re: David

>>

>>

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>>> I feel seriously hurt by your use of the term "\*Nigerian\*  
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>>> that great country. I think we need to be careful in the way we

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>>> and stereotype other societies. Or is that not part of the  
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>>> POETICS?

>>> Be well!

>>>

>>> --- Obododimma Oha.

>>>

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>>>> you  
>>>> get that e-mail, be warned.  
>>>>  
Check  
>>>> guidelines  
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>>>  
>>>  
>>> --  
>>> Obododimma Oha  
>>> Senior Lecturer in Stylistics & Semiotics  
>>> Dept. of English  
>>> University of Ibadan  
>>> Nigeria  
>>>  
>>> &  
>>>  
>>> Fellow, Centre for Peace & Conflict Studies  
>>> University of Ibadan  
>>>  
>>> Phone: [REDACTED];  
>>> [REDACTED].  
>>>  
Check  
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>>  
>>  
>> No virus found in this incoming message.  
>> Checked by AVG - <http://www.avg.com>  
>> Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:  
11/12/2008  
>> 7:01 PM  
>>  
>>  
>>  
> George Harvey Bowering  
> Fond of many dead people.  
>  
>  
>  
guidelines  
>  
--  
Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria  
&  
Fellow, Centre for Peace & Conflict Studies  
University of Ibadan  
Phone: [REDACTED];  
[REDACTED].

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285. **Jim Andrews**

***Re: visuel concreat sampler***

*Fri 14 Nov 2008*

---

a real treat, nico. amazing. thanks a lot. i've linked to it at  
<http://vispo.com/misc/links.htm#nico>

*each sample is from a series and each series is sampled here*

*[http://www.flickr.com/photos/\[REDACTED\]/](http://www.flickr.com/photos/[REDACTED]/)*

*somewhere from 1986, (1995-2008)*

thanks for your time,

n

[↑ Contents](#)

286. **Alexander Jorgensen**

**Re: David - in reponse to both Bowering & Obododimma**

Fri 14 Nov 2008

I wanna say that a certain level of parochialism comes out in these most recent responses to Obododimma's reply. Just think about what this first term means for a second.

Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).

While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.

Alex

[↑ Contents](#)

287. **Mark Weiss**

**Re: David**

Fri 14 Nov 2008

It's called a Nigerian scam, the way French Fries, which are considerably more dangerous, are called French Fries. Unlike French Fries, the scam really did originate in the country for which it's named, though of course now they come from everywhere. I guess there's no justice.

One solution would be to avoid all vocalizations beyond grunts, tho even grunts may be taken by someone somewhere as offensive.

Mark

At 05:59 PM 11/14/2008, you wrote:

>You are right in preferring "con artist" to "con man", for gender reasons.

>But I would like you to publish the first 419 email sent from Nigeria on

>this list, to prove that the use of email in conning originated from  
>Nigeria.  
>  
>-- Obododimma.  
>  
>On Thu, Nov 13, 2008 at 1:51 AM, Ryan Daley <[REDACTED]> wrote:  
>  
> > Well, the use of email to scam people originated in Nigeria. The term, 419  
> > Letter Scam, is used because 419 is the Nigerian criminal code designated  
> > for email scams.  
> >  
> > I take offense to use of the term "conman," which seems to imply that all  
> > conniving anti-social personalities that seek to remove money from one  
> > person's pocket into the pocket of another person who might be more or  
less  
> > deserving of said funds are men. We need to not use "Nigerian" or "con  
man"  
> > to refer to either of these processes/individuals. For now, "con artist"  
> > will do.  
> >  
> > In Barry's defense, if the above cannot be termed so, it seems the email  
> > scam did first originate in Nigeria, and still has a more booming business  
> > there than certain other countries. The Iraq War is the Iraq War because it  
> > takes place in Iraq.  
> >  
> > -Ryan  
> >  
> > On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[REDACTED]>  
> > wrote:  
> >  
> > > Hi Barry,  
> > > I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What  
> > > makes  
> > > you think that scamming is a Nigerian thing? Perhaps you need to read  
the  
> > > history of scamming, if you have not done so. People like Al Capone and  
> > > other well known crooks practised conmanship in America many decades  
> > before  
> > > what came to be known as 419 in Nigeria emerged.  
> > >  
> > > I have a fair knowledge of the history of conmanship in America (as a  
> > > criminologist!), but cannot talk of "American scam", unless I mean to

> > > insult  
> > > that great country. I think we need to be careful in the way we  
> > criminalize  
> > > and stereotype other societies. Or is that not part of the netiquette at  
> > > POETICS?  
> > > Be well!  
> > >  
> > > --- Obododimma Oha.  
> > >  
> > > On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
> > > [REDACTED]> wrote:  
> > >  
> > > > It looks to me like David Chirot's address book has been hacked into  
> > > and  
> > > > e-mails are being sent to his contacts purporting to be from him,  
> > > stranded  
> > > > in Africa and in desperate need of money to be immediately wired.  
> > > Needless  
> > > > to say, this is the latest advancement of the Nigerian scams... So if  
> > > you  
> > > > get that e-mail, be warned.  
> > > >  
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> > > >  
> > >  
> > >  
> > >  
> > > --  
> > > Obododimma Oha  
> > > Senior Lecturer in Stylistics & Semiotics  
> > > Dept. of English  
> > > University of Ibadan  
> > > Nigeria  
> > >  
> > > &  
> > >  
> > > Fellow, Centre for Peace & Conflict Studies  
> > > University of Ibadan  
> > >  
> > > Phone: [REDACTED];  
> > > [REDACTED].  
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>Obododimma Oha  
>Senior Lecturer in Stylistics & Semiotics  
>Dept. of English  
>University of Ibadan  
>Nigeria  
>  
>&  
>  
>Fellow, Centre for Peace & Conflict Studies  
>University of Ibadan  
>  
>Phone: [REDACTED];  
> [REDACTED].  
>

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288. **Jim Andrews**

***"A Documentary Saga of the Oulipo"***

*Sat 15 Nov 2008*

---

I thought this was pretty interesting:

"A Documentary Saga of the Oulipo"

<http://infinityskitchen.com/blog/oulipo-documentar>

three videos.

nothing you wouldn't get from a reading of the oulipo compendium, but there it is in video on the web very easy.

the constraint, not the application of the constraint.

more interested in potential/poetential literature than in the application of the constraint, i.e., 'the thing itself'.

i think that's at the core of it.

a very useful idea/aesthetic.

to me, that's 'conceptual literature' in the best sense of that term.

not exactly 'content is king'.

unless we think of the content of the concept. then it is. but in a very different way.

the content of the concept?

yes, everything it implies and all its atmospheres. is it a one-liner or does it have roots and legs and generative fecundity.

ja

[↑ Contents](#)

289. **cris cheek**

***Re: Events at The Poetry Project November***

*Sat 15 Nov 2008*

---

I've never read at the Poetry Project before and i'm really looking forwards to it.

I have new work. Hopefully i'll see some of you there.

love and love

cris

On Thu, Nov 13, 2008 at 6:27 PM, Poetry Project <[REDACTED]>wrote:

*Here's what we have coming up at The Poetry Project . . .*

*Monday, November 17, 8 PM*

*Suzanne Stein & Ann Stephenson*

*Suzanne Stein is a poet. Her work has appeared in Bay Poetics, War & Peace 3, Mirage Periodical, Both Both, Commonweal, New Langton Arts, the San Francisco Exploratorium, Artists Television Access, and elsewhere. Two of several projects forthcoming this year: a chapbook, Passenger Ship, from Ypolita press, and Signs of Life from O Books. Former co-director and film curator at four walls gallery, she works currently as community producer at SFMOMA. Suzanne is editor and publisher of the small press TAXT, and she lives in Oakland. Ann Stephenson is the author of the chapbook Wirework (Tent Editions, 2006). Her manuscript, The Poles, was a finalist for the 2008 Bateau Press BOOM Chapbook Series. Her poems have recently appeared or are forthcoming in The Brooklyn Rail, Coconut, Combo, Forklift, MIRAGE#4/PERIOD(ical), Saint Elizabeth Street, Sal Mimeo, Shampoo, Shifter and TYPO. She received her MFA from Bard College in 2007 and currently divides her time between Atlanta and New York City.*

*Wednesday, November 19, 8 PM*



*Bruce Andrews & cris cheek*

*Bruce Andrews is a performance artist, poet and founding co-editor of the journal L=A=N=G=U=A=G=E, he is the author of over 30 books of poetry and a collection of innovative critical essays, has published poetry and criticism*

*widely, and has been the subject of numerous critical articles over the past*

*several years. Books of poetry and performance scores include Lip Service (Coach House Press, 2001), a recasting of Dante's Paradiso < [Jacket 22, online, contains a symposium on this text]. The Millennium Project, a thousand-page sequence, is online (along with earlier chapbooks from the 1970s) on Craig Dworkin's Eclipse site. Three most recent books of poetry: Swoon Noir (from Chax), Designated Heartbeat (from Salt), and Co (collaborative Œduet<sup>1</sup> texts with Jessica Grim, Yedda Morrison, Kim Rosenfield, Jesse Freeman & Barbara Cole (from Roof). Andrews has taught Political Science at Fordham University since moving to New York City in 1975 < with a focus on global capitalism, U.S. imperialism, the politics of communication, conspiracy theory, and covert politics. In New York City, he has also been involved in a long series of collaborative multi-media theatrical projects and performances. As composer, sound designer & live mixer, since the mid 1980s, he has been Music Director for Sally Silvers & Dancers. cris cheek is a poet, book maker, sound artist, mixed-media practitioner and interdisciplinary performer. He is renowned as a British poet, most associated with the London poets of the 1980s and 1990s, but has strong connections to poetries in the US too and is currently living and working in the Ohio River Valley. cheek's texts have been commissioned and shown internationally, often in multiple versions using diverse media for their production and circulation. There are two important long-term collaborations. One with the Welsh composer and voice "banshee" Sianed Jones*

*in groups such as Slant (with Philip Jeck); their book/cd Songs From Navigation (Reality Street 1998) documents one aspect of that work. A further full body of near decade-long collaboration(s) with Kirsten Lavers as TNWK is now mothballed at [www.tnwk.net](http://www.tnwk.net). His first solo book for some time*

*the church, the school, the beer was published last year by Critical Documents (2007). A major retrospective book and DVD is forthcoming from The Gig.*

*Friday, November 21, 10 PM*

*Poets' Potluck III*

*Natives and newcomers alike join the Three Sisters (the harvest; or Diana, Nicole, and Corrine) for a giving of thanks, foods, poetry, music, and autumnal beverages. A two-time staple of last-year's series, the night will*

*again feature performances by many and food by everyone so inclined. Grab your canned pumpkin, plastic cool whip containers, and blue-lined notebooks, and pilgrim your way over. If you'd like to participate, email poetryprojectfridays (at) gmail (dot) com.*

*Become a Poetry Project Member! <http://poetryproject.com/membership.php>*

*Calendar: <http://www.poetryproject.com/calendar.php>*

*The Poetry Project is located at St. Mark's Church-in-the-Bowery  
131 East 10th Street at Second Avenue  
New York City 10003  
Trains: 6, F, N, R, and L.*

*www.poetryproject.com*

*Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).*

*We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].*

*If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].*

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290. **Kimmelman, Burt**

***Check out Jane Augustine's "A Woman's Guide to Mountain Climbing"***

*Sat 15 Nov 2008*

---

From Eileen Tabios:

---

From: [REDACTED] [mailto:[REDACTED]]

Sent: Thursday, November 13, 2008 8:28 PM

To: [REDACTED]; [REDACTED]; [REDACTED]; Kimmelman, Burt

Subject: Check out Jane Augustine's "A Woman's Guide to Mountain Climbing"

Click here: Jane Augustine's "A Woman's Guide to Mountain Climbing" | Books & Writers | New West

Network<[http://www.newwest.net/topic/article/jane\\_augustines\\_a\\_womans\\_guide\\_to\\_mountain\\_climbing/C39/L39/](http://www.newwest.net/topic/article/jane_augustines_a_womans_guide_to_mountain_climbing/C39/L39/)>

There's a lovely review of Jane's book here at New West. I'm about to blog it but thought to raise it to your attention in case you didn't know... Eileen

[↑ Contents](#)

291. **Patrick Dillon**

**Re: David**

*Sat 15 Nov 2008*

---

Definitely check out this site for more on 419 and scambaiting, when recipients turn the tables on scammers:

<http://www.419eater.com/index.htm>

Ryan Daley wrote:

> More on email scams:

>

> <http://archive.salon.com/people/feature/2001/08/07/419scams/print.html>

>

> <http://www.snopes.com/crime/fraud/nigeria.asp>

>

>

>

>

> On 11/12/08, Ryan Daley <[REDACTED]> wrote:

>

>> It will do, that is, until the artists get angry.

>>

>> On Wed, Nov 12, 2008 at 7:51 PM, Ryan Daley <[REDACTED]> wrote:

>>

>>

>>> Well, the use of email to scam people originated in Nigeria. The term, 419

>>> Letter Scam, is used because 419 is the Nigerian criminal code designated

>>> for email scams.

>>>

>>> I take offense to use of the term "conman," which seems to imply that all

>>> conniving anti-social personalities that seek to remove money from one

>>> person's pocket into the pocket of another person who might be more or less

>>> deserving of said funds are men. We need to not use "Nigerian" or "con man"

>>> to refer to either of these processes/individuals. For now, "con artist" >>> will do.

>>>

>>> In Barry's defense, if the above cannot be termed so, it seems the email >>> scam did first originate in Nigeria, and still has a more booming business >>> there than certain other countries. The Iraq War is the Iraq War because it

>>> takes place in Iraq.

>>>

>>> -Ryan

>>>

>>>

>>> On Wed, Nov 12, 2008 at 5:00 PM, Obododimma Oha <[REDACTED]> wrote:

>>>

>>>

>>>> Hi Barry,

>>>> I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What >>>> makes

>>>> you think that scamming is a Nigerian thing? Perhaps you need to read the

>>>> history of scamming, if you have not done so. People like Al Capone and >>>> other well known crooks practised conmanship in America many decades

>>>> before

>>>> what came to be known as 419 in Nigeria emerged.

>>>>

>>>> I have a fair knowledge of the history of conmanship in America (as a >>>> criminologist!), but cannot talk of "American scam", unless I mean to >>>> insult

>>>> that great country. I think we need to be careful in the way we

>>>> criminalize

>>>> and stereotype other societies. Or is that not part of the netiquette at >>>> POETICS?

>>>> Be well!

>>>>

>>>> --- Obododimma Oha.

>>>>

>>>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky < >>>> [REDACTED]> wrote:

>>>>

>>>>  
>>>>> It looks to me like David Chirot's address book has been hacked into  
>>>>>  
>>>> and  
>>>>  
>>>>> e-mails are being sent to his contacts purporting to be from him,  
>>>>>  
>>>> stranded  
>>>>  
>>>>> in Africa and in desperate need of money to be immediately wired.  
>>>>>  
>>>> Needless  
>>>>  
>>>>> to say, this is the latest advancement of the Nigerian scams... So if  
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>>>>> get that e-mail, be warned.  
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>>>> guidelines  
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>>>>>  
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>>>> --  
>>>> Obododimma Oha  
>>>> Senior Lecturer in Stylistics & Semiotics  
>>>> Dept. of English  
>>>> University of Ibadan  
>>>> Nigeria  
>>>>  
>>>> &  
>>>>  
>>>> Fellow, Centre for Peace & Conflict Studies  
>>>> University of Ibadan  
>>>>  
>>>> Phone: [REDACTED];  
>>>> [REDACTED].  
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## 292. **Barry Schwabsky**

***Re: David***

*Sat 15 Nov 2008*

---

Nurse handed over \$400,000 to web scam despite FBI warning

Bobbie Johnson in San Francisco

guardian.co.uk, Saturday November 15 2008 00.01 GMT

The Guardian, Saturday November 15 2008

Â

An American woman has revealed how she was swindled out of \$400,000 (£269,000) by Nigerian internet fraudsters, in what is believed to be one of the biggest cases of its kind ever recorded. Janella Spears, a registered nurse from Sweet Home, Oregon, said she started sending money to the scammers in 2005 after she received an email promising her several million dollars from a long-lost relative. In what is commonly known as a 419 scam - named after a section of the Nigerian criminal code - the fraudsters randomly contacted Spears over the internet, claiming they would offer her a substantial cut of \$20.5m fortune in return for the cash injection which would help move it out of the country. "I kept thinking it's only a couple hundred dollars - I can get it back," she told local news. Over a period of two years, the fraudsters strung her along and encouraged her to send more payments of up to \$14,000 at a time. In the end she became obsessed and sent the fraudsters more than \$400,000, which she raised by remortgaging her home and spending her husband's retirement savings. Despite advice from bank officials, police and even the FBI that the scheme was a ruse, Spears said she continued to send cash in the hope of a large pay-off. Even fake emails claiming to be from the President of Nigeria and US president George Bush could not dissuade her. "I said how come you're using this non-government address? 'Oh, because our computer has a worm'," she said. The 419 fraud is one of the most common internet deceptions, and like most similar schemes is reliant on sending millions of spam messages in the hope that they land in the inbox of a gullible victim. Although finding victims requires luck rather than judgement, the incredibly low cost of sending email means that such fraud can be highly profitable. A study by researchers at University of California showed that it took an average of 12.5m spam emails

for each response - but that large operations sending billions of messages could make as much as £2m a year. Although Spears is an exception she is far from being alone. Last year British police helped crack a similar fraud ring, which was holding fake cheques worth more than £1bn, which had links to groups in the Netherlands and Nigeria. Although it is difficult to calculate the value of such swindles because many victims are too embarrassed to report the crime, the government has estimated that such frauds could cost £3.5bn a year in Britain alone. Spears claimed she was sharing her story now in order to prevent others from falling victim to similar scams. "You're sitting there going 'how can I fall for something like that'," she said. ^ ^ ^ ^

^  
^

--- On Fri, 14/11/08, Obododimma Oha <[REDACTED]> wrote:

From: Obododimma Oha <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Friday, 14 November, 2008, 11:07 PM

We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!

-- Obododimma.

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[REDACTED]> wrote:

> No, it is not a good point.

> To say "Nigerian scams" is not to say that scams are necessarily Nigerian.

> The very grammar suggests that only some scams are Nigerian.

> If we say US gangsters, that is not to say that all gangsters are

> USAmericans.

> Here's another parallel: if I complain about Meyer Lansky,

> that does not make me anti-semitic.

> I have received many many scam letters from Nigeria in the last year.

> Some from South Africa, too. The latter were South African scam letters.

>

> gb

>

>

>

> On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

>  
> Obododimma  
>>  
>> That's a very good point. And a very straight one.  
>> We certainly need to watch out for such prejudice even if it isn't  
always  
>> intended.  
>> I have made such blemishes in the past too.  
>>  
>> Aryanil  
>> ----- Original Message ----- From: "Obododimma Oha"  
<[REDACTED]>  
>> To: <[REDACTED]>  
>> Sent: Wednesday, November 12, 2008 5:00 PM  
>> Subject: Re: David  
>>  
>>  
>> Hi Barry,  
>>> I feel seriously hurt by your use of the term "\*Nigerian\*  
scams"! What  
>>> makes  
>>> you think that scamming is a Nigerian thing? Perhaps you need to  
read the  
>>> history of scamming, if you have not done so. People like Al  
Capone and  
>>> other well known crooks practised conmanship in America many  
decades  
>>> before  
>>> what came to be known as 419 in Nigeria emerged.  
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>>> I have a fair knowledge of the history of conmanship in America  
(as a  
>>> criminologist!), but cannot talk of "American scam",  
unless I mean to  
>>> insult  
>>> that great country. I think we need to be careful in the way we  
>>> criminalize  
>>> and stereotype other societies. Or is that not part of the  
netiquette at  
>>> POETICS?  
>>> Be well!  
>>>



>>> --- Obododimma Oha.  
>>>  
>>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
>>> [REDACTED]> wrote:  
>>>  
>>> It looks to me like David Chirot's address book has been  
hacked into and  
>>>> e-mails are being sent to his contacts purporting to be from  
him,  
>>>> stranded  
>>>> in Africa and in desperate need of money to be immediately  
wired.  
>>>> Needless  
>>>> to say, this is the latest advancement of the Nigerian  
scams... So if  
>>>> you  
>>>> get that e-mail, be warned.  
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Check  
>>>> guidelines  
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>>>>  
>>>  
>>>  
>>> --  
>>> Obododimma Oha  
>>> Senior Lecturer in Stylistics & Semiotics  
>>> Dept. of English  
>>> University of Ibadan  
>>> Nigeria  
>>>  
>>> &  
>>>  
>>> Fellow, Centre for Peace & Conflict Studies  
>>> University of Ibadan  
>>>  
>>> Phone: [REDACTED];  
>>> [REDACTED].  
>>>  
Check  
>>>  
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>>

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>>

>>

>>

>> No virus found in this incoming message.

>> Checked by AVG - <http://www.avg.com>

>> Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:  
11/12/2008

>> 7:01 PM

>>

>>

>>

> George Harvey Bowering

> Fond of many dead people.

>

>

>

guidelines

>

--

Obododimma Oha

Senior Lecturer in Stylistics & Semiotics

Dept. of English

University of Ibadan

Nigeria

&

Fellow, Centre for Peace & Conflict Studies

University of Ibadan

Phone: [REDACTED];

[REDACTED].

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293. **Alan Sondheim**

***Fw: this is really important and URGENT, dear NY art friends....  
(fwd)***

Sat 15 Nov 2008

---

*Date: Saturday, November 15, 2008, 9:23 AM  
and today is the day to do it--they vote on MONDAY*

*Click here:*

*<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>  
<<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>>*

***ACT NOW!!!***

*The Governor proposes cutting the remaining New York State Council on the Arts budget.*

*We only have 2 days to make our voices heard because the special legislative session convenes on November 18.*

*The Legislature will consider the Governor's proposed cuts, including an additional \$7 million to the current arts budget. This could mean that almost 400 grantees in the October cycle and a similar number in the December cycle would receive almost nothing. The inequities are staggering.*

*The Governor's proposal comes on top of \$2.6 (6%) already cut out of the State Arts Council budget a short time ago--- thereby reducing NYSCA's budget by about 20% from \$49 million to \$39 million mid-year.*

*The Governor called the special legislative session to deal with the additional shortfall in the CURRENT year. His proposed plan is a comprehensive, two-year \$5.2 billion deficit reduction plan that he says will entirely eliminate the State's \$1.5 billion current-year shortfall.*

*The Legislature can alter the "cut list" and make different recommendations. The Governor proposed significant cuts to all sectors, so let your legislators know that the tiny savings they gain from the arts cut pales in comparison to the resulting social and economic losses in communities across the State.*

***WE KNOW GRASS ROOTS ORGANIZING WORKS. Send an email now. It takes 2 minutes.***

*Click here:*

*<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>*

<<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>>

to send an email to your legislators.

Forward this email to every support of the arts you know.  
We need to FLOOD Albany with thousands of emails in the next few days.

P.S. from Su--sorry for double postings, and no need to reply (unless to ask that I not send you these sorts of things)

-- Su Friedrich  
118 North 11th Street  
Brooklyn, NY 11211



<http://www.sufriedrich.com>

"I don't want to achieve immortality through my work. I want to achieve it through not dying."

--Woody Allen

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294. **mIEKAL aND**

**Re: David**

Sat 15 Nov 2008

---

Here's the wikipedia entry on Advance Fee Fraud (also known as 419 fraud, Nigerian scam, Nigerian bank scam, Nigerian money offer, the Spanish Prisoner, the Black money scam, Russian/Ukrainian scam) with plenty of references. Since it began in the early 80s I'm pretty sure the first examples were postal rather than electronic.

[http://en.wikipedia.org/wiki/Advance\\_fee\\_fraud](http://en.wikipedia.org/wiki/Advance_fee_fraud)

~mIEKAL

On Nov 14, 2008, at 4:59 PM, Obododimma Oha wrote:

*You are right in preferring "con artist" to "con man", for gender reasons.*

*But I would like you to publish the first 419 email sent from Nigeria on this list, to prove that the use of email in conning originated from Nigeria.*

*-- Obododimma.*

## 295. **Poetics List**

### ***The Poetics List -- Welcome Message Reminder***

*Sat 15 Nov 2008*

---

Refocused List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Programs in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,  
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Post:



Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

#### C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options

5. To Unsubscribe
6. Cautions
7. Flaming

-----

June 2008: Refocused List Policy In line with our editorial focus, we do not automatically post submissions but select those we think are most useful for sustaining this online community. We appreciate all submissions, but will be more selective in what we choose to post. Queries for contact info, messages intended for just a few subscribers, messages that are not on topic, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

#### 1. Posting to the List

Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to doing what is necessary to preserve this space for such dialog.

subscribers. All messages are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message. The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

Please note that this list is primarily concerned with discussions of poetry and poetics. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited or published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Queries for contact info, messages intended for just a few subscribers, "flame" messages, and free-standing personal poems or journal entries will, in general, not be forwarded to the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers. Personal queries and off-topic submissions will not be posted.

Send messages directly to the list address: [REDACTED].

## 2. About the Poetics List

Above the world-weary horizons  
New obstacles for exchange arise  
Or unfold,  
O ye postmasters!

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1500 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers).

Please also note that this is not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation.

In addition to being archived through the EPC and at the UB Listserv archive, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also online at the EPC.

## 3. Subscriptions

\*For all subscription requests go to  
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

\*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email us at [poetics.list@gmail.com](mailto:poetics.list@gmail.com), subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

\*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual

subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

#### 4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email <[REDACTED]> the following commands:

\*to subscribe to the Poetics listserv send  
[REDACTED] this one-line message with no "subject":

\*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

\*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

\* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

\*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest



\* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

## 5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages old address, then resubscribe with your new email address.

## 6. Cautions

In moderating this list, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

All posts not only go out to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not

be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

Note: Private correspondence via email and letters are always (c) the author and may not be reproduced in whole or in part without the written permission of the author. As a general rule, we will not publish posts that include such material unless they indicate that permission has been given.

We request that posters limit the number of posts they send to the list on any given day. Given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, \*please wait at least one day to see if it shows up\*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

7. Flaming "Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This, of course, includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

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296. **Murat Nemet-Nejat**  
***Re: "A Documentary Saga of the Oulipo"***  
*Sat 15 Nov 2008*

---

Jim,

This way any poem is reduced to a statement describing the process which will produce it. The concept itself, the concept itself as potential, rather than its actualization, is the poem. This way what is infinite in potential, becomes infinitely concise.

Do you mean something like this Jim?

Ciao,

Murat

On Sat, Nov 15, 2008 at 2:08 AM, Jim Andrews <[REDACTED]> wrote:

*I thought this was pretty interesting:*

*"A Documentary Saga of the Oulipo"*

*http://infinityskitchen.com/blog/oulipo-documentar*

*three videos.*

*nothing you wouldn't get from a reading of the oulipo compendium, but there it is in video on the web very easy.*

*the constraint, not the application of the constraint.*

*more interested in potenintructions which crea to to the tial/poetential literature than in the application of the constraint, i.e., 'the thing itself'.*

*i think that's at the core of it.*

*a very useful idea/aesthetic.*

*to me, that's 'conceptual literature' in the best sense of that term.*

*not exactly 'content is king'.*

*unless we think of the content of the concept. then it is. but in a very different way.*

*the content of the concept?*

*yes, everything it implies and all its atmospheres. is it a one-liner or does it have roots and legs and generative fecundity.*

*ja*

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297. **Gabrielle Welford**

**Re: Fw: this is really important and URGENT, dear NY art friends.... (fwd)**

Sat 15 Nov 2008

---

i am wondering how real these budget shortfalls/deficits are. maggie thatcher did a lot to destroy the socialist support system in england. i don't think she

claimed they were going bankrupt if they kept the system sound, though. these claims of impending financial doom, etc., for some reason make me think that there's support system destruction going on, not because of financial doom but because we're being jacked back into the oligarchy jack london was writing about in the iron heel. nasty thought, but it keeps popping into my mind. all best, gabe

Gabrielle Welford, Ph.D.

Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

Dora

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sat, 15 Nov 2008, Alan Sondheim wrote:

*Date: Saturday, November 15, 2008, 9:23 AM  
and today is the day to do it--they vote on MONDAY*

*Click here:*

*<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>  
<<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>>*

*ACT NOW!!!*

*The Governor proposes cutting the remaining New York State Council on the Arts budget.*

*We only have 2 days to make our voices heard because the special legislative session convenes on November 18.*

*The Legislature will consider the Governor's proposed cuts, including an additional \$7 million to the current arts budget. This could mean that almost 400 grantees in the October cycle and a similar number in the December cycle would receive almost nothing. The inequities are staggering.*

*The Governor's proposal comes on top of \$2.6 (6%) already cut out of the State Arts Council budget a short time ago--- thereby reducing NYSCA's budget by about 20% from \$49 million to \$39 million mid-year.*

*The Governor called the special legislative session to deal with the additional shortfall in the CURRENT year. His proposed plan is a comprehensive, two-year \$5.2 billion*

*deficit reduction plan that he says will entirely eliminate the State's \$1.5 billion current-year shortfall.*

*The Legislature can alter the "cut list" and make different recommendations. The Governor proposed significant cuts to all sectors, so let your legislators know that the tiny savings they gain from the arts cut pales in comparison to the resulting social and economic losses in communities across the State.*

*WE KNOW GRASS ROOTS ORGANIZING WORKS. Send an email now. It takes 2 minutes.*

*Click here:*

*<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>  
<<http://capwiz.com/artsusa/ny/issues/alert/?alertid=12191871&type=ML>>*

*to send an email to your legislators.*

*Forward this email to every support of the arts you know. We need to FLOOD Albany with thousands of emails in the next few days.*

*P.S. from Su--sorry for double postings, and no need to reply (unless to ask that I not send you these sorts of things)*

*-- Su Friedrich  
118 North 11th Street  
Brooklyn, NY 11211*



*<http://www.sufriedrich.com>*

*"I don't want to achieve immortality through my work. I want to achieve it through not dying."  
--Woody Allen*

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298. **Gabrielle Welford**

**Re: David**

Sat 15 Nov 2008

---

dear stephen, i'm really glad you wrote this response. i've had similar experiences in hawai'i, and i know it's particularly hard to see one's own slant when it's in the face. i so often meet people who just want to go to hawai'i and think they're being called there and completely don't understand the impact of all the non-hawaiians pouring in and taking over land, spirituality, water, etc. it's very hard for hawaiians to make a go of it in/on their own land because it's so beautiful and such an intense place that it just seems "right" for all of us to want to be in paradise. no paradise when thousands of hawaiians are homeless, living on the beaches and in the parks, and the military rules over all. there's a huge diaspora too--both to places like vegas and in mainland prisons. yuk. anyway, it's easy to overlook what it feels like for the people who are inside the characterization we're making for them/of them. maybe "it's just an adjective"--but so what? if it feels like a stab because of all colonial past and present history, tis so. what's to justify? blessings, g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 14 Nov 2008, Stephen Vincent wrote:

*I taught in Nigeria for two years way way back. I am still in close contact with former Nigerian students, and friends from the time. I personally get offended when I hear "Nigerian scam" or variations on that. For a moment, when it became vogue-ish to indulge that characterization, it gave me the impression that the whole country had been taken over by these Internet wielding scam 'artists' - which I just as suddenly was stupid and highly prejudicial, dismissive, etc.*

*Maybe human nature? Maybe most countries are looking at the USA and reducing us down to a cast of greedy unscrupulous banker/mortgage broker/ real estate predators??*

*Nigeria - its pleasures and real disturbances (corrupt practices by some included) is much more interesting country than that easy reductive 'scam' slight.*

*Humorously, the Nigerian students on the Nsukka campus where I taught, would call, in Pidgin English, the few Albino students "Peace Corpsees." (No, I did not interpret that to mean I was a 'dead man walking'!)*

*Better than a "Bushie" - I suspect.*

Stephen V  
<http://stephenvincent.net/blog/>

--- On Fri, 11/14/08, Obododimma Oha <[REDACTED]> wrote:  
From: Obododimma Oha <[REDACTED]>  
Subject: Re: David  
To: [REDACTED]  
Date: Friday, November 14, 2008, 3:07 PM

*We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!*

*-- Obododimma.*

On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[REDACTED]> wrote:

*No, it is not a good point.  
To say "Nigerian scams" is not to say that scams are necessarily Nigerian.  
The very grammar suggests that only some scams are Nigerian.  
If we say US gangsters, that is not to say that all gangsters are USAmericans.  
Here's another parallel: if I complain about Meyer Lansky, that does not make me anti-semitic.  
I have received many many scam letters from Nigeria in the last year.  
Some from South Africa, too. The latter were South African scam letters.*

*gb*

On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:

*Obododimma*

*That's a very good point. And a very straight one.  
We certainly need to watch out for such prejudice even if it isn't  
always  
intended.  
I have made such blemishes in the past too.*

Aryanil

----- Original Message ----- From: "Obododimma Oha"

<[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 12, 2008 5:00 PM

Subject: Re: David

*Hi Barry,  
I feel seriously hurt by your use of the term "\*Nigerian\*  
scams"! What  
makes  
you think that scamming is a Nigerian thing? Perhaps you need to  
read the  
history of scamming, if you have not done so. People like Al  
Capone and  
other well known crooks practised conmanship in America many  
decades  
before  
what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America  
(as a  
criminologist!), but cannot talk of "American scam",  
unless I mean to  
insult  
that great country. I think we need to be careful in the way we  
criminalize  
and stereotype other societies. Or is that not part of the  
netiquette at  
POETICS?  
Be well!*

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been  
hacked into and  
e-mails are being sent to his contacts purporting to be from  
him,*



*stranded  
in Africa and in desperate need of money to be immediately  
wired.  
Needless  
to say, this is the latest advancement of the Nigerian  
scams... So if  
you  
get that e-mail, be warned.*

*Check  
guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

*Check*

---

*No virus found in this incoming message.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:  
11/12/2008  
7:01 PM*

*George Harvey Bowering*  
*Fond of many dead people.*

*guidelines*

--

*Obododimma Oha*  
*Senior Lecturer in Stylistics & Semiotics*  
*Dept. of English*  
*University of Ibadan*  
*Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies*  
*University of Ibadan*

*Phone:* [REDACTED];  
[REDACTED].

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299. **Jeff Hansen**

**EXPERIMENTAL FICTION AND POETRY -- WHAT'S NEW?**

*Sat 15 Nov 2008*

---

IF YOU WOULD LIKE TO BE DROPPED FROM THIS MAIL LIST, PLEASE  
REPLY TO ME WITH A SIMPLE "REMOVE" IN THE SUBJECT LINE. NO  
EXPLANATION NECESSARY.

EXPERIMENTAL FICTION AND POETRY -- WHAT'S NEW?

An interview with the great jazz pianist Marilyn Crispell should be up any day  
now!

1. AN INTERVIEW WITH LANCE OLSEN, AUTHOR OF *Nietzsche's Kisses* and  
publisher of FC2 2. Interviews with three of the contributors to *Wreckage of  
Reason*, an anthology of experimental writing by women: Lidia Yuknavitch,  
Diane DiBlasi, Kass Fleisher. 3. Discussion of a day at the Walker Art Center:  
Tetsumi Kudo, Pierre Huyghe, Samuel Delaney 4. A review of A.B. Spellman's

first book of poetry (Spellman is best known as a jazz critic, author of 4 Lives in the Bebop Business)

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300. **Alexander Jorgensen**

**\*\* THIS ONE Re: David - in reponse to both Bowering & Obododimm**

*Sun 16 Nov 2008*

---

I think I said something about listening and parochialism - to repeat the purpose of my post with deference. The fact that in 30 countries, including those visited in South and Central America, six of the 30 in which I have lived and worked, aged 39, today in China, not anyone has ever called me a USAmerican does not displease me - esp given the Western hemisphere was merely a playground for colonialism during the creation of the US and the nation state. I don't mind being called something else, certainly - Yank works...Kiwi, too, but then it has already been taken, and so has Canadian.

It seems disturbing, getting back to my point, that three things have been missed among the remarks made:

1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how about we call those in the US warmongers, Jesus freaks, Frankenstinian, know-it-alls with no capacity to control their arrogance, spiritually fat...because it seems true, at least in most superficial way. Then, too, we could make some nasty generalizations related to white folks - about how they tend to think they have the right to talk for or talk down to --)

2- That David could have written that e-mail (and I have known him for more than 15 years). I suppose we'll hear from him soon.

3- By being so parochial, you are basically shaping discourse to meet your own needs, not that of a greater literary community that extends outside. Too, we don't always know what we need.

Best,

Alex

--- On Sun, 11/16/08, Ryan Daley <[REDACTED]> wrote:

From: Ryan Daley <[REDACTED]>

Subject: Re: David - in reponse to both Bowering & Obododimm

To: [REDACTED]

Cc: [REDACTED]

Date: Sunday, November 16, 2008, 5:23 AM

So..with all the "harping," which "harping" is preferred, the harping support or harping condemnation of the term?

On Fri, Nov 14, 2008 at 8:42 PM, Alexander Jorgensen <[REDACTED]> wrote:

I wanna say that a certain level of parochialism comes out in these most recent responses to Obododimma's reply. Just think about what this first term means for a second.

Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).

While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.

Alex

=====

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301. **Ryan Daley**

***Re: David - in reponse to both Bowering & Obododim***

*Sun 16 Nov 2008*

---

I think if you look back at my initial post, you'll see that my intention was to argue the point that the term wasn't meant to offend, and wasn't offensive, though taking into account that we are bound to disagree. Most here have lived and visited other countries for what I'm sure are extensive periods of time, and thus know what being both a social and racial minority might be like. Many of these same travelers have probably found themselves part of marginalized communities of any kind, and might understand the problem of grouping, stereotyping and prejudice -- with firsthand knowledge that it really does hurt all involved, of course, when we find that our dear friends are the brunt of any type of colonialist (or any other type) subjugation through language. I don't think anyone here would disagree. In that regard, it's unnecessary to point out that Americans are often slurred in other countries. This, in fact, shows the ignorance of many that claim to be superior to Americans. Nevertheless, this is a different matter altogether, as it would be if we called all Nigerians "scam email writers"; however, being called a warmonger implies that a person is actively involved or supportive of a call to war, and thus it seems reductive to

claim that all Americans, just by the token of their being Americans, are warmongers.

But terming a response as "shaping discourse" allows you to respond and thus "shape discourse" while dismissing, or giving others reasons to dismiss, the comments they feel "shape discourse" in a way that they don't want it shaped. I'm all for shaping the discourse, as long as others have that same latitude. And they do, and have, shaped it. I won't claim the conversation is legit only when it goes the way I feel is fair and just.

But this conversation so far relates to emails, spam and scam in the form of the 419 letter. Whether David composed this letter or not is moot: it's what got the discussion going...parochial or otherwise. And so...the 419 Letter:

As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails.

Call it what you want. The syntax and goal of the email is the same, no matter where the letters originates. But at least we know what criminal code they're breaking in Nigeria...

On Sat, Nov 15, 2008 at 11:55 PM, Alexander Jorgensen <

 > wrote:

*I think I said something about listening and parochialism - to repeat the purpose of my post with deference. The fact that in 30 countries, including those visited in South and Central America, six of the 30 in which I have lived and worked, aged 39, today in China, not anyone has ever called me a USAmerican does not displease me - esp given the Western hemisphere was merely a playground for colonialism during the creation of the US and the nation state. I don't mind being called something else, certainly - Yank works...Kiwi, too, but then it has already been taken, and so has Canadian.*

*It seems disturbing, getting back to my point, that three things have been missed among the remarks made:*

*1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how about we call those in the US warmongers, Jesus freaks, Frankensteinian, know-it-alls with no capacity to control their arrogance, spiritually fat...because it seems true, at least in most superficial way. Then, too, we could make some nasty generalizations related to white folks about they tend to think they have the right to talk for or talk down to...as in their minority hands they actually hold the keys to the proverbial kingdom)*

and

2- That David could have written that e-mail (and I have known him for more than 15 years). Now, David has yet to respond to this list.

lastly

3- By being so parochial, you are basically shaping discourse to meet your own needs, not that of a greater literary community that extends outside. Too, we don't always know what we need.

Best,  
Alex

--- On \*Sun, 11/16/08, Ryan Daley <[REDACTED]>\* wrote:

From: Ryan Daley <[REDACTED]>

Subject: Re: David - in reponse to both Bowering & Obododimm

To: [REDACTED]

Cc: [REDACTED]

Date: Sunday, November 16, 2008, 5:23 AM

So..with all the "harping," which "harping" is preferred, the harping support or harping condemnation of the term?

On Fri, Nov 14, 2008 at 8:42 PM, Alexander Jorgensen <[REDACTED]> wrote:

I wanna say that a certain level of parochialism comes out in these most recent responses to Obododimma's reply. Just think about what this first term means for a second.

Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).

While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed

to listen.

Alex

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302. **c. s. giscombe**

***Coultas, Gaydos, Giscombe, Ketz, Reyes, Wamsley on the radio  
Sunday afternoon***

*Sun 16 Nov 2008*

---

Join us in another experiment in radio and poetry and song on Sunday, 16 November, from 4 to 6 pm (Pacific time).

Berkeley poets Rebecca Gaydos, C. S. Giscombe, Charity Ketz, Robert Reyes, and Rachel Wamsley will read poems and think aloud about poetry and the “problem” of location. They™ll be joined, via telephone, by Brenda Coultas in New York.

The place is Brian “Swervin” Kirven™s Rhythm and Muse show on KWMR in Point Reyes Station, California. Tune in, if you™re in Marin County, at 90.5 or 89.7. Or listen on the Web by going to <http://www.kwmr.org/index.html> and clicking on the “On Air” logo at the top of the page, just under the cow.

The show will be live and, as usual, unpredictable. Listen in and take part”do add your voice to the conversation. Telephone the station Sunday afternoon at [REDACTED] or [REDACTED].

We'll be doing just one more show with KWMR this fall”on the 30th of November. Watch for the announcement.

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303. **Jim Andrews**

***Re: "A Documentary Saga of the Oulipo"***

*Sun 16 Nov 2008*

---

I wasn't attempting to make a statement about 'any poem', really, Murat. I doubt that what I said applies well to 'any poem' but, rather, to a certain

approach to poetry. In the same way that statements about conceptual art, say, might not apply very well to other types of art.

I don't think it's a matter of reducing poems to statements describing the processes which produced them. Instead, it's a matter of introducing a dimension to poetry which is interesting and, once understood and appreciated, allows people to enjoy various classes of poetry that, before, may have seemed deficient by other standards. For instance, N+7, simply as a text unto itself, without reference to not only the process that produced it but its place in history and why it has that place in history, might seem to enjoy notoriety without merit. As though what has merit must fulfill the criteria of the poem devoid of concept, in this sense. Which, itself, can be viewed as a reduction of poetry, a refusal of dimensions such as the conceptual.

It needn't be one or the other, of course. They aren't really articles of faith.

ja

<http://vispo.com>

Quoting Murat Nemet-Nejat <[REDACTED]>:

Jim,

*This way any poem is reduced to a statement describing the process which will produce it. The concept itself, the concept itself as potential, rather than its actualization, is the poem. This way what is infinite in potential, becomes infinitely concise.*

*Do you mean something like this Jim?*

Ciao,

Murat

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304. **Barry Schwabsky**

**Re: David**

Sun 16 Nov 2008

---

I have to say that, finally, I feel physically ill from the feeling of having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities but it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.



305. **Obododimma Oha**

**Re: David**

Sun 16 Nov 2008

We have been reading such narratives, Barry. Two things you need to know: both the American lady (Janeila Spears) and the con artists are united in a criminal attempt at enriching themselves. The con artists (as tricksters -- I take a folkloric approach to the narrative) merely succeeded in outwitting Spears. If I were a judge, I would certainly give spears a sentence. Second, there is the role of the mediation of this kind of narrative, and perhaps an attempt to harvest from existing narratives that conform to the Western idea of what constitutes "news" from the periphery, specifically the Third World. This orientation in global reporting has been studied extensively, but perhaps you may wish to read Johann Galtung.

We are scholars and we need to analyze these narratives for what they may be worth, and not consume them like the ordinary public.

Regards.

Obododimma.

On Sat, Nov 15, 2008 at 7:25 PM, Barry Schwabsky <

██████████> wrote:

*Nurse handed over \$400,000 to web scam despite FBI warning*

*Bobbie Johnson in San Francisco*

*guardian.co.uk, Saturday November 15 2008 00.01 GMT*

*The Guardian, Saturday November 15 2008*

*An American woman has revealed how she was swindled out of \$400,000 (£269,000) by Nigerian internet fraudsters, in what is believed to be one of the biggest cases of its kind ever recorded.*

*Janella Spears, a registered nurse from Sweet Home, Oregon, said she started sending money to the scammers in 2005 after she received an email promising her several million dollars from a long-lost relative. In what is commonly known as a 419 scam - named after a section of the Nigerian criminal code - the fraudsters randomly contacted Spears over the internet, claiming they would offer her a substantial cut of \$20.5m fortune in return for the cash injection which would help move it out of the country.*

*"I kept thinking it's only a couple hundred dollars - I can get it back," she told local news. Over a period of two years, the fraudsters strung her along and encouraged her to send more payments of up to \$14,000 at a time. In the end she became obsessed and sent the fraudsters more than \$400,000,*

*which she raised by remortgaging her home and spending her husband's retirement savings.*

*Despite advice from bank officials, police and even the FBI that the scheme was a ruse, Spears said she continued to send cash in the hope of a large pay-off. Even fake emails claiming to be from the President of Nigeria and US president George Bush could not dissuade her.*

*"I said how come you're using this non-government address? 'Oh, because our computer has a worm'," she said. The 419 fraud is one of the most common internet deceptions, and like most similar schemes is reliant on sending millions of spam messages in the hope that they land in the inbox of a gullible victim.*

*Although finding victims requires luck rather than judgement, the incredibly low cost of sending email means that such fraud can be highly profitable. A study by researchers at University of California showed that it took an average of 12.5m spam emails for each response - but that large operations sending billions of messages could make as much as £2m a year. Although Spears is an exception she is far from being alone. Last year British police helped crack a similar fraud ring, which was holding fake cheques worth more than £1bn, which had links to groups in the Netherlands and Nigeria.*

*Although it is difficult to calculate the value of such swindles because many victims are too embarrassed to report the crime, the government has estimated that such frauds could cost £3.5bn a year in Britain alone.*

*Spears claimed she was sharing her story now in order to prevent others from falling victim to similar scams. "You're sitting there going 'how can I fall for something like that'," she said.*

--- On Fri, 14/11/08, Obododimma Oha <[REDACTED]> wrote:

From: Obododimma Oha <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Friday, 14 November, 2008, 11:07 PM

*We know the uses of adjectives. If anyone has doubts about the what the modifier "Nigerian" is doing in "Nigerian scams", that person can pick a*

*good grammar book and crosscheck. Moreover, we are talking about language as "loaded weapon" here, and as Dwight Bolinger says, what is even more dangerous is to assume that such a weapon is innocuous!*

*-- Obododimma.*

*On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[REDACTED]> wrote:*

*No, it is not a good point.*

*To say "Nigerian scams" is not to say that scams are necessarily Nigerian.*

*The very grammar suggests that only some scams are Nigerian. If we say US gangsters, that is not to say that all gangsters are USAmericans.*

*Here's another parallel: if I complain about Meyer Lansky, that does not make me anti-semitic.*

*I have received many many scam letters from Nigeria in the last year. Some from South Africa, too. The latter were South African scam letters.*

*gb*

*On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:*

*Obododimma*

*That's a very good point. And a very straight one.*

*We certainly need to watch out for such prejudice even if it isn't always intended.*

*I have made such blemishes in the past too.*

*Aryanil*

*----- Original Message ----- From: "Obododimma Oha"*

*<[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Wednesday, November 12, 2008 5:00 PM*

*Subject: Re: David*

*Hi Barry,*

*I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What*

*makes*

*you think that scamming is a Nigerian thing? Perhaps you need to*

*read the  
history of scamming, if you have not done so. People like Al  
Capone and  
other well known crooks practised conmanship in America many  
decades  
before  
what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America  
(as a  
criminologist!), but cannot talk of "American scam",  
unless I mean to  
insult  
that great country. I think we need to be careful in the way we  
criminalize  
and stereotype other societies. Or is that not part of the  
netiquette at  
POETICS?  
Be well!*

*--- Obododimma Oha.*

*On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:*

*It looks to me like David Chirot's address book has been  
hacked into and  
e-mails are being sent to his contacts purporting to be from  
him,  
stranded  
in Africa and in desperate need of money to be immediately  
wired.  
Needless  
to say, this is the latest advancement of the Nigerian  
scams... So if  
you  
get that e-mail, be warned.*

*Check  
guidelines*

*--  
Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English*

*University of Ibadan  
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

*Check*

-----  
  
*No virus found in this incoming message.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:  
11/12/2008  
7:01 PM*

*George Harvey Bowering  
Fond of many dead people.*

*guidelines*

--  
*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
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University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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306. **Obododimma Oha**

***Fwd: David***

*Sun 16 Nov 2008*

I sent the mail below directly to Tom Savage, but would like to share it with members on the list, because I am concerned with how some of us who use web-based mail become vulnerable to scammers.

Regards to all.

Obododimma.

-----

Hello Tom, I have just returned to Namibia after a week-long conference in Rio de Janeiro, Brazil. We will explore this issue further much later. It may interest you that I have been keeping most of those scam mails in a folder, hoping to do a more extended study of the criminal rhetoric that they represent. I received the scam mail in question three years ago from Turkey, and was asked to send money to Dr Mustapha, a Sudanese scholar I met at a conference in Gabon. The narrative is the same: he is stranded in Turkey and I should quickly send him some dollars! Mustapha and I became close friends when we met at that conference because I was impressed at the way he analyzed and criticized the

Sudanese junta. So, I was almost tempted to run to his rescue but had to analyze the mail and tried to get in touch with him. A day later, a Chinese scholar who attended that conference wrote, telling me he got a similar mail from Mustapha. I was able to get in touch with Mustapha and found that he did not send the mail and did not even have access to his mail account.

As you would see, that mail did not come from Africa or Nigeria. There are a number of cyber-oriented con artists out there (Africans, Americans, Asians, etc) who use all kinds of tricks to gain access to web-based mails. One major way is that of sending encrypted web-links inviting you to this or that web membership or free service. Once you click, your account becomes vulnerable.

Many of us do not seem to recognize that web-based emails are particularly insecure and we are sometimes carried away by the desire to be part of many things hapening on the web. David should count himself lucky that it was not a case of his account being used to send a mail oriented to terrorist activity! He would have had a lot to explain to the police!

I need to take a shower and sleep off the jet lag.

Regards,  
Obododimma.

On Sat, Nov 15, 2008 at 9:06 PM, Thomas savage <[REDACTED]> wrote:

*I'm not sure how to reply to this, Obodidimma, but I will try. There is no doubt in my mind that when I see one of these requests on line and it happens to come from Africa that I do think of it as "African" but I do not think of all communications from Africa as necessarily being of this type. I may have a predisposition based on experience but not a prejudice, I hope. As I am aware that many of the emails I have received of this sort come from elsewhere or claim to come from elsewhere, it becomes more than an issue of African identity. Critical thinking? I hope so. Logical, also. But a habit pattern of thought, definitely. I have known of one instance where a poet I know responded to one of these "scams" I don't know where it originated from and someone at the other end of the scam tried to withdraw a large amount from her bank account using whatever information she supplied which made this possible. Fortunately, she went to the bank and was able to head off the effects of her error. But it was my learning of this series of events which has made me be very careful when dealing with any of these suspicious emails which I still get once in a while and mostly don't even bother to open or read. Regards, Tom Savage*

--- On \*Fri, 11/14/08, Obododimma Oha <[REDACTED]>\* wrote:

From: Obododimma Oha <[REDACTED]>  
Subject: Re: David  
To: [REDACTED]  
Date: Friday, November 14, 2008, 6:42 PM

*Yes, Tom, some of them are from Africa, but that has not led you to identify scams of that sort as "African scams". Even for the sake of logical reasoning? Let's say the politics of meaning no longer interests us (which would be surprising though!), at least we want our writing to agree with the principles of critical thinking. Or, am I getting it totally wrong?*

*--- Obododimma.*

*On Thu, Nov 13, 2008 at 7:49 PM, Thomas savage <[REDACTED]> wrote:*

*While specifying Nigeria may be an error, I have nevertheless been warned that many of the emails one receives as personal requests from Africa are, indeed, scams and I never respond to them unless, as in the case of Obododimma Oha, I know the person who sent them, having met him on another listserv. Am I now insulting Africa as a whole by pointing out the existence of this online email phenomenon? I don't think so and I hope not. There are some of these requests which originate outside Africa as well, emails telling me that I have won something from organizations of which I have never heard before. I ignore these as well as I have been tipped off that these are scams or snares or whatever you want to call them except genuine. Regards, Tom Savage*

*--- On Wed, 11/12/08, Obododimma Oha <[REDACTED]> wrote:*

*From: Obododimma Oha <[REDACTED]>  
Subject: Re: David  
To: [REDACTED]  
Date: Wednesday, November 12, 2008, 5:00 PM*

*Hi Barry,  
I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.*

*I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at*



POETICS?

Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been hacked into  
and  
e-mails are being sent to his contacts purporting to be from him,  
stranded  
in Africa and in desperate need of money to be immediately wired.  
Needless  
to say, this is the latest advancement of the Nigerian scams... So if  
you  
get that e-mail, be warned.*

*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

*guidelines*

--

*Obododimma Oha*  
*Senior Lecturer in Stylistics & Semiotics*  
*Dept. of English*  
*University of Ibadan*  
*Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies*  
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*Phone:* [REDACTED];  
[REDACTED].

--

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--

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Phone: [REDACTED];  
[REDACTED].

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307. **David-Baptiste Chirot**

***Thank you to all who wrote David Chirot directly & indirectly while in Africa***

*Sun 16 Nov 2008*

---

Thank you especially to all who wrote me directly in the last week and also to all those who wrote indirectly on the issues which came out of the letter of appeal from the hacked address of "david chirot."

I am very stunned and thankful to all for such concern and interest. It is deeply moving as it is a living sign of a community which has been created by its members through time and writing, which is the art of space/time travel.

If any of us were in any "elsewhere" whether by hacker or no--there would be again such a response.

To me this awareness of community and companionship revealed by of all things a hacker indeed a very beautiful event to be thankful for.

I apologize in a previous letter I conveyed the opposite impression--as I wrote then, I had arrived back here from a day in the clinic and the next several days and today still not in such good shape so it has taken longer than ever to essay reading the mails and attempting replies. In that condition, the only letter I had really looked at was the one from my son.

The analogy I made previously with Rimbaud however one I think can make a poem or prose poem with--the "reports" of Rimbaud that circulated in Paris during his final years in Abyssinia--the wild notes of Verlaine and others in this regard--the creation of a mythic Rimbaud leading a kind of Pasha's life--or that of an opulent traveling scholar--

(almost a pre-figuring of Blaise Cendrars' own endless variations on his own self mythologings in his all his writings and at the same time being bruited about Paris while the Dounier Rousseau was painting his huge tableaux of his visions of Tropical Scenes--supposedly from his time in Mexico under the Emperor Maximilian--more likely at the Botanical Gardens--)--

also the questions of the "author" when the "author" can be hacked--a new form of "possession" via "identity theft" to be used in creating a "theft" scheme--

Perhaps rather than creating "appeals" and fraudulent money up front demands, hackers will take to the fine art of being the mimics and memes of actual writers--

hacking into an author's computer, and sending out notes and papers written carefully in the manner of so and so and yet subtly shifting through time the tenor and direction of the writing from one point of view to a steadily more opposing one--

or one that covertly insinuates undermines everything that the actual author has held to be true for ages and ages--

now, faced with this dilemma, would the writer so hacked decide to take on the hacker in a battle of styles and wits?

or simply unplug the computer, toss it in the compactor and get an entirely new setup all round--

trying like Poe's William Wilson, to be freed of this pursuing "double"--

a person hacking into one's very being--one's conscience--one's style--

would a hacker be able to hack even the wild passes and flashes of El Spontaneo, that afficianado of the Corrida who jumps into the ring and for as long as possible takes over the role of matador from the professionals?

or is a hacker El Spontaneo hin/herself in regards to the writer who is hacked--mimicing her/his "passes"--and yet--adding flourishes that are far more effective--elcit much greater applause--and begin to undermine the "actual" writer as he begins to receive plaudits for aspects of "his" works which he knows he "did not write" himself--

so --did they come to him in a flash of what he has always denied--Romantic Inspiration?--or some kind of bizarre Flashback? or Fugue State?--what is really going on inside his self controlled, orderly mind--????---

to be continued-----

<http://davidbaptistechirot.blogspot.com/2008/11/poetics-of-repossession-of-stolen.html> See how Windows® connects the people, information, and fun that are part of your life <http://clk.atdmt.com/MRT/go/119463819/direct/01/>

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### 308. **Asian Cha**

#### ***First Annivesary Issue of CHA***

*Sun 16 Nov 2008*

---

THE FIRST ANNIVERSARY ISSUE OF CHA: AN ASIAN LITERARY JOURNAL IS NOW AVAILABLE

We are pleased to announce the publication of the fifth issue of Cha: An Asian Literary Journal (November 2008) with a new editorial on the memorable year 2008 by co-editor Jeff Zroback.

Poet, novelist and historian Reid Mitchell generously acted as guest editor and read the submissions with us. The new issue features poetry by former US Poet Laureate Billy Collins and new fiction by Nirmala Pillai. Other writers/artists

featured in the issue include Sam Byfield, Grace V. S. Chin, Mike Farman, Tiziano Fratus, Daniel Hudon, Anne Levesque, Vikas Malhotra, Aya Padron, Yves Rubin, Steven Schroeder, Daren Shiau, Gillian Sze, Tai Dong Huai, Eddie Tay, Royston Tester, Toh Hsien Min, Sean Wiebe, Alison Wong, Bo Wong and Jennifer Wong. To read the issue, please visit our website at [www.asiancha.com](http://www.asiancha.com).

We are currently accepting submissions for the sixth issue of Cha, which is scheduled for publication in February 2009. Deadline: 31 December 2008. Award-winning Hong Kong poet Arthur Leung will lend his expertise to us in the role of poetry guest editor. If you are interested in having your works considered for publication in Cha, please read our submission guidelines for details.

Tammy Ho & Jeff Zroback/ The Editors  
Cha: An Asian Literary Journal/ [www.asiancha.com](http://www.asiancha.com)  
Asian Cha blog/ [www.asiancha.blogspot.com](http://www.asiancha.blogspot.com)

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309. **Doug Holder**

***( This Review appears in the current issue of "Fight These Bastards" literary magazine founded by Don Winter)***

*Sun 16 Nov 2008*

---

( This Review appears in the current issue of "Fight These Bastards" literary magazine founded by Don Winter)

THE MAN IN THE BOOTH IN THE MIDTOWN TUNNEL. By Doug Holder.  
2008. 63 pages. \$13 Cervenabarva Press. POBOX 440357 W. Somerville, Mass.  
02144- 3222 <http://www.cervenabarvapress.com>

Reviewed by Don Winter

Rather than puzzle poems the reader must pick to find meaning, Doug Holder presents crystal portraits filled with small details that resonate more and more with repeated readings:

Postal Worker

The supervisor

Counts the seconds

As you wipe

The Crumbs from your

Face and return

To your post.

Your hands  
Anonymous  
Callused, pedestrian  
You feed  
A rapid  
Stream of letters  
To a ravenous federal machine.

Your eyes dimmed  
For years  
From the sea of manila  
The bland white face  
Of the mail  
Faces scarred  
With zips.

You feel  
Ready to  
Be returned to  
Your sender.

Holder often aligns himself with those emblematic and beneath notice, voicing experience as a tollbooth attendant, a heroin addict, and a psychiatric patient. And often the poetry is the response to the desolation and the ominous surroundings that engulf characters. When characters aren't anticipating some form of anxiety ("You felt/It press/Again/In your/Stomach"), they are displaced, or home retreats. "She could never run that way again," a voice admits in "For Sarah," and in "The Family Portrait" we are told, "Nothing will last."

But while this book is about loss and anguish and darkness, it is also about hope:

"A daily ritual  
Of decrepit defiance  
Walking the ground  
That will own them."

(Cambridge, Mass: Two Old Women," p.26)

What may in fact be best about this book is the way the poetry oscillates between the chaotic and the organized, the terrifying and the peaceful. Holder's is a voice both comfortable and uncomfortable with itself, a voice that allows both the catastrophic and beautiful to co-exist harmoniously. As the speaker in "The Last Hotdog," suggests, bad things are happening, with worse on the way, but we can find small moments of (mitigated) joy even where hope is no longer possible:

She brought it  
To his sick bed,  
He bit through  
The red casing  
The familiar orgasm of juice  
Hitting the roof  
Of his mouth  
In some facsimile  
Of his youth.

Holder takes the grit of everyday life and transforms it into elegant, generous and personal poems, as easy to read as a pop novel, as fulfilling as a hearty meal. "The Man in the Booth in the Midtown Tunnel," is the type of book that might bridge the aesthetic gap between popular culture, which often does not acknowledge the existence of the fine arts, and the usually snobbish intelligentsia, which rarely acknowledges the existence of popular culture.

---Don Winter's work has appeared in the: New York Quarterly, Southern Poetry Review, 5 AM, Passages North, Slipstream, Portland Review, Chiron Review, Sycamore Review, Pearl, and close to 500 other journals in the U.S., Canada, England, Australia, Switzerland, Scotland and Ireland. His work has been nominated for twelve Pushcarts. His first collection, Things About to Disappear, is the best seller at Bone World Publishing and in New York Quarterly's on-line store. He is co-founder of Platonic 3Way Press, home of Fight These Bastards

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310. **Dan Wilcox**

***Third Thursday Poetry Night, Albany, NY***

*Sun 16 Nov 2008*

---

the Poetry Motel Foundation  
presents

Third Thursday Poetry Night

at

the Social Justice Center  
33 Central Ave., Albany, NY

Thursday, November 20, 2008

7:00 sign up; 7:30 start

Featured Poet: Matt Galletta

Matt Galletta lives in Albany with his wife and two cats. He has been told on more than one occasion that he resembles Clark Kent. He doesn't see it.

-- with open mic for community poets before & after the feature: \$3.00 donation, suggested; more if you got it, less if you can't. Your pleasant host: Dan Wilcox.

Nothing was ever certain with her  
by Matt Galletta

The recipe called for  
one cup of white wine,  
boiled,  
but all we had  
was a dust-caked  
champagne bottle.

I poured the champagne  
into the pot  
and watched  
the bubbles  
rush to the surface  
before I could even  
turn on the heat.

It was impossible to tell  
whether or not  
it was  
boiling;

impossible to tell  
whether it was time  
to move on.

##

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### 311. **Catherine Daly**

***Fw: Splinter Generation Chapbooks Now for Sale, plus join us on Facebook, Myspace and Twitter***

*Sun 16 Nov 2008*

---

--- On \*Sun, 11/16/08, Splinter Generation <[REDACTED]>\*wrote:

From: Splinter Generation <[REDACTED]>

Subject: Splinter Generation Chapbooks Now for Sale, plus join us on Facebook, Myspace and Twitter



To: "Seth Fischer" <[REDACTED]>

Date: Sunday, November 16, 2008, 3:47 PM

Dear Friends and Readers,

The Splinter Generation, by popular demand, is now offering chapbooks for sale online at [www.splintergeneration.com/teedonation.html](http://www.splintergeneration.com/teedonation.html)

I heard from lots of people who want to read the stories and poetry of the Splinter Generation in book form. We listened. Now all of the content is available in a chapbook that was designed by the talented Kristina Kaiser. These chapbooks also make great presents for the holidays; you can give people some great stories and poems to read while supporting young writers. The little money we will raise from the sale of these chapbooks will go towards further publicity -- and an exciting development we'll announce at the beginning of next year.

We also now have an official facebook and myspace page, and despite my promise to never, ever have a Twitter account, we're on Twitter, too. Become a fan or a friend! And tell your friends to become fans or friends. Follow us on Twitter! Help us see what you all are doing by letting us follow you on Twitter. Spread the word!

Facebook:

<http://www.facebook.com/home.php#/pages/wwwsplintergenerationcom/43909588419?ref=mf>

Myspace:

<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=427804005>

Twitter: Username -- splintergen Email -- [REDACTED]

Have happy holidays!

Seth Fischer, Founding Editor

The Splinter Generation

\_\_.\_.\_. Messages in this topic

<[http://groups.yahoo.com/group/CobaltPoets/message/13426;\\_ylc=X3oDMTM2bWRpaWNmBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzEzNDI2BHNIYwNmdHIEc2xrA3Z0cGMec3RpbWUDMTIyNjg4MTQyMwR0cGNJZAMxMzQyNg-->](http://groups.yahoo.com/group/CobaltPoets/message/13426;_ylc=X3oDMTM2bWRpaWNmBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzEzNDI2BHNIYwNmdHIEc2xrA3Z0cGMec3RpbWUDMTIyNjg4MTQyMwR0cGNJZAMxMzQyNg-->)

(1) Reply (via web post)

<[http://groups.yahoo.com/group/CobaltPoets/post;\\_ylc=X3oDMTJxcmcwNGRxBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzEzNDI2BHNIYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIyNjg4MTQyMw--?act=reply&messageNum=13426>](http://groups.yahoo.com/group/CobaltPoets/post;_ylc=X3oDMTJxcmcwNGRxBF9TAzk3MzU5NzE0BGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBG1zZ0lkAzEzNDI2BHNIYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTIyNjg4MTQyMw--?act=reply&messageNum=13426>)

Start a new topic

<

-----  
From kitchen basics to easy recipes - join the Group from Kraft Foods

<[\[image: Yahoo!\]](http://us.ard.yahoo.com/SIG=13rmcj2r7/M=493064.12016295.13271503.10835568/D=groups/S=1705020082:MKP1/Y=YAHOO/EXP=1226888623/L=/B=CMq3CELaX9k-/J=1226881423845628/A=5530388/R=0/SIG=11nuutlas/*http://explore.yahoo.com/groups/kraftmealsmadesimple/></a></p></div><div data-bbox=)

Groups]<[Change settings via the](http://groups.yahoo.com/;_ylc=X3oDMTJkaTBsYWU1BF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNIYwNmdHIEc2xrA2dmcARzdGltZQMxMjI2ODgxNDIz></a></p></div><div data-bbox=)

Web<[ID required\)](http://groups.yahoo.com/group/CobaltPoets/join;_ylc=X3oDMTJmYWJncW1pBF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNIYwNmdHIEc2xrA3N0bmdzBHN0aW1lAzEyMjY4ODE0MjM->(Yahoo!</a></p></div><div data-bbox=)

Change settings via email: Switch delivery to Daily

Digest<[\[REDACTED\]?subject=Email+Delivery:+Digest](mailto: [REDACTED]?subject=Email+Delivery:+Digest)>|

Switch

format to Traditional<[\[REDACTED\]?subject=Change+Delivery+Format:+Traditional](mailto: [REDACTED]?subject=Change+Delivery+Format:+Traditional)>

Visit Your Group

<[.](http://groups.yahoo.com/group/CobaltPoets;_ylc=X3oDMTJkbmRnaWxuBF9TAzk3NDc2NTkwBGdycElkAzM2MjYxODMEZ3Jwc3BJZAMxNzA1MDIwMDgyBHNIYwNmdHIEc2xrA2hwZgRzdGltZQMxMjI2ODgxNDIz>|</a></p></div><div data-bbox=)

—'-'—

--

All best,  
Catherine Daly



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### 312. **aslongasittakes** *aslongasittakes issue 2 is now up*

Sun 16 Nov 2008

---

Issue 2 of aslongasittakes, a magazine of sound poetry, is now up at [www.aslongasittakes.org](http://www.aslongasittakes.org). There's work by \*Adachi Tomomi\*, the \*Atlanta Poets Group\* (performing a piece by \*Michael Basinski\* and some /Love Songs/ by \*Bruce Andrews\* ), \*Gary Barwin\* (alone and with \*Gregory Betts\* ), \*Michael Basinski, David Braden\*, \*Craig Dongoski\*, \*Brian Howe\*, \*Maja Jantar\* (alone and with \*Vincent Tholome\*), \*e k rzepka\*, \*Larissa Shmailo\*, and \*Mathew Timmons\* (performing a \*Hugo Ball\* poem). Enjoy! james sanders

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### 313. **Fluffy Singler** *Re: "Nigerian Scam"*

Sun 16 Nov 2008

---

It's not that "scamming" is a Nigerian thing. The term refers to a very specific type of scam because the first wave of these type of emails way back when came from -- or were said to come from -- Nigeria. Hence this particular type of email scam has come to be known as the Nigerian scam. If you look at the headers on these type of emails, they actually almost never come from the country they claim to be from--very often you'll get one that claims to come from an African country but has a Russian or Italian email domain. But anyway, that's where the term comes from and on urban legends and scam websites, these emails are known officially there as the Nigerian scam.

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

From: Obododimma Oha [mailto:  
Sent: Wednesday, November 12, 2008 4:00 PM  
Subject: Re: David

Hi Barry, I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS? Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:

> It looks to me like David Chirot's address book has been hacked into and  
> e-mails are being sent to his contacts purporting to be from him, stranded  
> in Africa and in desperate need of money to be immediately wired. Needless  
> to say, this is the latest advancement of the Nigerian scams... So if you  
> get that e-mail, be warned.

>  
guidelines  
>

--  
Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&  
Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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314. **Whiskey Fox**  
*new publication call for poems--poetry and theory*  
Mon 17 Nov 2008

---

Please take a look at the call for submissions below, and visit the website/blog for the new publication \_Whiskey & Fox\_. ( <http://whiskeyandfox.blogspot.com> )

Thanks

Daniel C Remein and Editors

Whiskey & Fox now accepts unsolicited submissions of poetry and theory. We are not interested in work in facile relation to the conditions of its production or its political function, but in work that attempts to provoke configurations of secular human community as alternatives to those of Capital and its States. To this end, we are not interested in writing that pretends to operate within a single repeatable mode, restricting possible imaginings of future humanisms and post-humanisms and the possibility for producing queer-heterotopoi. As such, we are interested in poetry and poetics committed to theory and historiography, and theory and historiography committed to poetry and poetics. The journal is interested currently in shorter forms or fragments, forms which might be classified as a missive, an aphorism, or a raid--although other forms and modes will be considered.

Specifically, for the next issue, we announce an interest in work that will fit under the title "Doing Politics with Animals." The issue will include a response to all of the work collected within the same volume by Karl Steel (Asst. Professor CUNY Brooklyn), historian and theorist of the human/animal boundary between the medieval and the contemporary.

Please send submissions to whiskeyandfox [at] gmail [dot] com in a MS Word document, unless the work involves a specific non-standard typography or layout (in which case, please send a PDF). The filename should include your last name. You may send a cover letter, and we will not be unhappy about it. Send unpublished work only, please. Simultaneous submissions are not a problem, but please notify us right away if the work is published elsewhere.

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315. **Stephen Vincent**

***Re: David***

*Mon 17 Nov 2008*

---

Thanks, Gabrielle. The ironic thing about the use of the "Nigerian scam" is the way the phrase can put the blinder on all the Euro-American scams in Nigeria, the worst being the Chevron and the Shell Oil "Scams" that have done so much damage on all levels to the people and the environment of the Delta Regions, let alone to manipulate and corrupt the various levels of the Nigerian Government. I suspect much more of the 'Internet's imagination' has been 'righteously' focused on the "Nigerian Scams" and much less on the Shell-Chevron Scams.

Stephen V

<http://stephenvincent.net/blog/>

--- On Sat, 11/15/08, Gabrielle Welford <[REDACTED]> wrote:

From: Gabrielle Welford <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Saturday, November 15, 2008, 7:57 PM

dear stephen, i'm really glad you wrote this response. i've had similar experiences in hawai'i, and i know it's particularly hard to see one's own slant when it's in the face. i so often meet people who just want to go to hawai'i and think they're being called there and completely don't understand the impact of all the non-hawaiians pouring in and taking over land, spirituality, water, etc. it's very hard for hawaiians to make a go of it in/on their own land because it's so beautiful and such an intense place that it just seems "right" for all of us to want to be in paradise. no paradise when thousands of hawaiians are homeless, living on the beaches and in the parks, and the military rules over all. there's a huge diaspora too--both to places like vegas and in mainland prisons. yuk. anyway, it's easy to overlook what it feels like for the people who are inside the characterization we're making for them/of them. maybe "it's just an adjective"--but so what? if it feels like a stab because of all colonial past and present history, tis so. what's to justify? blessings, g

Gabrielle Welford, Ph.D.

\_Too Many Deaths: Decolonizing Western Academic Research on Indigenous Cultures\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=317>

\_Dora\_

<http://www.theguildofwriters.com/books/shop.php?action=full&id=378>

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Fri, 14 Nov 2008, Stephen Vincent wrote:

> I taught in Nigeria for two years way way back. I am still in close  
> contact with former Nigerian students, and friends from the time. I  
> personally get offended when I hear "Nigerian scam" or  
variations on  
> that. For a moment, when it became vogue-ish to indulge that  
> characterization, it gave me the impression that the whole country had  
> been taken over by these Internet wielding scam 'artists' - which  
I just  
> as suddenly was stupid and highly prejudicial, dismissive, etc.  
>  
> Maybe human nature? Maybe most countries are looking at the USA and  
> reducing us down to a cast of greedy unscrupulous banker/mortgage  
> broker/ real estate predators??

>  
> Nigeria - its pleasures and real disturbances (corrupt practices by some  
> included) is much more interesting country than that easy reductive  
> 'scam' slight.  
>  
> Humorously, the Nigerian students on the Nsukka campus where I taught,  
> would call, in Pidgin English, the few Albino students "Peace  
> Corpsees." (No, I did not interpret that to mean I was a 'dead  
man  
> walking'!)

>  
> Better than a "Bushie" - I suspect.  
>  
> Stephen V  
> <http://stephenvincent.net/blog/>  
>  
> --- On Fri, 11/14/08, Obododimma Oha <[REDACTED]> wrote:  
> From: Obododimma Oha <[REDACTED]>  
> Subject: Re: David  
> To: [REDACTED]  
> Date: Friday, November 14, 2008, 3:07 PM  
>  
> We know the uses of adjectives. If anyone has doubts about the what the  
> modifier "Nigerian" is doing in "Nigerian scams", that  
> person can pick a  
> good grammar book and crosscheck. Moreover, we are talking about  
language  
as  
> "loaded weapon" here, and as Dwight Bolinger says, what is even  
more  
> dangerous is to assume that such a weapon is innocuous!  
>  
> -- Obododimma.  
>  
>  
> On Thu, Nov 13, 2008 at 1:38 AM, George Bowering <[REDACTED]>  
wrote:  
>  
> > No, it is not a good point.  
> > To say "Nigerian scams" is not to say that scams are  
necessarily  
> Nigerian.

> > The very grammar suggests that only some scams are Nigerian.  
> > If we say US gangsters, that is not to say that all gangsters are  
> > USAmericans.  
> > Here's another parallel: if I complain about Meyer Lansky,  
> > that does not make me anti-semitic.  
> > I have received many many scam letters from Nigeria in the last year.  
> > Some from South Africa, too. The latter were South African scam  
letters.  
> >  
> > gb  
> >  
> >  
> >  
> > On Nov 12, 2008, at 3:33 PM, Aryanil Mukherjee wrote:  
> >  
> > Obododimma  
> >>  
> >> That's a very good point. And a very straight one.  
> >> We certainly need to watch out for such prejudice even if it  
isn't  
> always  
> >> intended.  
> >> I have made such blemishes in the past too.  
> >>  
> >> Aryanil  
> >> ----- Original Message ----- From: "Obododimma Oha"  
> <[REDACTED]>  
> >> To: <[REDACTED]>  
> >> Sent: Wednesday, November 12, 2008 5:00 PM  
> >> Subject: Re: David  
> >>  
> >>  
> >> Hi Barry,  
> >>> I feel seriously hurt by your use of the term  
"\*Nigerian\*  
> scams"! What  
> >>> makes  
> >>> you think that scamming is a Nigerian thing? Perhaps you need  
to  
> read the  
> >>> history of scamming, if you have not done so. People like Al  
> Capone and



> >>> other well known crooks practised conmanship in America many  
> decades  
> >>> before  
> >>> what came to be known as 419 in Nigeria emerged.  
> >>>  
> >>> I have a fair knowledge of the history of conmanship in  
America  
> (as a  
> >>> criminologist!), but cannot talk of "American  
scam",  
> unless I mean to  
> >>> insult  
> >>> that great country. I think we need to be careful in the way  
we  
> >>> criminalize  
> >>> and stereotype other societies. Or is that not part of the  
> netiquette at  
> >>> POETICS?  
> >>> Be well!  
> >>>  
> >>> --- Obododimma Oha.  
> >>>  
> >>> On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
> >>> [REDACTED]> wrote:  
> >>>  
> >>> It looks to me like David Chirot's address book has been  
> hacked into and  
> >>>> e-mails are being sent to his contacts purporting to be  
from  
> him,  
> >>>> stranded  
> >>>> in Africa and in desperate need of money to be  
immediately  
> wired.  
> >>>> Needless  
> >>>> to say, this is the latest advancement of the Nigerian  
> scams... So if  
> >>>> you  
> >>>> get that e-mail, be warned.  
> >>>>  
posts.  
> Check

> >>>> guidelines

> >>>>

> >>>>

> >>>

> >>>

> >>> --

> >>> Obododimma Oha

> >>> Senior Lecturer in Stylistics & Semiotics

> >>> Dept. of English

> >>> University of Ibadan

> >>> Nigeria

> >>>

> >>> &

> >>>

> >>> Fellow, Centre for Peace & Conflict Studies

> >>> University of Ibadan

> >>>

> >>> Phone: [REDACTED];

> >>> [REDACTED].

> >>>

posts.

> Check

> >>>

> >>

> >>

> >>

> >>

>

> >>

> >>

> >>

> >> No virus found in this incoming message.

> >> Checked by AVG - <http://www.avg.com>

> >> Version: 8.0.175 / Virus Database: 270.9.2/1784 - Release Date:

> 11/12/2008

> >> 7:01 PM

> >>

Check

> >>

> >>

> > George Harvey Bowering

> > Fond of many dead people.  
> >  
> >  
> >  
> guidelines  
> >  
>  
>  
>  
> --  
> Obododimma Oha  
> Senior Lecturer in Stylistics & Semiotics  
> Dept. of English  
> University of Ibadan  
> Nigeria  
>  
> &  
>  
> Fellow, Centre for Peace & Conflict Studies  
> University of Ibadan  
>  
> Phone: [REDACTED];  
> [REDACTED].  
>  
guidelines  
>  
>

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316. **Adam Fieled**  
***PFS Post: Eileen Tabios***

*Mon 17 Nov 2008*

---

Check out exciting new work from Eileen Tabios on PFS Post:

<http://www.artrecess.blogspot.com>

Keep Warm,  
Adam

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317. **mIEKAL aND**

***Always wild, words unwind: the wildverse of mIEKAL aND***

*Mon 17 Nov 2008*

---

Always wild, words unwind: the wildverse of mIEKAL aND

<http://www.vimeo.com/2254233>

C. Merhl Bennett questions mIEKAL aND

30 minute documentary interview on site in the gardens of Dreamtime Village.

Published in The Madhatter Review #10

[madhattersreview.com/issue10/index.shtml](http://madhattersreview.com/issue10/index.shtml)

Video by Camille Bacos

[driftlessmedia.com](http://driftlessmedia.com)

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318. **Michael Kelleher**

***Literary Buffalo Newsletter 11.17.08-11.23.08***

*Mon 17 Nov 2008*

---

LITERARY BUFFALO

11.17.08-11.23.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at [www.justbuffalo.org](http://www.justbuffalo.org) for more detailed info on these events. All events free and open to the public unless otherwise noted.

11.18.08

Just Buffalo/Talking Leaves...Books

Short Story Masters: A Literary Salon, Module 1: Alice Munro

Hosted by Greg Gerke

Tuesday, November 18, 6:30 PM

Talking Leaves?Books, 3158 Main St.

Talking Leaves...Books/Jewish Community Book Fair

Roger Bennett

Reading/signing: 3 Books on Joys of Jewish Culture

Tuesday, November 18, 7:30 PM

Temple Sinai, 50 Alberta Dr., Amherst

Poetics Plus @ UB

Ted Greenwald

Poetry Reading

Tuesday, November 18, 8:00 PM  
Karpeles Manuscript Museum, 453 Porter Ave.

11.19.08

Just Buffalo  
Spotlight on Youth Open Mic  
Open Mic for Ages 12-21: Bring All Art Forms!  
Wednesday, November 19, 6:30 PM  
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

Talking Leaves...Books  
Gregory Lamberson  
Reading/Signing for: Cheap Scares!  
Wednesday, November 19, 7:00 PM  
Talking Leaves...Books, 3158 Main St.

11.20.08

Just Buffalo/Small Press Poetry Series  
Elaine Equi and Jerome Sala  
Poetry Reading  
Thursday, November 20, 7:00 PM  
Rust Belt Books, 202 Allen St.

Talking Leaves...Books  
Paul Krehbiel  
Book signing for Shades of Justice  
Thursday, November 20, 7:00 PM  
Talking Leaves Books, 3158 Main St.

11.21.08

Poetics Plus at UB  
(co)ludere IV: "The Last Coming"  
Margaret Konkol & Stephanie Farrar; Ekrem Serdar & Jonathan Golove; A. J.  
Patrick Liszkiewicz & Virginia M. Heatter & Two Mystery Acts\*  
Friday, November 21, 7 PM  
Rust Belt Books

11.23.08

Rust Belt Books  
Before the Swallow  
Readings By Marten Clibbens, Douglas Manson and David Tirrell  
Sunday, November 23, 4:00 PM  
Rust Belt Books, 202 Allen St.

## JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

[http://www.justbuffalo.org/docs/Writer\\_Critique\\_Group.pdf](http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf)

---

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---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203  
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[REDACTED] (fax)  
[www.justbuffalo.org](http://www.justbuffalo.org)  
[REDACTED]

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### 319. **Tarpaulin Sky Press**

#### **3 NEW BOOKS: CUNNINGHAM, MILLER, SHIMODA**

*Mon 17 Nov 2008*

---

Tarpaulin Sky Press is thrilled to announce the publication of three new titles—Mark Cunningham’s *BODY LANGUAGE*, Teresa K. Miller’s *FOREVER NO LO*, and Brandon Shimoda’s *THE INLAND SEA*. Read on for more information, and please help us spread the news.

Visit <http://www.tarpaulinsky.com/Press/catalog.html> to order. If you're a subscriber, or if you've pre-ordered, your books are on the way.

#### **BODY LANGUAGE**

by Mark Cunningham

ISBN: 9780977901975

Prose Poetry.

5"x7", 136 pages, perfectbound, tête-bêche

\$14 includes shipping in the US

*BODY LANGUAGE*, a book of poetry unique both in content and design, investigates the body in language and language in the body. It is a diptych of sorts, two full-length collections of prose poems (PRIMER and BODY) which meet in the middle. True to its content, the book design (called “tête-bêche”), employs two front covers and no back cover. “With its trope of clue-like

instruction and unique, flip-book embodiment," writes Lisa Russ Spahr, BODY LANGUAGE "creates a kind of hybrid detective f(r)iction, an intrepid mash-up of high and low cultures in which the reader is as likely to encounter Rilke and Proto-Sinaitic inscription as Lacan, Film Noir, The Three Stooges, cell phones, higher mathematics, binary thought. . . ."

FOREVER NO LO

by Teresa K. Miller

Chapbook. Poetry.

4" x 4.75", saddle-sewn, french flaps, 36 pages

\$10 includes shipping in the US

Vehicular homicide, relationship dissolution by imperceptible degrees, genocide, terror by war, linguistic disorientation, all meet in Teresa K. Miller's chapbook, FOREVER NO LO. As evidenced by its cover, a palimpsest of maps, the setting of FOREVER NO LO is at once Portugal, East Oakland, Rwanda, Chicago, Iraq. . . . In multivocal language fragments of broken Portuguese, elementary French, and dialectical English, this serial poem asks what comes of global and personal tragedy—what grows, haunts, decays, redeems—in the gut, on the news, or from local communities. Printed and hand-bound in Vermont, FOREVER NO LO is a limited edition of 150.

THE INLAND SEA

by Brandon Shimoda

Chapbook. Poetry.

6" x 8", perfectbound, black endsheets, 40 pages.

November 2008.

\$10 includes shipping in the US

Also limited to 150 copies is TSky Press's first perfectbound chapbook, Brandon Shimoda's THE INLAND SEA. A remembrance, and a thinking-through, of the grand and generative compromises of birth, migration, dementia, sacrifice and ancestor worship, THE INLAND SEA is a raveling entreaty for the life of both a family departed and a family spectrally present. Spiritually addressed to Midori Shimoda, as well as to the inland seascapes of his birth (Hiroshima, Japan) and death (Lake Norman, North Carolina), THE INLAND SEA is composed of doubts, dissolutions, laments and a widening circumference of water and hope—a soft, yet urgent, ceremony, through which the ruptures of the past might find celebratory echo.

We hope you will enjoy these books as much as we've enjoyed the process of making them available to you. Keep an eye out, next month as well, when we release the second paper edition of Tarpaulin Sky Literary Journal.

Cheers,

Christian Peet  
& Editors, Tarpaulin Sky Press

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320. **Rosalie Calabrese**

***Reading announcement***

*Mon 17 Nov 2008*

---

Rosalie Calabrese poetry reading:  
Tuesday, December 16, 2008, 7:30 PM  
Perch Cafe  
365 Fifth Avenue  
Park Slope, Brooklyn, NY  
(F train to Seventh Avenue)  
No admission; \$5.00 minimum food/drink  
for further info, call [REDACTED]

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321. **Obododimma Oha**

***Re: David - in reponse to both Bowering & Obododim***

*Mon 17 Nov 2008*

---

Ryan Daley's argument in the following excerpt from his previous post has caught my attention:

"As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails."

I would like Daley to know that just as HIV/AIDS has names in Nigerian languages (with interesting derivations and patterns), what is named 419 also has names in many other languages of the world. Some Nigerians simply started referring to the crime by the name of the law that was enacted to crush it. It was there even before email became available to the public, way beyond the colonial period. Law enforcement agents used to refer to it (and some still do) as "OBT", which means "Obtaining Goods by Tricks." Every society or language has its interesting ways it manages etymology and synecdoche. If a society prefers to call something by another thing associated with it, it would be an oversimplification to conclude that that type of experience only has to do with that society (or even started in that society). There are certainly other



ways of naming the crime in other societies, and if we study those, we may find that they predate the internet. Not even Benjamin Lee Whorf with his hypothesis on linguistic relativity and linguistic determinism would conclude quickly that because there is a Nigerian law that people optionally use in identifying the crime, then it is a typical Nigerian semiotic or problem.

To choose to call it "Nigerian scams" or "Nigerian email scams" is to engage in the politics of labelling. Ok, why not the option "419 mails"? My friend, lexical choice, especially with adjectives, has a lot to do with attitude. Are those attitudes harmful or harmless? Now, don't tell me that writers do not consider facework in their diction. Such a writer that ignores facework is certainly not a "righer". Just part of the crowd.

--- Obododimma Oha.

On Sun, Nov 16, 2008 at 6:28 AM, Ryan Daley <[REDACTED]> wrote:

*I think if you look back at my initial post, you'll see that my intention was to argue the point that the term wasn't meant to offend, and wasn't offensive, though taking into account that we are bound to disagree. Most here have lived and visited other countries for what I'm sure are extensive periods of time, and thus know what being both a social and racial minority might be like. Many of these same travelers have probably found themselves part of marginalized communities of any kind, and might understand the problem of grouping, stereotyping and prejudice -- with firsthand knowledge that it really does hurt all involved, of course, when we find that our dear*

*friends are the brunt of any type of colonialist (or any other type) subjugation through language. I don't think anyone here would disagree. In that regard, it's unnecessary to point out that Americans are often slurred in other countries. This, in fact, shows the ignorance of many that claim to*

*be superior to Americans. Nevertheless, this is a different matter altogether, as it would be if we called all Nigerians "scam email writers"; however, being called a warmonger implies that a person is actively involved or supportive of a call to war, and thus it seems reductive to claim that all Americans, just by the token of their being Americans, are warmongers.*

*But terming a response as "shaping discourse" allows you to respond and thus*

*"shape discourse" while dismissing, or giving others reasons to dismiss, the comments they feel "shape discourse" in a way that they don't want it shaped. I'm all for shaping the discourse, as long as others have that same latitude. And they do, and have, shaped it. I won't claim the conversation is legit only when it goes the way I feel is fair and just.*

*But this conversation so far relates to emails, spam and scam in the form of the 419 letter. Whether David composed this letter or not is moot: it's what got the discussion going...parochial or otherwise. And so...the 419 Letter:*

*As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails.*

*Call it what you want. The syntax and goal of the email is the same, no matter where the letters originates. But at least we know what criminal code they're breaking in Nigeria...*

*On Sat, Nov 15, 2008 at 11:55 PM, Alexander Jorgensen <  
[REDACTED]> wrote:*

*I think I said something about listening and parochialism - to repeat the purpose of my post with deference. The fact that in 30 countries, including those visited in South and Central America, six of the 30 in which I have lived and worked, aged 39, today in China, not anyone has ever called me a USAmerican does not displease me - esp given the Western hemisphere was merely a playground for colonialism during the creation of the US and the nation state. I don't mind being called something else, certainly - Yank works...Kiwi, too, but then it has already been taken, and so has Canadian.*

*It seems disturbing, getting back to my point, that three things have been missed among the remarks made:*

*1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how about we call those in the US warmongers, Jesus freaks, Frankenstinian, know-it-alls with no capacity to control their arrogance, spiritually*

*fat...because it seems true, at least in most superficial way. Then, too,  
we  
could make some nasty generalizations related to white folks about they  
tend  
to think they have the right to talk for or talk down to...as in their  
minority hands they actually hold the keys to the proverbial kingdom)*

*and*

*2- That David could have written that e-mail (and I have known him for  
more  
than 15 years). Now, David has yet to respond to this list.*

*lastly*

*3- By being so parochial, you are basically shaping discourse to meet  
your  
own needs, not that of a greater literary community that extends outside.  
Too, we don't always know what we need.*

*Best,  
Alex*

*--- On \*Sun, 11/16/08, Ryan Daley <[REDACTED]>\* wrote:*

*From: Ryan Daley <[REDACTED]>  
Subject: Re: David - in reponse to both Bowering & Obododimm  
To: [REDACTED]  
Cc: [REDACTED]  
Date: Sunday, November 16, 2008, 5:23 AM*

*So..with all the "harping," which "harping" is preferred, the harping  
support or harping condemnation of the term?*

*On Fri, Nov 14, 2008 at 8:42 PM, Alexander Jorgensen <  
[REDACTED]> wrote:*

*I wanna say that a certain level of parochialism comes out in these most  
recent responses to Obododimma's reply. Just think about what this first  
term means for a second.*

*Next, I wanna say that given George's almost fetishizing of the  
expression  
"USAmerican," I'm more than bit surprised at both his reaction and tone,  
and*

*most certainly because he has almost demanded that we take note of his own sensitivity (as, apparently, an other).*

*While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.*

Alex

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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322. **Obododimma Oha**

**Re: David**

Mon 17 Nov 2008

---

An important part of the mail I sent to Tom (which I felt would benefit other people on this list) was lost. Here is it below: ----- As you would see, that mail did not come from Africa or Nigeria. There are a number of cyber-oriented con artists out there (Africans, Americans, Asians, etc) who use all kinds of tricks to gain access to web-based mails. One major way is that of sending encrypted web-links inviting you to this or that web membership or free service. Once you click, your account becomes vulnerable.

Many of us do not seem to recognize that web-based emails are particularly insecure and we are sometimes carried away by the desire to be part of many things hapening on the web. David should count himself lucky that it was not a case of his account being used to send a mail oriented to terrorist activity! He would have had a lot to explain to the police! ----- Regards to all. Obododimma.

On Sun, Nov 16, 2008 at 2:43 PM, Obododimma Oha <[REDACTED]> wrote:

*I sent the mail below directly to Tom Savage, but would like to share it with members on the list, because I am concerned with how some of us who use web-based mail become vulnerable to scammers.  
Regards to all.  
Obododimma.  
-----*

*Hello Tom,  
I have just returned to Namibia after a week-long conference in Rio de Janeiro, Brazil. We will explore this issue further much later. It may interest you that I have been keeping most of those scam mails in a folder, hoping to do a more extended study of the criminal rhetoric that they represent. I received the scam mail in question three years ago from Turkey, and was asked to send money to Dr Mustapha, a Sudanese scholar I met at a conference in Gabon. The narrative is the same: he is stranded in Turkey and I should quickly send him some dollars! Mustapha and I became close friends when we met at that conference because I was impressed at the way he analyzed and criticized the Sudanese junta. So, I was almost tempted to run to his rescue but had to analyze the mail and tried to get in touch with him. A day later, a Chinese scholar who attended that conference wrote, telling me he got a similar mail from Mustapha. I was able to get in touch with Mustapha and found that he did not send the mail and did not even have access to his mail account.*

*As you would see, that mail did not come from Africa or Nigeria. There are a number of cyber-oriented con artists out there (Africans, Americans,*

*Asians, etc) who use all kinds of tricks to gain access to web-based mails. One major way is that of sending encrypted web-links inviting you to this or that web membership or free service. Once you click, your account becomes vulnerable.*

*Many of us do not seem to recognize that web-based emails are particularly insecure and we are sometimes carried away by the desire to be part of many things hapening on the web. David should count himself lucky that it was not a case of his account being used to send a mail oriented to terrorist activity! He would have had a lot to explain to the police!*

*I need to take a shower and sleep off the jet lag.*

*Regards,  
Obododimma.*

*On Sat, Nov 15, 2008 at 9:06 PM, Thomas savage <[REDACTED]> wrote:*

*I'm not sure how to reply to this, Obodidimma, but I will try. There is no doubt in my mind that when I see one of these requests on line and it happens to come from Africa that I do think of it as "African" but I do not think of all communications from Africa as necessarily being of this type. I may have a predisposition based on experience but not a prejudice, I hope. As I am aware that many of the emails I have received of this sort come from elsewhere or claim to come from elsewhere, it becomes more than an issue of African identity. Critical thinking? I hope so. Logical, also. But a habit pattern of thought, definitely. I have known of one instance where a poet I know responded to one of these "scams" I don't know where it originated from and someone at the other end of the scam tried to withdraw a large amount from her bank account using whatever information she supplied which made this possible. Fortunately, she went to the bank and was able to head off the effects of her error. But it was my learning of this series of events which has made me be very careful when dealing with any of these suspicious emails which I still get once in a while and mostly don't even bother to open or read. Regards, Tom Savage*

*--- On \*Fri, 11/14/08, Obododimma Oha <[REDACTED]>\* wrote:*

*From: Obododimma Oha <[REDACTED]>  
Subject: Re: David  
To: [REDACTED]  
Date: Friday, November 14, 2008, 6:42 PM*

*Yes, Tom, some of them are from Africa, but that has not led you to identify scams of that sort as "African scams". Even for the sake of logical reasoning? Let's say the politics of meaning no longer interests us (which*

would be surprising though!), at least we want our writing to agree with the principles of critical thinking. Or, am I getting it totally wrong?

--- Obododimma.

On Thu, Nov 13, 2008 at 7:49 PM, Thomas savage <[REDACTED]> wrote:

While specifying Nigeria may be an error, I have nevertheless been warned that many of the emails one receives as personal requests from Africa are, indeed, scams and I never respond to them unless, as in the case of Obododimma Oha, I know the person who sent them, having met him on another listserv. Am I now insulting Africa as a whole by pointing out the existence of this online email phenomenon? I don't think so and I hope not. There are some of these requests which originate outside Africa as well, emails telling me that I have won something from organizations of which I have never heard before. I ignore these as well as I have been tipped off that these are scams or snares or whatever you want to call them except genuine. Regards, Tom Savage

--- On Wed, 11/12/08, Obododimma Oha <[REDACTED]> wrote:

From: Obododimma Oha <[REDACTED]>  
Subject: Re: David  
To: [REDACTED]  
Date: Wednesday, November 12, 2008, 5:00 PM

Hi Barry,  
I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS?  
Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <  
[REDACTED]> wrote:

*It looks to me like David Chirot's address book has been hacked into  
and  
e-mails are being sent to his contacts purporting to be from him,  
stranded  
in Africa and in desperate need of money to be immediately wired.  
Needless  
to say, this is the latest advancement of the Nigerian scams... So if  
you  
get that e-mail, be warned.*

*guidelines*

--

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Nigeria*

*&*

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*Phone: [REDACTED];  
[REDACTED].*

*guidelines*

--

*Obododimma Oha  
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&

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*Phone:* [REDACTED];  
[REDACTED].

--

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--

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--

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323. **Murat Nemet-Nejat**  
**Re: "A Documentary Saga of the Oulipo"**

Mon 17 Nov 2008

---

Jim,

What I was trying to say was:

a) whether these conceptual constructs themselves develop a tradition among them, actually becoming a new kind of poem, protecting the ideal (potential) rather than the real (actual).

b) Conceptual, more precisely process poems, have a tendency, as far as I can see, of leading to a huge number of poems, a thousand, two thousand, etc. This creates a crisis of reading them, basically, they become "unreadable," only conceivable, unless one is ready to spend an eternity on each word. Converting the poem into its concept -conceiving its yet undefined possibilities, which actually generated the activity in the first place- condenses this problem of relentless quantity into its essence.

Ciao,

Murat

On Sun, Nov 16, 2008 at 1:09 AM, Jim Andrews <[REDACTED]> wrote:

*I wasn't attempting to make a statement about 'any poem', really, Murat. I doubt that what I said applies well to 'any poem' but, rather, to a certain approach to poetry. In the same way that statements about conceptual art, say, might not apply very well to other types of art.*

*I don't think it's a matter of reducing poems to statements describing the processes which produced them. Instead, it's a matter of introducing a*

*dimension to poetry which is interesting and, once understood and appreciated, allows people to enjoy various classes of poetry that, before, may have seemed deficient by other standards. For instance, N+7, simply as a text unto itself, without reference to not only the process that produced it but its place in history and why it has that place in history, might seem to enjoy notoriety without merit. As though what has merit must fulfill the criteria of the poem devoid of concept, in this sense. Which, itself, can be viewed as a reduction of poetry, a refusal of dimensions such as the conceptual.*

*It needn't be one or the other, of course. They aren't really articles of faith.*

ja  
<http://vispo.com>

Quoting Murat Nemet-Nejat <[REDACTED]>:

Jim,

*This way any poem is reduced to a statement describing the process which will produce it. The concept itself, the concept itself as potential, rather than its actualization, is the poem. This way what is infinite in potential, becomes infinitely concise.*

*Do you mean something like this Jim?*

Ciao,

Murat

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324. **Mark Weiss**

**Re: David**

Mon 17 Nov 2008

---

Barry:

Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or

another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:

>I have to say that, finally, I feel physically  
>ill from the feeling of having been implicitly  
>accused of holding and fomenting a vile  
>prejudice. There has been talk of language as a  
>loaded weapon and of people feeling stabbed by  
>how they are characterized. Well, I feel like I  
>am on the receiving end of those things. I don't  
>to get into a contest of sensitivities butÂ it  
>is very difficult for me to see how I can  
>participate in a group where I feel that such  
>views are being held of me so I think I have to withdraw, at least for now.  
>

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325. **AWAREing Press**

***Re: Thank you to all who wrote David Chirot directly & indirectly while in Africa***

Mon 17 Nov 2008

---

David, your experience parallels one which seems, at least in part, to be happening in my court as well. I wrote a devil of a poem earlier today, to attack any spies or thieves: "Crazed! The \$19.95 James Beach Writing Academy. 'WE EAT THE MEAT & GIVE YOU THE PUDDING'." That way, any hackers that happen along to my personal computer can drool, in contemplation of good and evil, before acting.

We ask, How else to defeat an enemy except to try and hack inside their mind(s)? A military man's and a philosopher's tactic, sure. But a poet's? Are poets supposed to be Christ-like in turning the other cheek? or are poets cunning daredevils whose pens are mightier than. What is "poet"? What is "poetics"? Are certain words "key," trite, buzzed out, property of certain individuals, free for all? Breaking into print is like cracking a safe-- some can write fetching prose or verse, and some need to hack into other peoples' safes to get any material. I think it's safe to say most everyone in the Poetics community is among the former.

Why anyone would ever steal another's work and/or identity, in pursuit of playing the romanticized poet, is perplexing. Karmic energy-attachments to stolen things can triple in energy, I hear. Curses, etc. Thanks for sharing, best of luck, keep us updated. Write on.

James Beach, editor

AWAREing Press

----- Original message from David-Baptiste Chirot <[REDACTED]>:  
-----

Thank you especially to all who wrote me directly in the last week and also to all those who wrote indirectly on the issues which came out of the letter of > appeal from the hacked address of "david chirot."

> I am very stunned and thankful to all for such concern and interest. It is deeply moving as it is a living sign of a community which has been created by > its members through time and writing, which is the art of space/time travel. > If any of us were in any "elsewhere" whether by hacker or no--there would be > again such a response.

> To me this awareness of community and companionship revealed by of al things a

> hacker indeed a very beautufl event to be thankful for.

> I apologize in a previous letter I conveyed the opposite impression--as I wrote then, I had arrived back here from a day in the clinic and the next several days

and today still not in such good shape so it has taken longer than ever to essay reading the mails and attempting replies. In that condition, the only letter I > had really looked at was the one from my son.

>

> The anaolgy I made previously with Rimbaud however one I think can make a poem

> or prose poem with--the "reports" of Rimbaud that circulated in Paris during his

> final years in Abyssinia--the wild notes of Verlaine and others in this

> regard--the creation of a mythic Rimbaud leading akind of Pasha's life--or that

> of an opulent traveling scholar--

>

> (almost a pre-figuring of Blaise Cendrars' own endless variations on his own

> self mythologings in his all his writings

> and at the same time being bruited about Paris while the Dounier Rousseau was

> painting his huge tableaux of his visions of Tropical Scenes--supposedly from

> his time in Mexico under the Emperor Maximilian--more likely at the

Botanical

> Gardens--)--

>

> also the questions of the "author" when the "author" can be hacked--a new form

> of "possession" via "identity theft" to be used in creating a "theft" scheme--

>

> Perhaps rather than creating "appeals" and fraudulent money up front demands,

> hackers will take to the fine art of being the mimics and memes of actual

> wirters--

>

> hacking into an author's computer, and sending out notes and papers written

> carefully in the manner of so and so and yet subtly shifting through time the

> tenor and direction of the writing from one point of view to a steadily more

> opposing one--

>

> or one that covertly insiunately undermines everything that the actual author

> has held to be true for ages and ages--

>

> now, faced with this dilemna, would the writer so hacked decide to take on the

> hacker in a battle of styles and wits?

>

> or simply unplug the computer, toss it in the compactor and get an entirely new  
> setup all round--  
>  
> trying like Poe's William Wilson, to be freed of this pursuing "double"--  
>  
> a person hacking into one's very being--one's conscience--one's style--  
>  
> would a hacker be able to hack even the wild passes and flashes of El Spontaneo,  
> that afficianado of the Corrida who jumps into the ring and for as long as  
> possible takes over the role of matador from the professionals?  
>  
> or is a hacker El Spontaneo hin/herself in regards to the writer who is  
> hacked--mimicing her/his "passes"--and yet--adding flourishes that are far more  
> effective--elcit much greater applause--and begin to undermine the "actual"  
> writer as he begins to receive plaudits for aspects of "his" works which he  
> knows he "did not write" himself--  
>  
> so --did they come to him in a flash of what he has always denied--Romantic  
> Inspiration?--or some kind of bizarre Flashback? or Fugue State?--what is really  
> going on inside his self controlled, orderly mind--????---  
>  
> to be continued-----  
>  
> [http://davidbaptistechirot.blogspot.com/2008/11/poetics-of-repossession-of-stolen](http://davidbaptistechirot.blogspot.com/2008/11/poetics-of-repossession-of-stolen-stolen.html)  
> .html  
> \_\_\_\_\_  
> See how Windows® connects the people, information, and fun that are part of your  
> life  
> <http://clk.atdmt.com/MRT/go/119463819/direct/01/>

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326. **UbuWeb**

***Darren Wershler at UPenn, Thursday***

*Mon 17 Nov 2008*

---

KWH Art, the English  
Department, & the Creative Writing Program  
present

an opening for TAPEWORM  
a collaborative exhibition based on Darren Wershler-Henry's  
"The Tapeworm Foundry (andor the dangerous prevalence of imagination)"

Thursday, 11/20 at 7PM  
the Writers House | 3805 Locust Walk  
No registration required - free & open to the public

-----

-----

Tapeworm is a collaboration of art projects radiating from a writing piece by Canadian artist Darren Wershler-Henry, "The Tapeworm Foundry (andor the dangerous prevalence of imagination)."/ The text is available on UbuWeb: [http://www.ubu.com/ubu/wershler\\_tapeworm.html](http://www.ubu.com/ubu/wershler_tapeworm.html). The Tapeworm Foundry is an intriguing instance of conceptual writing, faithfully formulaic but also unusually compelling in its fruition: a single rambling, unpunctuated sequence of possible projects, ranging from quirky to absurd to highly ambiguous and all largely allusive of the twentieth century avant-garde. The potential 'instructions' that comprise Tapeworm, linked by the pulsating conjunction 'andor', are themselves mini-premises for a thousand other projects, making the 50-page list the ultimate conceptual catalyst.

This exhibition challenges a group of young contemporary artists and writers at Penn to realize some of Wershler-Henry's hypothetical instructions. The Penn students and graduates participating in the exhibition include: Grace Ambrose, Joyce Lee, Ned Eisenberg, Vladimir Zykov, Kimberly Eisler, Artie Vierkant, John Carroll, Jamie-Lee Josselyn, Arielle Brousse, Manya Scheps, Brooke Palmieri, Nick Salvatore, Robin McDowell, Sofie Hodara, Cecilia Corrigan, and Thomson Guster, with assistance from James La Marre and Trisha Low. Curated by Kaegan Sparks. There will be a limited quantity of complimentary exhibition catalogues available at the opening. Please email <mailto: [REDACTED]> [REDACTED] <mailto: [REDACTED]> [REDACTED] for more information.

This event will be webcast live: the Kelly Writers House LIVE WEBCAST allows you to join us at KWH as a virtual participant. Stop by online for a poetry reading or a discussion with a major journalist, regardless of whether you live



in Philadelphia or in London. You can tune into each live webcast by following the instructions on the KWH-TV page:  
<<http://writing.upenn.edu/wh/webcasts/instructions.html>><http://writing.upenn.edu/wh/webcasts/instructions.html>.

UbuWeb  
<http://ubu.com>

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327. **Sharon Mesmer/David Borchart**

***Where Billie Holiday once sang ...***

*Mon 17 Nov 2008*

---

Hi all,

Please come to a great reading ...

Sunday, November 23

Sharon Mesmer, Susie Timmons and Bob Hershon

The (new) Zinc Bar

(formerly the Baggott Inn, formerly the Cinderella Club -- where  
Billie Holiday once sang)

82 West 3rd, two doors west of Thompson

New York City, New York

\$5 donation goes to the poets

Your hosts: Joe Elliot, Kimberly Lyons and Douglas Rothschild

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328. **Small Press Traffic**

***Jocelyn Saidenberg & Beth Murray at Small Press Traffic 11/21/08***

*Mon 17 Nov 2008*

---

Small Press Traffic is thrilled to present:

Jocelyn Saidenberg and Beth Murray

Friday, November 21, 2008 at 7:30 p.m.

Timken Lecture Hall

Refreshments will be served

Join us!

Jocelyn Saidenberg is the author of *Dispossessed* (Belladonna, 2007), *Negativity* (Atelos, 2006), *Dusky* (Belladonna, 2002), *CUSP* (Kelsey Street Press, 2001), and *Mortal City* (Parenthesis Writing Series, 1998). She is an editor and publisher of KRUPSKAYA Books, a small press publishing collective, and also

works as a librarian at the San Francisco Public Library. Born in New York City, she currently lives in San Francisco.

Beth Murray practices homeopathy for people and animals. Since she became a homeopath, she mostly reads materia medica and doesn't submit her work to magazines. She is in the process of adopting a child from the foster system. She lives in Alameda with her dog, Laney. The Island has everything to do with her experience there.

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffice.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffice.org/html/directions.htm>

We'll see you Fridays!

---

Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street  
San Francisco, CA 94107  


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

[www.smallpresstraffice.blogspot.com](http://www.smallpresstraffice.blogspot.com)

<<http://www.smallpresstraffice.blogspot.com>>

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329. **Martha Cinader Mims**

***National Radio Open Mic and Seeking Submissions***

*Mon 17 Nov 2008*

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Listen & Be Heard Network published Listen & Be Heard Poetry Cafe Blog at

<http://www.listenandbeheard.net/home>

where we publish a Poem of the Day, poetry columns, and have a poetry TV channel.

We are seeking submissions for the Poem of the Day, queries about poetry columns, and urls to video submissions for the Poetry TV Channel.

To submit poetry please register and log-in at <http://www.listenandbeheard.net/home/wp-login.php>

Click on "Write a Post", enter your title and text, save your work and then choose "pending review" from the "publish status" drop-down menu. Your post will be reviewed and you will be notified at the e-mail address you register with.

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L&BH Radio Hour encourages poets to call in to our weekly internet radio show with a poem and/or announcements about poetry events anywhere in the U.S.

L&BH Radio Hour Nov. 18  
Listen & Be Heard Network

Call-in Number: [REDACTED]

Go to:

<http://www.blogtalkradio.com/listenandbeheard/2008/11/19/LBH-Radio-Hour-Nov-18>

to listen and for live chat and "click to talk."

My featured guests this week will be Eloise Cotton and Armando from Armando's in Martinez. Maria Billingsly from the Martinez Opera will also join us. We will be talking about current events at both establishments, what's going on in Martinez, California and what it takes to keep the doors open at these venues.

As always the show will feature announcements posted at Listen & Be Heard Network Arts News, some storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements. Poets are encouraged to call in with a poem.

Wishing you Peace and Poetry  
martha cinader mims

Martha Cinader Mims  
Listen & Be Heard Network

[REDACTED]

<http://www.listenandbeheard.net>

Get Skype and call me for free.

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330. **Susan Webster Schultz**

***Tinfish Press announces a new chapbook and a holiday sale!***

*Mon 17 Nov 2008*

---

/

Charlotte's Way/ by Norman Fischer and a holiday special from Tinfoil Press.

Tinfoil Press is proud to announce publication of Norman Fischer's long poem, /Charlotte's Way/. Please see our website for details of this exquisitely designed and produced accordion chapbook:

<http://tinfishpress.com/chapbooks.html>

The chap is available from our website and (in a bit) from Small Press Distribution for \$12. Or send a check to Tinfoil Press at 47/728 Hui Kelu Street #9, Kaneohe, HI 96744.

Tinfoil Press also announces a holiday special. Get beautiful books as gifts and take advantage of our end of the year discount. Or save them for yourselves! This year we have published four full-length books, one journal issue, and the new chapbook. Retail price for all items is \$84. Send us \$60, plus a modest contribution for shipping (\$5) and they're all yours! (We recently lost our franking privileges from the University of Hawai'i—due to the economy—so now we're hustling for postage, too.)

The items you'll receive are:

Meg Withers, /A Communion of Saints/

Hazel Smith, /The Erotics of Geography/

Craig Santos Perez,/ from Unincorporated Territory/

/Tinfoil 18.5: The Book: Puzzles and Word Game/s

/Tinfoil 18: The Journal/

Norman Fischer, /Charlotte's Way/

See our website for more information:

<http://tinfishpress.com>

This special offer ends January 1, 2009.

Thank you for supporting small press poetry publishing. Enjoy year's end and the beginning of the Obama era.

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331. **Ryan Daley**

**Re: David - in reponse to both Bowering & Obododim**

Mon 17 Nov 2008

---

Point taken. Though, my concern here is namely with English and how the adjective, be it 419 or Nigerian, causes assumptions about the referent. You state below, and I'd agree, that by saying 419 we are OBTing the crime, we're euphemistically obscuring the action. But is the adjective describing a permanent or temporal action, and does that matter?

So, here comes the test: Does the world think less of Nigeria with the overuse of this adjective? Yes. The overuse turns into something similar to a snowclone: <http://en.wikipedia.org/wiki/Snowclone>. And that's where the real offense comes in...not in the "feelings" of a few, but in the tearing-down ability of words, when employed incorrectly, to appeal to the lazy part of us to sum up entire nations/races/regions/sports teams. Hence, blaming Barry for the initial statement, as if he were the sole cause of the offense, seems petty. Certain Barry didn't invent 419 Letters, nor the term "Nigerian email scam." Our arguing the term, while certain tiresome by now, is what should happen with each problematization of language. ¿No es cierto?

-Ryan

On Mon, Nov 17, 2008 at 1:33 PM, Obododimma Oha <[REDACTED]> wrote:

*Ryan Daley's argument in the following excerpt from his previous post has caught my attention:*

*"As 419 is a term that refers to the law in the Nigerian criminal code. Since there was a need to create this code in Nigeria, it seems there was a problem there with email scams. Never has anyone stated that all scams or cons have come from Nigeria. This would be silly. But...since it's 419 Letters we're talking about and since these letters come from Nigeria...we either call them Nigerian email scams, 419 Letters, or the less specific and much less accurate, scam emails."*

*I would like Daley to know that just as HIV/AIDS has names in Nigerian languages (with interesting derivations and patterns), what is named 419 also has names in many other languages of the world. Some Nigerians simply started referring to the crime by the name of the law that was enacted to crush it. It was there even before email became available to the public, way beyond the colonial period . Law enforcement agents used to refer to it (and some still do) as "OBT", which means "Obtaining Goods by Tricks." Every society or language has its interesting ways it manages etymology and*

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*To choose to call it "Nigerian scams" or "Nigerian email scams" is to engage in the politics of labelling. Ok, why not the option "419 mails"? My friend, lexical choice, especially with adjectives, has a lot to do with attitude. Are those attitudes harmful or harmless? Now, don't tell me that writers do not consider facework in their diction. Such a writer that ignores facework is certainly not a "righer". Just part of the crowd.*

*--- Obododimma Oha.*

*On Sun, Nov 16, 2008 at 6:28 AM, Ryan Daley <[REDACTED]> wrote:*

*I think if you look back at my initial post, you'll see that my intention was to argue the point that the term wasn't meant to offend, and wasn't offensive, though taking into account that we are bound to disagree. Most here have lived and visited other countries for what I'm sure are extensive periods of time, and thus know what being both a social and racial minority might be like. Many of these same travelers have probably found themselves part of marginalized communities of any kind, and might understand the problem of grouping, stereotyping and prejudice -- with firsthand knowledge that it really does hurt all involved, of course, when we find that our dear friends are the brunt of any type of colonialist (or any other type) subjugation through language. I don't think anyone here would disagree. In that regard, it's unnecessary to point out that Americans are often slurred in other countries. This, in fact, shows the ignorance of many that claim to be superior to Americans. Nevertheless, this is a different matter altogether, as it would be if we called all Nigerians "scam email*

writers";  
however, being called a warmonger implies that a person is actively involved  
or supportive of a call to war, and thus it seems reductive to claim that all Americans, just by the token of their being Americans, are warmongers.

But terming a response as "shaping discourse" allows you to respond and thus  
"shape discourse" while dismissing, or giving others reasons to dismiss, the  
comments they feel "shape discourse" in a way that they don't want it shaped. I'm all for shaping the discourse, as long as others have that same  
latitude. And they do, and have, shaped it. I won't claim the conversation  
is legit only when it goes the way I feel is fair and just.

But this conversation so far relates to emails, spam and scam in the form of  
the 419 letter. Whether David composed this letter or not is moot: it's what  
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As 419 is a term that refers to the law in the Nigerian criminal code. Since  
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either call them Nigerian email scams, 419 Letters, or the less specific and  
much less accurate, scam emails.

Call it what you want. The syntax and goal of the email is the same, no matter where the letters originates. But at least we know what criminal code  
they're breaking in Nigeria...

On Sat, Nov 15, 2008 at 11:55 PM, Alexander Jorgensen <  
[REDACTED]> wrote:

*I think I said something about listening and parochialism - to repeat the purpose of my post with deference. The fact that in 30 countries, including those visited in South and Central America, six of the 30 in which I have lived and worked, aged 39, today in China, not anyone has ever called me a USAmerican does not displease me - esp given the Western hemisphere was merely a playground for colonialism during the creation of the US and the nation state. I don't mind being called something else, certainly - Yank works...Kiwi, too, but then it has already been taken, and so has Canadian.*

*It seems disturbing, getting back to my point, that three things have been missed among the remarks made:*

*1- Obododimm's remark informs and doesn't warrant such attacks (Hey, how about we call those in the US warmongers, Jesus freaks, Frankenstinian, know-it-alls with no capacity to control their arrogance, spiritually fat...because it seems true, at least in most superficial way. Then, too, we could make some nasty generalizations related to white folks about they tend to think they have the right to talk for or talk down to...as in their minority hands they actually hold the keys to the proverbial kingdom) and*

*2- That David could have written that e-mail (and I have known him for more than 15 years). Now, David has yet to respond to this list.*

*lastly*

*3- By being so parochial, you are basically shaping discourse to meet your own needs, not that of a greater literary community that extends outside. Too, we don't always know what we need.*



Best,  
Alex

--- On \*Sun, 11/16/08, Ryan Daley <[REDACTED]>\* wrote:

From: Ryan Daley <[REDACTED]>  
Subject: Re: David - in reponse to both Bowering & Obododimm  
To: [REDACTED]  
Cc: [REDACTED]  
Date: Sunday, November 16, 2008, 5:23 AM

So..with all the "harping," which "harping" is preferred, the harping support or harping condemnation of the term?

On Fri, Nov 14, 2008 at 8:42 PM, Alexander Jorgensen <[REDACTED]> wrote:

I wanna say that a certain level of parochialism comes out in these most recent responses to Obododimma's reply. Just think about what this first term means for a second.

Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).

While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.

Alex

*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

Phone: [REDACTED];  
[REDACTED].

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332. **Jill Chan**  
***Best New Poems Online***  
*Mon 17 Nov 2008*

---

Best New Poems Online is a website featuring short commentaries and links to the best new poems published online in literary magazines and journals.

We choose from new poems published online in literary magazines and journals as we come across them. Readers of contemporary poetry, publishers and editors, or even the poets themselves may suggest work for us to check out.

Email us at [REDACTED]

<http://bestnewpoemsonline.com>

If you are in facebook, you are invited to join our group:

<http://www.facebook.com/group.php?gid=34972108084>

Thank you.

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333. **Peter Ciccariello**  
***raining tache with a, g, e, and ampersand***

*Tue 18 Nov 2008*

---

raining tache with a, g, e, and  
ampersand<[http://ciccariello.viewbook.com/raining\\_tache#/1/>](http://ciccariello.viewbook.com/raining_tache#/1/>)

- Peter Ciccariello  
<http://invisiblenotes.blogspot.com/>

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334. **Michael Hennessey**  
***PennSound Launches a New Louis Zukofsky Page***

*Tue 18 Nov 2008*

---

Today, we're extremely proud to announce PennSound's newest addition: an extensive author page for the highly-influential American Objectivist, Louis Zukofsky (<http://writing.upenn.edu/pennsound/x/Zukofsky.html>). Nearly six months in the making, this page brings together nearly twenty full-length recordings by the poet, including important readings, conversations and lectures, along with supplementary materials responding to Zukofsky's work.

The earliest of the seventeen readings contained in our Zukofsky archives is a 1954 appearance on Berkeley's KPFA Radio, which includes a number of excerpts from 1946's *\*Anew\**, as well as *\*"A"-11* and the second half of *\*"A" \*-9*. Selections from *\*Anew\** and 1941's *\*55 Poems\** comprise much of the setlist from his 1958 reading at the Poetry Center at the San Francisco State University, as well as a historic 80-minute homemade tape for the Library of Congress, recorded in November 1960, which also features lengthy samplings from *\*Some Time\**, *\*Songs of Degrees\**, *\*Catullus\** and *\*Barely and Widely\**. Another homemade tape from the following year includes *\*Catullus\*1-46* (save 18 & 19).

Other historic recordings include a 1961 reading at Les Deux Megots (precursor to the St. Mark's Poetry Project), recorded by reading organizer Paul Blackburn and broadcast on WBAI-FM; a two-hour 1962 session at New York City's A&R Recording Company, which includes a broad survey of his work from *\*"A,"\* \*After I's\**, *\*Catullus\**, *\*Some Time\**, *\*Barely and Widely\**, *\*Anew\** and

\*55 Poems\*; a 1971 recording of \*Autobiography\* taken from Lincoln Center; 1972 readings at Temple University, Glassboro State College and Bard College; and a 1975 recording by Hugh Kenner of a reading at Johns Hopkins University featuring selections from \*"A"\* and \*80 Flowers\*, plus "A Foin Lass Bodders," Zukofsky's Brooklynese rendering of Cavalcanti's "Donna Me Prega."

In addition to these recordings, you'll also find a 1961 conversation between Zukofsky and Robert Creeley, a 1971 lecture on Wallace Stevens at the University of Connecticut and a handful of broadcast appearances. These resources are augmented by a number of recordings of contemporary poets performing and interpreting Zukofsky's work, including Charles Bernstein's take on "A Foin Lass Bodders," Guy Davenport's comparisons of Zukofsky's \*Catullus\* poems and the original Latin texts, and a pair of marvelous performances of \*"A"-24\*, recorded in the Bay Area in 1978, which feature Steve Benson, Carla Harryman, Lyn Hejinian, Kit Robinson and Bob Perelman (on piano). There are also links to videos from 2004's Zukofsky Centennial Conference at Columbia University & Barnard College, featuring Perelman, Creeley, Rachel Blau DuPlessis, Norman Finkelstein and Mark Scroggins, among others. Those interested in further Objectivist listening will also want to check out PennSound's author pages for Charles Reznikoff and Carl Rakosi.

PennSound is immeasurably grateful to Paul Zukofsky for his gracious permission to share these many recordings of his father's work with a worldwide audience. Archives such as this do not materialize overnight, and so we'd like to thank Danny Snelson, our Zukofsky page editor for his tireless efforts. Peter Quartermain, Mark Scroggins and Ron Silliman also deserve thanks for both editorial input and access to recordings from their collections. Richard Sieburth and Jeff Twitchell-Waas also provided helpful feedback on the collection, and Mollie Braverman, Kareem Estefan and Jenny Lesser spent countless hours digitizing and editing recordings. It's our sincere hope that this Zukofsky page will be an indispensable resource for fans and scholars of the poet, and an avenue for those not familiar with his work to begin their acquaintance. Follow this link to start listening:

<http://writing.upenn.edu/pennsound/x/Zukofsky.html>

--

Michael S. Hennessey  
Managing Editor, PennSound  
<http://writing.upenn.edu/pennsound/>

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335. **Obododimma Oha**

***Re: David - in reponse to both Bowering & Obododim***

*Tue 18 Nov 2008*

---

Some of your views are obviously acceptable, but I have queries for

Some of your views are obviously acceptable, but I have queries for the following taken from your post:

"Certain Barry didn't invent 419 Letters, nor the term "Nigerian email scam." Our arguing the term, while certain tiresome by now, is what should happen with each problematization of language."

Do we have to be inventors of words we use before we are held accountable for the implications or meanings they express in our communications? Do users not suggest that they subscribe to meanings implied or expressed in words they use? I personally believe that when I use words, I indicate that the meanings they convey are produced by me and I should be humble and polite enough to apologize when my diction is read as offensive. We would be more than humpty dumpties if we force down meanings on people and do not care how they process them. I wonder why you think that expressing an objection to an expression (as an Affected) is "petty".

Be well.

-- Obododimma.

---

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, November 18, 2008 4:24:36 AM

Subject: Re: David - in reponse to both Bowering & Obododim

Point taken. Though, my concern here is namely with English and how the adjective, be it 419 or Nigerian, causes assumptions about the referent. You state below, and I'd agree, that by saying 419 we are OB'ing the crime, we're euphemistically obscuring the action. But is the adjective describing a permanent or temporal action, and does that matter?

So, here comes the test: Does the world think less of Nigeria with the overuse of this adjective? Yes. The overuse turns into something similar to a snowclone: <http://en.wikipedia.org/wiki/Snowclone>. And that's where the real offense comes in...not in the "feelings" of a few, but in the tearing-down ability of words, when employed incorrectly, to appeal to the lazy part of us to sum up entire nations/races/regions/sports teams. Hence, blaming Barry for the initial statement, as if he were the sole cause of the offense, seems petty. Certain Barry didn't invent 419 Letters, nor the term "Nigerian email scam." Our

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*I wanna say that a certain level of parochialism comes out in these most recent responses to Obododimma's reply. Just think about what this first term means for a second.*

*Next, I wanna say that given George's almost fetishizing of the expression "USAmerican," I'm more than bit surprised at both his reaction and tone, and most certainly because he has almost demanded that we take note of his own sensitivitiy (as, apparently, an other).*

*While I do not think it my responsibility to be overly concerned about anyone's sensitivities, certainly any more than to presuppose the credibility/reliability of narrative, I do, however, think it important to listen. Without engaging in one-up-manship, I have NEVER been called anything but an American in my extensive travels (which is to say, at least privately, I think these folks pushing this expression are harping on a non-issue. Can I say: "harping"). But, and this is my point, I have managed to listen.*

*Alex*

*guidelines*

--  
*Obododimma Oha*  
*Senior Lecturer in Stylistics & Semiotics*

Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED]

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336. **Obododimma Oha**

**Re: David**

Tue 18 Nov 2008

---

Interesting argument. You are simply telling us that language does n

Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words. --- Obododimma Oha.

---

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Monday, November 17, 2008 10:04:10 PM

Subject: Re: David

Barry:

Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt

that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:

> I have to say that, finally, I feel physically ill from the feeling of having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities but it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.

>

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337. **Jim Andrews**

**Re: "A Documentary Saga of the Oulipo"**

Tue 18 Nov 2008

---

*What I was trying to say was:*

*a) whether these conceptual constructs themselves develop a tradition among them, actually becoming a new kind of poem, protecting the ideal (potential) rather than the real (actual).*

*b) Conceptual, more precisely process poems,*

The notions of conceptual art or conceptual poetry, however different from one another, should be distinguished from the notion of the process poem or process art. Basically, the former focusses on concept, the latter on process. The former can be without special interest in process and the latter can be without special interest in the conceptual.

The Oulipo is conceptual in that they are more interested in the constraint than instances of realized texts. Similar to how a meta-mathematician might be more interested in the properties of formal systems in general than the properties of any particular formal system. Or the way that a poet might be more interested in poetics than poems.

Many would then say the creature's a critic or something not a poet. Until faced with a Derrida or someone in that vein and of that quality. Similarly in math the mathematicians, when faced with Godel's work, which is more meta than the foundational level (i.e., it's \*about\* the foundations, not foundational), begin to see that \*doing mathematics\* can be practiced significantly at the meta level.

The Oulipo is 'processual' in that they seem mainly interested in constraint-based, generative or processual creations.

*have a tendency, as far as I  
can see, of leading to a huge number of poems, a thousand, two thousand,  
etc. This creates a crisis of reading them, basically, they become  
"unreadable," only conceivable, unless one is ready to spend an eternity  
on  
each word. Converting the poem into its concept -conceiving its yet  
undefined possibilities, which actually generated the activity in the  
first  
place- condenses this problem of relentless quantity into its essence.*

It's certainly a different type of reading. One of course is not obliged or asked to read thousands of texts but to get some sense of the range and nature of the generative capacity of the process.

One is asked to read between the lines toward the big picture.

ja  
<http://vispo.com>

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### 338. **mIEKAL aND** **Xerolage 40 - John M. Bennett**

Tue 18 Nov 2008

-----  
X E R O L A G E 4 0  
-----

Duh Hud by John M. Bennett

"John M. Bennett seems to break fresh ground with each new volume. His approach to the technical matters at hand is as practical and unbiased, and playful, as is his search for a personal yet communal diction. He makes poetry

of the very obstacles and impediments that would otherwise clog his way. And as a writer of applied poetry, he demonstrates without exception that poetic procedure is itself a way of life, that there exists a universe of "new strategies" just waiting to be discovered. I declare we must identify John M. Bennett as being one of the most active and present forces happening today." —Gregory Vincent St. Thomasino

more at:

[http://xexoxial.org/is/xerolage40/by/john\\_m\\_bennett](http://xexoxial.org/is/xerolage40/by/john_m_bennett)

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

24 pages, 8.5 x 11, \$6 includes postage

Subscriptions: 4 issues/\$20

XEXOXIAL EDITIONS

10375 Cty Hway Alphabet

La Farge WI 54639

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339. **mIEKAL aND**

***Xerolage 41 - Lawrence Upton***

*Tue 18 Nov 2008*

---

-----  
X E R O L A G E 4 1  
-----

Scat Songs by Lawrence Upton

based on a text by Chris Funkhouser

from the introduction:

Almost everything, over and above the initial tearing, trampling and tangling of the image was done by me, quite deliberately, as I used the copier, by breaking with common sense and / or the copier's manual. At that stage, very little was produced and very little was thrown away. The initial run of images ran to 31, which was cut down to 24 by selection; and , of the remaining 24, 11 were changed by tearing away unwanted material before being recopied. Xerolage 41 - Lawrence UptonThe aim was to get as near as possible to an improvisation in real time. The second session was much shorter. This time, I had 11 sheets; each had an attached note with a brief action- prompt. The copier made the 11

copies and that was that. The two sets of finished images were then sorted together. The title, Scat Songs, came late.

What I aimed for, retrospectively, in Scat Songs was to get 24 varying images with 24 presses of the <copy> button. 42 presses isn't bad. Maybe I'll improve on that in make any future copier poem.

Yet such an improvement would not necessarily make the result aesthetically better or worse. It's just a constraint, like any other, to encourage concentration, a taking of structural form into poetic procedures, which I tilt.

more at:

[http://xexoxial.org/is/xerolage41/by/lawrence\\_upton](http://xexoxial.org/is/xerolage41/by/lawrence_upton)

The primary investigation of Xerolage is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the copier have been combined. Each issue is devoted to the work of one artist.

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340. **Peter Ciccariello**

***Re: [webartery] Always wild, words unwind: the wildverse of mIEKAL aND***

*Tue 18 Nov 2008*

---

Wonderful interview, fantastic gardens...I am really intrigued by those figs!

- Peter Ciccariello

On Mon, Nov 17, 2008 at 8:05 AM, mIEKAL aND <[REDACTED]> wrote:

*Always wild, words unwind: the wildverse of mIEKAL aND*

<http://www.vimeo.com/2254233>

*C. Merhl Bennett questions mIEKAL aND*

*30 minute documentary interview on site in the gardens of Dreamtime Village.*

*Published in The Madhatter Review #10  
madhattersreview.com/issue10/index.shtml*

Video by Camille Bacos  
driftlessmedia.com

\_\_.\_.\_\_. Messages in this topic

<[http://groups.yahoo.com/group/webartery/message/31724;\\_ylc=X3oDMTM0YjZhcjBwBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzMTcyNARzZWMDZnRyBHNSawN2dHBjBHN0aW1lAzEyMjY5MjcXNDQEdHBjSWQDMzE3MjQ->](http://groups.yahoo.com/group/webartery/message/31724;_ylc=X3oDMTM0YjZhcjBwBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzMTcyNARzZWMDZnRyBHNSawN2dHBjBHN0aW1lAzEyMjY5MjcXNDQEdHBjSWQDMzE3MjQ->)

1) Reply (via web post)

<[http://groups.yahoo.com/group/webartery/post;\\_ylc=X3oDMTJvaGkyN2l2BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzMTcyNARzZWMDZnRyBHNSawNycGx5BHN0aW1lAzEyMjY5MjcXNDQ-?](http://groups.yahoo.com/group/webartery/post;_ylc=X3oDMTJvaGkyN2l2BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRtc2dJZAMzMTcyNARzZWMDZnRyBHNSawNycGx5BHN0aW1lAzEyMjY5MjcXNDQ-?act=reply&messageNum=31724>)

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Messages<[http://groups.yahoo.com/group/webartery/messages;\\_ylc=X3oDMTJjcHV1Y2QwBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNtc2dzBHN0aW1lAzEyMjY5MjcXNDM->](http://groups.yahoo.com/group/webartery/messages;_ylc=X3oDMTJjcHV1Y2QwBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNtc2dzBHN0aW1lAzEyMjY5MjcXNDM->)

Files<[http://groups.yahoo.com/group/webartery/files;\\_ylc=X3oDMTJkMmI5a2RjBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNmaWxlcwRzdGltZQMxMjI2OTI3MTQz>](http://groups.yahoo.com/group/webartery/files;_ylc=X3oDMTJkMmI5a2RjBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNmaWxlcwRzdGltZQMxMjI2OTI3MTQz>)

Photos<[http://groups.yahoo.com/group/webartery/photos;\\_ylc=X3oDMTJjbG8yaWh0BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNwaG90BHN0aW1lAzEyMjY5MjcXNDM->](http://groups.yahoo.com/group/webartery/photos;_ylc=X3oDMTJjbG8yaWh0BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNwaG90BHN0aW1lAzEyMjY5MjcXNDM->)

Links<[http://groups.yahoo.com/group/webartery/links;\\_ylc=X3oDMTJkZTQ5OHI0BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNsaW5rcwRzdGltZQMxMjI2OTI3MTQz>](http://groups.yahoo.com/group/webartery/links;_ylc=X3oDMTJkZTQ5OHI0BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNsaW5rcwRzdGltZQMxMjI2OTI3MTQz>)

Database<[http://groups.yahoo.com/group/webartery/database;\\_ylc=X3oDMTJhdjV2ODV1BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNkYgRzdGltZQMxMjI2OTI3MTQz>](http://groups.yahoo.com/group/webartery/database;_ylc=X3oDMTJhdjV2ODV1BF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNkYgRzdGltZQMxMjI2OTI3MTQz>)

Polls<[http://groups.yahoo.com/group/webartery/polls;\\_ylc=X3oDMTJkNnFjOWhiBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNwb2xscwRzdGltZQMxMjI2OTI3MTQz>](http://groups.yahoo.com/group/webartery/polls;_ylc=X3oDMTJkNnFjOWhiBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNwb2xscwRzdGltZQMxMjI2OTI3MTQz>)

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Groups]<[http://groups.yahoo.com/;\\_ylc=X3oDMTJiMGdtejZwBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNnZnAEc3RpbWUDMTIyNjkyNzE0NA-->](http://groups.yahoo.com/;_ylc=X3oDMTJiMGdtejZwBF9TAzk3MzU5NzE0BGdycElkAzY0ODI1BGdycHNwSWQDMTcwNTc4NTgzNgRzZWMDZnRyBHNSawNnZnAEc3RpbWUDMTIyNjkyNzE0NA-->)

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341. **Cara Benson**

***collaborative poem at Bookthug for ephemera fans***

*Tue 18 Nov 2008*

---

go here and find some fun

POEM BY NUMBERS by Cara Be  
hey kids,

go here and find some fun

POEM BY NUMBERS by Cara Benson Amanda Earl Hugh Thomas  
Composed simultaneously in East Greenbush NY, Ottawa ON, and somewhere  
in Norway

BookThug Moments Cafe

<http://bookthug.ca/proddetail.php?prod=MC1>

<http://bookthug.ca/moments.php>

Best!

Cara

(sorry for all the httping - never know what links will shine through on a  
forward)

Sous Rature

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342. **Anny Ballardini**

***Re: David***

*Tue 18 Nov 2008*

---

I agree with Mark. I would be very sorry to see Barry Schwabsky go away from this list, he is one of the most sensitive and intelligent contributors. Something similar happened to me once while queuing up at the canteen at university (eons ago). A guy whom I hadn't seen for ages screamed out: "Anny, we haven't seen you for a while!" To which I answered back: "I have been working like a negro..." And a black guy jumped up, "How do negroes work?" I felt like answering as \*Turks smoke\*, which would have triggered a senseless chain of

ethnic insanity. I thus apologized, even if as Mark says, sayings are sayings and they belong to the general culture. I was the one who was working, and no one else.

On Mon, Nov 17, 2008 at 10:04 PM, Mark Weiss <[REDACTED]> wrote:

Barry:

*Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.*

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:

*I have to say that, finally, I feel physically ill from the feeling of having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities but it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.*

--

Anny Ballardini

<http://annyballardini.blogspot.com/>

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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343. **Jennifer Karmin**  
***SUBMISSIONS: E-Poetry Barcelona***  
*Tue 18 Nov 2008*

---

Call for papers and works:

E-Poetry is both a conference and a festival on digital poetry. The festival is the most significant digital literary gathering in the field. Authors and researchers worldwide meet and present their researches and works.

Deadline: before December 1, 2008

Complete information at:

[http://www.uoc.edu/in3/hermeneia/e-poetry\\_barcelona\\_09/eng/index.html](http://www.uoc.edu/in3/hermeneia/e-poetry_barcelona_09/eng/index.html)

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344. **Kate Soto**  
***Poetry and Poetics Events at the University of Chicago This Week***  
*Tue 18 Nov 2008*

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Wednesday, November 19, 4:30 PM

Liesl Olson: Gertrude Stein's Habits

Classics 110

1010 E. 59th St.

Chicago, IL 60637

Reception to follow.

Gertrude Stein locates habit—rather than innovation—as the most animating force in the English literary tradition. Stein inherits her mentor William James's belief in the benefits of habit, and she values especially the pleasure of repetition. This value stands apart from a dominating ethos against habit, best articulated by one of literary modernism's key precursors, Walter Pater. Stein's emphasis on habit throughout her oeuvre—both stylistic and ideological—becomes central to what she wrote while living in German-occupied France. Habits both mask the disruption that war creates, dissolving the consequences of the world into the space of the home, and paradoxically work as a way in which war itself can be best represented. Stein's World War II writings foreground habit's crucial utility, but ultimately they also call attention to habit's political inadequacy. This lecture draws from her forthcoming book,

Modernism and the Ordinary (Oxford 2009). History and Forms of Lyric Series, Sponsored by the Program in Poetry and Poetics

Thursday, November 20, 4:30 PM

August Kleinzahler

Rosenwald 405

1101 E. 58th St.

Chicago, IL 60637

Reception to follow.

August Kleinzahler published his first book of poetry, *A Calendar of Airs*, in 1978. Since then, he has published seven others, including *Storm over Hackensack* (1985); *Earthquake Weather* (1989); *Red Sauce Whiskey and Snow* (FSG, 1995); *Green Sees Things in Waves* (FSG, 1998); and *Live from the Hong Kong Nile Club: Poems 1975-1990* (FSG, 2000). In 2003, Farrar, Straus and Giroux published *The Strange Hours Travelers Keep*, which won the 2004 Griffin International Poetry Prize and the 2004 Gold Medal in Poetry from the Commonwealth Club of California, and was short-listed for the U.K.'s Forward Prize in Poetry. His most recent collection of poetry is *Sleeping It Off in Rapid City* (FSG, 2008). He is also the author of a book of prose, *Cutty, One Rock: Low Characters and Strange Places, Gently Explained* (FSG, 2004). Sponsored by the Poem Present Reading and Lecture Series. Friday, November 21, 1:00 PM Poetry & Jazz: An Experiment. Harper [REDACTED] E. 59th St. Chicago, IL 60637

Reception to follow.

August Kleinzahler will be discussing the experiments of reading poetry to jazz accompaniment in the 1950s and early '60s--Rexroth, Ferlinghetti, Kerouac, Patchen, Logue, et al--and the intellectual/ cultural background and impulse behind these experiments, chief of among these: jazz emerging as a folk-based "art music," as opposed to dance music or popular entertainment; and the notion of the "negro" as ennobled outsider, existential hero. He'll also discuss instances of black jazz artists, like Mingus and George Russell, going the reverse direction and mixing poetry into their musical compositions. Sponsored by the Poem Present Reading and Lecture Series.

These events are free and open to the public. If you need assistance in order to participate, contact 773/[REDACTED].

Kate Soto

Coordinator

The Committee on Creative Writing

The Program in Poetry and Poetics

University of Chicago

Walker Museum 411 // [REDACTED]

345. **Stephen Vincent**

**Re: David**

*Tue 18 Nov 2008*

---

Barry, I don't think anyone participating in this discussion has any interest in any way in turning you into a scape goat. In my view, and in terms of my input, the focus is on the negative ramifications of the term "Nigerian scam." I have found it interesting (at least), and provocative when some have risen to defend the use of the term.

This culture (American) if not elsewhere is obviously constantly wrestling with how to make descriptions accurate as opposed to defamatory. Sometimes I find the replacing terms ridiculous, or charmless, as say, 'vertically disenfranchised' for short people previously perjoratively described as somebody else.

Mark is quite right to suggest the 'politically correct' is not necessarily 'accurate' either. I find it off-putting, to dismiss the discussion as "silly". If I were Chinese, for example, I think I would be uncomfortable with the term 'Asian Flu' as an annual moniker. But I will leave Mark's view for others to judge.

To personalize too much is probably the most prevalent disease among poets!

Stephen V

<http://stephenvincent.net/blog/>

--- On Mon, 11/17/08, Mark Weiss <[REDACTED]> wrote:

From: Mark Weiss <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Monday, November 17, 2008, 1:04 PM

Barry:

Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps

prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.

Mark

At 05:42 AM 11/16/2008, Barry Schwabsky wrote:

>I have to say that, finally, I feel physically  
>ill from the feeling of having been implicitly  
>accused of holding and fomenting a vile  
>prejudice. There has been talk of language as a  
>loaded weapon and of people feeling stabbed by  
>how they are characterized. Well, I feel like I  
>am on the receiving end of those things. I don't  
>to get into a contest of sensitivities butÂ it  
>is very difficult for me to see how I can  
>participate in a group where I feel that such  
>views are being held of me so I think I have to withdraw, at least for now.  
>

[↑ Contents](#)

346. **George Bowering**

**Re: bo**

Tue 18 Nov 2008

---

On Nov 10, 2008, at 9:08 AM, John Cunningham wrote:

| *I would have to disagree with you, George. I would say that the*  
| *Canadian*

*government is slightly to the right of the Democrats but this is because of the minority status. With Harper being Bush's sidekick and with Harper exercising rigid control over the Conservative Party, I'd say that Harper would like the Conservative Party to be as right-wing as the Republicans - and he will do so if he ever gets a majority which, blessedly, this time around was prevented through the wisdom of Canadian voters.*  
John Cunningham

The more I look at Harper and his cabinet  
[Harper Harper Harper Harper, etc]  
the more I am coming to agree with you.

But I do remember the good old days,  
when Diefenbaker was to the left of Kennedy.

George Hermann Bowering  
No ring tones for me.

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347. **steve russell**

***Re: Kay Ryan***

*Tue 18 Nov 2008*

---

<http://www.slate.com/id/2196198/>

Assessing Kay Ryan, poet laureate.

Slate.

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348. **amy king**

***While the He/art Pants: (Poetic Responses to the 2008 American Elections)***

*Tue 18 Nov 2008*

---

I'm happy to say that my poem appears here:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=2693>

Otherwise, THE LIST IS GROWING @ The Poet's Corner

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=322)

[name=Content&pa=list\\_pages\\_categories&cid=322](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=322)

· Edward Mycue



- Jared Schickling
- Bill Morgan
- John M. Bennett
- Conrad Reeder
- Tom McBride
- Gerald Schwartz
- Farideh Hassanzadeh-Mostafavi
- Russ Golata
- Evelyn Posamentier
- Gina Sangster Hayman
- Matt Johnson
- Susan Bright
- Daniel Zimmerman
- Fan Ogilvie
- Henry Gould
- Carol Novack
- Joseph Duemer
- Peter Ciccariello
- Spencer Selby
- Eugen Galasso
- Grace Cavalieri
- Amy King - STATE OF A NATION
- Halvard Johnson
- Raymond Bianchi

-Submit to Anny Ballardini and Obododimma Oha @ The Poet's  
Corner<http://www.fieralingue.it/corner.php?pa=printpage&pid=2664>

~~~~~

And thanks to Elizabeth Kate Switaj for her recent review of my poem, "Men By
the Lips of Women" here: <http://blog.elizabethkateswitaj.net/?p=538>

~~~~~

Enjoy!

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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349. **amy king**

***!Goodreads Monthly Newsletter Poem Contest!***

*Tue 18 Nov 2008*

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\* DO YOU WANT YOUR WORDS TO MEET 1.6 MILLION PEOPLE?

\*

The Goodreads' editors have invited us to participate in the selection of each poem that will appear in the Goodreads' Monthly Newsletter.

1. Post your best poem (one poem per person) in this folder.
2. I will select five poems each month to be voted on by the Goodreads community.
3. The poem with the most votes will be published in the Goodreads' newsletter – distributed each month to 1.6 million people!

Good luck & please post your best work!

Thanks,

Amy King

Moderator, Poetry @ Goodreads

[http://www.goodreads.com/group/show/233.\\_POETRY\\_](http://www.goodreads.com/group/show/233._POETRY_)

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

350. **Mathew Timmons**

***LA-Lit: Clouds :: Nov 21+22, 2008 at Betalevel and Center for the Arts Eagle Rock***

*Tue 18 Nov 2008*

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form-body-surface-material-method-growth-sound-mass-condensation  
atmospheric-nebulae-clarity-reveals-recreation-currents-groundless-texture  
connectivity-dense-manifest-rhythm-decenter-collaborate-surprise-confer-  
disperse

LA-Lit: Clouds :: November 21+22, 2008

at Betalevel and Center for the Arts Eagle Rock

Come celebrate LA-Lit's three year anniversary on Friday November 21 at Betalevel and on Saturday November 22 at Center for the Arts Eagle Rock. For over three years, LA-Lit has developed a new space for the literary culture of Los Angeles to develop and exhibit itself. Reflecting the shifting nature of Los Angeles, LA-Lit has conducted well over thirty interviews with poets and writers who have lived in LA all their lives as well as writers who have visited LA for only a few days. Please join us for LA-Lit: Clouds :: a two day conference in Los Angeles connecting the decentered literary culture of LA in an effort to investigate it's current manifestations and to develop a sense of LA's inherent literary spontaneity.

LA-Lit: Clouds :: Schedule

Friday November 21:

8:00pm-11:00pm:

Perform and Celebrate at Betalevel

Stan Apps, Teresa Carmody, Amarnath Ravva, Lisa Samuels, Christine Wertheim

Saturday November 22:

Confer at Center for the Arts Eagle Rock

12:00pm-1:30pm

form-body-surface-material-method-growth-sound-mass  
condensation-structure-elements-foreground-background

Panelists: Stan Apps, Guy Bennett, Christine Wertheim, Ara Shirinyan

2:00pm-3:30pm

atmospheric-nebulae-clarity-reveals-recreation-currents

groundless-textured-visible-droplets-interstellar-crystalline

Panelists: Will Alexander, Teresa Carmody, Amarnath Ravva, Mark Wallace

4:30pm-6:00pm

Perform at Center for the Arts Eagle Rock

Demosthenes Agraftotis, Will Alexander, Guy Bennett, K. Lorraine Graham,  
Sawako Nakayasu, Ara Shirinyan, Mark Wallace

LA-Lit - <http://LA-Lit.com>

Betalevel - in the alley behind 963 N. Hill St, Los Angeles, CA 90012

<http://betalevel.com/>

Center for the Arts Eagle Rock - 2225 Colorado Blvd, Los Angeles, CA 90041

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

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351. **Justin Katko**  
***Raworth in Providence***

*Tue 18 Nov 2008*

---

Tom Raworth will read his poems this Thursday, 6pm November 20th, at Symposium Books in Providence. The address is 240 Westminster Street. Copies of Tom's most recent pamphlet, Let Baby Fall, will be available. You can also purchase them online: <http://plantarchy.us/let-baby-fall.html>. If you're in Boston, New Haven, Philly, New York, Hell, YOU BETTER SHOW UP AND BASICALLY LIKE TOTALLY REPRESENT.

Justin Katko

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352. **Mark Weiss**  
***Re: David***

*Tue 18 Nov 2008*

---

German measles, anyone?

Many of the strange usages we've been talking about occur in clusters, because of long-term enmity between peoples, as in all the phrases beginning with "french." Add "french bed" to my list. The one-offs, like Nigerian scam or Asian flu or Spanish influenza, are one-offs precisely because they don't indicate or participate in a

larger derogation, even if that derogation exists in other spheres--i.e., we certainly have plenty of racism, but Nigerian scam isn't part of it, and I doubt it provokes a racist image. It certainly doesn't imply--I don't think in its decade of usage has ever implied--a more general view of Nigerians as schemers.

It's a matter of circumstance and degree. It's a good thing that we tend to filter out the openly racist--I could do without phrases like "I jewed him down," though "jews harp" doesn't bother me--doesn't carry a threat.

How about the common (in the Caribbean) "Cubans are the Jews of the Caribbean," meaning both well-educated and given to argument. Or, as Lydia Cabrera reports in *El Monte* (which, if you have Spanish, run out to your nearest botanica and buy), Jews and Chinese are the most dangerous *mayomberos*?

These usages also tend to proliferate in environments in which diverse peoples live together in relative raucous comfort (like New York or Havana). Italian haircut (ouch! ouch!)? Polish jokes? Moldavian crud?

What did I forget? Don't be embarrassed to chime in.

I would be interested to know from those with more experience in other countries than I have, what common phrases include American, yankee, etc. I'm sure they exist.

The question remains, given that all language contains enormous stores of history, and that some of that history is truly toxic, to what degree are well-meaning people supposed to filter before they speak? At what point have we overly limited communication? Or reduced ourselves to stammering? Me, I'd be as conservative as possible about self-censorship, and clearly we each draw the line where it seems appropriate.

In this case I'll stick with "silly." Some might be offended if I called it "Californian." It is interesting to know where others draw the line, but less so when it smacks of prescription.

Mark

At 02:35 PM 11/18/2008, Stephen Vincent wrote:

>Barry, I don't think anyone participating in  
>this discussion has any interest in any way in  
>turning you into a scape goat. In my view, and  
>in terms of my input, the focus is on the  
>negative ramifications of the term "Nigerian  
>scam." I have found it interesting (at least),  
>and provocative when some have risen to defend the use of the term.

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>This culture (American) if not elsewhere is  
>obviously constantly wrestling with how to make  
>descriptions accurate as opposed to defamatory.  
>Sometimes I find the replacing  
>terms ridiculous, or charmless, as  
>say, 'vertically disenfranchised' for short  
>people previously perjoratively described as somebody else.

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>Mark is quite right to suggest the 'politically  
>correct' is not necessarily 'accurate' either. I  
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>as "silly". If I were Chinese, for example, I  
>think I would be uncomfortable with the term  
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>leave Mark's view for others to judge.

>  
>To personalize too much is probably the most prevalent disease among poets!

>  
>Stephen V  
><http://stephenvincent.net/blog/>

>  
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>--- On Mon, 11/17/08, Mark Weiss <[REDACTED]> wrote:

>From: Mark Weiss <[REDACTED]>

>Subject: Re: David

>To: [REDACTED]

>Date: Monday, November 17, 2008, 1:04 PM

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> >views are being held of me so I think I have to withdraw, at least for now.  
> >

>  
>

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353. **Murat Nemet-Nejat**  
**Re: "A Documentary Saga of the Oulipo"**  
Tue 18 Nov 2008

---

Jim,

"It's certainly a different type of reading. One of course is not obliged or asked to read thousands of texts but to get some sense of the range and nature of the generative capacity of the process."

Exactly. then one is experiencing the poem as a/in terms of a concept.

Jim, when you look at oulipo in both its conceptual and procedural aspects, procedural limits leading to endless works within those limits, are you not saying these two aspects are related?

Ciao,

Murat

On Tue, Nov 18, 2008 at 6:41 AM, Jim Andrews <[REDACTED]> wrote:

*What I was trying to say was:*

*a) whether these conceptual constructs themselves develop a tradition among them, actually becoming a new kind of poem, protecting the ideal (potential) rather than the real (actual).*

*b) Conceptual, more precisely process poems,*

*The notions of conceptual art or conceptual poetry, however different from one another, should be distinguished from the notion of the process poem or process art. Basically, the former focusses on concept, the latter on process. The former can be without special interest in process and the latter can be without special interest in the conceptual.*

*The Oulipo is conceptual in that they are more interested in the constraint than instances of realized texts. Similar to how a meta-mathematician might be more interested in the properties of formal systems in general than the properties of any particular formal system. Or the way that a poet might be more interested in poetics than poems.*



*Many would then say the creature's a critic or something not a poet. Until faced with a Derrida or someone in that vein and of that quality. Similarly in math the mathematicians, when faced with Godel's work, which is more meta than the foundational level (i.e., it's \*about\* the foundations, not foundational), begin to see that \*doing mathematics\* can be practiced significantly at the meta level.*

*The Oulipo is 'processual' in that they seem mainly interested in constraint-based, generative or processual creations.*

*have a tendency, as far as I can see, of leading to a huge number of poems, a thousand, two thousand, etc. This creates a crisis of reading them, basically, they become "unreadable," only conceivable, unless one is ready to spend an eternity on each word. Converting the poem into its concept -conceiving its yet undefined possibilities, which actually generated the activity in the first place- condenses this problem of relentless quantity into its essence.*

*It's certainly a different type of reading. One of course is not obliged or asked to read thousands of texts but to get some sense of the range and nature of the generative capacity of the process.*

*One is asked to read between the lines toward the big picture.*

*ja  
<http://vispo.com>*

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### 354. **Maria Damon** ***Re: Raworth in Providence***

*Tue 18 Nov 2008*

---

Tom Raworth read in Minneapolis last week and was just terrific, so let me echo Justin's exhortations. YOU BETTER SHOW UP AND LIKE TOTALLY REPRUHZENT!

Justin Katko wrote:

- > Tom Raworth will read his poems this Thursday, 6pm November 20th, at
- > Symposium Books in Providence. The address is 240 Westminster Street.
- Copies
- > of Tom's most recent pamphlet, Let Baby Fall, will be available. You can
- > also purchase them online: <http://plantarchy.us/let-baby-fall.html>. If
- > you're in Boston, New Haven, Philly, New York, Hell, YOU BETTER SHOW UP

AND

> BASICALLY LIKE TOTALLY REPRESENT.

>

> Justin Katko

>

>

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### 355. **George Bowering**

*a nth*

*Tue 18 Nov 2008*

---

What did your mother throw away?

What did she make you throw away?

When playwright Tom Cone was a kid he had a box full of baseballs autographed by all the players on both teams in the 1956 World Series. His dad told him they would pay for his retirement one day.

His mother gave them to some kids to play ball with.

When I was a kid my mother heard about some bozo psychologist who said that comic books would turn your kids into criminals, so she made me get rid of my World's Finest Comics #1 etc. and my run of Batman and Detective Comics (collectors will know where I was coming from).

Later she chucked out my complete 1951 Bremerton Blue Jackets baseball uniform.

When Jean Baird the human whirlwind heard these stories she said there had to be an anthology there somewhere.

So what do you think? Do you have a story such as this that you have always wanted to tell, or have been telling for years?

E-mail me at the above address, or e-mail Jean Baird at



Feel free to pass this suggestion on.

Prose or verse acceptable.

Photos and other illustrations encouraged.

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356. **David Kirschenbaum**

***Boog City's NYC Small Presses Night This Tues. Nov. 25***

*Wed 19 Nov 2008*

---

please forward

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

New York City Small Presses Night

with

Farfalla Press, Open 24 Hours,

:::the press gang:::, and X-ing Books

Tues. Nov. 25, 6:00 p.m. sharp, free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

This is our one event each season in our non-NYC small presses series where we honor NYC small presses.

Featuring readings from poets from  
some of the city's finest small presses  
as well as publications available from each of the presses.

**\*\*Farfalla Press, Gary Parrish, ed.**

--I Feel Tractor

--Anne Waldman

**\*\*Open 24 Hours, John Coletti and Greg Fuchs, eds.**

--Erica Kaufman

**\*\*:::the press gang:::, Cristiana Baik and Sara Wintz, eds. --Evan Kennedy**

**\*\*X-ing Books, Amy Mees and Mark Wagner, eds.**

--Jeremy Schmall

--Justin Taylor

There will be wine, cheese, and crackers, too.

--

Boog City 53, our New York City Small Presses Issue,  
published in conjunction with the above event,  
features pages put together by the participating four presses.

**\*\*Farfalla Press--Edmund Berrigan and Anne Waldman**

**\*\*Open 24 Hours--Erica Kaufman**

**\*\*:::the press gang:::--justin katko and Jow Lindsay, Evan Kennedy, and Manjula Martin**

**\*\*X-ing Books--Jeremy Schmall and Justin Taylor**

As well as your usual swell Boog City content: Jim Behrle's comic Dogs Don't Vote, and poems from Maxwell Heller, Holly Melgard, and Akilah Oliver.

To read the pdf version go to:

<http://welcometoboogcity.com/boogpdfs/bc53.pdf>

--

Press and author bios

**\*\*Farfalla Press/McMillan & Parrish**

<http://www.farfallapress.blogspot.com>

[http://www.spdbooks.org/root/pages/serp.asp?](http://www.spdbooks.org/root/pages/serp.asp?Title=&Author=&Subtitle=farfalla+press&ISBN=&submit=Search)

Title=&Author=&Subtitle=farfalla

+press&ISBN=&submit=Search

Farfalla Press/McMillan & Parrish is an independent small press surfacing from Naropa University's Jack Kerouac School of Disembodied Poetics and based in Brooklyn. It puts out perfect-bound books, chapbooks, broadsides, and CD's. Artists include Vanessa Boff, Rob Geisen, Jack Collom, Tom Peters, Gary Parrish, LeAnn Bifoss, Akilah Oliver, Junior Burke, Christopher Ryan, John Sakkis, Peter Lamborn Wilson (Hakim Bey), Bobbie Louise Hawkins, Anne Waldman, Edmund Berrigan, Anselm Berrigan, Marcella Durand, Jessica Fiorini, Jessica Rogers, Lee Ranaldo, Corrine Fitzpatrick, Stefania Iryne Marthakis, Brenda Coultas, Simon Pettet, John Coletti, Dustin Williamson, Lewis Warsh, Kristin Prevallet, Stacy Szymaszek, John High, Nathaniel A. Siegel, Arlo Quint, Chris Martin, Tyler Burba, George Schneeman, Shappy Seasholtz, Bob Holman, Bernadette Mayer, Reed Bye, Ambrose Bye.

**\*I Feel Tractor**

<http://www.myspace.com/ifeeltractor>

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

I Feel Tractor is available to you with musings of space folk and cut ups. I Feel Tractor has a self-titled 7" from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

**\*Anne Waldman**

[http://www.naropa.edu/swp/faculty/a\\_waldman.cfm](http://www.naropa.edu/swp/faculty/a_waldman.cfm)

<http://almostisland.com/poetry/WALDMAN2.html>

Anne Waldman, poet, professor, performer, curator, and cultural activist, is the author of over 40 books and small press editions of poetry and poetics, including *Fast Speaking Woman*, the IOVIS project, *Vow to Poetry: Essays, Interviews and Manifestos*, *Marriage: A Sentence*, *In the Room of Never Grieve*, *Structure of the World Compared to a Bubble*, *Outrider*, and *Nine Nights Meditation* (with artist Donna Dennis). She is the editor of numerous anthologies, including *The Beat Book*, and co-editor of *Disembodied Poetics: Annals of the Jack Kerouac School*, *The Angel Hair Anthology*, and *Civil Disobediences: Poetics and Politics in Action* (with Lisa Birman). Her CDs include *Alchemical Elegy*, *Battery: Live at Naropa*, *The Eye of the Falcon*, and *The Matching Half* (the last two with music and production by Ambrose Bye). She is a recipient of the Shelley Memorial Award and has had residences at the Civitella Ranieri Center, the Tokyo Woman's Christian University, the Emily Harvey Foundation in Venice, and the Bellagio Center. She has performed her work on stages across the American continent and abroad. Recent conferences and festivals have taken her to Wuhan (China), Berlin, Vienna and Dublin. She works with writer and director Ed Bowes on a number of video/movie projects.

#### **\*\*Open 24 Hours**

Open 24 Hours is dedicated to publishing limited edition books by poets working in traditions rooted in experimentation and social engagement. The Open 24 Hours design is influenced by the staple-bound mimeo revolution of the American small press underground most visibly recognized in the books published by many 2nd- and 3rd-generation New York School Poets. We have simply adapted the method to digital technology.

Open 24 Hours has published books by Mariana Ruiz Firmat, Corina Copp, Betsy Fagin, Joel Dailey, Chris Toll, Steve Carey, Arlo Quint, Erica Kaufman, and Dustin Williamson. Forthcoming are books by David Kirschenbaum and Will Yakulic.

Open 24 Hours is based in New York City, edited and designed by John Coletti and Greg Fuchs. Jon Allen is our in-house illustrator. We took the name from D.C. poet Buck Downs, who published a poetry zine by the same name. Downs inherited Open 24 Hours from Baltimore poet Chris Toll, who started it in 1980.

You can reach them at [REDACTED] or [REDACTED].

#### **\*Erica Kaufman**

<http://ericajane0808.googlepages.com/>

Erica Kaufman is the author of several chapbooks, most recently *censory impulse* (an excerpt of her long poem of the same title) (OMG), *civilization day* (Open24Hours), and *censory impulse* (another excerpt of her long poem of the same title) (Big Game Books). Kaufman holds an MFA from the New School and

was the winner of the 2003 New School University Chapbook Contest. Her poems can be found in *Puppyflowers*, *Painted Bride Quarterly*, *Bombay Gin*, *The Mississippi Review*, *Unpleasant Event Schedule*, the tiny, *Turntable + Blue Light*, 26, *Aufgabe*, and *LIT*, among other places. Essays and reviews can be found in *The Poetry Project Newsletter*, *CutBank*, *Rain Taxi*, *Verse*, and elsewhere. Kaufman is currently a Ph.D. candidate at the CUNY Graduate Center. She lives in Brooklyn and works in Manhattan and teaches at Baruch College.

**\*\*:::the press gang:::**

<http://www.pressgangsters.com>

:::the press gang::: is a small press, co-directed by cristiana baik and sara wintz, publishing younger avant writers.

**\*Evan Kennedy**

<http://www.bookthug.ca/proddetail.php?prod=2424&cat=1>

Evan Kennedy is the author of *The Cheer-Up Book of Wounded Soldiers* (Dirty Swan Projects) and *Us Them Poems* (BookThug). His work has appeared in "Tight," "Glosolalia," "Hot Whiskey," and The Poetry Project's "The Recluse." He lives in Brooklyn.

**\*\*X-ing Books**

<http://www.x-ingbooks.com/>

Amy Mees and Mark Wagner are thing people. A list of their joint experiences includes publishing art catalogs, cutting up money for art's sake, letterpress printing, handcrafts (like Mom used to make), traditional book binding, and co-founding the Brooklyn Artists Alliance. They are happy to associate freely with word people like Jeremy Schmall, Justin Taylor, Jen Benka, and \_\_\_\_\_ (fill in the blank). It's a venture still in the making and we're hoping to find other motivated and brilliant contributors.

**\*Jeremy Schmall**

Jeremy Schmall is the co-editor and founder of *The Agriculture Reader*, and author of *Open Correspondence from the Senator: Volume 1, But a Paucity of his Voluminous Writings*. He lives in Brooklyn.

**\*Justin Taylor**

<http://www.justindtaylor.net/>

Justin Taylor is the editor of *The Apocalypse Reader* (Thunder's Mouth) and *Come Back, Donald Barthelme* (McSweeney's). His work has appeared in numerous magazines, journals, and websites. He is the author of the book of poems *More Perfect Depictions of Noise* (X-ing Books) and, with the poet

Jeremy Schmall, is co-editor of The Agriculture Reader, a handmade arts annual.

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Curated and with an introduction by Boog City editor David Kirschenbaum

**\*\*Boog City**

<http://www.welcometoboogcity.com>

Boog City is a New York City-based small press now in its 18th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series: d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

----

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. Dec. 16, Dos Press (Maxwell, Texas)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://www.welcometoboogcity.com>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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357. **Susan Schultz**

***Charlotte's Way by Norman Fischer and a holiday special from Tinfish Press.***

*Wed 19 Nov 2008*

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Charlotte's Way by Norman Fischer and a holiday special from Tinfish Press.

Tinfish Press is proud to announce publication of Norman Fischer's long poem, *Charlotte's Way*. Please see our website for details of this exquisitely designed and produced accordion chapbook:

<http://tinfishpress.com/chapbooks.html>

The chap is available from our website and (in a bit) from Small Press Distribution for \$12. Or send a check to Tinfish Press at 47/728 Hui Kelu Street #9, Kaneohe, HI 96744.

Tinfish Press also announces a holiday special. Get beautiful books as gifts and take advantage of our end of the year discount. Or save them for yourselves! This year we have published four full-length books, one journal issue, and the new chapbook. Retail price for all items is \$84. Send us \$60, plus a modest contribution for shipping (\$5) and they're all yours! (We recently lost our franking privileges from the University of Hawai'i—due to the economy—so now we're hustling for postage, too.)

The items you'll receive are:

Meg Withers, *A Communion of Saints*  
Hazel Smith, *The Erotics of Geography*  
Craig Santos Perez, *from Unincorporated Territory*  
Tinfish 18.5: *The Book: Puzzles and Word Games*  
Tinfish 18: *The Journal*  
Norman Fischer, *Charlotte's Way*

See our website for more information:

<http://tinfishpress.com>

This special offer ends January 1, 2009.

Thank you for supporting small press poetry publishing. Enjoy year's end and the beginning of the Obama era.

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358. **Wanda Phipps**

***Yara Arts Group Book & Film Night: In a Different Light***

*Wed 19 Nov 2008*

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Hope you can make this:

Yara Arts Group Book & Film Night: *In a Different Light*

A Book & Film Night will include the presentation and signing of *In a Different Light*, a bilingual anthology of Ukrainian literature that has been performed by the Yara Arts Group (with translations into English by Virlana Tkacz and Wanda Phipps), and a screening of *Light from the East*, Amy Grappell's documentary



about the massive political upheaval in 1991 that led to Ukraine's declaration of independence (originally released in 2006; re-edited in 2008; 55 minutes).

FRIDAY, NOVEMBER 21, 2008, 7 p.m.

Admission (includes reception):

\$15; \$10 Museum members and seniors; \$5 students

The Ukrainian Museum

222 East Sixth Street

(between 2nd & 3rd Avenues)

New York, New York 10003

Tel: [REDACTED]

Wed-Sun 11:30 a.m. - 5:00 p.m.

--

Wanda Phipps

Check out my websites: <http://www.mindhoney.com> and

<http://www.myspace.com/wandaphippsband>

My latest book of poetry *Field of Wanting: Poems of Desire* available at:

<http://www.blazevox.org/bk-wp.htm>

And my 1st full-length book of poems *Wake-Up Calls: 66 Morning Poems* available

at: [http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm\\_item](http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item)

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359. **amy king**

***THIS FRIDAY - Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer***

*Wed 19 Nov 2008*

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Friday, November 21, 2008 @ 7:00 p.m.

November 21st @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

\*\* Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer \*\*

Special Musical Guest @ Intermission: Addenda

Brooklyn resident Kerry Carnahan has co-authored and edited a number of publications, including the New York City High Performance Infrastructure Guidelines, Cool and Green Roofs, and Sustainable Urban Sites (forthcoming), and is working towards her MFA in poetry from CUNY-Hunter College.

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Christophe Casamassima is the editor and proprietor of furniture_press in Baltimore where he teaches at Towson University. He is also the Literary Arts Director of the Towson Arts Collective. His collections of poetry include the Proteus (Moria, 2008) and Joys: A Catalogue of Disappointments (BlazeVOX, 2008).

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E. TracyGrinnell is the author of Some Clear Souvenir (O Books, 2006) and Music or Forgetting (O Books, 2001), as well as the limited edition chapbooks Leukadia (Trafficker Press, forthcoming 2008), Quadriga, a collaboration with Paul Foster Johnson (gong chapbooks, 2006), Of the Frame (Portable Press at Yo-Yo Labs, 2004), and Harmonics (Melodeon Poetry Systems, 2000). She lives in Brooklyn and edits Litmus Press and its annual journal of poetry and translation, Aufgabe.

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Katy Lederer is the author of the poetry collections, Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, forthcoming 2008) as well as the memoir Poker Face: A Girlhood Among Gamblers (Crown, 2003), which Publishers Weekly included on its list of the Best Nonfiction Books of 2003 and Esquire Magazine named one of its eight Best Books of the Year 2003.

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Miller Oberman was the 2005 recipient of Poetry Magazine's Ruth Lilly Fellowship

and has recently had poems in Bloom Magazine, the Minnesota Review, and Lilith. Miller lives in Brooklyn with Zero Oberman.

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Matthew Rohrer is the author of five books, most recently RISE UP, published by Wave Books. He teaches at NYU in the creative writing program, and lives in Brooklyn.

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#### SPECIAL INTERMISSION GUEST

While Addenda is just beginning, there's a history. Dan Sofaer and Christopher Anderson first met when Christopher was the singer in the Washington, D.C. band Nine Men Are Suicides. After being musical director for the recording of the one song the band knew how to play (Sister Ray by the Velvet Underground), Dan went on to be a founding member of the Silence After and

Christopher rejoined him in '88 for the short-lived Hurricane Daisy, whose killer demo had Fugazi's Don Zientara for its producer. After years in the wilderness, Dan reemerged as bassist in the San Francisco trio Giant Haystacks, and Christopher posted some Prince covers on MySpace. A chance note from Japan has reunited them, and they're ready to bring the spirit to the letter.

You can find their music at [myspace.com/addenda](http://myspace.com/addenda)

~~~~~

stain

766 grand street

brooklyn, ny 11211

(L train to Grand
Street,

1 block west)

718/ [REDACTED]

open daily @ 5 p.m.

~~~~~

Hosted by Amy King and Ana Bozicevic

~~~~~

<http://stainofpoetry.wordpress.com/>

<http://stainofpoetry.wordpress.com/>

<http://stainofpoetry.wordpress.com/>

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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360. **Steve Tills**

All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country.

Wed 19 Nov 2008

Possibly lost amidst the generous and honorable hullabaloo regarding the recent poetics scam was the very real possibility that a well-regarded friend and comrade might have been in grave danger and needed very real and immediate help.

Meanwhile, there developed deep and evolutionary discussion about the correctness of the language used to alert folks to his predicament.

What if the predicament had been real, dire, no nonsense?

Man, would we all have looked pretty damn stupid or brilliantly sensitive?

I think it's astounding what lengths we post-avant, Modern poets will go to protect the state of the art and the purity of our letters even if we must risk the actual life or lives of our comrades in Accomplishment. How far we've come from the rest of the animals on the planet, the lower species that lack the technologies of language and must rely solely on instinct and their bodies to survive.

Shoot, I'm speechless. Words cannot express what... Furthermore,

Steve Tills

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361. **Ethan Hon**

Reading TONIGHT in NYC

Wed 19 Nov 2008

Hello friends,

This Wednesday, November 19, at 7:30 pm a cafe in the Lower East Side will be taken over by poets and their kind. Please come join us!

Readers:

Timothy Donnelly

Thomas Hummel

Sommer Browning

Nancy Kuhl

Place: Roots & Vines Cafe, 409 Grand St. at Clinton.

Time: 7:30

Day: November 19
<http://2nddraftreadingseries.com>

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362. **Small Press Traffic**

Ask Not What Small Press Traffic Can Do For You...

Wed 19 Nov 2008

Dear Friends of Small Press Traffic,

If there is anyone out there who still doubts that Small Press Traffic is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of the literary community, membership is your answer.

Please join or renew your SPT membership today at:

<http://www.sptraffic.org/html/supporters.htm>

<<http://www.sptraffic.org/html/supporters.htm%20>>

Memberships are available at the following rates:

Students \$30.00; Single Membership \$40; Friend of SPT \$100; Benefactor \$500; and Patron \$1,000.

In this election year marked both by fraught economic times and a fierce spirit of hope, Small Press Traffic is asking once again for your support. In the face of adversity, poets have always banded together and redistributed their great wealth to keep innovation and experimentation alive. YES WE CAN! It may seem difficult to renew 50 members by the end of 2008, but with your help, it can be done. YES WE CAN! The road ahead will be long. Our climb will be steep. We may not get there in one week or even in one month. But, Friends of SPT, we have never been more hopeful than we are just now that we will get there.

There are many changes you can count on in the year ahead for Small Press Traffic: SPT has just elected a new leader of its own to guide the organization in innovative directions while continuing to bring together culturally diverse independent readers, writers, and presses. We have an incredible line-up scheduled for the Spring 2009 season. And we have moved into our own new digs on the CCA San Francisco

Campus, crossing the aisle of the campus to continue to provide the quality programming you rely on all year long.

As a member of Small Press Traffic, you will receive free admission to all of our events, your name will appear on our website and in our nationally circulated fliers, and you will have the satisfaction of knowing that you are doing your part to support innovative literature in the Bay Area and beyond. Please become a member or renew your membership today. The first 50 people to join or renew will receive archival broadsides from our vintage collection. And it's so easy. Just visit <http://www.sptraffic.org/html/supporters.htm> and choose the amount you'd like to donate. Please remember that these funds are tax-deductible and provide much needed funds for SPT's new upcoming events, travel funds for writers, ground-breaking symposia, and new equipment.

This is our time, to put our poets back to work and open doors of opportunity for our experimental writers and thinkers; to restore prosperity and promote the cause of experimental literature; to reclaim the dream and reaffirm that fundamental truth, that, out of many, we are one; that while we breathe, we hope. And where we are met with cynicism and doubts and those who tell us that we can't, we will respond with that timeless creed that sums up the spirit of a literary community: Yes, we can!

Thank you and see you Fridays,

The Small Press Traffic Board of Directors

Small Press Traffic Board of Directors: President, David Buuck; Treasurer, Brent Cunningham; Secretary, Scott Inguito; Board Members, Chris Chen, Gloria Frym; Barbara Jane Reyes, Cynthia Sailors, Lauren Shufan, and Jessica Wickens

Small Press Traffic Literary Arts Center
California College of the Arts
1111 -8th Street
San Francisco, CA 94107



www.sptraffic.org

www.smallpresstraffic.com

<http://www.smallpresstraffic.blogspot.com/>blogspot<http://www.smallpresstraffic.blogspot.com/>

<http://www.smallpresstraffic.blogspot.com/>

363. **Obododimma Oha**

Re: All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country.

Wed 19 Nov 2008

I have to go with you here. However, I think the digression was worth it; at least, once in a while we can test how far we can go in tolerating the views and reactions of other people. It is part of what is called "life skills". It is part of the POETICS of interaction. You know, artists are sometimes so excited with themselves and their ideas that they can't tell when they have erred, or do not care if they have erred. Sometimes we think that, as artists, we cannot say we are sorry (even if we don't mean it), because that would strip us of our beatification as the best group in the world. All our works are about human behaviour, we must not forget. Let my habitation in language not become my prison, my blindfold, my hell.

Thanks for the observation.

--- Obododimma.

On Wed, Nov 19, 2008 at 3:54 PM, Steve Tills <[REDACTED]> wrote:

Possibly lost amidst the generous and honorable hullabaloo regarding the recent poetics scam was the very real possibility that a well-regarded friend and comrade might have been in grave danger and needed very real and immediate help.

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*must risk the actual life or lives of our comrades in Accomplishment.
How far we've come from the rest of the animals on the planet, the lower
species that lack the technologies of language and must rely solely on
instinct and their bodies to survive.*

Shoot, I'm speechless. Words cannot express what... Furthermore,

Steve Tills

--

Obododimma Oha
Senior Lecturer in Stylistics & Semiotics
Dept. of English
University of Ibadan
Nigeria

&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
[REDACTED].

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364. **Aaron Lowinger**

Elaine Equi & Jerome Sala- BUFFALO NY!!!!!!! Tomorrow!!!!!!!

Wed 19 Nov 2008

Not To Be Missed! The Post-Punk IntelligenceR Tandem Bike Riders of POEMS!!

*JUST BUFFALO SMALL PRESS POETRY SERIES: ELAINE EQUI AND JEROME SALA, 11/20

AT 7:00 P.M. RUST BELT BOOKS 202 ALLEN ST. *

**

**

* Equi will be doing a multimedia presentation using movie stills from the 1950s and the '60s in the form of a tarot deck!??

And as Michael Kelleher says, "Jerome Sala, he's a friggin' riot. I mean c'mon." *

** ** Elaine Equi is the author of more than ten poetry collections, and her latest book, **Ripple Effect: New & Selected Poems**, was a finalist for the L.A. Times Book Award and on the short list for The Griffin Poetry Prize. Her collection **Voice-Over** won the San Francisco State Poetry Award. Her work is widely anthologized and appears in **Postmodern American Poetry: a Norton Anthology** and in several editions of **The Best American Poetry**. A native of Chicago, Equi lives in New York City, and teaches at New York University and in the MFA programs at The New School and City College. -robin brox

Jerome Sala has been described as an "honorable hysteric" by critic Peter Schjeldahl. His latest book is **Look Slimmer Instantly** from Soft Skull Press, and its website explains Sala "was, in fact, one of the first 'World Heavyweight Champions' of poetry [by taking part in performances held in actual boxing rings, predating today's poetry slams]. Additionally, along with poet Elaine Equi, he was connected with a punk poetry scene originating out of L.A., and gathered in Dennis Cooper's anthology of the early 80s: **Coming Attractions**. From these roots, Sala's work continued to develop – exploring the connections between the pop and the poetic, the high and the low, the ironic and the political – all the while maintaining a healthy dadaistic suspicion of all things literary." -robin brox

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365. **Kamen Nedev**

Re: David

Wed 19 Nov 2008

On 19/11/2008, at 3:38, Mark Weiss wrote:

| *German measles, anyone?*

Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.

Others seem more innocent, but only just. "Japanese copy".

And, nowadays, "Russian" mafia. "Under a Panama flag".

Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.

Language is a bit of a battlefield, and there's a lot of inertia there...

Kamen

<http://www.waitingforcargo.net>

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366. **Ana Bo³/₄ièeviaë**

This Friday! Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer!

Wed 19 Nov 2008

November 21st @ 7 p.m. - Stain Bar - Williamsburg, Brooklyn

**** Carnahan, Casamassima, Grinnell, Lederer, Oberman, and Rohrer ****

Special Musical Guest @ Intermission: Addenda

~~~

Brooklyn resident Kerry Carnahan has co-authored and edited a number of publications, including the New York City High Performance Infrastructure Guidelines, Cool and Green Roofs, and Sustainable Urban Sites (forthcoming), and is working towards her MFA in poetry from CUNY-Hunter College.

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Her poems and prose have appeared in *The American Poetry Review*, *Boston Review*, *Harvard Review*, *GQ*, and elsewhere. She has been anthologized in *Body Electric* (Norton), *From Poe to the Present: Great American Prose Poems* (Scribner), and *Isn't It Romantic?* (Verse Press), among other compilations.

Educated at the University of California at Berkeley and the Iowa Writers' Workshop, she serves as a Poetry Editor of *Fence Magazine*. Her honors and awards include an Academy of American Poets Prize, fellowships from Yaddo (2001; 2004; 2005), MacDowell (2007), and the New York Foundation for the Arts (2005-2006), and a Discover Great New Writers citation from Barnes & Noble's Discover Great New Writers Program.

~~~

Matthew Rohrer is the author of five books, most recently *RISE UP*, published by Wave Books. He teaches at NYU in the creative writing program, and lives in Brooklyn.

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Miller Oberman was the 2005 recipient of Poetry Magazine's Ruth Lilly Fellowship and has recently had poems in *Bloom Magazine*, the *Minnesota Review*, and *Lilith*. Miller lives in Brooklyn with Zero Oberman.

~~~~

#### SPECIAL INTERMISSION GUEST

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You can find their music at [myspace.com/addenda](http://myspace.com/addenda)

~~~~~

stain
766 grand street
brooklyn, ny 11211
(L train to Grand Street,
1 block west)
718/ [REDACTED]
open daily @ 5 p.m.

~~~~~

Hosted by Amy King and Ana Bozicevic  
<http://stainofpoetry.wordpress.com/>

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367. **Nico Vassilakis**  
***Seattle: Reading: Plus: Nov 21st***  
*Wed 19 Nov 2008*

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MICKEY OCONNOR reading  
BETH GRACZYK dance  
ANGELINA BALDOZ trumpet  
NICO VASSILAKIS reading

+ + +

UNTITLED [INTERSECTION]  
Friday 21 November 2008, 7p  
at  
Phinney Neighborhood Center in Greenwood  
6532 Phinney Ave. N

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368. **Ram Devineni**  
***6 New FILMS from RATTAPALLAX for 2009: Brazil, Africa, India, USA +***  
*Wed 19 Nov 2008*

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Dear Friends: I am excited to announce six new films  
for next year being produced by Rattapallax magazine.  
Rattapallax Films is committed to producing poetic  
films and documentaries with a social and cultural

dimension to them. To learn more about the production company and its projects, please go to <http://www.rattapallax.com/films.htm>

Cheers  
Ram Devineni

Ginsberg's Karma. A documentary about the legendary poet Allen Ginsberg and his mythical journey to India in the early 1960s that transformed his perspective on life and his work. Poet Bob Holman traces the two years Ginsberg spent in India by visiting the places where he stayed and talk with the people he met and influenced, as well as, intimate interviews with Beat poets and friends.  
<http://www.rattapallax.com/ginsberg.htm>

On the Griot Trail: Bob Holman and Papa Susso in West Africa. The film is about Alhaji Papa Susso, a Gambian folk poet and Bob Holman, a contemporary US poet, who are long-time friends. They travel to Africa to discover the oral traditions of language and storytelling that are quickly disappearing. Through their travels in Gambia, Senegal, Mali and Guinea, they also explore African music and its influence on contemporary American jazz, rock n' roll, and blues and how traditional African music is being displaced by urban hip-hop, whose roots are in Africa. Throughout West Africa, they meet many different Griots, or storytellers, whose vast memories include the history of their tribes and re-tell it through songs and epic poems. Currently Filming in Africa.  
<http://www.rattapallax.com/griot.htm>

O Sonho Bollywoodiano. Rattapallax Films announces the first Indian-Brazilian co-production. "O Sonho Bollywoodiano" is directed by Beatriz Seigne-Martin and stars Paula Braun, Lorena Lobato and Nataly Galleazzo Cabanas. The production just finished shooting all over India. Legendary Indian filmmaker Santosh Sivan (The Terrorist) is Executive Producer. The film is a comedy about three beautiful Brazilian actresses who decide to try their luck breaking into the Bollywood. When they arrive in India, their dreams

change dramatically through a series of mishaps and unexpected occurrences. This heart-felt comedy reveals the wonderful cultural difference between both countries while three young actresses search for their dream in a country thousands of miles away. While filming a song and dance sequence in Mumbai, TV Globo's show Fantastico interviewed the actresses and director. The film will be released next year.

<http://www.rattapallax.com/bollywoodiano.htm>

BOLLYWORLD. India is going through extraordinary changes and entering the global market. This documentary focuses on how India's largest film industry "Bollywood" is transforming itself to appeal to a world audience and an emerging Indian middle class. The documentary follows two brothers, Sanjay and Kumar, as they try to make their big movie. We get a glimpse into the many dimensions of Bollywood and the people who make a living entertaining over 3 billion people a year.

<http://www.rattapallax.com/bollyworld.htm>

ALIEN ROADKILL. A documentary about African-American poet Lamont B. Steptoe and his search for the aliens who abducted him in Philadelphia. Steptoe is an American Book Award winner and suffering from post-traumatic syndrome resulting from the Vietnam War. In 2008, he traveled to Roswell, New Mexico to the Roswell UFO Festival to find the aliens he encountered and seek spiritual solace at the famed crash site.

While at Roswell, he meets other people who were also abducted by aliens and soon discovers that he is not "alone." <http://www.rattapallax.com/steptoe2.htm>

FABULOUS HAIR! This exuberant documentary follows several Philadelphia-based African-American hairdressers as they prepare for a major hair show competition. <http://www.rattapallax.com/hair.htm>

Please send future emails to

██████████ for press

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369. **Murat Nemet-Nejat**

**Re: All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country.**

Wed 19 Nov 2008

---

Steve,

I agree with you there. If what goes on on this list were more visible (unfortunately, also more relevant to the wider world!}, we would have been subject to a SNL skit.

This discussion about "language" is like describing the color of fire when a house is burning.

Here my conscience is clear. I was ready to send "david" three hundred dollars when I learnt the whole thing was a scam.

Barry, once again, don't take this to heart and think occasional good things which happen here.

No one seems to have responded to my query how many among who were insulted by "Nigerian scam" were Nigerians or even Africans. I assume by this that nobody. all this was a verbal exercise. May be we can apply a bit of reality principle here.

Ciao,

Murat

On Wed, Nov 19, 2008 at 9:54 AM, Steve Tills <[REDACTED]> wrote:

*Possibly lost amidst the generous and honorable hullabaloo regarding the recent poetics scam was the very real possibility that a well-regarded friend and comrade might have been in grave danger and needed very real and immediate help.*

*Meanwhile, there developed deep and evolutionary discussion about the correctness of the language used to alert folks to his predicament.*

*What if the predicament had been real, dire, no nonsense?*

*Man, would we all have looked pretty damn stupid or brilliantly sensitive?*

*I think it's astounding what lengths we post-avant, Modern poets will go to protect the state of the art and the purity of our letters even if we must risk the actual life or lives of our comrades in Accomplishment. How far we've come from the rest of the animals on the planet, the lower species that lack the technologies of language and must rely solely on instinct and their bodies to survive.*

*Shoot, I'm speechless. Words cannot express what... Furthermore,*

*Steve Tills*

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370. **Dale Smith**

***Big Bridge Call for Submissions--Slow Poetry***

*Wed 19 Nov 2008*

---

BIG BRIDGE ([HTTP://BIGBRIDGE.ORG](http://BIGBRIDGE.ORG))

CALL FOR SUBMISSIONS

The online poetry journal Big Bridge seeks essays, poems, visual art, performance documentation, eco-criticism, creative writing pedagogy, and other material that addresses or explores issues generated by conversations initiated last summer over Slow Poetry. Arguments, moreover, that offer critical perspectives on Slow Poetry are welcome.



Since Slow Poetry is strictly a descriptive platform, feel free to contribute new ideas, arguments, and issues that may be useful for the ongoing development of a slow poetics. Some critical reflections on Slow Poetry are available at <http://possumego.blogspot.com>.

Send work that explores definitions, theories, and practices of Slow Poetry to Big Bridge contributing editor Dale Smith (████████) in word or pdf files by December 31, 2008.

Dale

--

Dale Smith  
Doctoral Student, Department of English  
University of Texas  
1 University Station, B5000  
Austin, TX 78712

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371. **Ryan Daley**

***Re: David***

*Wed 19 Nov 2008*

---

Certainly there's a fine line between changing language and have a committee dictate which language is ok for "consumption."

I think filtering out words isn't a waste of time. It's pretty constabulary, though.

On 11/18/08, Obododimma Oha <████████> wrote:

>

> Interesting argument. You are simply telling us that language does n

>

>

> Interesting argument. You are simply telling us that language does not  
> change, or should not be allowed to change. People who live in different  
> times have different tastes and different responses. One would simply be  
> anachronistic and socially unacceptable if one, for instance, continues  
> using the term "policeman" (instead of "police officer"), "air hostess"  
> (instead of "flight attendant" or "cabin crew") or "poetess" (instead of  
> simply "poet"). I am surprised that you think that filtering out words  
> processed as offensive in a given period is a waste of time. Perhaps you are  
> also saying that it is wrong for POETICS to rule that it does not and would  
> not publish flame messages. Perhaps some of us can now dispense with  
> communicative competence and facework. Little wonder some wars in the  
world

> start from recklessness in the use of words.  
> --- Obododimma Oha.  
>  
>  
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>  
>  
>  
>  
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>  

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> From: Mark Weiss <[REDACTED]>  
> To: [REDACTED]  
> Sent: Monday, November 17, 2008 10:04:10 PM  
> Subject: Re: David  
>  
> Barry:  
>  
> Don't let the legions of the politically hyper-correct get to you. This  
> discussion is profoundly silly. All sorts of things in every language are  
> ascribed to one nationality or another and become dictionary-sanctified for  
> reasons often lost in time. The Spanish Influenza didn't originate in Spain,  
> nor the Hong Kong version in Hong Kong, and the tourism industry thrives in  
> both places. I doubt that the French lose much sleep over "french letter" as  
> a term for a male birth control device that helps prevent the french  
> disease, though the terms certainly go back to an English view of the French  
> as licentious--a stone I think nobody has thrown since at least the Profumo  
> scandal. For Spanish speakers la carisia francesa is cunnilingus, and in  
> English we french kiss and there's also greek love, though the practices are  
> pretty universal. I have no idea if the parasite that's killing off American  
> elm trees really originated in the Netherlands, but it's still the  
> Dutch Elm Disease. Japanese knotweed, another parasite, grows all over  
> China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe  
> sharks should be miffed (they always seem to be miffed). Language, thank  
> god, is a repository of history. Cleansing it of anything that anyone might  
> find offensive would also cleanse it of much of the cultural data it stores.  
>  
> Mark  
>  
> At 05:42 AM 11/16/2008, Barry Schwabsky wrote:  
> > I have to say that, finally, I feel physically ill from the feeling of  
> having been implicitly accused of holding and fomenting a vile prejudice.  
> There has been talk of language as a loaded weapon and of people feeling  
> stabbed by how they are characterized. Well, I feel like I am on the

> receiving end of those things. I don't to get into a contest of  
> sensitivities but it is very difficult for me to see how I can participate  
> in a group where I feel that such views are being held of me so I think I  
> have to withdraw, at least for now.

> >

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372. **Anny Ballardini**

**Re: David**

*Wed 19 Nov 2008*

---

Dear Obododimma,

I did not say that, nor did Mark as far as I know. And I think I can speak up for him. Something that makes me chuckle is the English saying: "Excuse my French!" The English, the obstinate enemies of the French, all along history, and vice versa: "Merde aux Anglais!" Not to talk of the Germans against the French, the French against the Italians, the Italians against them all, the Norther Italians against the southern Italians, and the infinite sayings that appear once in a while in a colloquial form. I / we do respect Derrida and his precious work. What I wish to say is that we cannot cancel history in just a second with good will. I do appreciate your remark, though.

This is cheap humor, and anyhow that is what our daily life is made of. Isn't your neighbor your worst enemy? It is the law of instinct, then with reason, as the goodwill of the list has shown up to the point that Barry Schwabsky very probably signed off (and once again I am sorry), with reason you sort things out and start being more careful. I never again used the saying I quoted in my previous mail. It was a lesson for me. I just wanted to show Barry and the list that sometimes you simply do not think, and as I said, you unwillingly trigger a chain of unsolved ethnic conflicts.

I hope I was clear. I also thank you for giving me the opportunity to clarify what I said before.

Anny Ballardini

On Tue, Nov 18, 2008 at 8:53 AM, Obododimma Oha <[REDACTED]> wrote:

*Interesting argument. You are simply telling us that language does n*

*Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words.*  
--- Obododimma Oha.

---

*From: Mark Weiss <[REDACTED]>  
To: [REDACTED]  
Sent: Monday, November 17, 2008 10:04:10 PM  
Subject: Re: David*

*Barry:*

*Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.*

Mark

*At 05:42 AM 11/16/2008, Barry Schwabsky wrote:  
I have to say that, finally, I feel physically ill from the feeling of  
having been implicitly accused of holding and fomenting a vile prejudice.  
There has been talk of language as a loaded weapon and of people feeling  
stabbed by how they are characterized. Well, I feel like I am on the  
receiving end of those things. I don't to get into a contest of  
sensitivities but it is very difficult for me to see how I can participate  
in a group where I feel that such views are being held of me so I think I  
have to withdraw, at least for now.*

--

Anny Ballardini

<http://annyballardini.blogspot.com/>

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing  
star!

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373. **Alan Sondheim**

***The Accidental Tourist, FORT!/DA? book available -***

*Wed 19 Nov 2008*

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The Accidental Tourist,

Essays on the phenomenology of virtual worlds, with special attention paid to  
Second Life

- Alan Sondheim

Book available from FORT!/DA?

<http://www.pd.org/~zeug/fort-da/fort-da.html>

THE ACCIDENTAL ARTIST was an ongoing exhibition in Second Life at  
Odyssey, June 2008 - January 2009, by Alan Sondheim, with help from Sugar  
Seville, Azure Carter, Gary Nanes, Sandy Baldwin, and Frances van Scoy at the

Virtual Environments Laboratory, West Virginia University, Morgantown, West Virginia. The show changed daily and the gave me an opportunity to study the phenomenology of a virtual world in relation to avatar-human objectivity.

"I think of this as a form of information implosion where everything gets out of hand, or a war or sex zone where it's impossible to walk or think, or Pliny's uncle's death (and other devastation) when Vesuvius blew: What does one do in such a situation? How does one do it? One false step or click and you're underwater or in the skysphere ..."

from back cover, Alan Sondheim

The book contains all of the critical writings I've done on Second Life, modified into a single sectioned text.

Thanks so much for possibly ordering! (If not, thanks for reading this far!)

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374. **Mark Weiss**

***What we're called, was Re: David***

*Wed 19 Nov 2008*

---

It's always interesting to be the butt of sarcasm, but accuracy also counts. I was I thought pointing out the large gray areas, and talking about appropriateness (albeit with tongue wandering into cheek at times). I doubt that I've caused too many wars today.

But your examples present some interesting issues. Policeman became obsolete as a generic term when women were allowed to join police forces, and other terms that cover both genders, like cops, police, or police officers, took over, because it would have been absurd to do otherwise. But we refer to policemen and policewomen when appropriate--it's not anachronistic to point out a policewoman to someone who needs help, if that's who's available. The word stewardess, which is the term I think you were searching for, became an issue because it had an extraprofessional use as fetish. That survives to an extent, but probably more than the word itself, which dates back to when cabin crews were exclusively female (and exclusively young--there were age discrimination suits about that). Poetess had largely fallen out of fashion by the time modern feminism arrived, relegated to designating only some women poets. And it's a good thing that it died--the attitude expressed by the word had become poisonous.

These are all questions of gender, in a language that has become less and less gendered over the past thousand years. It's not something that speakers of more gendered languages worry about too much, because to do something about it would require the restructuring of grammar. Airplane crews are still

hotes and hotesses, actors are comedians and comediennes, etc, and the French sun is masculine and the moon feminine, while in German it's the reverse. So the battles are fought elsewhere. In modern English there were so few distinct masculine and feminine forms for human occupations that most of the work of remaking the language would involve the renaming of the beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm plenty aware of gender issues. I'm talking about the genders of articles, nouns, pronouns and adjectives.

A travel article in today's New York Times web edition, "The Proud Indians of Chiapas," has attracted a lot of comments, mostly about the use of the word Indian. Many of the respondents pointed out that in Chiapas, and Latin America in general, the (recently) preferred term is "indigena" (which is both masculine and feminine, by the way). The objection noted to Indian is that it's inaccurate. In Spanish it's worse than that--Indio is often a derogatory term, and India in some places is a synonym for whore. But the article is written for gringos. In the US there's no unanimity among (let's call them) first peoples about what to call themselves. Native American doesn't seem to have caught on, though it appeared to for a while, and members of a lot of tribes prefer to be called American Indians and don't mind that their reservations are generically called Indian reservations. In the country at large Indian is nowhere near as derogatory as Indio or India. It apparently didn't raise eyebrows among the Times staffers.

It's not up to me, it's up to the people so designated, who have a long history of persecution by whatever name. Not so the compound noun Nigerian scam. It's hard for me to believe that anyone uses it with derogation of Nigerians in general in mind, and I don't think there's a shred of antiNigerian sentiment in the US, where most people would be hard put to say what a Nigerian is.

But ok, what about the name Nigeria--Blackland? Is that an acceptable inheritance from the colonialist past?

If this thread continues, it would be nice if it involved discussion rather than verbal violence. The issues are interesting in themselves.

Mark

At 02:53 AM 11/18/2008, Obododimma Oha wrote:

> Interesting argument. You are simply telling us that language does n  
>Interesting argument. You are simply telling us that language does  
>not change, or should not be allowed to change. People who live in  
>different times have different tastes and different responses. One  
>would simply be anachronistic and socially unacceptable if one, for  
>instance, continues using the term "policeman" (instead of "police  
>officer"), "air hostess" (instead of "flight attendant" or "cabin  
>crew") or "poetess" (instead of simply "poet"). I am surprised that

>you think that filtering out words processed as offensive in a given  
>period is a waste of time. Perhaps you are also saying that it is  
>wrong for POETICS to rule that it does not and would not publish  
>flame messages. Perhaps some of us can now dispense with  
>communicative competence and facework. Little wonder some wars in  
>the world start from recklessness in the use of words. ---  
>Obododimma Oha. \_\_\_\_\_

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375. **Tony Trigilio**

***Call for Papers: Beat Studies at the American Literature Association Conference***

*Wed 19 Nov 2008*

---

Hi all--I'm forwarding this from Tim Hunt (██████) . . .

The Beat Studies Association invites proposals for papers on all aspects of Beat literature and Beat studies for the two panels the association anticipates sponsoring at this year's American Literature Association Conference (May 21-24 in Boston). Proposals of one to two pages (250-500 words) should be sent electronically to Tim Hunt at ██████ by January 2, 2009.

The Beat Studies Association would especially welcome proposals that engage understudied figures central to or related to the Beats and proposals that consider the significance of current and emerging critical paradigms for study of the Beats.

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376. **Daniel Godston**

***Barney Rosset***

*Wed 19 Nov 2008*

---

The National Book Foundation just gave Barney Rosset a lifetime achievement award for his remarkable contributions to American publishing. If you missed Bob Garfield's interview with Barney Rosset last week, you can download it at: <http://www.onthemedial.org/transcripts/2008/11/14/07>

<http://www.nytimes.com/2008/09/24/movies/24obsc.html?ref=books>

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377. **Lisa Janssen**

***MoonLit issue #3 out now!***

*Wed 19 Nov 2008*

---

The 2008 issue of Moonlit is now available. Issue three contains more writers and writing than ever before, including Ruth Lilly award winner Kathleen Rooney, Arda Collins (recently published in the New Yorker), critically acclaimed poet and Howling Hex member Philip Jenks, Chicago Review poetry editor Leila Wilson, John Fahey editor (and Smog poster model) Damian Rogers, Kathleen Ossip, Michael Salinger, Mark Ducharme, Philip Metres, Adam Golaski, Alan Jude Moore, Amanda Ackerman, Brandi Homan, Chuck Stebleton, Daniela Olszeweska, Darrin Daniel, Elisa Gabbert, Erik Johnson, Harold Abramowitz, Jessica Bozek, Kate Schapira, Matthew Timmons, Melissa Severin, Simone Muench, Robert Miltner, Ryan Davis, Sarah Rosenthal and Toshia Matthews. Moonlit's a poetry journal for all the young poets out there - and some of the older ones too, of course.

Order from [www.dragcity.com](http://www.dragcity.com) from the home page click on "catalog" then "book nook"

For stores and store pricing email 

Happy days,

Lisa

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378. **Francesco Levato**

***Re: Raworth in Providence***

*Thu 20 Nov 2008*

---

To add to Justin and Maria's comments, we had Tom Raworth at the Poetry Center of Chicago November 12th and it is by far my favorite reading. I highly recommend going to hear him if you have the chance.

Francesco Levato  
Executive Director

The Poetry Center of Chicago  
<http://www.poetrycenter.org>  
<http://www.francescolevato.com>

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379. **Jim Andrews**

**Re: "A Documentary Saga of the Oulipo"**

Thu 20 Nov 2008

---

| *then one is experiencing the poem as a/in terms of a concept.*

That is often a strong dimension of conceptual work, isn't it. Chairness of the chair. Bearness of the bear. Though it needn't be the only dimension. And usually isn't. The work can be more sensual or sensorial or typically literary or artistic in some ways or whatever, as well; the conceptual is a dimension, not a be all and end all. Though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach.

Also, as elsewhere in art, pretenders can be quick to exploit opportunities. Conceptual art can sometimes be a term applied to work lacking in all craft and art as though it was punk with brains. Ya OK, I guess, if the brains seems to be there and it's somehow challenging or the concept is interesting or something. Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable. On the other hand, there's nothing like strong conceptual work to change the way we see things in a jolt.

| *Jim, when you look at oulipo in both its conceptual and procedural aspects,  
procedural limits leading to endless works within those limits, are you  
not  
saying these two aspects are related?*

In Oulipo, it seems clear that the conceptual and procedural are strongly related, yes. But in conceptual poetry more generally, they needn't be.

ja

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380. **Jim Andrews**

**dbCinema so far**

Thu 20 Nov 2008

---

Here's a slidvid show of what I've done with dbCinema so far:  
<http://vispo.com/dbcinema/kandinsky/slidvid.htm>

This plays around 20 minutes or so, depending on the speed of your connection and network traffic yadayada. If yer using a PC, press the F11 key to toggle yer browser fullscreen. The bigger yer monitor is, the better this looks.

This cycles through all the graphic series I've created with dbCinema so far.

There are some slidvid controls up at the top left of the screen. If you mouseover the controls, some text appears that shows you what the control does.

The title of each series appears among those controls. The title indicates the sort of images dbCinema used in creating the graphics. For instance, the "Graphic Loven" series is made of pictures downloaded by dbCinema from the Internet via a search for the term "graphic novel". The "Silvia Saint" series is made of pictures downloaded by dbCinema from the Internet via a search for the term "Silvia Saint".

dbCinema is a graphic synthesizer I'm writing in Adobe Director.

There's info about dbCinema at <http://vispo.com/dbcinema/kandinsky3/intro> . Actually this is info about the kandinsky3 series, but much of it is about dbCinema more generally.

There are also video tutorials I've created at <http://vispo.com/dbcinema/video/1.htm> , <http://vispo.com/dbcinema/video/2.htm> , and <http://vispo.com/dbcinema/video/3> . These are kind of dull though. They're just software tutorials. And they're old.

There's a little review of dbCinema from Paris (in French) at <http://www.fluctuat.net/blog/10347-Notre-Dame-destructuree> .

ja  
<http://vispo.com>

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### 381. **Alexander Jorgensen**

#### ***The dead tell a tale that China doesn't care to hear***

*Thu 20 Nov 2008*

---

I cannot say enough about China, mostly because I have lived here the past seven years (and in various capacities). What is distressing, and this isn't a joke, is that I cannot actually tell you all I know, have seen -- share with you why it is that china, in my opinion, is as much a Western construction as an actual locale where fact still remains buried or intentionally obscured. But that is another conversation.

URUMQI, China: An exhibit on the first floor of the museum here gives the government's unambiguous take on the history of this border region: "Xinjiang has been an inalienable part of the territory of China," says one prominent sign.

But walk upstairs to the second floor, and the ancient corpses on display seem to tell a different story. The rest of the story:

<http://www.iht.com/articles/2008/11/19/asia/mummies.php>

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382. **David Kirschenbaum**  
***Major Ginsberg Movie in Production***

*Thu 20 Nov 2008*

---

Weeds star Mary Louise-Parker is gearing up for a new project. Earlier this month, it was announced that she will be part of a new biopic, which will be written, directed and produced by Oscar-winning documentarians Rob Epstein and Jeffrey Friedman.

The beatnik biopic entitled *Howl* is based on Allen Ginsberg's epic book-length poem of the same title. The film will commemorate the 50th anniversary of the poem, and will feature animated visualizations of the piece, courtesy of graphic novelist Eric Drooker.

Cast members include David Strathairn (*Good Night and Good Luck*), who will play prosecuting attorney Ralph McIntosh, Alan Alda (*The West Wing*), who will play Judge Clayton Horn, Jeff Daniels (*Traitor*), who will play Professor David Kirk, Paul Rudd, who will play Luthor Nichols and Weeds star Mary-Louise Parker who will play prosecution witness Gail Potter. James Franco, who appeared in the *Spider-Man* films, will be playing Allen Ginsberg.

"Fifty years later, Ginsberg's vision is as relevant as the year he wrote it," Friedman told the *Hollywood Reporter*. "It resonates with issues of free speech, government censorship, militaristic empire building, fear-mongering, sexual conformity and the co-opting of religion."

Carter Burwell will be writing the original score while Epstein and Friedman, who previously worked together on the Oscar-winning *Common Threads: Stories from the Quilt*, will be co-directing the film. Epstein's other film credits include the Oscar-winning *The Times of Harvey Milk*. [Gus Van Sant will be producing.]

Taken from

<http://www.buddytv.com/articles/weeds/weeds-actress-joins-james-fran-23169.aspx>

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383. **Séamas Cain**

***New work by Johan Meskens***

*Thu 20 Nov 2008*

---

I write in praise of the poet Johan Meskens. Based at Ghent in Belgium, Meskens is a motion/action poet, visual poet, & net-artist.

I have followed the aleatoric & serialist work of Meskens since 2002, with great interest & appreciation. Much of his work is profoundly original & dynamic, in conception & in execution. Indeed, he is drawn to poetry with a dialectical philosophy of music & noise, cities & landscapes, & silence.

Johan Meskens admires the works of Mozart, Beethoven, Adolphe Sax, Jim Morrison, & Albert Einstein. But in his own poetic work, he struggles with contending elements: John Cage or Frank Zappa, Dimitri Shostakovich or Ennio Morricone, Theloneus Monk or Charlie Parker, Pink Floyd or The Doors.

To examine the aleatoric & poetic "music," & the "musical" serialism, of Johan Meskens, go to

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

Click anywhere to begin (& do wait for the serial changes)!

Peaceful regards,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetnetwork.com>

[http://www.mnartists.org/Seamas\\_Cain](http://www.mnartists.org/Seamas_Cain)

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384. **Poetry Project**

***FW: Events at The Poetry Project November/December***

*Thu 20 Nov 2008*

---

We're having our own very special thanksgiving tomorrow night in the Parish Hall! We hope you're there.

Friday, November 21, 10 PM

Poets' Potluck III

Natives and newcomers alike join the Three Sisters (the harvest; or Diana, Nicole, and Corrine) for a giving of thanks, foods, poetry, music, and autumnal beverages. A two-time staple of last-year's series, the night will again feature

performances by many and food by everyone so inclined, including Stacy Szymaszek, who will be grilling turkey burgers in the parish hall on the George Foreman and who has already contributed one can of corn to the cause. Grab your canned pumpkin, plastic cool whip containers, and blue-lined notebooks, and pilgrim your way over.

Monday, December 1, 8 PM

Open Reading

Sign-in 7:45 PM.

Wednesday, December 3, 8 PM

Ed Roberson & Gail Scott

Ed Roberson is author of seven books of poetry. His most recent book, *City Eclogue*, was published spring 2006, Number 23 in the *Atelos* series. His collection, *Voices Cast Out to Talk Us In*, was a winner of the Iowa Poetry Prize; his book *Atmosphere Condition* was a winner of the National Poetry Series and was nominated for the Academy of American Poets<sup>1</sup> Lenore Marshall Award. He is a recipient of the Lila Wallace Writers<sup>1</sup> Award and the Poetry Society of America's Shelley Memorial Award. Graduated from the University of Pittsburgh, 1970, where while an undergrad research assistant in Limnology, he traveled across Canada through Alaska, Kodiak and Afognak Islands and later Bermuda with research expeditions. As an expedition member of the Explorer's Club of Pittsburgh, he has climbed mountains in the Peruvian and Ecuadorian Andes. Ed has motorcycled across the U.S. and traveled in West Africa. Retired from Rutgers University, Ed Roberson currently lives in Chicago where he has taught classes and workshops at Columbia College Chicago, been Visiting Artist at Northwestern University, taught in the Poetry and Poetics Program as Visiting Professor at the University of Chicago. He is currently Writer in Residence at Northwestern University in the English Department Creative Writing. His next book, *The New Wing of the Labyrinth*, is due out from Singing Horse Press the end of 2008. Gail Scott is current recipient of the Quebec Arts Council New York Studio grant. She co-edited *Biting The Error* with Bob Gluck et al, (Coach House), shortlisted for a Lambda award. Her other books include her novel, *My Paris*, about a sad diarist in conversation with Gertrude Stein and Walter Benjamin in contemporary Paris (Dalkey Archive), the story collection *Spare Parts Plus Two* (Coach House). The novels *Main Brides* and *Heroine*, and the essay collections *Spaces Like Stairs* and *la théorie, un dimanche* (with Nicole Brossard et al). Her translation of Michael Delisle's *Le Déasarroi du matelot* was shortlisted for the Governor General's award in translation (2001). She is co-founder of the critical journal *Spirale* (Montréal) and *Tessera* (new writing by women). She teaches Creative Writing at Université de Montréal.

Friday, December 5, 10 PM

Hey, What's All The Hooplah?

Forget the impending breadlines, grab your polka-dotted canvas bindle, bundle up and bustle your way over to hear the tales of times said and gone and the prophetic parables of a new generation of poets, storytellers and musicians. Featuring music and performances by John Houx, Elizabeth Devlin, Frank Hoier, & others T.B.A. Mr. Houx grew up in West coast cattle country and "hoboed" his way to New York in 2007, where he was quickly embraced by the East Village's Antifolk scene and traditional folk music circles. With appearances on radio and television (broadcast and online), John is presently planning his first full-length record and a small European tour. Elizabeth Devlin has traveled the world to invoke influences from scratchy American and French phonographs, combining bitter-sweet, haunting vocals with angelic, cacophonous Autoharp melodies. Her forthcoming full-length album will be released on December 6th, 2008. Frank Hoier is poised at the front of a new wave of modern Americana roots music. Backed by rock'n'roll prodigy siblings, The Weber Brothers, Frank's self released album Lovers & Dollars is set for it's national debut on November 11, 2008. Frank Hoier brings a fresh perspective and a rock'n'roll energy to Folk music. His Guthrie-esque anthem "Jesus Don't Give Tax Breaks To The Rich" has been hailed as "the most perfect protest song written yet this millennium" (PopHeadWound).

And coming up at The Bowery Poetry Club:

Bill Berkson & Tony Towle

Bowery Poetry Club

8 pm

Thursday, December 4, 2008

308 Bowery, NYC 10012 || 

betw. Bleecker & Houston

F or V to 2nd Ave / 6 to Bleecker St.

[www.bowerypoetry.com](http://www.bowerypoetry.com) | tix [www.ticketweb.com](http://www.ticketweb.com)

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Calendar: <http://www.poetryproject.com/calendar.php>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



[www.poetryproject.com](http://www.poetryproject.com)

Admission is \$8, \$7 for students/seniors and \$5 for members (though now those who take out a membership at \$95 or higher will get in FREE to all regular readings).

We are wheelchair accessible with assistance and advance notice. For more info call [REDACTED].

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

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385. **Robin Hamilton**

***Re: What we're called, was Re: David***

*Thu 20 Nov 2008*

---

Mark said:

| *rather than verbal violence. The issues are interesting in themselves.*

Indeed, and I don't think this point has been brought up quite explicitly in the history of the term, but we're not looking at just \*any {goldbrick \*\*\*}scam (like the poor, they will be with us always), but at a particular variety -- the Spanish Prisoner Scam.

This shifted locale and terminology not through any resurgence of colonialism, but because that particular variety of con game suddenly became part of the Internet.

What baffled me from the start was the mechanism of it -- the appeal to unreflecting greed of the rich West being given the opportunity to benefit from the suffering of the less fortunate parts of the world. [Insert scare quotes as appropriate.]

At one stage, before virtually any spam filter could catch it, there was an ambulance-chasing aspect to the business -- the minute a civil war exploded anywhere, suddenly we were solicited by a member of the beaurocracy of the suffering country to make millions by accepting dirty money.

Oh, boy, and leave aside the naivety or greed of anyone who fell for this ...

Then there was grammatical nature of the texts -- they seem to have been crafted by someone who had a fairly clear idea of what would be expected to be grammatical prejudices of a Western addressee as to the mistakes likely to be made by a second-language African speaker.

Ouch!!!

But in some ways, this is yesterday's smasgrabord. At the moment, in the UK at least, what's getting past at least my spam filters are specifically crafted



appeals to reveal your details as to membership of \*very locally English building societies -- Alliance&Leicester, Lloyds, Abbey National -- and as a Scot, I'm tempted to say this illustrates the peculiar blind dumb ignorance of the English, with whom we are forced to share the British Isles.

But perhaps there's a USAmerican variety of this that I'm not aware of. (Mind you, no one has yet appealed to me to buy shares in RBS at firesale prices.)

And just to put myself on the right side of the geographical and prejudicial divide of this, only the English could construct a Scotch pie out of a silly sheep ...

Robin

[There's a peculiar incident, both funny and unlikely, in one of the Edgar Wallace Sanders-of-the-River collections, I think *\_Bones In London\_*, in which Mister Commissioner Sanders, accosted by someone who wants to sell him a cheap gold brick, promptly drags the con artist to the nearest police station on the assumption that the man is trying to sell him something that had been illicitly mined in the colonial territories.

Used to be IDB, now it's called something different, I think, but plus ca change, Haliburton ... Boy, they don't make colonial administrators like they used to in the glory days of the Raj. <g>

R. ]

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386. **Murat Nemet-Nejat**  
***Re: "A Documentary Saga of the Oulipo"***  
*Thu 20 Nov 2008*

---

Jim,

Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanageable proliferation when it becomes actualized. In that way, the concept gets deluted, blurred, weakened.

"though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."

Well, pop can be a powerful art form.

"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."

In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.

Ciao,

Murat

On Thu, Nov 20, 2008 at 3:54 AM, Jim Andrews <[REDACTED]> wrote:

*then one is experiencing the poem as a/in terms of a concept.*

*That is often a strong dimension of conceptual work, isn't it. Chairness of the chair. Bearness of the bear. Though it needn't be the only dimension. And usually isn't. The work can be more sensual or sensorial or typically literary or artistic in some ways or whatever, as well; the conceptual is a dimension, not a be all and end all. Though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach.*

*Also, as elsewhere in art, pretenders can be quick to exploit opportunities. Conceptual art can sometimes be a term applied to work lacking in all craft and art as though it was punk with brains. Ya OK, I guess, if the brains seems to be there and it's somehow challenging or the concept is interesting or something. Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable. On the other hand, there's nothing like strong conceptual work to change the way we see things in a jolt.*

*Jim, when you look at oulipo in both its conceptual and procedural aspects, procedural limits leading to endless works within those limits, are you not saying these two aspects are related?*

*In Oulipo, it seems clear that the conceptual and procedural are strongly related, yes. But in conceptual poetry more generally, they needn't be.*

*ja*

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387. **David Bowen**

***New American Press Chapbook Contest***

*Fri 21 Nov 2008*

---

New American Press is pleased to announce its fall/winter chapbook contest.

Winner receives \$250 and 25 copies. Final judge is Crab Orchard Review editor and award-winning poet Allison Joseph. Deadline is January 1, 2009.

To submit, send 20-30 pages of your best writing (poetry or prose) to:

New American Press Chapbook Contest

2707 Trenton Way

Fort Collins, CO 80526

Please include \$12 reading fee and SASE for contest results. The committee reads blind, so restrict your name and other contact information to a separate cover sheet only.

For further information, please visit <http://www.newamericanpress.com>.

Best,

David Bowen

Editor/Publisher

[REDACTED]

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388. **Obododimma Oha**

***Re: David***

*Fri 21 Nov 2008*

---

Dear Anny, I think the point you made was quite clear: sometimes we may use words that others object to, and, to show that we don't mean any hurt, we apologize. That's a normal practice of redress for perceived face threat in politeness theory. I would (and many scholars working on politeness) even prefer Avoidance Strategy. Well, not everyone would avoid performing face-threatening acts in cross-cultural communications. And we have seen the consequences in history. Regards. Obododimma.

On Wed, Nov 19, 2008 at 9:06 PM, Anny Ballardini

<[REDACTED]>wrote:

*Dear Obododimma,*

*I did not say that, nor did Mark as far as I know. And I think I can speak up for him.*

*Something that makes me chuckle is the English saying: "Excuse my French!" The English, the obstinate enemies of the French, all along history, and vice versa: "Merde aux Anglais!"*

*Not to talk of the Germans against the French, the French against the Italians, the Italians against them all, the Norther Italians against the southern Italians, and the infinite sayings that appear once in a while in a colloquial form. I / we do respect Derrida and his precious work. What I wish to say is that we cannot cancel history in just a second with good will.*

*I do appreciate your remark, though.*

*This is cheap humor, and anyhow that is what our daily life is made of. Isn't your neighbor your worst enemy? It is the law of instinct, then with reason, as the goodwill of the list has shown up to the point that Barry Schwabsky very probably signed off (and once again I am sorry), with reason you sort things out and start being more careful. I never again used the saying I quoted in my previous mail. It was a lesson for me. I just wanted to show Barry and the list that sometimes you simply do not think, and as I said, you unwillingly trigger a chain of unsolved ethnic conflicts.*

*I hope I was clear. I also thank you for giving me the opportunity to clarify what I said before.*

*Anny Ballardini*

*On Tue, Nov 18, 2008 at 8:53 AM, Obododimma Oha <[REDACTED]> wrote:*

*Interesting argument. You are simply telling us that language does n*

*Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words.  
--- Obododimma Oha.*

---

From: Mark Weiss <[REDACTED]>  
To: [REDACTED]  
Sent: Monday, November 17, 2008 10:04:10 PM  
Subject: Re: David

Barry:

*Don't let the legions of the politically hyper-correct get to you. This discussion is profoundly silly. All sorts of things in every language are ascribed to one nationality or another and become dictionary-sanctified for reasons often lost in time. The Spanish Influenza didn't originate in Spain, nor the Hong Kong version in Hong Kong, and the tourism industry thrives in both places. I doubt that the French lose much sleep over "french letter" as a term for a male birth control device that helps prevent the french disease, though the terms certainly go back to an English view of the French as licentious--a stone I think nobody has thrown since at least the Profumo scandal. For Spanish speakers la carisia francesa is cunnilingus, and in English we french kiss and there's also greek love, though the practices are pretty universal. I have no idea if the parasite that's killing off American elm trees really originated in the Netherlands, but it's still the Dutch Elm Disease. Japanese knotweed, another parasite, grows all over China and Korea. Jew's harp is apparently a corruption of jaws harp--maybe sharks should be miffed (they always seem to be miffed). Language, thank god, is a repository of history. Cleansing it of anything that anyone might find offensive would also cleanse it of much of the cultural data it stores.*

Mark

*At 05:42 AM 11/16/2008, Barry Schwabsky wrote:  
I have to say that, finally, I feel physically ill from the feeling of*

*having been implicitly accused of holding and fomenting a vile prejudice. There has been talk of language as a loaded weapon and of people feeling stabbed by how they are characterized. Well, I feel like I am on the receiving end of those things. I don't to get into a contest of sensitivities but it is very difficult for me to see how I can participate in a group where I feel that such views are being held of me so I think I have to withdraw, at least for now.*

*guidelines*

*guidelines*

--

Anny Ballardini

<http://annyballardini.blogspot.com/>

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

*I Tell You: One must still have chaos in one to give birth to a dancing star!*

--

Obododimma Oha

Senior Lecturer in Stylistics & Semiotics

Dept. of English

University of Ibadan

Nigeria

&

Fellow, Centre for Peace & Conflict Studies

University of Ibadan

Phone: [REDACTED];

[REDACTED].

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389. **Obododimma Oha**

**Re: David**

*Fri 21 Nov 2008*

---

Certainly, and managing such conflict is imperative.-- Obododimma.

On Wed, Nov 19, 2008 at 4:42 PM, Kamen Nedev <[REDACTED]> wrote:

*On 19/11/2008, at 3:38, Mark Weiss wrote:*

*German measles, anyone?*

*Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.*

*Others seem more innocent, but only just. "Japanese copy".*

*And, nowadays, "Russian" mafia. "Under a Panama flag".*

*Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.*

*Language is a bit of a battlefield, and there's a lot of inertia there...*

*Kamen*

*<http://www.waitingforcargo.net>*

--

Obododimma Oha

Senior Lecturer in Stylistics & Semiotics

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University of Ibadan

Nigeria

&

Fellow, Centre for Peace & Conflict Studies

University of Ibadan

Phone: [REDACTED];

[REDACTED].

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390. **Obododimma Oha**

**Re: What we're called, was Re: David**

Fri 21 Nov 2008

---

Well, I guess I have I have made my point in this thread and cannot compel anyone to give that point a second thought. By writing about "some wars starting from recklessness in the use of language", I was not necessarily addressing your analysis, or your use of words. I was simply referring to the orientation of say-it-the-way-you-like-it-don't-care-about-what-anyone-feels. It's good that Anny Ballardini gave an example of a personal experience he had when he used the expression "working as hard as a negro". For him, he didn't mean any prejudice. But someone there saw something else in the analogy and got offended. And what did Ballardini do next? One has to decide for oneself how to manage one's language and situations that unfold from language use in a world where people indeed see language as social semiotic. For me, this is where the thread ends.

Regards.

Obododimma.

On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss <[REDACTED]> wrote:

*It's always interesting to be the butt of sarcasm, but accuracy also counts. I was I thought pointing out the large gray areas, and talking about appropriateness (albeit with tongue wandering into cheek at times). I doubt that I've caused too many wars today.*

*But your examples present some interesting issues. Policeman became obsolete as a generic term when women were allowed to join police forces, and other terms that cover both genders, like cops, police, or police officers, took over, because it would have been absurd to do otherwise. But we refer to policemen and policewomen when appropriate--it's not anachronistic to point out a policewoman to someone who needs help, if that's who's available. The word stewardess, which is the term I think you were searching for, became an issue because it had an extraprofessional use as fetish. That survives to an extent, but probably more than the word itself, which dates back to when cabin crews were exclusively female (and exclusively young--there were age discrimination suits about that). Poetess had largely fallen out of fashion by the time modern feminism arrived, relegated to designating only some women poets. And it's a good thing that it died--the attitude expressed by the word had become poisonous.*

*These are all questions of gender, in a language that has become less and less gendered over the past thousand years. It's not something that speakers of more gendered languages worry about too much, because to do something about it would require the restructuring of grammar. Airplane crews are still hots and hottesses, actors are comedians and comediennes, etc, and the*



*French sun is masculine and the moon feminine, while in German it's the reverse. So the battles are fought elsewhere. In modern English there were so few distinct masculine and feminine forms for human occupations that most of the work of remaking the language would involve the renaming of the beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm plenty aware of gender issues. I'm talking about the genders of articles, nouns, pronouns and adjectives.*

*A travel article in today's New York Times web edition, "The Proud Indians of Chiapas," has attracted a lot of comments, mostly about the use of the word Indian. Many of the respondents pointed out that in Chiapas, and Latin America in general, the (recently) preferred term is "indigena" (which is both masculine and feminine, by the way). The objection noted to Indian is that it's inaccurate. In Spanish it's worse than that--Indio is often a derogatory term, and India in some places is a synonym for whore. But the article is written for gringos. In the US there's no unanimity among (let's call them) first peoples about what to call themselves. Native American doesn't seem to have caught on, though it appeared to for a while, and members of a lot of tribes prefer to be called American Indians and don't mind that their reservations are generically called Indian reservations. In the country at large Indian is nowhere near as derogatory as Indio or India. It apparently didn't raise eyebrows among the Times staffers.*

*It's not up to me, it's up to the people so designated, who have a long history of persecution by whatever name. Not so the compound noun Nigerian scam. It's hard for me to believe that anyone uses it with derogation of Nigerians in general in mind, and I don't think there's a shred of antiNigerian sentiment in the US, where most people would be hard put to say what a Nigerian is.*

*But ok, what about the name Nigeria--Blackland? Is that an acceptable inheritance from the colonialist past?*

*If this thread continues, it would be nice if it involved discussion rather than verbal violence. The issues are interesting in themselves.*

*Mark*

*At 02:53 AM 11/18/2008, Obododimma Oha wrote:*

*Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be*

*anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words. --- Obododimma Oha.*

---

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
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Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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391. **Steve Tills**

***Re: All the good and decent hullabaloo about D. Baptiste-Chirot's misadventures in cyberspace and elsewhere abroad, er, in a foreign country***

*Fri 21 Nov 2008*

---

Obododimma and Murat,

Yes, I agree: "However, I think the digression was worth it" (Obododimma) and "good things

which happen here" (Murat).

Cheers, Mates! I respect you both and all others who responded to the threads.

Sincerely,

Steve J

Steve Tills  
MIS Dept  
G.W. Lisk, Co.

[REDACTED]

[REDACTED] <mailto:[REDACTED]>

P Please consider the environment before printing this email - be green, keep it on the screen

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392. **Ryan Daley**

**Re: David**

Fri 21 Nov 2008

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Of note...adjectives aren't the only offending parties for our NEWSPEAK:

"Call a spade a spade"

"Rule of Thumb" <http://www.phrases.org.uk/meanings/rule-of-thumb.html>

"The whole nine yards" (reference to pilot's strafing runs...advocating violence?)

On Wed, Nov 19, 2008 at 10:42 AM, Kamen Nedev <[REDACTED]> wrote:

*On 19/11/2008, at 3:38, Mark Weiss wrote:*

*German measles, anyone?*

*Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.*

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*Kamen*

*<http://www.waitingforcargo.net>*

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393. **Ryan Daley**

**Re: David**

Fri 21 Nov 2008

---

Agreed. Whether or not the offense exists in an "objective" sphere, it exists, and should be redressed. And while I take issue with how much of what we say (or that language programs us to say) DOESN'T offend, I'm sure there are more egregious examples than others...

Bury the hatchet. (Native American ref.)

Beat a dead horse. (PETA?)

Paint the town red (viking violence)

Which offends more?

A)

B)

or C)?

The audience depends, and decides.

On Fri, Nov 21, 2008 at 4:15 AM, Obododimma Oha <[REDACTED]> wrote:

*Dear Anny, I think the point you made was quite clear: sometimes we may use words that others object to, and, to show that we don't mean any hurt, we apologize. That's a normal practice of redress for perceived face threat in politeness theory. I would (and many scholars working on politeness) even prefer Avoidance Strategy. Well, not everyone would avoid performing face-threatening acts in cross-cultural communications. And we have seen the consequences in history.  
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*to show Barry and the list that sometimes you simply do not think, and as I*

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*guidelines*

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*--*

*Anny Ballardini  
<http://annyballardini.blogspot.com/>  
<http://www.fieralingue.it/modules.php?name=poetshome>  
<http://www.moriapoetry.com/ebooks.html>  
I Tell You: One must still have chaos in one to give birth to a dancing  
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*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED]*

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394. **Paul Nelson**

**Re: David**

*Fri 21 Nov 2008*

---

No one expected a sort of Spanish Inquisition.

TADA!

Paul E. Nelson

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Ilalqo, WA [REDACTED]

---

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Friday, November 21, 2008 11:04:43 AM

Subject: Re: David

Of note...adjectives aren't the only offending parties for our NEWSPEAK:

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*Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.*

*Others seem more innocent, but only just. "Japanese copy".*

*And, nowadays, "Russian" mafia. "Under a Panama flag".*

*Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.*

*Language is a bit of a battlefield, and there's a lot of inertia there...*

*Kamen*

*<http://www.waitingforcargo.net>*

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395. **Alexander Dickow**

**A. Dickow reading in Paris, France**

*Fri 21 Nov 2008*

---

Alexander Dickow will read selections from *\_Caramboles\_* and other poems in French and English

at 7:30pm

Wednesday, November 26th, 2008

at the Ecole Normale Supérieure in Paris

(metro Cluny la Sorbonne or Maubert Mutualite)

45 rue d'Ulm,

in the Salle des Actes concert hall.

Come join me, friends, readers, strangers!

Books and refreshments will be available.

\*\*\*

Alexander Dickow lira des selections de son livre *\_Caramboles\_* et d'autres poemes en anglais et en francais

a 19h30

le mercredi, 26 novembre 2008

a l'Ecole Normale Supérieure a Paris

(metro Cluny la Sorbonne or Maubert Mutualite)

45 rue d'Ulm,

en Salle des Actes.

Entree libre.

Amis, lecteurs, inconnus, venez nombreux!

[www.alex dickow.net/blog/](http://www.alex dickow.net/blog/) les mots! ah quel désert à la fin merveilleux. --

Henri Droguet

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396. **Stephen Vincent**

***Re: David/'Nigerian scam', Gyped!***

*Fri 21 Nov 2008*

---

Not to retread abused tires, but my sense is that the re-use of "Nigerian scam" re-enforces a unilateral sense that it is 'native ' condition of all Nigerians to try and trick us out of our money. (Mark is quite right that only a small percentage of Americans have any other concept of Nigeria and/or Nigerians. Why is maybe a question that be addressed - but I suspect its has something to with this country's post-colonial practices (petroleum interests, etc) in Nigeria. (What you are not allowed to know will not bother you!)

What ruffles is the way "Nigerian scam" may be similar to the way people used to glibly talk about getting 'gyped' ' - "Gyping" being the assumed 'native' characteristic" of people born as Gypsies, the outstanding trait of whom is to show up and trick upstanding people ("us") out of our money. It must of been those terribly sensitive, politically correct, language police that drove 'gyp ' out of common, civilized usage. Come on 'kids', no amount of historicizing is going to put the lid back on the issue here. I do believe it was Obododimma - a Nigeria - who put up his irritation with the 'scam' tag (??) . But maybe in raising the question he was just 'scamming' us and playing with our liberal sensitivities.

Maybe ask a local Nigerian in your community what they think of the 'scam' term.

Stephen V

<http://stephenvincent.net/blog/>

--- On Fri, 11/21/08, Obododimma Oha <[REDACTED]> wrote:

From: Obododimma Oha <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Friday, November 21, 2008, 1:15 AM

Dear Anny, I think the point you made was quite clear: sometimes we may use words that others object to, and, to show that we don't mean any hurt, we apologize. That's a normal practice of redress for perceived face threat in politeness theory. I would (and many scholars working on politeness) even prefer Avoidance Strategy. Well, not everyone would avoid performing face-threatening acts in cross-cultural communications. And we have seen the consequences in history. Regards. Obododimma.

On Wed, Nov 19, 2008 at 9:06 PM, Anny Ballardini

<[REDACTED]> wrote:

> Dear Obododimma,

>

> I did not say that, nor did Mark as far as I know. And I think I can speak  
> up for him.

> Something that makes me chuckle is the English saying: "Excuse my  
French!"

> The English, the obstinate enemies of the French, all along history, and  
> vice versa: "Merde aux Anglais!"

> Not to talk of the Germans against the French, the French against the  
> Italians, the Italians against them all, the Norther Italians against the  
> southern Italians, and the infinite sayings that appear once in a while in  
> a

> colloquial form. I / we do respect Derrida and his precious work. What I  
> wish to say is that we cannot cancel history in just a second with good  
> will.

> I do appreciate your remark, though.

>

> This is cheap humor, and anyhow that is what our daily life is made of.  
> Isn't your neighbor your worst enemy? It is the law of instinct, then  
with

> reason, as the goodwill of the list has shown up to the point that Barry  
> Schwabsky very probably signed off (and once again I am sorry), with  
reason

> you sort things out and start being more careful. I never again used the  
> saying I quoted in my previous mail. It was a lesson for me. I just wanted  
> to show Barry and the list that sometimes you simply do not think, and as  
I

> said, you unwillingly trigger a chain of unsolved ethnic conflicts.  
>  
> I hope I was clear. I also thank you for giving me the opportunity to  
> clarify what I said before.  
>  
> Anny Ballardini  
>  
> On Tue, Nov 18, 2008 at 8:53 AM, Obododimma Oha <[REDACTED]>  
> wrote:  
>  
> > Interesting argument. You are simply telling us that language does n  
> >  
> >  
> > Interesting argument. You are simply telling us that language does  
not  
> > change, or should not be allowed to change. People who live in  
different  
> > times have different tastes and different responses. One would simply  
be  
> > anachronistic and socially unacceptable if one, for instance,  
continues  
> > using the term "policeman" (instead of "police  
officer"), "air hostess"  
> > (instead of "flight attendant" or "cabin crew")  
or "poetess" (instead of  
> > simply "poet"). I am surprised that you think that  
filtering out words  
> > processed as offensive in a given period is a waste of time. Perhaps  
you  
> are  
> > also saying that it is wrong for POETICS to rule that it does not and  
> would  
> > not publish flame messages. Perhaps some of us can now dispense with  
> > communicative competence and facework. Little wonder some wars in the  
> world  
> > start from recklessness in the use of words.  
> > --- Obododimma Oha.  
> >  
> >  
> >  
> >  
> >  
> >

> >  
> >  
> > From: Mark Weiss <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Monday, November 17, 2008 10:04:10 PM  
> > Subject: Re: David  
> >  
> > Barry:  
> >  
> > Don't let the legions of the politically hyper-correct get to  
you. This  
> > discussion is profoundly silly. All sorts of things in every language  
are  
> > ascribed to one nationality or another and become  
dictionary-sanctified  
> > for  
> > reasons often lost in time. The Spanish Influenza didn't  
originate in  
> > Spain,  
> > nor the Hong Kong version in Hong Kong, and the tourism industry  
thrives  
> > in  
> > both places. I doubt that the French lose much sleep over  
"french letter"  
> > as  
> > a term for a male birth control device that helps prevent the french  
> > disease, though the terms certainly go back to an English view of the  
> > French  
> > as licentious--a stone I think nobody has thrown since at least the  
> > Profumo  
> > scandal. For Spanish speakers la carisia francesa is cunnilingus, and  
in  
> > English we french kiss and there's also greek love, though the  
practices  
> > are  
> > pretty universal. I have no idea if the parasite that's killing  
off  
> > American  
> > elm trees really originated in the Netherlands, but it's still  
the  
> > Dutch Elm Disease. Japanese knotweed, another parasite, grows all  
over

> > China and Korea. Jew's harp is apparently a corruption of jaws  
> harp--maybe  
> > sharks should be miffed (they always seem to be miffed). Language,  
thank  
> > god, is a repository of history. Cleansing it of anything that anyone  
> might  
> > find offensive would also cleanse it of much of the cultural data it  
> stores.  
> >  
> > Mark  
> >  
> > At 05:42 AM 11/16/2008, Barry Schwabsky wrote:  
> > > I have to say that, finally, I feel physically ill from the  
feeling of  
> > having been implicitly accused of holding and fomenting a vile  
prejudice.  
> > There has been talk of language as a loaded weapon and of people  
feeling  
> > stabbed by how they are characterized. Well, I feel like I am on the  
> > receiving end of those things. I don't to get into a contest of  
> > sensitivities butÂ it is very difficult for me to see how I can  
> participate  
> > in a group where I feel that such views are being held of me so I  
think I  
> > have to withdraw, at least for now.  
> > >  
Check  
> >  
> guidelines  
> >  
> >  
> >  
> >  
> >  
> >  
> guidelines  
> >  
>  
>  
>  
> --  
> Anny Ballardini  
> <http://annyballardini.blogspot.com/>

> <http://www.fieralingue.it/modules.php?name=poetshome>  
> <http://www.moriapoetry.com/ebooks.html>  
> I Tell You: One must still have chaos in one to give birth to a dancing  
> star!

>  
guidelines

>

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];

[REDACTED].

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397. **Jim Andrews**

**Re: "A Documentary Saga of the Oulipo"**

Fri 21 Nov 2008

---

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanagable proliferation when it becomes actualized.*

*In*

*that way, the concept gets deluted, blurred, weakened.*

the procedural doesn't necessarily involve the sort of proliferation you mention, of course.

for instance, <http://vispo.com/StirFryTexts/spastext.html> or  
<http://vispo.com/arteroids>

the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.

you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification. that still doesn't tell us whether it's interesting or not. there just are no recipes for interesting art. no algorithms that will do it every time. some algorithms that

will do it from time to time. but not all the time. like there is no algorithm that will always be able to tell if any given program will halt.

*"though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."*

*Well, pop can be a powerful art form.*

sure.

*"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."*

*In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*

true.

ja

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### 398. **Mark Weiss**

**Re: David**

*Fri 21 Nov 2008*

---

Re the other two phrases, from [phrases.org.uk](http://phrases.org.uk), which everyone should bookmark, along with <http://www.etymonline.com/>. Here's the latter on "spade."

<http://www.etymonline.com/index.php?term=spade>>spade

<http://www.etymonline.com/index.php?term=spade>>(1) "tool for digging," O.E. spadu, from P.Gmc. \*spadon (cf. O.Fris. spada, M.Du. spade, O.S. spado, M.L.G. spade, Ger. Spaten), from PIE \*spe- "long, flat piece of wood" (cf. Gk. spathe "wooden blade, paddle," O.E. spon "chip of wood, splinter," O.N. spann "shingle, chip"). To call a spade a spade "use blunt language" (1542) translates a Gk. proverb (known to the Romans), but Erasmus mistook Gk. skaphe "trough, bowl" for a derivative of the stem of skaptein "to dig," and the mistake has stuck. The original, then, is "to call a bowl a bowl."

<http://www.etymonline.com/index.php?term=spade>>spade

<http://www.etymonline.com/index.php?term=spade>>(2) "figure on playing cards," 1598, probably from It. spade, pl. of spada "sword, spade," from L. spatha "broad, flat weapon or tool," from Gk. spathe "broad blade" (see <http://www.etymonline.com/index.php?term=spade>>spade (1)). Phrase in spades "in abundance" first recorded 1929 (Damon Runyon), probably from



bridge, where spades are the highest-ranking suit. "The invitations to the musicale came sliding in by pairs and threes and spade flushes." [O.Henry, "Cabbages & Kings," 1904]

Derogatory meaning "black person" is 1928, from the color of the playing card symbol.

At 02:04 PM 11/21/2008, you wrote:

>Of note...adjectives aren't the only offending parties for our NEWSPEAK:

>

>"Call a spade a spade"

<http://www.phrases.org.uk/meanings/call-a-spade-a-spade.html>

"Rule of Thumb" <http://www.phrases.org.uk/meanings/rule-of-thumb.html>

"The whole nine yards" (reference to pilot's strafing runs...advocating

<http://www.phrases.org.uk/meanings/the-whole-nine-yards.html>

violence?)

On Wed, Nov 19, 2008 at 10:42 AM, Kamen Nedev <[REDACTED]> wrote:

On 19/11/2008, at 3:38, Mark Weiss wrote:

German measles, anyone?

Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.

Others seem more innocent, but only just. "Japanese copy".

And, nowadays, "Russian" mafia. "Under a Panama flag".

Speaking of Spanish, EVERY SINGLE proverb originating from the 14th century is either violently anti-Semitic, or anti-Muslim, or simply racist and sexist.

Language is a bit of a battlefield, and there's a lot of inertia there...

Kamen

<http://www.waitingforcargo.net>

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399. **Sara Wintz**

***:::the press gang::: et :::evan abandoned:::***

*Fri 21 Nov 2008*

---

hello hello,

Please join :::the press gang::: at the \*d.a.levy lives/renegade small press night,\* on November 25th, sponsored by Boog City!

The event will take place at A.C.A Gallery, 529 West 20th Street- 5th fl. @ 6pm, as part of Boog City's d.a.levy lives: celebrating the renegade press series.

Cristiana Baik, Evan Kennedy, and [Sara Wintz] will be celebrating the release of vehicular No.1, a new, split-side zine from :::the press gang::: with a reading in which Evan will go electric and read from his new chapbook, "All the Young Dudes," included in this first issue of vehicular.

\*a sampling, in brief:

---

In a Season of Switchblades  
for Saint Augustine

After an awkward phase,    our bodies  
became a pleasure to look at;

we got the hint that things    were starting  
to fill out.

          We joined the Wreckers and  
received matching coats. We bred  
a subtle trouble    through the school halls.

Even a little danger loved was death won.  
There were the bloody-nosed    at the video arcade  
and haircuts in the bowling alley bathroom.  
On one wall    a portrait of Cabeza de Vaca,  
another, all the animals he brought.  
There were Swishers to smoke and  
showers to get the stink off. The Cineplex  
was brimming with unheard-of poetries...

---

Other participating small presses, on November 25th, include: Farfalla Press (Gary Parrish, with performances by Anne Waldman and I Feel Tractor) X-ing Books (Amy Mees, with Jeremy Schmall and Justin Taylor) + Open 24 Hrs. (Greg Fuchs & John Coletti, with Erica Kaufman)

and of course, Boog City!

(we're on cloud nine)( and hope you'll join us!)

see you there!

yrs,

sara wintz+cristiana baik

:::the press gang:::

[www.pressgangsters.com](http://www.pressgangsters.com)

(\*details, details....)----->

Boog City presents

d.a. levy lives: celebrating the renegade press

\*New York City Small Presses Night

\*

with

\*Farfalla Press, Open 24 Hours,

:::the press gang:::, and X-ing Books

\*

\*Tues. Nov. 25, 6:00 p.m. sharp, free

\*

\*ACA Galleries

\*529 W.20th St., 5th Flr.

NYC

This is our one event each season in our non-NYC small presses series where we honor NYC small presses.

Featuring readings from poets from  
some of the city's finest small presses  
as well as publications available from each of the presses.

\*\*\*Farfalla Press/McMillan & Parrish\*,\* \*Gary Parrish, ed.

\*--I Feel Tractor

--Anne Waldman

\*\*Open 24 Hours\*, John Coletti and Greg Fuchs, eds.

\*--Erica Kaufman

\*\*:::the press gang:::\*, Cristiana Baik and Sara Wintz, eds.

\*--Evan Kennedy

\*\*X-ing Books\*, Amy Mees, ed.

\*--Jeremy Schmall

--Justin Taylor

\*\*

\*There will be wine, cheese, and crackers, too.

--

Press and author bios

\*\*\*Farfalla Press/McMillan & Parrish

\*<http://www.farfallapress.blogspot.com>

\*

<http://www.spdbooks.org/root/pages/serp.asp?>

Title=&Author=&Subtitleúrfalla+press&ISBN=&submit=Search

\*Farfalla Press/McMillan & Parrish is an independent small press surfacing from Naropa University's Jack Kerouac School of Disembodied Poetics and based in Brooklyn. It puts out perfect-bound books, chapbooks, broadsides, and CD's. Artists include Vanessa Boff, Rob Geisen, Jack Collom, Tom Peters, Gary Parrish, LeAnn Bifoss, Akilah Oliver, Junior Burke, Christopher Ryan, John Sakkis, Peter Lamborn Wilson (Hakim Bey), Bobbie Louise Hawkins, Anne Waldman, Edmund Berrigan, Anselm Berrigan, Marcella Durand, Jessica Fiorini, Jessica Rogers, Lee Ranaldo, Corrine Fitzpatrick, Stefania Iryne Marthakis, Brenda Coultas, Simon Pettet, John Coletti, Dustin Williamson, Lewis Warsh, Kristin Prevallet, Stacy Szymaszek, John High, Nathaniel A. Siegel, Arlo Quint, Chris Martin, Tyler Burba, George Schneeman, Shappy Seasholtz, Bob Holman, Bernadette Mayer, Reed Bye, Ambrose Bye.

\*I Feel Tractor

\*<http://www.myspace.com/ifeeltractor>

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

\*

I Feel Tractor is available to you with musings of space folk and cut ups. I Feel Tractor has a self-titled 7" from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

\*Anne Waldman \*[http://www.naropa.edu/swp/faculty/a\\_waldman.cfm](http://www.naropa.edu/swp/faculty/a_waldman.cfm)

<http://almostisland.com/poetry/WALDMAN2.html> \* Anne Waldman, poet, professor, performer, curator, and cultural activist, is the author of over 40 books and small press editions of poetry and poetics, including Fast Speaking Woman, the IOVIS project, Vow to Poetry: Essays, Interviews and Manifestos,

Marriage: A Sentence, In the Room of Never Grieve, Structure of the World Compared to a Bubble, Outrider, and Nine Nights Meditation (with artist Donna Dennis). She is the editor of numerous anthologies, including *The Beat Book*, and co-editor of *Disembodied Poetics: Annals of the Jack Kerouac School*, *The Angel Hair Anthology*, and *Civil Disobediences: Poetics and Politics in Action* (with Lisa Birman). Her CDs include *Alchemical Elegy*, *Battery: Live at Naropa*, *The Eye of the Falcon*, and *The Matching Half* (the last two with music and production by Ambrose Bye). She is a recipient of the Shelley Memorial Award and has had residences at the Civitella Ranieri Center, the Tokyo Woman's Christian University, the Emily Harvey Foundation in Venice, and the Bellagio Center. She has performed her work on stages across the American continent and abroad. Recent conferences and festivals have taken her to Wuhan (China), Berlin, Vienna and Dublin. She works with writer and director Ed Bowes on a number of video/movie projects.

\*\*\*Open 24 Hours \* Open 24 Hours is dedicated to publishing limited edition books by poets working in traditions rooted in experimentation and social engagement. The Open 24 Hours design is influenced by the staple-bound mimeo revolution of the American small press underground most visibly recognized in the books published by many 2nd- and 3rd-generation New York School Poets. We have simply adapted the method to digital technology.

Open 24 Hours has published books by Mariana Ruiz Firmat, Corina Copp, Betsy Fagin, Joel Dailey, Chris Toll, Steve Carey, Arlo Quint, Erica Kaufman, and Dustin Williamson. Forthcoming are books by David Kirschenbaum and Will Yakulic.

Open 24 Hours is based in New York City, edited and designed by John Coletti and Greg Fuchs. Jon Allen is our in-house illustrator. We took the name from D.C. poet Buck Downs, who published a poetry zine by the same name. Downs inherited Open 24 Hours from Baltimore poet Chris Toll, who started it in 1980.

You can reach them at \* [REDACTED] \* or \* [REDACTED] \*.

\*Erica Kaufman

<http://ericajane0808.googlepages.com/>

Erica Kaufman is the author of several chapbooks, most recently *\*censory impulse\** (an excerpt of her long poem of the same title) (OMG), *\*civilization day\** (Open24Hours), and *\*censory impulse\** (another excerpt of her long poem of the same title) (Big Game Books). Kaufman holds an MFA from the New School and was the winner of the 2003 New School University Chapbook Contest. Her poems can be found in *\*Puppyflowers\**, *\*Painted Bride Quarterly\**, *\*Bombay Gin\**, *\*The Mississippi Review\**, *\*Unpleasant Event Schedule\**, *\*the tiny\**, *\*Turntable + Blue Light\**, *\*26\**, *\*Aufgabe\**, and *\*LIT\**, among other places. Essays and reviews can be found in *\*The Poetry Project Newsletter\**,

\*CutBank\*, \*Rain Taxi\*, \*Verse\*, and elsewhere. Kaufman is currently a Ph.D. candidate at the CUNY Graduate Center. She lives in Brooklyn and works in Manhattan and teaches at Baruch College.

\*\*\*::the press gang::

\*\*<http://www.pressgangsters.com>

\*

::the press gang:: is a small press, co-directed by cristiana baik and sara wintz, publishing younger avant writers.

\*

\*\*Evan Kennedy

\*[http://www.bookthug.ca/proddetail.php?prod\\$24&cat=1](http://www.bookthug.ca/proddetail.php?prod$24&cat=1)

\*

Evan Kennedy is the author of *The Cheer-Up Book of Wounded Soldiers* (Dirty Swan Projects) and *Us Them Poems* (BookThug). His work has appeared in "Tight," "Glosolalia," "Hot Whiskey," and The Poetry Project's "The Recluse." He lives in Brooklyn.

\*

\*\*X-ing Books

\*<http://www.x-ingbooks.com/>

Amy Mees and Mark Wagner are thing people. A list of their joint experiences includes publishing art catalogs, cutting up money for art's sake, letterpress printing, handcrafts (like Mom used to make), traditional book binding, and co-founding the Booklyn Artists Alliance. They are happy to associate freely with word people like Jeremy Schmall, Justin Taylor, Jen Benka, and \_\_\_\_\_ (fill in the blank). It's a venture still in the making and we're hoping to find other motivated and brilliant contributors.

\*Jeremy Schmall

Jeremy Schmall is the co-editor and founder of *\*The Agriculture Reader\**, and author of *\*Open Correspondence from the Senator: Volume 1, But a Paucity of his Voluminous Writings\**. He lives in Brooklyn.

\*Justin Taylor \*<http://www.justindtaylor.net/> \* Justin Taylor is the editor of *\*The Apocalypse Reader\** (Thunder's Mouth) and *\*Come Back, Donald Barthelme\** (McSweeney's). His work has appeared in numerous magazines, journals, and websites. He is the author of the book of poems *\*More Perfect Depictions of Noise\** (X-ing Books) and, with the poet Jeremy Schmall, is co-editor of *\*The Agriculture Reader\**, a handmade arts annual.

Curated and with an introduction by Boog City editor David Kirschenbaum

----

Directions: C/E to 23rd St., 1/9 to 18th St.  
Venue is bet. 10th and 11th avenues

----

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400. **Mark Weiss**  
**research question**

*Fri 21 Nov 2008*

---

Does anybody on the list know if there's a list on the web of the locations of papers of various poets, or of personal archives in general? Something on the order of: type in Ezra Pound and it yields Beineke, Yale.

Thanks.

Mark

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401. **William Slaughter**  
**Notice: Mudlark**

*Fri 21 Nov 2008*

---

New and On View: Mudlark Flash No. 47 (2008)

Career Change | Lisa Badner

Lisa Badner lives in Brooklyn NY and is a student in the master class at The Writers Studio, founded and directed by Philip Schultz, in Greenwich Village. Other than "Career Change," her Mudlark Flash, her only publications, to date, are letters to the New York Times.

Spread the word. Far and wide,

William Slaughter

MUDLARK

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E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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402. **Alan Sondheim**

***Jukka-Pekka Kervinen netlabel oretouKh (fwd)***

*Fri 21 Nov 2008*

---

Jukka-Pekka Kervinen netlabel oretouKh

of oretouKh:

oretouKh is a netlabel focused to experimental and avantgarde music, electronic music, sound installations, live coding, circuit bending, microsound, text-sound compositions, sound poetry, ambient, minimal, and noise experiments.

of my (Jukka-Pekka Kervinen) 'fluctuation': first person:

ambient drones and text-sound compositions by Jukka-Pekka Kervinen

of your (Alan Sondheim) 'ggggg': second person:

Experimental sound works by Alan Sondheim.

and his (Jim Leftwich) 'fare ogs': third person:

Experimental music by Jim Leftwich

Here are the URLs:

oretouKh:

<http://archive.org/details/oretoukh>

fluctuation:

<http://archive.org/details/fluctuation>

ggggg:

[http://archive.org/details/ggggg\\_698 \\*/minimalwork/\\*](http://archive.org/details/ggggg_698 */minimalwork/*)

fare ogs:

<http://archive.org/details/FareOgs>

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403. **David Baratier**

***Re: New American Press Chapbook Contest***

*Sat 22 Nov 2008*

---

In Columbus, a guy named Okla said he was the co-editor of New American Press and he would be publishing a collection by one of our former associate editors, Sean Karns. Has that collection been printed?

Be well



David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

<http://pavementsaw.org>

Subscribe to our e-mail listserv at

<http://pavementsaw.org/list/?p=subscribe&id=1>

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404. **Rebecca Weaver**

***new issue of Midway now up***

*Sat 22 Nov 2008*

---

Hello all,

greetings from lightly snowy Saint Paul! The new issue of Midway is now up, featuring our new ephemera section and some great new multi-genre work. Find us online at [www.midwayjournal.com](http://www.midwayjournal.com), and if you're on Facebook, find us there, too.

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405. **Mark Weiss**

***Re: David/'Nigerian scam', Gyped!***

*Sat 22 Nov 2008*

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At 03:09 PM 11/21/2008, Stephen Vincent wrote:

>Not to retread abused tires, but my sense is  
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>post-colonial practices (petroleum interests,  
>etc) in Nigeria. (What you are not allowed to know will not bother you!)

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>What ruffles is the way "Nigerian scam" may be  
>similar to the way people used to glibly talk  
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>Subject: Re: David  
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>Date: Friday, November 21, 2008, 1:15 AM  
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>On Wed, Nov 19, 2008 at 9:06 PM, Anny Ballardini  
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> > > To: [REDACTED]  
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> > > Subject: Re: David  
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> > <http://www.moriapoetry.com/ebooks.html>  
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>  
>Phone: [REDACTED];  
> [REDACTED].  
>  
>  
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406. **Andy Nicholson**

***New at Lamplighter, Lamplighter, Lamplighter***

*Sat 22 Nov 2008*

---

Recent posts at Lamplighter, Lamplighter, Lamplighter include:

Issue 1

The Stone Roses

Meow Meow performing Laurie Anderson's "The Dream Before"

John Granger's thesis on Jack Spicer

Enjoy,

Andy Nicholson

<http://andynicholson.blogspot.com/>

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407. **Charlotte Mandel**

***Re: research question***

*Sat 22 Nov 2008*

---

Mark -

Here's a response from an academic librarian friend:

"ArchiveGrid

Google

WorldCat (many archives also have catalog records)"

She also suggests asking a reference librarian - most libraries will list their archival collections.

Best,

Charlotte

On Nov 21, 2008, at 7:07 PM, Mark Weiss wrote:



Does anybody on the list know if there's a list on the web of the locations of papers of various poets, or of personal archives in general? Something on the order of: type in Ezra Pound and it yields Beineke, Yale.

Thanks.

Mark

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408. **Stephen Vincent**  
***"Rubbings" or, Where is David??***

Sat 22 Nov 2008

---

David loves to do - and interestingly - street side rubbings. I hope the processe did not get turned on him, like, did he. himself, get 'rubbed' out?

Anybody have a good essay ref on contemporary 'rubbings' - the origins and aesthetics thereof. i.e. Rauschenberg/Cage and car tires rolling over a wet white canvas. Yves Klein pulling naked fresh painted bodies over canvas to make paintings. Amy Balkin - the other evening at Nonsite/San Francisco - showing photographs of her rubbings of Corporate Industrial Park Signage. Making 'art' with non-art tools (car, body, manhole covers, etc.), or making 'art' out of non-art (corporate signage, or David's industrial remnants). What's the diff??

Are their examples of contemporary rubbings of contemporary poems (not talking 'malevolent criticism' here!) Are there examples of rubbings of portions of non-art texts (say, from Government Reports on Global Warming)? (Works by Hans Hackke (sp?) come to mind).

What is an artist/poet/person performing when making an artifact by 'rubbing' an artifact of the past back into the present?

What is 'the rub' - even the origins of that particular phrase when encountering a point of friction?

Was Tina Fey doing 'rubbings' of Sarah Palin?

Stephen Vincent

<http://stephenvincent.net/blog/>

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Subject: Re: David/'Nigerian scam', Gyped!

To: [REDACTED], [REDACTED]

Date: Saturday, November 22, 2008, 9:31 AM

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> > <http://www.fieralingue.it/modules.php?name=poetshome>  
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> &  
>  
> Fellow, Centre for Peace & Conflict Studies  
> University of Ibadan  
>  
> Phone: [REDACTED];  
> [REDACTED].  
>  
> guidelines  
>

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409. **Murat Nemet-Nejat**

***Re: "A Documentary Saga of the Oulipo"***

*Sat 22 Nov 2008*

---

Jim,

You are right. Generative art proliferates more easily. But I like the idea of "concept" in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.

Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes.' That's what makes those photographs so powerful. did you read my essay \*The Peripheral space of photography\*?

Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanagable proliferation when it becomes actualized.*

*In*

*that way, the concept gets deluted, blurred, weakened.*

*the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*

*for instance, <http://vispo.com/StirFryTexts/spastext.html> or <http://vispo.com/arteroids>*

*the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.*

*you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification. that still doesn't tell us whether it's interesting or not. there just are no recipes for interesting art. no algorithms that will do it every time. some algorithms that will do it from time to time. but not all the time. like there is no algorithm that will always be able to tell if any given program will halt.*

*"though I suppose it's easy to miss the conceptual dimension so some artists*

*like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."*

*Well, pop can be a powerful art form.*

*sure.*

*"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."*

*In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*

*true.*

*ja*

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#### 410. **George Bowering**

**Re: David**

Sat 22 Nov 2008

---

Yeah, I feel as if I am just recovered from the Spanish 'flu.

gb

On Nov 21, 2008, at 11:42 AM, Paul Nelson wrote:

*No one expected a sort of Spanish Inquisition.*

*TADA!*

*Paul E. Nelson*

*Global Voices Radio*

*SPLAB!*

*American Sentences*

*Organic Poetry*

*Poetry Postcard Blog*

*Ilalqo, WA* 

---

*From: Ryan Daley <[REDACTED]>  
To: [REDACTED]  
Sent: Friday, November 21, 2008 11:04:43 AM  
Subject: Re: David*

*Of note...adjectives aren't the only offending parties for our  
NEWSPEAK:*

*"Call a spade a spade"*

*"Rule of Thumb" <http://www.phrases.org.uk/meanings/rule-of-thumb.html>*

*"The whole nine yards" (reference to pilot's strafing  
runs...advocating  
violence?)*

*On Wed, Nov 19, 2008 at 10:42 AM, Kamen Nedev  
<[REDACTED]> wrote:*

*On 19/11/2008, at 3:38, Mark Weiss wrote:*

*German measles, anyone?*

*Aye. Spanish fly. Spanish Flu. Black Death. Yellow Peril.*

*Others seem more innocent, but only just. "Japanese copy".*

*And, nowadays, "Russian" mafia. "Under a Panama flag".*

*Speaking of Spanish, EVERY SINGLE proverb originating from the  
14th century  
is either violently anti-Semitic, or anti-Muslim, or simply racist  
and  
sexist.*

*Language is a bit of a battlefield, and there's a lot of inertia  
there...*

*Kamen*

*<http://www.waitingforcargo.net>*

*guidelines*

*welcome.html*

*welcome.html*

Mr. G. Bowering  
Faster than a speeding pullet.

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411. **Gary Sullivan**  
***Ernst Herbeck site***

*Sat 22 Nov 2008*

Responses to these translations encouraged, especially from anyone who reads German:

<http://herbeck.blogspot.com>

---

Color coding  
for safety: Windows Live Hotmail alerts you to suspicious email.  
[http://windowslive.com/Explore/Hotmail?](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008)  
[ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_safety\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_safety_112008)

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412. **Séamas Cain**  
***New book by Sheila E. Murphy***

*Sat 22 Nov 2008*

---

There is a new book by Sheila E. Murphy ...

COLLECTED CHAPBOOKS, with 599 pages, 6" x 9," a hardcover book, is published by Blue Lion Books ...

<http://www.lulu.com/content/2251616>

All of Sheila E. Murphy's chapbooks are collected here. From presses all over the world and with differing foci. That Murphy's poetry has matured through the years, one can be sure from this collection. There are no weak poems ... only page after page of her special lyrical disjunction of language. Yes, lyricism + linguistic adventurism = the poetry of Sheila E Murphy.

<http://www.lulu.com/content/2251616>

For a review by Jeff Harrison of  
Sheila E. Murphy's "Skinny Buddha"  
go to

<http://galatearesurrection10.blogspot.com/2008/07/skinny-buddha-by-sheila-e-murphy.html>

And for my own review of "Skinny Buddha"  
go to

<http://galatearesurrection9.blogspot.com/2008/03/skinny-buddha-by-sheila-e-murphy.html>

Bestwishes,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

[http://www.mnartists.org/Seamas\\_Cain](http://www.mnartists.org/Seamas_Cain)

---

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413. **Mark Weiss**

***Re: research question***

*Sun 23 Nov 2008*

---

Unfortunately I have to track down a lot of archives. Worldcat, which I use all the time for books, is difficult to use for archival material, despite its listing many. I tried, as an experiment, to follow it to Blackburn material in Frank O'Hara's papers. After an hour and a half it had steered me in a circle. Google is also of limited use. ArchiveGrid looks good--I'll try it at Columbia, which I assume subscribes.

Thanks for all the b/c and f/c responses.

Mark

At 03:13 PM 11/22/2008, you wrote:

>Mark -

>Here's a response from an academic librarian friend:

>

>"ArchiveGrid

>

>Google

>

>WorldCat (many archives also have catalog records)"  
>  
>She also suggests asking a reference librarian - most libraries will  
>list their archival collections.  
>  
>Best,  
>Charlotte  
>  
>On Nov 21, 2008, at 7:07 PM, Mark Weiss wrote:  
>  
>Does anybody on the list know if there's a list on the web of the  
>locations of papers of various poets, or of personal archives in  
>general? Something on the order of: type in Ezra Pound and it yields  
>Beineke, Yale.  
>  
>Thanks.  
>  
>Mark  
>  
>

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414. **Troy Camplin**

***Re: "A Documentary Saga of the Oulipo"***

*Sun 23 Nov 2008*

---

Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

Troy Camplin

---

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 22, 2008 2:37:50 PM

Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

You are right. Generative art proliferates more easily. But I like the idea of "concept" in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.

Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes.' That's what makes those photographs so powerful. did you read my essay \*The Peripheral space of photography\*?

Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanagable proliferation when it becomes actualized.*

*In*

*that way, the concept gets deluted, blurred, weakened.*

*the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*

*for instance, <http://vispo.com/StirFryTexts/spastext.html> or <http://vispo.com/arteroids>*

*the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.*

*you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification. that still doesn't tell us whether it's interesting or not. there just are no recipes for interesting art. no algorithms that will do it every time. some algorithms that will do it from time to time. but not all the time. like there is no algorithm that will always be able to tell if any given program will halt.*

*"though I suppose it's easy to miss the conceptual dimension so some artists*

*like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."*

*Well, pop can be a powerful art form.*

*sure.*



"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."

In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.

true.

ja

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415. **John Cunningham**  
**Canadian language writers/poets**

Sun 23 Nov 2008

I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian language poets. I'd appreciate it if anyone can refer me to any Canadian language poets. Thanks. John Cunningham

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416. **steve russell**  
**Yeats: farsi...**

Sun 23 Nov 2008

<http://www.rosajamali.com/arti...>

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417. **Nicholas Karavatos**  
**JOB - Dept of English @ American University of Sharjah**

Sun 23 Nov 2008

The Department of English at the American University of Sharjah is seeking a full-time faculty member. The successful applicant will have a PhD and experience teaching various academic writing courses.

Specialization in literature (preferably British literature) or CALL (Computer Assisted Language Learning) and relevant scholarly publications are required. Overseas teaching experience is desirable.

Rank and salary will be dependent upon experience. American University of Sharjah is licensed in the United States by the Department of Education of the State of Delaware. It is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools.

The deadline for applications will be December 28, 2008 and applications should be sent to the attention of Dean William H Heidcamp at [REDACTED].

Nicholas Karavatos  
Dept of English  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates

---

Windows Live Hotmail now works up to 70% faster.  
[http://windowslive.com/Explore/Hotmail?](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008)  
[ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_faster\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_faster_112008)

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418. **Halvard Johnson**  
***Re: "A Documentary Saga of the Oulipo"***  
*Sun 23 Nov 2008*

---

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson

=====

[REDACTED]

<http://home.earthlink.net/~halvard/index.html>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html>

On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

*Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

Troy Camplin

---

From: Murat Nemet-Nejat <[REDACTED]>  
To: [REDACTED]  
Sent: Saturday, November 22, 2008 2:37:50 PM  
Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

*You are right. Generative art proliferates more easily. But I like the idea of "concept" in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.*

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Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanagable proliferation when it becomes actualized.*

*In that way, the concept gets deluted, blurred, weakened.*

*the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*

*for instance, <http://vispo.com/StirFryTexts/spastext.html> or <http://vispo.com/arteroids>*

*the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.*

*you say "the concept gets deluted, blurred, weakened" via proliferation.  
sometimes. but sometimes proliferation is part of the concept. the work of  
art in the age of mechanical reproduction. proliferation.  
spamification.  
that still doesn't tell us whether it's interesting or not. there just are  
no recipes for interesting art. no algorithms that will do it every time.  
some algorithms that will do it from time to time. but not all the time.  
like there is no algorithm that will always be able to tell if any given  
program will halt.*

*"though I suppose it's easy to miss the conceptual dimension so some artists  
like to focus attention on it by the absence of other dimensions.  
In a  
sense, this is a pop approach."*

*Well, pop can be a powerful art form.*

*sure.*

*"Something. It's just easier to pretend to the conceptual than it is to  
some  
other types of work where the chops are not so easily fakable."*

*In my recent conversation with Chris Funhouser, he was telling me how hard  
it was to create some of his "flash"? pieces. They are gorgeous, evocative*

*to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*

*true.*

*ja  
guidelines*

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419. **Jennifer Karmin**  
***JOB: Indiana State University***  
*Sun 23 Nov 2008*

---

(this is a forward. please don't respond to me. good luck!)

Tenure-track assistant professor, beginning August 2009, to teach three courses each semester in poetry writing, introductory creative writing, and composition or general education literature, plus undergraduate advising.

Faculty in Creative Writing are expected to publish creative works and provide service to the Department, College, University, and profession. Secondary specialty in fiction, nonfiction, English teaching, composition, early British literature, or folklore desirable. Salary competitive. PhD in English or a closely related field preferred, MFA in Creative Writing with publications considered.

Screening will begin December 1, 2008, and will continue until the position is filled. Apply online at <https://jobs.indstate.edu>. Send three letters of recommendation to Robert Perrin, Chair, Department of English, Indiana State University, Terre Haute, IN 47809. Applications acknowledged by e-mail.

Contact:

Indiana State University

Phone:



Online App. Form:

<http://jobs.indstate.edu/applicants/Central?quickFind=159897>

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420. **Rob McLennan**

***Runaway Jury 5; rob mclennan has opinions...;***

Sun 23 Nov 2008

---

RUNAWAY JURY V: GOVERNOR GENERAL'S LITERARY AWARDS, POETRY IN ENGLISH, 2008

For the fifth Runaway Jury we return to the Governor-General's Award for Poetry in English. The nominated titles this year are: Weyman Chan, *Noise from the Laundry*; A. F. Moritz, *The Sentinel*; Sachiko Murakami, *The Invisibility Exhibit*; Ruth Roach Pierson, *Aide-Mmoire*; and Jacob Scheier, *More to Keep Us Warm*.

The three jurors are Evie Christie, Alex Good, and rob mclennan.

<http://www.goodreports.net/essays/jury51.htm>

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white  
[www.abovegroundpress.blogspot.com](http://www.abovegroundpress.blogspot.com) \* <http://robmclennan.blogspot.com/>

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421. **Jim Andrews**

***Re: "A Documentary Saga of the Oulipo"***

Sun 23 Nov 2008

---

*Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So, typically, this sort of work of art is an executable, digital work, an app, a program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja

<http://vispo.com>

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422. **Amanda Earl**

**Re: Canadian language writers/poets**

Sun 23 Nov 2008

---

try the anthology Shift and Switch edited by Jason Christie and a.rawlings and derek beaulieu

[http://www.themercurypress.ca/?q=books/shift\\_switch](http://www.themercurypress.ca/?q=books/shift_switch)

i also recommend the Canadian site Ditchpoetry.com which includes a lot of experimental poetry, and perhaps language poetry and links to those who write it.

best,

Amanda Earl

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423. **George Bowering**

**Re: Canadian language writers/poets**

Sun 23 Nov 2008

---

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

*I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian language poets. I'd appreciate it if anyone can refer me to any Canadian language poets. Thanks.*  
John Cunningham

*welcome.html*

G. Harry Bowering, OC

Worth the trouble.

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424. **Troy Camplin**

**Re: "A Documentary Saga of the Oulipo"**

Sun 23 Nov 2008

---

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

---

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 23, 2008 5:27:37 PM

Subject: Re: "A Documentary Saga of the Oulipo"

*Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

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Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja

<http://vispo.com>

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425. **Troy Camplin**

**Re: "A Documentary Saga of the Oulipo"**

Sun 23 Nov 2008

---

Pettiness and purposefully missing the point are also not generative.

Troy

---

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 23, 2008 11:57:56 AM

Subject: Re: "A Documentary Saga of the Oulipo"

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson

=====

[REDACTED]

<http://home.earthlink.net/~halvard/index.html>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html>

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*Troy Camplin*

---

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 22, 2008 2:37:50 PM

Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

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*Ciao,*

*Murat*

*On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:*

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanagable proliferation when it becomes actualized. In that way, the concept gets deluted, blurred, weakened.*

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*"though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a*

*sense, this is a pop approach."*

*Well, pop can be a powerful art form.*

*sure.*

*"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."*

*In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*

*true.*

*ja*

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426. **Jim Andrews**

**Re: "A Documentary Saga of the Oulipo"**

Mon 24 Nov 2008

*You are right. Generative art proliferates more easily. But I like the idea of "concept" in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.*

'algorithm' is the 'natural selection' of our time. by that i mean the two terms have both been widely misunderstood. Widely.

'algorithm' is misunderstood because the theory of computation is more than misunderstood--it's unknown and somewhat non-intuitive in its results. it gives us some of the clearest statements we have about what computers can and can't do, i.e., it gives us our clearest statements about what algorithms can and cannot accomplish.

The focus of the birth of computing itself was on what computers \*cannot\* do. Turing solved a famous math problem posed by Hilbert called the Entscheidungsproblem, a problem to decide whether it is theoretically possible to build a machine that will prove all math theorems. After understanding Godel's work, Turing understood that the answer to this question must be 'no'. But in order to prove it, he had to devise a machine that could execute any conceivable, finite algorithm, and then show that there are some true theorems this machine cannot prove. Thus was born the 'Turing machine', Turing's abstraction, the most powerful but simple machine known to humanity. It was devised mainly to help prove the Entscheidungsproblem, not to 'invent computers'. Turing invented the modern notion of what a computer is in order to prove there are some things such machines cannot do. beautiful, eh?

However, while there are things such machines cannot do, there is no real evidence that we can do them either. Fundamentally, a Turing machine is a machine that can execute any conceivable, finite algorithm. There is no good evidence that there exist thought processes of which we are capable and computers are not.

So, Murat, while algorithms are 'formulas', of a sort, they can get quite sophisticated with a few million lines of code. The power of the simple algorithm and a machine that can make decisions has yet to be really widely understood. At first glance, computers look like machines that are merely mechanical, like any other machine, and pose no serious resemblance to the processes of thought. But the fundamental operations of the computer are like the atomic scale of thought.

ja

<http://vispo.com>

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427. **amy king**

***Re: Canadian language writers/poets***

*Mon 24 Nov 2008*

---

For starters (& debatable):

Christian Bok

bpnichol

Steve Mccaffery

Karen Mac Cormack

Scott Pound

Meredith Quartermain

Lisa Robertson

Try going through the EPC page for more info/poets:  
<http://epc.buffalo.edu/authors/epc.html>

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Sun, 11/23/08, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: Canadian language writers/poets

To: [REDACTED]

Date: Sunday, November 23, 2008, 9:37 PM

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

*I'm in the process of creating a Con Ed course for the University of  
Winnipeg on Language Writing/Poetry and am attempting to track down  
Canadian  
language poets. I'd appreciate it if anyone can refer me to any  
Canadian  
language poets. Thanks.  
John Cunningham*

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428. **amy king**

### ***Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be ... worth ignoring. In a world where institutions were built on racism and where

those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.

This kind of discussion has carried on before on the list, and in the ensuing discussion, many have left due to the expression of further racist sentiment and the denial of granting that a) we might be ignorant of the implications of some terms and b) maybe we should be more sensitive when someone points out something we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still trying to learn, and if admitting ignorance, even about the implications of my actions helps, then I'll pull out the mirror. Take a peek at some of what Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everyday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:

<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the

discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

[↑ Contents](#)

#### 429. **John Cunningham**

##### ***Re: Canadian language writers/poets***

*Mon 24 Nov 2008*

---

Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated. John Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On  
Behalf Of George Bowering

Sent: November 23, 2008 8:38 PM

To: ██████████

Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

*I'm in the process of creating a Con Ed course for the University of  
Winnipeg on Language Writing/Poetry and am attempting to track down  
Canadian  
language poets. I'd appreciate it if anyone can refer me to any  
Canadian  
language poets. Thanks.  
John Cunningham*

*welcome.html*

G. Harry Bowering, OC  
Worth the trouble.

Internal Virus Database is out of date.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008  
7:19 PM

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#### 430. { **brad brace** }

##### ***overrun***

*Mon 24 Nov 2008*

---

a small free photo-book  
of withdrawn 12hr images  
<http://216.70.118.235/overrun.pdf>  
(6.6 mb)  
/:b

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#### 431. **Mark Weiss**

##### ***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark

At 07:59 AM 11/24/2008, amy king wrote:

> From my boiled-down perspective, one person used a term that  
> another list member found problematic. The latter said so.  
>



>Several list members reacted to the questioning of said term with  
>rote strains of resistance -- i.e. the don't-censor-me mentality,  
>my intentions weren't racist, other questionable-&-possibly-racist  
>terms exist & here's a list.  
>  
>Some list members acknowledged that the use of the term is  
>problematic and noted the need to be sensitive about using such terms.  
>  
>The aforementioned list members found the sympathetic response to be  
>... worth ignoring.  
>In a world where institutions were built on racism and where those  
>same institutions continue to reflect & rely on that racism & its  
>underlying sentiments (whether you're a skinhead or not) we should  
>be open to calls for sensitivity, even if we didn't mean to imply  
>anything racist or were unaware of how our language use might be  
>problematic. Such calls for sensitivity should certainly not be  
>dismissed just because they are about being human and possibly even  
>admitting our vulnerability --rather than such calls being seen as  
>the usual targets to attack so that one might show off his  
>intellectual prowess.  
>  
>This kind of discussion has carried on before on the list, and in  
>the ensuing discussion, many have left due to the expression of  
>further racist sentiment and the denial of granting that a) we might  
>be ignorant of the implications of some terms and b) maybe we should  
>be more sensitive when someone points out something we've said that  
>could be offensive.  
>  
>Despite how often we forget it, history tells us something. I'm  
>still trying to learn, and if admitting ignorance, even about the  
>implications of my actions helps, then I'll pull out the  
>mirror. Take a peek at some of what Tim Yu and others have said  
>about the last race discussion on Poetics:  
>  
>An excerpt:  
>  
>"As an Asian American, I often have the (dubious) privilege of being  
>able to "pass" in everyday life, with my race unremarked upon on the  
>street or in my workplace. There are moments, however, when this is not  
>possible--when I become aware (often uncomfortably) that I am a racial  
>minority. I am saddened, and more than a bit shocked, to realize that  
>over the past few years, it is on the Poetics list itself that I have

>most frequently experienced this awareness of my own race--of being, as  
>it were, the only Asian American in the room. Frankly, the Poetics list  
>is still dominated by the voices of white men; other voices are rarely  
>heard, and when they are, they tend to be ignored or shouted down."  
>  
>and  
>  
>"In last week's discussions, one list member noted that he was  
>operating on the discussion that no one on this list is a racist. After  
>the many, many incidents of anti-Asian rhetoric I have seen here, I  
>fear that I can no longer be so confident about that sentiment. For me,  
>the costs of remaining a member of the Poetics list have come to  
>outweigh the benefits."  
>  
>Please read the entire note here:  
><http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>  
>  
>and  
>  
>"It appears to me that Tim's sadness results from the fact that he found  
>close-mindedness and felt an absence of transformative potential  
>through the discussions on the Listserv. One can easily find this  
>disappointment justified merely by noting the relative lack of Listserv  
>reactions to Tim's long, intelligent, and heartfelt post on the  
>Listserv. The Listserv has clearly intellectually and emotionally  
>disengaged itself from him. It is not the vibrant community that Tim  
>desired.  
>  
>Such is often the case with almost all message boards  
>and listservs. Look around the internet, and you will find that racism  
>and sexism, largely divorced from intellectual content, are constants  
>on the vast majority of message boards."  
>  
><http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>  
>  
>  
>Be well,  
>  
>Amy  
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>

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>  
>Recent work  
>  
><http://www.writing.upenn.edu/pennsound/x/King.html>  
>  
>  
>  
>Amy's Alias  
>  
><http://amyking.org/>  
>

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432. **Kimmelman, Burt**

***Anglo-Saxon Riddle-Poem translations and illustrations on  
nycbigcitylit.com, from Bertha Rogers***

*Mon 24 Nov 2008*

---

If you have affection for Old English poetry then you might wish to check out these translations (both literary and artistic) from Bertha Rogers:

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

From: [REDACTED] [mailto:[REDACTED]]

Sent: Sunday, November 23, 2008 6:17 PM

To: [REDACTED]

Subject: my Anglo-Saxon Riddle-Poem translations and illustrations on  
nycbigcitylit.com

Dear Burt,        I thought you might be interested in seeing my Anglo-Saxon Riddle-Poem translations and illustrations on nycbigcitylit.com. Here's the link: [http://www.bigcitylit.com/bigcitylit12.php?inc=fall08/twelve\\_12](http://www.bigcitylit.com/bigcitylit12.php?inc=fall08/twelve_12).        Hope all is well with you, and hope you have a great Thanksgiving! Best, Bertha

[↑ Contents](#)

433. **Jim Andrews**

**Re: "A Documentary Saga of the Oulipo"**

Mon 24 Nov 2008

---

*I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*

*Thanks for the clarification.*

*Troy*

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja

<http://vispo.com>

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434. **Michael Kelleher**

***Literary Buffalo Newsletter 11.24.08-11.30.08***

*Mon 24 Nov 2008*

---

LITERARY BUFFALO

11.24.08-11.30.08

EVENTS THIS WEEK

Visit the Literary Buffalo calendar at [www.justbuffalo.org](http://www.justbuffalo.org) for more detailed info on these events. All events free and open to the public unless otherwise noted.

11.24.08

Rooftop Poetry Club at Buffalo State College

Andrew Zawacki and Katy Lederer

Poetry Reading

Monday, November 24, 4:30 PM

E.H. Butler Library, Rm. 210

11.27.08

HAPPY THANKSGIVING

For your reading and culinary pleasure, take a look at Buffalo poetry maven/culinary whiz kid Geoffrey Gatza's annual Thanksgiving Menu Poem:

Thanksgiving Menu Poem

Guest of Honor: Anne Waldman

All invited!

Online now at <http://www.blazevox.org/thanks.htm>

11.29.08

Just Buffalo Interdisciplinary Event

Poetry and Fashion

Performances by Phranchiz, Lonnie Harrell, and Ten Thousand

Hosted by Dr. Anthony Neal

Saturday, November 29, 7:30 PM

Uptown Performing Arts Theater, 3165 Bailey Ave., Bflo

---

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP

[http://www.justbuffalo.org/docs/Writer\\_Critique\\_Group.pdf](http://www.justbuffalo.org/docs/Writer_Critique_Group.pdf)

---

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will immediately be removed.

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203  
[REDACTED]  
[REDACTED] (fax)  
www.justbuffalo.org  
[REDACTED]

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435. **Halvard Johnson**  
***Re: "A Documentary Saga of the Oulipo"***  
*Mon 24 Nov 2008*

---

Got your point, Troy. The hyperbole was also noted.

Hal

"Take what you can use and let the rest go by."  
--Ken Kesey

Halvard Johnson

=====

[REDACTED]

<http://home.earthlink.net/~halvard/index.html>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html>

On Nov 23, 2008, at 9:02 PM, Troy Camplin wrote:

*Pettiness and purposefully missing the point are also not generative.*

*Troy*

---

*From: Halvard Johnson <[REDACTED]>*

*To: [REDACTED]*

*Sent: Sunday, November 23, 2008 11:57:56 AM  
Subject: Re: "A Documentary Saga of the Oulipo"*

*Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.*

*Hal*

*You have no enemies in this folder.*

*Halvard Johnson*

=====

██████████

*<http://home.earthlink.net/~halvard/index.html>*

*<http://entropyandme.blogspot.com>*

*<http://imageswithoutwords.blogspot.com>*

*<http://www.hamiltonstone.org>*

*<http://home.earthlink.net/~halvard/vidalocabooks.html>*

*On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:*

*Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

*Troy Camplin*

---

*From: Murat Nemet-Nejat <██████████>*

*To: ██████████*

*Sent: Saturday, November 22, 2008 2:37:50 PM*

*Subject: Re: "A Documentary Saga of the Oulipo"*

*Jim,*

*You are right. Generative art proliferates more easily. But I like the idea of "concept" in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not*

*openly spelled out idea, concept behind it.*

*Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes.' That's what makes those photographs so powerful. did you read my essay \*The Peripheral space of photography\*?*

*Ciao,*

*Murat*

*On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:*

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanagable proliferation when it becomes actualized. In that way, the concept gets deluted, blurred, weakened.*

*the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*

*for instance, <http://vispo.com/StirFryTexts/spastext.html> or <http://vispo.com/arteroids>*

*the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.*

*you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification.*



*that still doesn't tell us whether it's interesting or not. there  
just are  
no recipes for interesting art. no algorithms that will do it  
every time.  
some algorithms that will do it from time to time. but not all the  
time.  
like there is no algorithm that will always be able to tell if any  
given  
program will halt.*

*"though I suppose it's easy to miss the conceptual dimension so some  
artists  
like to focus attention on it by the absence of other dimensions.  
In a  
sense, this is a pop approach."*

*Well, pop can be a powerful art form.*

*sure.*

*"Something. It's just easier to pretend to the conceptual than it  
is to  
some  
other types of work where the chops are not so easily fakable."*

*In my recent conversation with Chris Funhouser, he was telling me  
how hard  
it was to create some of his "flash"? pieces. They are gorgeous,  
evocative  
to watch. on the other hand, it is a blessing that they are hard to  
actualize. They are a limited number of them.*

*true.*

*ja  
guidelines*

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436. **Alexander Jorgensen**

***Self-promotion - Visual Poetry and more... Alexander Jorgensen***

*Mon 24 Nov 2008*

---

<http://www.venerealkittens.blogspot.com/2008/10/alexander-jorgensen.html>

For those interested, here are examples of what I'll call a "fresh wave" of visual poetry (and I use visual poetry, because I think, and this is my need, that vispo sounds too sterile for my liking) - along with a poem not otherwise found online (as it first appeared in Noon #4).

Hope you enjoy. Will say thanks ahead of time to those who do opt to visit. Incidentally, this online journal is really worth a look. Matina Stamatakis does an exceptional job with it.

Regards,  
Alexander Jorgensen

--- On Mon, 11/24/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: "A Documentary Saga of the Oulipo"

To: [REDACTED]

Date: Monday, November 24, 2008, 4:01 AM

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

---

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 23, 2008 5:27:37 PM

Subject: Re: "A Documentary Saga of the Oulipo"

> Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So,

typically, this sort of work of art is an executable, digital work, an app, a program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja

<http://vispo.com>

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#### 437. **Alexander Jorgensen**

##### ***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

I think this is a really important posting. Thanks, Amy.

I kept wondering what all those silent list members were thinking.

--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Discussions of Race and the Poetics List

To: [REDACTED]

Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be ... worth ignoring. In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for

sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.

This kind of discussion has carried on before on the list, and in the ensuing discussion, many have left due to the expression of further racist sentiment and the denial of granting that a) we might be ignorant of the implications of some terms and b) maybe we should be more sensitive when someone points out something we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still trying to learn, and if admitting ignorance, even about the implications of my actions helps, then I'll pull out the mirror. Take a peek at some of what Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everyday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:

<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and

emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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438. **Tisa Bryant**

***Re: Canadian language writers/poets***

*Mon 24 Nov 2008*

---

"experimental" and not "language" ? but I offer:

Nicole Brossard

M. NourbeSe Philip

Louky Bersianik

Madeleine Gagnon

France Theoret

Roy Miki

Christian Bok

Derek MacCormack

Corey Frost

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

>From: John Cunningham <[REDACTED]>

>Sent: Nov 24, 2008 8:28 AM

>To: [REDACTED]

>Subject: Re: Canadian language writers/poets

>

>Now what is it you believe that I'm kidding about, George? Let's face it,

>you and Daphne and Fred sort of seeded the ground for the reception of  
>language writing/poetry through Tallman's class, didn't you? Also, right in  
>your back yard is the Kootenay School of Writing from whose august halls  
>most of Canada's language writers emanated.

>John Cunningham

>

>-----Original Message-----

>From: Poetics List (UPenn, UB) [mailto: ] On

>Behalf Of George Bowering

>Sent: November 23, 2008 8:38 PM

>To:

>Subject: Re: Canadian language writers/poets

>

>You're kidding!

>

>

>On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

>

>> I'm in the process of creating a Con Ed course for the University of  
>> Winnipeg on Language Writing/Poetry and am attempting to track down  
>> Canadian

>> language poets. I'd appreciate it if anyone can refer me to any

>> Canadian

>> language poets. Thanks.

>> John Cunningham

>>

>> welcome.html

>>

>

>G. Harry Bowering, OC

>Worth the trouble.

>

>

>Internal Virus Database is out of date.

>Checked by AVG - <http://www.avg.com>

>Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008

>7:19 PM

>

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439. **Tisa Bryant**

***Re: Canadian language writers/poets***

*Mon 24 Nov 2008*

---

There's also Christian Bok & Margaret Atwood's *Ground Works: Avante-Garde for Thee*, House of Anansi Press, 2003

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

>From: Amanda Earl <[REDACTED]>

>Sent: Nov 23, 2008 8:30 PM

>To: [REDACTED]

>Subject: Re: Canadian language writers/poets

>

>try the anthology *Shift and Switch* edited by Jason Christie and

>a.rawlings and derek beaulieu

>[http://www.themercurypress.ca/?q=books/shift\\_switch](http://www.themercurypress.ca/?q=books/shift_switch)

>

>i also recommend the Canadian site [Ditchpoetry.com](http://Ditchpoetry.com) which includes a

>lot of experimental poetry, and perhaps language poetry and links to

>those who write it.

>

>best,

>Amanda Earl

>

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440. **amy king**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

Mark,

Yes, we're writers who, by signing up to be members of this listserv, have joined a community of writers. Self righteous indignation as a response to someone asking for a little sensitivity when it comes to issues of race doesn't exactly work towards respecting group decorum.

As members of this community, do we care if we ostracize other members, even if only to maintain our right to be obtuse to other member's concerns? Are we so certain of our positions on exactly how language works, esp when we use it, that we must let Obododimma Oha know just how wrong he is to express his consternation over the use of a term within this community? Do we even bother to wonder if we've insulted other list members?

You may disagree with Oha and determine that the term has no racist implications, but the fact that, as a list member, he pointed out that the usage carries offense to him is a valid complaint that certainly did not warrant some of the opportunistic bravado sent in reply.

It's easy to dismiss others when the offense is "unintentional" or not aimed at us. And easy to write it off as the 'messy business of language,' regardless of just who we're using it around and who we think it simply shouldn't offend, despite their saying otherwise -- which is exactly the abstracted mentality that ignores who we're talking with and gets us into all manner of nastiness on a daily basis in the name of being "misunderstood."

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Mon, 11/24/08, Mark Weiss wrote:

Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark

--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Discussions of Race and the Poetics List

To: [REDACTED]

Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another list member

found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.



The aforementioned list members found the sympathetic response to be ... worth ignoring. In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.

This kind of discussion has carried on before on the list, and in the ensuing discussion, many have left due to the expression of further racist sentiment and the denial of granting that a) we might be ignorant of the implications of some terms and b) maybe we should be more sensitive when someone points out something we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still trying to learn, and if admitting ignorance, even about the implications of my actions helps, then I'll pull out the mirror. Take a peek at some of what Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everyday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:

<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>

Be well,

Amy

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441. **Sarah Sarai**

***Re: Canadian language writers/poets***

*Mon 24 Nov 2008*

---

. . . the Canadian language? . . . sounds like a northern patois

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442. **Mark Weiss**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's no need to light fires.

Stephen Vincent, in raising "gypped," captured what I think is the essence of the issue. The word's origin is profoundly racist, and refers to a group with a long history of discrimination, characterizing it in terms that have caused enormous misery. If it were a more recent usage we most of us would try to reform it out of existence, but the word is so deeply embedded in the language that it's hard to imagine that many even associate it with the Roma, though I'd guess the Roma aren't happy about it. It's even harder to imagine it disappearing from the language. Nigerian scam is of a different order--a term that I doubt I've ever used before this discussion, by the way. Its origin is neither racist nor anti-Nigerian, and its use is limited denotatively and hasn't bled, and isn't likely to, into attitudes towards Nigerians in general. Though I'm of course sorry that Obododimma finds it offensive, it remains the very circumscribed term that we've got.

Distinctions are what discussion is about. We don't need to agree, but discussing a contested term I would think is one function of a writers' list. Examples are a part of the discussion--they help us separate the apples and oranges.

Mark

PS. I do have attitudes towards Nigeria, perhaps because of my age more richly textured than those of many on the list, although I've never been there. The term Nigerian scam isn't a part of those attitudes. When I was in high school a Nigerian exchange student lived with us for a few months. We became good friends. His father was head master of a very English-style boarding school, purportedly the most prestigious in the country, and Aloy regaled me with stories of student pranks and harsh discipline. He spoke Latin, which I envied, though not as much as his ability to open a beer bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra war, like many of Nigeria's woes a delayed product of colonial rule, when separate entities and cultures were yoked together for administrative convenience. It was something of a proxy war, as well. The Moslem Hausa of the dry north were the majority, and had all the guns, though most of the resources and money were in the south. Much of the US support for Biafra was, I think, motivated by a sense that the Christian Ibo were like "us." Which is not to negate the considerable pain that caused the Biafrans to attempt to secede. New York's WBAI reported the bombings and starvation by live radio feeds. It was horrific--over a million people died. Since then I've followed the often-unpleasant news from Nigeria, which I'm aware can't be the whole picture. In an unfair world West Africans are on the short end.

Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm proud to have published, formed a more pleasant part of my imagined Nigeria.

None of this has to do with what was a discussion of language and the limited flexibility of language, which is why I didn't raise it.

At 11:56 AM 11/24/2008, amy king wrote:

>Mark,

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>Yes, we're writers who, by signing up to be members of this

>listserv, have joined a community of writers. Self righteous

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>You may disagree with Oha and determine that the term has no racist

>implications, but the fact that, as a list member, he pointed out

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*world where people indeed see language as social semiotic.  
For me, this is where the thread ends.*

*Regards.  
Obododimma.*

*On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss <[REDACTED]>  
wrote:*

*It's always interesting to be the butt of sarcasm, but accuracy also  
counts. I was I thought pointing out the large gray areas, and talking  
about  
appropriateness (albeit with tongue wandering into cheek at times). I  
doubt  
that I've caused too many wars today.*

*But your examples present some interesting issues. Policeman became  
obsolete as a generic term when women were allowed to join police forces,  
and other terms that cover both genders, like cops, police, or police  
officers, took over, because it would have been absurd to do otherwise.  
But  
we refer to policemen and policewomen when appropriate--it's not  
anachronistic to point out a policewoman to someone who needs help, if  
that's who's available. The word stewardess, which is the term I think  
you  
were searching for, became an issue because it had an extraprofessional  
use  
as fetish. That survives to an extent, but probably more than the word  
itself, which dates back to when cabin crews were exclusively female (and  
exclusively young--there were age discrimination suits about that).  
Poetess  
had largely fallen out of fashion by the time modern feminism arrived,  
relegated to designating only some women poets. And it's a good thing  
that  
it died--the attitude expressed by the word had become poisonous.*

*These are all questions of gender, in a language that has become less and  
less gendered over the past thousand years. It's not something that  
speakers  
of more gendered languages worry about too much, because to do something  
about it would require the restructuring of grammar. Airplane crews are  
still hotes and hotesses, actors are comedians and comediennes, etc, and  
the  
French sun is masculine and the moon feminine, while in German it's the  
reverse. So the battles are fought elsewhere. In modern English there  
were  
so few distinct masculine and feminine forms for human occupations that  
most*

*of the work of remaking the language would involve the renaming of the beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm plenty aware of gender issues. I'm talking about the genders of articles, nouns, pronouns and adjectives.*

*A travel article in today's New York Times web edition, "The Proud Indians of Chiapas," has attracted a lot of comments, mostly about the use of the word Indian. Many of the respondents pointed out that in Chiapas, and Latin America in general, the (recently) preferred term is "indigena" (which is both masculine and feminine, by the way). The objection noted to Indian is that it's inaccurate. In Spanish it's worse than that--Indio is often a derogatory term, and India in some places is a synonym for whore. But the article is written for gringos. In the US there's no unanimity among (let's call them) first peoples about what to call themselves. Native American doesn't seem to have caught on, though it appeared to for a while, and members of a lot of tribes prefer to be called American Indians and don't mind that their reservations are generically called Indian reservations. In the country at large Indian is nowhere near as derogatory as Indio or India. It apparently didn't raise eyebrows among the Times staffers.*

*It's not up to me, it's up to the people so designated, who have a long history of persecution by whatever name. Not so the compound noun Nigerian scam. It's hard for me to believe that anyone uses it with derogation of Nigerians in general in mind, and I don't think there's a shred of antiNigerian sentiment in the US, where most people would be hard put to say what a Nigerian is.*

*But ok, what about the name Nigeria--Blackland? Is that an acceptable inheritance from the colonialist past?*

*If this thread continues, it would be nice if it involved discussion rather than verbal violence. The issues are interesting in themselves.*

*Mark*

At 02:53 AM 11/18/2008, Obododimma Oha wrote:

*Interesting argument. You are simply telling us that language does not change, or should not be allowed to change. People who live in different times have different tastes and different responses. One would simply be anachronistic and socially unacceptable if one, for instance, continues using the term "policeman" (instead of "police officer"), "air hostess" (instead of "flight attendant" or "cabin crew") or "poetess" (instead of simply "poet"). I am surprised that you think that filtering out words processed as offensive in a given period is a waste of time. Perhaps you are also saying that it is wrong for POETICS to rule that it does not and would not publish flame messages. Perhaps some of us can now dispense with communicative competence and facework. Little wonder some wars in the world start from recklessness in the use of words. --- Obododimma Oha.*

---

*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

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444. **Obododimma Oha**

**Re: Discussions of Race and the Poetics List**

Mon 24 Nov 2008

---

I didn't want to come into this debate, but it seems to me that Mark Weiss really has an orientation in language use that he thinks is entirely healthy and cannot accommodate to others. Quite unfortunate. I thought that, by referring to his age, he should be helping us (who are supposedly younger) to be a little more cautious in our use of words. I was amazed when I came across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I am responding to. Shocking! Maybe he doesn't know that millions of Hausa people are Christians! And maybe he doesn't know that some Igbo (not "Ibo") people are Muslims (one of my cousins is!), adherents of African Traditional Religion, Eckists, Guru Maharajists, etc. How then can he characterize a whole ethnic group like the Hausa as being Muslim? Yes, it is true that many Hausa people are Muslims, but that does not make the whole group Muslim. I am afraid that in using the term, Mark has become a victim of the political rhetoric that tries to use religion as shibboleth. It is such shibboleth that Ojukwu's war rhetoric tried to arm itself with, to attract international Christian sympathy during the war. I am Igbo myself and did support the Biafran cause, but now, as somebody with a PhD in Stylistics (specifically in War Rhetoric and a criminologist), I can, without appearing disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the politician is now more clever than the poet the vates, the seer, the everything! But Mark is not a politician and should know the cost of words in the marketplace of meaning making. Mark, please, don't take offence at this: think seriously about your tendency to stick to your views, and refusal to welcome the fact that you could learn from another person! Be well, poet. Obododimma.

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]> wrote:

*I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's no need to light fires.*

*Stephen Vincent, in raising "gypped," captured what I think is the essence of the issue. The word's origin is profoundly racist, and refers to a group with a long history of discrimination, characterizing it in terms that have caused enormous misery. If it were a more recent usage we most of us would try to reform it out of existence, but the word is so deeply embedded in the language that it's hard to imagine that many even associate it with the*

*Roma, though I'd guess the Roma aren't happy about it. It's even harder to imagine it disappearing from the language. Nigerian scam is of a different order--a term that I doubt I've ever used before this discussion, by the way. Its origin is neither racist nor anti-Nigerian, and its use is limited denotatively and hasn't bled, and isn't likely to, into attitudes towards Nigerians in general. Though I'm of course sorry that Obododimma finds it offensive, it remains the very circumscribed term that we've got.*

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&

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University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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445. **George Bowering**

***Re: Canadian language writers/poets***

*Mon 24 Nov 2008*

I mean, I couldn't believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.  
John Cunningham*

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

*From: Poetics List (UPenn, UB)*

*[mailto:[REDACTED]] On*

*Behalf Of George Bowering*

*Sent: November 23, 2008 8:38 PM*

*To: [REDACTED]*

*Subject: Re: Canadian language writers/poets*

*You're kidding!*

*On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:*

*I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down*

*Canadian  
language poets. I'd appreciate it if anyone can refer me to any  
Canadian  
language poets. Thanks.  
John Cunningham*

*welcome.html*

*G. Harry Bowering, OC  
Worth the trouble.*

*guidelines  
Internal Virus Database is out of date.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008  
7:19 PM*

*welcome.html*

G. Bowering  
Knows which door the tiger's behind.

[↑ Contents](#)

446. **Vera Renczi**  
***Re: Canadian language writers/poets***  
*Mon 24 Nov 2008*

---

I think it's funny that you are creating a coarse and yet you seem to have very limited knowledge of the subject, but perhaps that is how it's done when one teaches

Colin smith

Dorthy Trujillo Lusk

Stephen Cain

Margaret Christakos

Daniel F Bradley

Victor Coleman

Christopher Dewdney

V

\*\*

On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham

<[REDACTED]>wrote:

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.*

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*Worth the trouble.*

*Internal Virus Database is out of date.*

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*Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008*

*7:19 PM*

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447. **Troy Camplin**

**Re: "A Documentary Saga of the Oulipo"**

Mon 24 Nov 2008

---

Now, if I were to answer your point in a generative manner, I would point out that Picasso has in fact caused me to write poems, so his work is cross-generative. I've also been influenced to write works based on feelings evoked by music. Keats' "Ode on a Grecian Urn" was a result of his having gone to see a show of Greek artifacts. An art work does not have to be generative into the same art form, and it does not have to make everyone be generative of art work, either -- though telling others about what you experienced is also a form of generativeness many non-artists can and do engage in.

Troy

---

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Monday, November 24, 2008 9:58:18 AM

Subject: Re: "A Documentary Saga of the Oulipo"

Got your point, Troy. The hyperbole was also noted.

Hal

"Take what you can use and let the rest go by."

--Ken Kesey

Halvard Johnson

=====

[REDACTED]

<http://home.earthlink.net/~halvard/index.html>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html>

On Nov 23, 2008, at 9:02 PM, Troy Camplin wrote:

*Pettiness and purposefully missing the point are also not generative.*

Troy

---

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 23, 2008 11:57:56 AM  
Subject: Re: "A Documentary Saga of the Oulipo"

*Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.*

Hal

*You have no enemies in this folder.*

Halvard Johnson

=====

██████████

<http://home.earthlink.net/~halvard/index.html>

<http://entropyandme.blogspot.com>

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<http://www.hamiltonstone.org>

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On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

*Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

Troy Camplin

---

From: Murat Nemet-Nejat <██████████>

To: ██████████

Sent: Saturday, November 22, 2008 2:37:50 PM

Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

*You are right. Generative art proliferates more easily. But I like the idea of "concept" in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.*

*Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to*

*take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes.' That's what makes those photographs so powerful. did you read my essay \*The Peripheral space of photography\*?*

*Ciao,*

*Murat*

*On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:*

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanageable proliferation when it becomes actualized. In that way, the concept gets deluted, blurred, weakened.*

*the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*

*for instance, <http://vispo.com/StirFryTexts/spastext.html> or <http://vispo.com/arteroids>*

*the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole field. dbCinema is generative.*

*you say "the concept gets deluted, blurred, weakened" via proliferation. sometimes. but sometimes proliferation is part of the concept. the work of art in the age of mechanical reproduction. proliferation. spamification. that still doesn't tell us whether it's interesting or not. there just are no recipes for interesting art. no algorithms that will do it every time. some algorithms that will do it from time to time. but not all the time. like there is no algorithm that will always be able to tell if any given program will halt.*

*"though I suppose it's easy to miss the conceptual dimension so some artists like to focus attention on it by the absence of other dimensions. In a sense, this is a pop approach."*

*Well, pop can be a powerful art form.*

*sure.*

*"Something. It's just easier to pretend to the conceptual than it is to some other types of work where the chops are not so easily fakable."*

*In my recent conversation with Chris Funhouser, he was telling me how hard it was to create some of his "flash"? pieces. They are gorgeous, evocative to watch. on the other hand, it is a blessing that they are hard to actualize. They are a limited number of them.*

*true.*

*ja*

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448. **Troy Camplin**

***Re: "A Documentary Saga of the Oulipo"***

*Mon 24 Nov 2008*

---

I clarified a bit in my response to Halvard what I meant by "generative" in the sense I was using it. Not everyone can be artistically generative. Some people just feel the need to share in a positive manner what they experienced. "To generate" is to grow and to reproduce. So let me go further: neither indifference nor a negative reaction to a work is generative (and I'm not sure "indifference" can be generated -- it seems to me to be a neutral state and not an emotional state at all). A work that is generative in this sense, then, is also a beautiful work. I was thinking of Elaine Scarry's comment in *On Beauty* that the experience of beauty makes you want to reproduce it. That can be as simple as telling others about it, getting others to come share it with you, etc., or as complex as writing a symphony or a sonnet or making a sculpture of a painting in response to it. A work that is generative for me is not necessarily one that influences me to make another work of the same kind -- or even results in an immediate response in some other genre. Things are not so linear and clear-cut that way. There is no linear cause-and-effect in artistic influence, inspiration, etc.

Troy

---

From: Jim Andrews <[REDACTED]>



To: [REDACTED]  
Sent: Monday, November 24, 2008 8:39:20 AM  
Subject: Re: "A Documentary Saga of the Oulipo"

*I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*

*Thanks for the clarification.*

Troy

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja  
<http://vispo.com>

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449. **Steensen, Sasha**

***Bonfire Broadside--Alice Notley***

*Mon 24 Nov 2008*

---

Bonfire Press is pleased to announce the publication of  
"To Ric" by Alice Notley.

DESCRIPTION:

Broadside printed using lead type. Signed by author. 12 x 10. (2008). Edition of 75 copies.

\$10 (includes shipping; Canada, \$12; all other countries \$14.50).

For more information, please visit:

<http://bonfirepress.colostate.edu>

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450. **steve russell**

***Re: "A Documentary Saga of the Oulipo"***

*Mon 24 Nov 2008*

---

hasn't Harold Bloom been saying something about generative art for the longest???.... He refers to it as "the anxiety of influence."

--- On Sun, 11/23/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: "A Documentary Saga of the Oulipo"

To: [REDACTED]

Date: Sunday, November 23, 2008, 10:02 PM

Pettiness and purposefully missing the point are also not generative.

Troy

---

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 23, 2008 11:57:56 AM

Subject: Re: "A Documentary Saga of the Oulipo"

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Hal

You have no enemies in this folder.

Halvard Johnson

=====

████████

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> Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

>

> Troy Camplin

>

>

>

>

>

> From: Murat Nemet-Nejat <████████>

> To: ██████████

> Sent: Saturday, November 22, 2008 2:37:50 PM

> Subject: Re: "A Documentary Saga of the Oulipo"

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> of 'concept' in 'conceptual.' Doesn't

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> algorithm? You would know that better, but even an algorithm may have a not

> openly spelled out idea, concept behind it.

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> applying that term to photography, photographs were extremely difficult to

> take, took a lot of time and exposure and the transformation from reflected

> light to image was fragile and full of 'mistakes.' That's

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> photographs so powerful. did you read my essay \*The Peripheral space of

> photography\*?  
>  
> Ciao,  
>  
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>> mention, of course.  
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>> sometimes. but sometimes proliferation is part of the concept. the  
work of  
>> art in the age of mechanical reproduction. proliferation.  
spamification.  
>> that still doesn't tell us whether it's interesting or not.  
there just are  
>> no recipes for interesting art. no algorithms that will do it every  
time.  
>> some algorithms that will do it from time to time. but not all the

time.

>> like there is no algorithm that will always be able to tell if any given

>> program will halt.

>>

>> "though I suppose it's easy to miss the conceptual dimension so some

>>> artists

>>> like to focus attention on it by the absence of other dimensions.

In a

>>> sense, this is a pop approach."

>>>

>>> Well, pop can be a powerful art form.

>>>

>>

>> sure.

>>

>> "Something. It's just easier to pretend to the conceptual than it is to

>>> some

>>> other types of work where the chops are not so easily fakable."

>>>

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>>> it was to create some of his "flash"? pieces. They are gorgeous, evocative

>>> to watch. on the other hand, it is a blessing that they are hard to

>>> actualize. They are a limited number of them.

>>>

>>

>> true.

>>

>>

>> ja

guidelines

>>

>

>

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451. **K. R. Waldrop**

**3 new titles from *Burning Deck***

*Mon 24 Nov 2008*

---

3 new Burning Deck titles are available from:

Small Press Distribution, [www.spdbooks.org](http://www.spdbooks.org) or 

[www.burningdeck.com](http://www.burningdeck.com)

and in Europe, after Jan.1, 2009, from H Press: [www.hpress.no](http://www.hpress.no)

1. DICHTEN =, NO. 10: 16 NEW (TO AMERICAN READERS) POETS

translated from the German by A. Duncan, T. Frazer, N. Grindell, C.

Hawkey & R. Waldrop

Poetry, 144 pages, offset, smyth-sewn

ISBN 978-1-886224-92-6

original paperback \$14

Publication date: December 15, 2008

A magazine issue with poems by Ann Cotton, Franz Josef Czernin, Michael Donhauser, Ute Eisinger, Daniel Falb, Hendrik Jackson, Marget Kreidl, Bert Papenfuss, Steffen Popp, Monika Rinck, Farhad Showghi, Hans Thill, Raphael Urweider, Anja Utler, Ron Winkler, and Uljana Wolf.

The poets in this issue, mostly in their thirties and forties, show great formal diversity. The works range from the sound explorations of Anja Utler to the camp sonnets of Ann Cotton; from Czernin's puns and permutations to Rinck's and Falb's deceptively simple parlando; from Donhauser's grammatical disruptions to Papenfuss's baroque lists and "sassy East tone." But they all share a concern with form and with language as material. The poets have also all received at least one prize.

2. Série d'écriture #21:

Isabelle Baladine Howald

SECRET OF BREATH

translated from the French by Eléna Rivera

Poetry, 64 pages, offset, smyth-sewn

ISBN 978-1-886224-91-9 original paperback \$14

Publication date: December 15, 2008

SECRET OF BREATH is a suite for two voices — a voice from outside and a voice from inside, a voice of the living and a voice of the dying — in a race against death and toward death. Caught in a narrative frame and a landscape marked by war, snow, cold, speed, and separation, these two voices, even while facing death, embody the approach of love. The secret of breath is as much a kiss as a last sigh.

ISABELLE BALADINE HOWALD lives and works in Strasbourg, where she directs the “Philosophical and Literary Encounters” of the Librairie Kléber. Her books of poetry include *LES NOMS*, *TRÈS BAS* (A Passage, 1986) and *LES ETATS DE LA DÉMOLITION* (Editions Jacques Brémond, 2002). Our present volume, *SECRET DES SOUFFLES*, is her most recent book (éditions Melville, 2004).

ELÉNA RIVERA was born in Mexico City and spent her childhood, to the age of thirteen, in Paris. She is the author of *MISTAKES, ACCIDENTS AND A WANT OF LIBERTY* (Barque Press, 2006) and *SUGGESTIONS AT EVERY TURN* (Seeing Eye Books, 2005). Her translations have appeared in the *CHICAGO REVIEW* and *CIRCUMFERENCE: POETRY IN TRANSLATION*. She was recently awarded the 2007 Witter Bynner Poetry Translator Residency at the Santa Fe Institute for the Arts.

### 3. Série d'écriture Supplement #5

Anne Portugal

*QUISITE MOMENT*

translated from the French by Rosmarie Waldrop

Poetry, 24 pages, offset, saddlestitched

ISBN 978-1-886224-95-7 chapbook \$8

Publication date: December 15, 2008

As Anne Portugal has said, her poetry breaks with elevated subjects as well as with the beauty of phrases. “Poetry is a laboratory of languages. It is first and foremost physical.” Here, she truncates words to give rise to new rhythms, puzzlement, and sheer fun.

ANNE PORTUGAL was born in Angers, in 1949. She lives and teaches in Paris. She is also the model of a famous “Poets’ Calendar.” Her most recent books of poetry are *DANS LA REPRODUCTION EN DEUX PARTIES ÉGALES DES PLANTES ET DES ANIMAUX* (1999) and *DÉFINITIF BOB* (2002). Norma Cole has translated *NUDE* (Kelsey St. Press, 2001).

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### 452. **Martha Cinader Mims**

***L&BH Radio Hour and Open Mic Nov. 25***

*Mon 24 Nov 2008*

---

L&BH Radio Hour and Open Mic Nov. 25, 8-9pm PST

At the start of the show I will be joined by Listen & Be Heard Theatre Critic Maria Vrobel, to talk about holiday shows around the Bay Area and hear her recommendations.

As always, the show will also feature announcements posted at Listen & Be Heard Network Arts News, some poetry and/or storytelling, some arts editorializing, and calls from listeners with thoughts to share and arts announcements.

Poets are encouraged to call in with a poem.

Listen, Chat and "Click to Talk" at

<http://www.blogtalkradio.com/listenandbeheard/2008/11/26/LBH-Radio-Hour-Nov-25>

Call-in Number: [REDACTED]

Please join me to listen and be heard.

Wishing you Peace and Poetry

martha cinader mims

Listen & Be Heard Network

[REDACTED]

<http://www.listenandbeheard.net>

Get Skype and call me for free.

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453. **amy king**

### ***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

Mark,

I'm writing as a member of this listserv community who is slightly appalled and very bewildered by the lack of care & concern evidenced sent in a number of replies to Oha.

And yes, I have indeed thought much of Oha's request and analyzed my experience with the term, which is limited too. You might recall that my initial response to Oha was one of surprise, apology, and a note to say that I hadn't thought of the implications of using the term.

Since then, my conclusion is that a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S., b) I don't refer to email scams that originate from elsewhere as "British Scams" or "American scams", and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams", both here in this community and elsewhere? How hard is it to acknowledge the risk, make the switch, and let Oha know his note made me think? Why must he receive belligerence? I'm amazed at his consistent grace and civility through all of this.



My sense is, after much discussion with my students about the topic, that the average American doesn't know much about Nigeria or Nigerian culture, myself included. So why would I risk perpetuating the negativity that goes with calling email scams, "Nigerian scams?" Similarly, many Americans didn't have much reference when they heard the word "Arab." Post 9/11, we've got "Arab terrorists," which has pretty much become synonymous with "Arabs" in our culture now (of course, generally speaking), and look at the negativity that term generates.

Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email scams perpetuated by "Nigerians"? Are all Nigerians email scammers? When I find it difficult to come up with much to say about Nigeria, I don't want my limited vocabulary to be about Nigerian scams after all, nor do I want to reinforce that vocabulary elsewhere. This was no great leap nor grave concession. Moreover, what grieves me, again, are the resistances to the validity of Oha's request sent in the face of what could only have been a difficult one to make. And now, the refusal to acknowledge that this list has a history of such resistance--and that we may be carrying on tradition.

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]> wrote:

> I presume that you write as list owner, not as list member, which might  
> account for the ex-cathedra tone. In either case, you might want to avoid  
> condescending (even therapeutic--"admitting our vulnerability?")

and

> extraordinarily self-righteous characterizations of views you disagree  
> with--they're a form of ad homina. This is not a flame war, and  
there's no

> need to light fires.

>

> Stephen Vincent, in raising "gypped," captured what I think is  
the essence

> of the issue. The word's origin is profoundly racist, and refers to a  
group

> with a long history of discrimination, characterizing it in terms that

have

- > caused enormous misery. If it were a more recent usage we most of us would
- > try to reform it out of existence, but the word is so deeply embedded in

the

- > language that it's hard to imagine that many even associate it with

the

- > Roma, though I'd guess the Roma aren't happy about it. It's
- even harder to

- > imagine it disappearing from the language. Nigerian scam is of a different

- > order--a term that I doubt I've ever used before this discussion, by

the

- > way. Its origin is neither racist nor anti-Nigerian, and its use is
- limited

- > denotatively and hasn't bled, and isn't likely to, into attitudes

towards

- > Nigerians in general. Though I'm of course sorry that Obododimma finds
- it

- > offensive, it remains the very circumscribed term that we've got.

>

- > Distinctions are what discussion is about. We don't need to agree, but

- > discussing a contested term I would think is one function of a

writers'

- > list. Examples are a part of the discussion--they help us separate the

- > apples and oranges.

>

- > Mark

>

- > PS. I do have attitudes towards Nigeria, perhaps because of my age more

- > richly textured than those of many on the list, although I've never
- been

- > there. The term Nigerian scam isn't a part of those attitudes. When I
- was in

- > high school a Nigerian exchange student lived with us for a few months. We

- > became good friends. His father was head master of a very English-style

- > boarding school, purportedly the most prestigious in the country, and Aloy

- > regaled me with stories of student pranks and harsh discipline. He spoke

- > Latin, which I envied, though not as much as his ability to open a beer

- > bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra

- > war, like many of Nigeria's woes a delayed product of colonial rule,

when

- > separate entities and cultures were yoked together for administrative

- > convenience. It was something of a proxy war, as well. The Moslem Hausa of

> the dry north were the majority, and had all the guns, though most of the  
> resources and money were in the south. Much of the US support for Biafra  
> was, I think, motivated by a sense that the Christian Ibo were like  
"us."  
> Which is not to negate the considerable pain that caused the Biafrans to  
> attempt to secede. New York's WBAI reported the bombings and  
starvation by  
> live radio feeds. It was horrific--over a million people died. Since then  
> I've followed the often-unpleasant news from Nigeria, which I'm  
aware can't  
> be the whole picture. In an unfair world West Africans are on the short  
end.  
>  
> Steve Vincent's luminous "African Cycle," in his book  
"Walking," which I'm  
> proud to have published, formed a more pleasant part of my imagined  
Nigeria.  
>  
> None of this has to do with what was a discussion of language and the  
> limited flexibility of language, which is why I didn't raise it.  
>  
>  
> At 11:56 AM 11/24/2008, amy king wrote:  
>  
>> Mark,  
>>  
>> Yes, we're writers who, by signing up to be members of this  
listserv, have  
>> joined a community of writers. Self righteous indignation as a  
response to  
>> someone asking for a little sensitivity when it comes to issues of  
race  
>> doesn't exactly work towards respecting group decorum.  
>>  
>> As members of this community, do we care if we ostracize other  
members,  
>> even if only to maintain our right to be obtuse to other member's  
concerns?  
>> Are we so certain of our positions on exactly how language works, esp  
when  
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>> To: [REDACTED]  
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>> institutions continue to reflect & rely on that racism & its  
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>> actions helps, then I'll pull out the mirror. Take a peek at some  
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>> An excerpt:  
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>> "As an Asian American, I often have the (dubious) privilege of

being

>> able to "pass" in everyday life, with my race unremarked upon  
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>> street or in my workplace. There are moments, however, when this is  
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>> possible--when I become aware (often uncomfortably) that I am a racial

>> minority. I am saddened, and more than a bit shocked, to realize that

>> over the past few years, it is on the Poetics list itself that I have

>> most frequently experienced this awareness of my own race--of being,  
as

>> it were, the only Asian American in the room. Frankly, the Poetics  
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>> is still dominated by the voices of white men; other voices are rarely

>> heard, and when they are, they tend to be ignored or shouted  
down."

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>>

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>> operating on the discussion that no one on this list is a racist.

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>> fear that I can no longer be so confident about that sentiment. For  
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>> the costs of remaining a member of the Poetics list have come to

>> outweigh the benefits."

>>

>> Please read the entire note here:

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<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>

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>>

>> "It appears to me that Tim's sadness results from the fact  
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Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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454. **Mark Weiss**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

I apologize for my spelling. Ibo was the standard spelling back then in the US media. Igbo and the half a dozen variant spellings I know mostly from Cuban sources, and I thought they referred to a different people.

This from

[http://en.wikipedia.org/wiki/Demographics\\_of\\_Nigeria#Religions\\_.282000\\_esti\\_mate.29](http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_esti_mate.29),

"Demographics of Nigeria," whose accuracy I of course can't vouch for:

Religious Affiliation Among Major Ethnic Groups

Source:

<<http://www.worldchristiandatabase.org>><http://www.worldchristiandatabase.org>  
\* Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%) \* Yoruba:  
22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%, Non

Religious 0.50%, Baha'is 0.07%, Atheists 0.05%) \* Igbo: 22,926,340  
(Christians 97.00%, Animists 2.00%, Non Religious 0.80%, Atheists 0.10%,  
Baha'is 0.10%)

I've left out the rest of the table. If you have better sources, I'd be happy to learn. I'm of course aware that religion was used to manipulate international opinion during the war.

I learn from others all the time, usually through civil discussion. Like most of us, it's not the first time that I've thought about these issues, and what I use of the language has changed, in part because of input from others. I remain unconvinced in this instance. I don't think, as you suggest, that that's because of a character flaw.

I'm content to let this discussion end, but I'm not content to be insulted. If you want to have at me again, please take it backchannel. Front or backchannel, you might want to read your posts before sending them.

Mark

At 01:52 PM 11/24/2008, you wrote:

>I didn't want to come into this debate, but it seems to me that Mark Weiss  
>really has an orientation in language use that he thinks is entirely healthy  
>and cannot accommodate to others. Quite unfortunate. I thought that, by  
>referring to his age, he should be helping us (who are supposedly younger)  
>to be a little more cautious in our use of words. I was amazed when I came  
>across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I  
>am responding to. Shocking! Maybe he doesn't know that millions of Hausa  
>people are Christians! And maybe he doesn't know that some Igbo (not "Ibo")  
>people are Muslims (one of my cousins is!), adherents of African Traditional  
>Religion, Eckists, Guru Maharajists, etc. How then can he characterize a  
>whole ethnic group like the Hausa as being Muslim? Yes, it is true that many  
>Hausa people are Muslims, but that does not make the whole group Muslim. I  
>am afraid that in using the term, Mark has become a victim of the political  
>rhetoric that tries to use religion as shibboleth. It is such shibboleth  
>that Ojukwu's war rhetoric tried to arm itself with, to attract  
>international Christian sympathy during the war. I am Igbo myself and did  
>support the Biafran cause, but now, as somebody with a PhD in Stylistics  
>(specifically in War Rhetoric and a criminologist), I can, without appearing  
>disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms  
>"Muslim Hausa Fulani" or "Islamic North". It would be a pity if the  
>politician is now more clever than the poet the vates, the seer, the  
>everything! But Mark is not a politician and should know the cost of words  
>in the marketplace of meaning making. Mark, please, don't take offence at  
>this: think seriously about your tendency to stick to your views, and

> refusal to welcome the fact that you could learn from another person! Be  
> well, poet.  
> Obododimma.  
>  
>  
> On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]> wrote:  
>  
> > I presume that you write as list owner, not as list member, which might  
> > account for the ex-cathedra tone. In either case, you might want to avoid  
> > condescending (even therapeutic--"admitting our vulnerability?") and  
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> > Stephen Vincent, in raising "gypped," captured what I think is the essence  
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> > language that it's hard to imagine that many even associate it with the  
> > Roma, though I'd guess the Roma aren't happy about it. It's even harder to  
> > imagine it disappearing from the language. Nigerian scam is of a different  
> > order--a term that I doubt I've ever used before this discussion, by the  
> > way. Its origin is neither racist nor anti-Nigerian, and its use is limited  
> > denotatively and hasn't bled, and isn't likely to, into attitudes towards  
> > Nigerians in general. Though I'm of course sorry that Obododimma finds it  
> > offensive, it remains the very circumscribed term that we've got.  
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> > Distinctions are what discussion is about. We don't need to agree, but  
> > discussing a contested term I would think is one function of a writers'  
> > list. Examples are a part of the discussion--they help us separate the  
> > apples and oranges.  
> >  
> > Mark  
> >  
> > PS. I do have attitudes towards Nigeria, perhaps because of my age more  
> > richly textured than those of many on the list, although I've never been  
> > there. The term Nigerian scam isn't a part of those attitudes.  
> When I was in  
> > high school a Nigerian exchange student lived with us for a few months.

We

> > became good friends. His father was head master of a very English-style  
> > boarding school, purportedly the most prestigious in the country, and Aloy  
> > regaled me with stories of student pranks and harsh discipline. He spoke  
> > Latin, which I envied, though not as much as his ability to open a beer  
> > bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra  
> > war, like many of Nigeria's woes a delayed product of colonial rule, when  
> > separate entities and cultures were yoked together for administrative  
> > convenience. It was something of a proxy war, as well. The Moslem Hausa  
of

> > the dry north were the majority, and had all the guns, though most of the  
> > resources and money were in the south. Much of the US support for Biafra  
> > was, I think, motivated by a sense that the Christian Ibo were like "us."  
> > Which is not to negate the considerable pain that caused the Biafrans to  
> > attempt to secede. New York's WBAI reported the bombings and starvation  
by

> > live radio feeds. It was horrific--over a million people died. Since then  
> > I've followed the often-unpleasant news from Nigeria, which I'm aware  
can't

> > be the whole picture. In an unfair world West Africans are on the  
> short end.

> >

> > Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm  
> > proud to have published, formed a more pleasant part of my imagined  
Nigeria.

> >

> > None of this has to do with what was a discussion of language and the  
> > limited flexibility of language, which is why I didn't raise it.

> >

> >

> > At 11:56 AM 11/24/2008, amy king wrote:

> >

> >> Mark,

> >>

> >> Yes, we're writers who, by signing up to be members of this listserv, have  
> >> joined a community of writers. Self righteous indignation as a  
> response to

> >> someone asking for a little sensitivity when it comes to issues of race  
> >> doesn't exactly work towards respecting group decorum.

> >>

> >> As members of this community, do we care if we ostracize other  
members,

> >> even if only to maintain our right to be obtuse to other  
> member's concerns?  
> >> Are we so certain of our positions on exactly how language  
> works, esp when  
> >> we use it, that we must let Obododimma Oha know just how wrong he is  
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> >> express his consternation over the use of a term within this  
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> >> possible--when I become aware (often uncomfortably) that I am a racial  
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> >> Listserv. The Listserv has clearly intellectually and emotionally  
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>University of Ibadan  
>Nigeria  
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>  
>Fellow, Centre for Peace & Conflict Studies  
>University of Ibadan  
>  
>Phone: [REDACTED];

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455. **Ryan Daley**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

Amy & Others,

I still feel like there's been a misreading of what the term "Nigerian email scam" refers to: particularly, the Nigerian 419 Letter DOES originate in Nigeria and the appeal, the voice of the email DID originate in Nigeria. Most people DO NOT refer to these emails as "Nigerian emails" but rather use the term "419 Letters." Using this term locates the particular email in question as being punishable by Code 419 in Nigeria, but doesn't assume that all authors are living in or nationals of Nigeria.

-Ryan

On Mon, Nov 24, 2008 at 3:59 PM, amy king <[REDACTED]> wrote:

Mark,

*I'm writing as a member of this listserv community who is slightly appalled and very bewildered by the lack of care & concern evidenced sent in a number of replies to Oha.*

*And yes, I have indeed thought much of Oha's request and analyzed my experience with the term, which is limited too. You might recall that my initial response to Oha was one of surprise, apology, and a note to say that I hadn't thought of the implications of using the term.*

*Since then, my conclusion is that a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S., b) I don't refer to email scams that originate from elsewhere as "British Scams" or "American scams", and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams", both here in this community and elsewhere? How hard is it to acknowledge the risk, make the switch, and let Oha know his note made me think? Why must he receive belligerence? I'm amazed at his consistent grace and civility through all of this.*

*My sense is, after much discussion with my students about the topic, that the average American doesn't know much about Nigeria or Nigerian culture, myself included. So why would I risk perpetuating the negativity that goes with calling email scams, "Nigerian scams?" Similarly, many Americans didn't have much reference when they heard the word "Arab." Post 9/11,*

*we've got "Arab terrorists," which has pretty much become synonymous with "Arabs" in our culture now (of course, generally speaking), and look at the negativity that term generates.*

*Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email scams perpetuated by "Nigerians"? Are all Nigerians email scammers? When I find it difficult to come up with much to say about Nigeria, I don't want my limited vocabulary to be about Nigerian scams after all, nor do I want to reinforce that vocabulary elsewhere. This was no great leap nor grave concession. Moreover, what grieves me, again, are the resistances to the validity of Oha's request sent in the face of what could only have been a difficult one to make. And now, the refusal to acknowledge that this list has a history of such resistance--and that we may be carrying on tradition.*

*Be well,*

*Amy*

---

*Recent work*

*<http://www.writing.upenn.edu/pennsound/x/King.html>*

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became good friends. His father was head master of a very English-style  
boarding school, purportedly the most prestigious in the country, and  
Aloy  
regaled me with stories of student pranks and harsh discipline. He spoke  
Latin, which I envied, though not as much as his ability to open a beer  
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separate entities and cultures were yoked together for administrative  
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*was, I think, motivated by a sense that the Christian Ibo were like "us."  
Which is not to negate the considerable pain that caused the Biafrans to attempt to secede. New York's WBAI reported the bombings and starvation by live radio feeds. It was horrific--over a million people died. Since then I've followed the often-unpleasant news from Nigeria, which I'm aware can't be the whole picture. In an unfair world West Africans are on the short end.*

*Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm proud to have published, formed a more pleasant part of my imagined Nigeria.*

*None of this has to do with what was a discussion of language and the limited flexibility of language, which is why I didn't raise it.*

*At 11:56 AM 11/24/2008, amy king wrote:*

*Mark,*

*Yes, we're writers who, by signing up to be members of this listserv, have joined a community of writers. Self righteous indignation as a response to someone asking for a little sensitivity when it comes to issues of race doesn't exactly work towards respecting group decorum.*

*As members of this community, do we care if we ostracize other members, even if only to maintain our right to be obtuse to other member's concerns?  
Are we so certain of our positions on exactly how language works, esp when we use it, that we must let Obododimma Oha know just how wrong he is to express his consternation over the use of a term within this community? Do we even bother to wonder if we've insulted other list members?*

*You may disagree with Oha and determine that the term has no racist implications, but the fact that, as a list member, he pointed out that the usage carries offense to him is a valid complaint that certainly did*

not  
warrant some of the opportunistic bravado sent in reply.

*It's easy to dismiss others when the offense is  
"unintentional" or not  
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exactly the  
abstracted mentality that ignores who we're talking with and gets  
us into  
all manner of nastiness on a daily basis in the name of being  
"misunderstood."*

*Be well,*

Amy

---

*Recent work*

<http://www.writing.upenn.edu/pennsound/x/King.html>

*Amy's Alias*

<http://amyking.org/>

--- On Mon, 11/24/08, Mark Weiss wrote:

Amy:

*Still more boiled down. We're writers. We talk about language.  
Sometimes we disagree. It's a messy business, but it's what we  
do.*

Mark

--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Discussions of Race and the Poetics List

To: [REDACTED]

*Date: Monday, November 24, 2008, 1:59 PM*

*From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.*

*Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.*

*Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.*

*The aforementioned list members found the sympathetic response to be ... worth ignoring.*

*In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.*

*This kind of discussion has carried on before on the list, and in the ensuing*

discussion, many have left due to the expression of further racist sentiment  
and  
the denial of granting that a) we might be ignorant of the implications of  
some  
terms and b) maybe we should be more sensitive when someone points out something  
we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still  
trying to learn, and if admitting ignorance, even about the implications  
of my  
actions helps, then I'll pull out the mirror. Take a peek at some  
of what  
Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being  
able to "pass" in everyday life, with my race unremarked upon on the  
street or in my workplace. There are moments, however, when this is not  
possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as  
it were, the only Asian American in the room. Frankly, the Poetics list  
is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was  
operating on the discussion that no one on this list is a racist. After  
the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me,  
the costs of remaining a member of the Poetics list have come to



*outweigh the benefits."*

*Please read the entire note here:*

*<http://tympa.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>*

*and*

*"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.*

*Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."*

*<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>*

*Be well,*

*Amy*

---

*Recent work*

*<http://www.writing.upenn.edu/pennsound/x/King.html>*

*Amy's Alias*

*<http://amyking.org/>*

*guidelines*

*guidelines*

*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED].*

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456. **Mark Weiss**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

I'm very tired of this, but I do appreciate your more reasonable tone.

One might have hoped that a discussion like this would lead, as I think Steve Vincent attempted, to a broader discussion of the remnants of difficult histories that all languages retain. What you or I or the list think about Nigerian scam will have little influence on broader usage. It's different in kind, I think, from current use of the word arab in the US, which is far more toxic than Nigerian scam and far more globalized, and also not something we can conveniently drop, as I suspect that with the passage of time Nigerian scam will be.

So that's where my question, to myself as well as to the discussion at large, leads. OK, arab can't be dropped from usage because it's what a large number of people call themselves, and the obloquy attached to it will pass away as circumstances change, hopefully in our lifetimes. But what about Steve's example, or the ones I mentioned, which for most of us don't carry over to a broader prejudice? What about words like "bugger," originally Bulgar? We cleanse the language, unconsciously, all the time--Dutch treat is the sole remnant in common use of a large amount of nastiness from 17th Century Anglo-Dutch wars.

So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words.

Peace. I really do have other things to do.

Mark

At 03:59 PM 11/24/2008, amy king wrote:

>Mark,

>

>I'm writing as a member of this listserv community who is slightly

>appalled and very bewildered by the lack of care & concern evidenced

>sent in a number of replies to Oha.

>

>And yes, I have indeed thought much of Oha's request and analyzed my

>experience with the term, which is limited too. You might recall  
>that my initial response to Oha was one of surprise, apology, and a  
>note to say that I hadn't thought of the implications of using the term.  
>  
>Since then, my conclusion is that a) all email scams do not  
>originate in Nigeria, but in fact, originate from everywhere,  
>including the U.S., b) I don't refer to email scams that originate  
>from elsewhere as "British Scams" or "American scams", and c) isn't  
>it simply easier, and more respectful as per Oha's request, to refer  
>to these scams as "email scams", both here in this community and  
>elsewhere? How hard is it to acknowledge the risk, make the  
>switch, and let Oha know his note made me think? Why must he  
>receive belligerence? I'm amazed at his consistent grace and  
>civility through all of this.  
>  
>My sense is, after much discussion with my students about the topic,  
>that the average American doesn't know much about Nigeria or  
>Nigerian culture, myself included. So why would I risk perpetuating  
>the negativity that goes with calling email scams, "Nigerian  
>scams?" Similarly, many Americans didn't have much reference when  
>they heard the word "Arab." Post 9/11, we've got "Arab terrorists,"  
>which has pretty much become synonymous with "Arabs" in our culture  
>now (of course, generally speaking), and look at the negativity that  
>term generates.  
>  
>Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all  
>email scams perpetuated by "Nigerians?" Are all Nigerians email  
>scammers? When I find it difficult to come up with much to say  
>about Nigeria, I don't want my limited vocabulary to be about  
>Nigerian scams after all, nor do I want to reinforce that vocabulary  
>elsewhere. This was no great leap nor grave concession. Moreover,  
>what grieves me, again, are the resistances to the validity of Oha's  
>request sent in the face of what could only have been a difficult  
>one to make. And now, the refusal to acknowledge that this list has  
>a history of such resistance--and that we may be carrying on tradition.  
>  
>Be well,  
>  
>Amy  
>  
>\_\_\_\_\_  
>

>  
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>  
>  
>On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]>  
>wrote:  
>  
> > I presume that you write as list owner, not as list member, which might  
> > account for the ex-cathedra tone. In either case, you might want to avoid  
> > condescending (even therapeutic--"admitting our vulnerability?")  
>and  
> > extraordinarily self-righteous characterizations of views you disagree  
> > with--they're a form of ad homina. This is not a flame war, and  
>there's no  
> > need to light fires.  
> >  
> > Stephen Vincent, in raising "gypped," captured what I think is  
>the essence  
> > of the issue. The word's origin is profoundly racist, and refers to a  
>group  
> > with a long history of discrimination, characterizing it in terms that  
>have  
> > caused enormous misery. If it were a more recent usage we most of us  
would  
> > try to reform it out of existence, but the word is so deeply embedded in  
>the  
> > language that it's hard to imagine that many even associate it with  
>the  
> > Roma, though I'd guess the Roma aren't happy about it. It's  
>even harder to  
> > imagine it disappearing from the language. Nigerian scam is of a different  
> > order--a term that I doubt I've ever used before this discussion, by  
>the  
> > way. Its origin is neither racist nor anti-Nigerian, and its use is  
>limited  
> > denotatively and hasn't bled, and isn't likely to, into attitudes  
>towards

> > Nigerians in general. Though I'm of course sorry that Obododimma finds  
> it  
> > offensive, it remains the very circumscribed term that we've got.  
> >  
> > Distinctions are what discussion is about. We don't need to agree, but  
> > discussing a contested term I would think is one function of a  
> writers'  
> > list. Examples are a part of the discussion--they help us separate the  
> > apples and oranges.  
> >  
> > Mark  
> >  
> > PS. I do have attitudes towards Nigeria, perhaps because of my age more  
> > richly textured than those of many on the list, although I've never  
> been  
> > there. The term Nigerian scam isn't a part of those attitudes. When I  
> was in  
> > high school a Nigerian exchange student lived with us for a few months.  
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> > became good friends. His father was head master of a very English-style  
> > boarding school, purportedly the most prestigious in the country, and Aloy  
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> >>

> >> Be well,

> >>

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>--  
>Obododimma Oha  
>Senior Lecturer in Stylistics & Semiotics  
>Dept. of English  
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>Nigeria  
>  
>&  
>  
>Fellow, Centre for Peace & Conflict Studies  
>University of Ibadan  
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>Phone: [REDACTED];  
> [REDACTED].  
>  
>  
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457. **Obododimma Oha**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

Those figures are totally wrong and have been seriously contested in Nigeria. The best place to go for such statistics is the relevant ministry of the Nigerian government and not Wiki. We know the uses and abuses of statistics! I don't know how those sources got their figures -- I suspect they simply saw every person saying salaam alaikum or putting on the long gown as "Muslim". Another point is that the Hausa are different from the Fulani, but some people tend to conflate the two groups. It is actually the Fulani (whose leader Othman dan Fodio conquered Hausaland in a jihad in the precolonial era) that are predominantly Muslims. I am away from Nigeria at the moment and cannot reach more reliable database. The point I had made in my previous note -- and which is more important -- is that Hausa and Igbo -- cannot be assigned to particular religions. It would be fallacious to say "Muslim Hausa" when some Hausa people are not Muslims. As a matter of fact, it is a form of assimilation that the non-Muslim Hausa in Nigeria have all along tried to resist. The Igbo society, too, is multi-religious and not necessarily "Christian". You should also know that today, in Nigeria, terms like "Muslim Hausa" and "Christian Igbo" are viewed (especially by the government) as inciting ethno-religious prejudice and violence. We, in Nigerian, have had series of religious crises and bloodshed,

and would view any discourse that divides the nation along religious lines as wicked and anti-Nigerian.

Tomorrow, if you are appointed American Ambassador to Nigeria, Nigerians would not treat you as their friend if in addressing them you use terms such as "Muslim Hausa" and "Christian Igbo" and cite Wiki as your source!

My best regards, Mark.

-- Obododimma.

On Mon, Nov 24, 2008 at 9:59 PM, Mark Weiss <[REDACTED]> wrote:

*I apologize for my spelling. Ibo was the standard spelling back then in the US media. Igbo and the half a dozen variant spellings I know mostly from Cuban sources, and I thought they referred to a different people.*

*This from  
[http://en.wikipedia.org/wiki/Demographics\\_of\\_Nigeria#Religions\\_.282000\\_estimate.29](http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_estimate.29),  
"Demographics of Nigeria," whose accuracy I of course can't vouch for:*

#### *Religious Affiliation Among Major Ethnic Groups*

*Source: <<http://www.worldchristiandatabase.org>>*

*<http://www.worldchristiandatabase.org>*

*\* Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)*

*\* Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%, Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)*

*\* Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious 0.80%, Atheists 0.10%, Baha'is 0.10%)*

*I've left out the rest of the table. If you have better sources, I'd be happy to learn. I'm of course aware that religion was used to manipulate international opinion during the war.*

*I learn from others all the time, usually through civil discussion. Like most of us, it's not the first time that I've thought about these issues, and what I use of the language has changed, in part because of input from others. I remain unconvinced in this instance. I don't think, as you suggest, that that's because of a character flaw.*

*I'm content to let this discussion end, but I'm not content to be insulted. If you want to have at me again, please take it backchannel. Front or backchannel, you might want to read your posts before sending them.*

*Mark*

At 01:52 PM 11/24/2008, you wrote:

*I didn't want to come into this debate, but it seems to me that Mark Weiss really has an orientation in language use that he thinks is entirely healthy and cannot accommodate to others. Quite unfortunate. I thought that, by referring to his age, he should be helping us (who are supposedly younger) to be a little more cautious in our use of words. I was amazed when I came across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I am responding to. Shocking! Maybe he doesn't know that millions of Hausa people are Christians! And maybe he doesn't know that some Igbo (not "Ibo") people are Muslims (one of my cousins is!), adherents of African Traditional Religion, Eckists, Guru Maharajists, etc. How then can he characterize a whole ethnic group like the Hausa as being Muslim? Yes, it is true that many Hausa people are Muslims, but that does not make the whole group Muslim. I am afraid that in using the term, Mark has become a victim of the political rhetoric that tries to use religion as shibboleth. It is such shibboleth that Ojukwu's war rhetoric tried to arm itself with, to attract international Christian sympathy during the war. I am Igbo myself and did support the Biafran cause, but now, as somebody with a PhD in Stylistics (specifically in War Rhetoric and a criminologist), I can, without appearing disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the politician is now more clever than the poet the vates, the seer, the everything! But Mark is not a politician and should know the cost of words in the marketplace of meaning making. Mark, please, don't take offence at this: think seriously about your tendency to stick to your views, and refusal to welcome the fact that you could learn from another person! Be well, poet.*  
*Obododimma.*

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]> wrote:

*I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's*

no  
need to light fires.

Stephen Vincent, in raising "gypped," captured what I think is the essence of the issue. The word's origin is profoundly racist, and refers to a group with a long history of discrimination, characterizing it in terms that have caused enormous misery. If it were a more recent usage we most of us would try to reform it out of existence, but the word is so deeply embedded in the language that it's hard to imagine that many even associate it with the Roma, though I'd guess the Roma aren't happy about it. It's even harder to imagine it disappearing from the language. Nigerian scam is of a different order--a term that I doubt I've ever used before this discussion, by the way. Its origin is neither racist nor anti-Nigerian, and its use is limited denotatively and hasn't bled, and isn't likely to, into attitudes towards Nigerians in general. Though I'm of course sorry that Obododimma finds it offensive, it remains the very circumscribed term that we've got.

Distinctions are what discussion is about. We don't need to agree, but discussing a contested term I would think is one function of a writers' list. Examples are a part of the discussion--they help us separate the apples and oranges.

Mark

PS. I do have attitudes towards Nigeria, perhaps because of my age more richly textured than those of many on the list, although I've never been there. The term Nigerian scam isn't a part of those attitudes. When I was in high school a Nigerian exchange student lived with us for a few months. We became good friends. His father was head master of a very English-style boarding school, purportedly the most prestigious in the country, and Aloy regaled me with stories of student pranks and harsh discipline. He spoke Latin, which I envied, though not as much as his ability to open a beer bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra war, like many of Nigeria's woes a delayed product of colonial rule,



when  
separate entities and cultures were yoked together for administrative  
convenience. It was something of a proxy war, as well. The Moslem Hausa  
of  
the dry north were the majority, and had all the guns, though most of  
the  
resources and money were in the south. Much of the US support for Biafra  
was, I think, motivated by a sense that the Christian Ibo were like  
"us."  
Which is not to negate the considerable pain that caused the Biafrans to  
attempt to secede. New York's WBAI reported the bombings and starvation  
by  
live radio feeds. It was horrific--over a million people died. Since  
then  
I've followed the often-unpleasant news from Nigeria, which I'm aware  
can't  
be the whole picture. In an unfair world West Africans are on the short  
end.

Steve Vincent's luminous "African Cycle," in his book "Walking," which  
I'm  
proud to have published, formed a more pleasant part of my imagined  
Nigeria.

None of this has to do with what was a discussion of language and the  
limited flexibility of language, which is why I didn't raise it.

At 11:56 AM 11/24/2008, amy king wrote:

Mark,

Yes, we're writers who, by signing up to be members of this listserv,  
have  
joined a community of writers. Self righteous indignation as a  
response to  
someone asking for a little sensitivity when it comes to issues of race  
doesn't exactly work towards respecting group decorum.

As members of this community, do we care if we ostracize other members,  
even if only to maintain our right to be obtuse to other member's  
concerns?

Are we so certain of our positions on exactly how language works, esp  
when  
we use it, that we must let Obododimma Oha know just how wrong he is to  
express his consternation over the use of a term within this community?

Do  
we even bother to wonder if we've insulted other list members?

*You may disagree with Oha and determine that the term has no racist implications, but the fact that, as a list member, he pointed out that the usage carries offense to him is a valid complaint that certainly did not warrant some of the opportunistic bravado sent in reply.*

*It's easy to dismiss others when the offense is "unintentional" or not aimed at us. And easy to write it off as the 'messy business of language,' regardless of just who we're using it around and who we think it simply shouldn't offend, despite their saying otherwise -- which is exactly the abstracted mentality that ignores who we're talking with and gets us into all manner of nastiness on a daily basis in the name of being "misunderstood."*

*Be well,*

*Amy*

---

*Recent work*

*<http://www.writing.upenn.edu/pennsound/x/King.html>*

*Amy's Alias*

*<http://amyking.org/>*

*--- On Mon, 11/24/08, Mark Weiss wrote:*

*Amy:*

*Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.*

*Mark*

*--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:*

*From: amy king <[REDACTED]>*

*Subject: Discussions of Race and the Poetics List*

*To: [REDACTED]*

*Date: Monday, November 24, 2008, 1:59 PM*

*From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.*

*Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.*

*Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.*

*The aforementioned list members found the sympathetic response to be ... worth ignoring.*

*In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were unaware of how our language use might be problematic. Such calls for sensitivity should certainly not be dismissed just because they are about being human and possibly even admitting our vulnerability --rather than such calls being seen as the usual targets to attack so that one might show off his intellectual prowess.*

*This kind of discussion has carried on before on the list, and in the ensuing discussion, many have left due to the expression of further racist sentiment and the denial of granting that a) we might be ignorant of the implications*

of  
some  
terms and b) maybe we should be more sensitive when someone points out  
something  
we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm still  
trying to learn, and if admitting ignorance, even about the  
implications  
of my  
actions helps, then I'll pull out the mirror. Take a peek at some of  
what  
Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being  
able to "pass" in everyday life, with my race unremarked upon on the  
street or in my workplace. There are moments, however, when this is not  
possible--when I become aware (often uncomfortably) that I am a racial  
minority. I am saddened, and more than a bit shocked, to realize that  
over the past few years, it is on the Poetics list itself that I have  
most frequently experienced this awareness of my own race--of being, as  
it were, the only Asian American in the room. Frankly, the Poetics list  
is still dominated by the voices of white men; other voices are rarely  
heard, and when they are, they tend to be ignored or shouted down."

and

"In last week's discussions, one list member noted that he was  
operating on the discussion that no one on this list is a racist. After  
the many, many incidents of anti-Asian rhetoric I have seen here, I  
fear that I can no longer be so confident about that sentiment. For me,  
the costs of remaining a member of the Poetics list have come to  
outweigh the benefits."

Please read the entire note here:

<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>

and

"It appears to me that Tim's sadness results from the fact that he  
found  
close-mindedness and felt an absence of transformative potential  
through the discussions on the Listserv. One can easily find this  
disappointment justified merely by noting the relative lack of Listserv  
reactions to Tim's long, intelligent, and heartfelt post on the

*Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.*

*Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."*

*<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>*

*Be well,*

*Amy*

---

*Recent work*

*<http://www.writing.upenn.edu/pennsound/x/King.html>*

*Amy's Alias*

*<http://amyking.org/>*

*guidelines*

*guidelines*

*guidelines*

--

*Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria*

&

*Fellow, Centre for Peace & Conflict Studies  
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*Phone: [REDACTED];  
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--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
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Fellow, Centre for Peace & Conflict Studies  
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Phone: [REDACTED];  
[REDACTED].

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458. **John Cunningham**

**Re: Canadian language writers/poets**

Mon 24 Nov 2008

---

Unfortunately, the American language writers are much more well known than the Canadian. Furthermore, it is much easier in Vancouver to have knowledge due to the presence of Kootenay. John Cunningham

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

From: Poetics List (UPenn, UB) [mailto: ] On

Behalf Of George Bowering

Sent: November 24, 2008 1:23 PM

To:

Subject: Re: Canadian language writers/poets

I mean, I couldn't believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.*  
John Cunningham

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

From: Poetics List (UPenn, UB)

[mailto: ] On

Behalf Of George Bowering

Sent: November 23, 2008 8:38 PM

To:

Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

*I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian language poets. I'd appreciate it if anyone can refer me to any*

*Canadian  
language poets. Thanks.  
John Cunningham*

*welcome.html*

*G. Harry Bowering, OC  
Worth the trouble.*

*guidelines  
Internal Virus Database is out of date.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008  
7:19 PM*

*welcome.html*

G. Bowering

Knows which door the tiger's behind.

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008

7:19 PM

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459. **Robin Hamilton**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

<<

a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S.,

>>

Who's arguing this?

But what we're referring to is not simply any scam, not simply even any email scam, but to a quite prominent sub-variety -- the Spanish Prisoner Email Scam.

That would be an accurate way of referring to it, but somewhat cumbersome.

So what to name it?



I have to say, I'm surprised that no one has taken up what seems to me glaringly obvious, that the verbal \*content of the text of the emails, from the start and continuing, is glaringly racist, in the originals and all sub-varieties, playing on stereotypical Western attitudes to the English linguistic competence of African first-language speakers.

{Jeezus fucking wept, we're arguing over what we \*call a series Web-broadcasted texts that are \*predicated, in their content, in a singularly slimy and racist use of implied linguistic responses. Leave aside the moral content of the texts themselves. Angels weep.}

If I had to put my money where my mouth is, the texts are written by highly-competent native English language speakers writing in blackface. And most likely, originating ultimately in the West.

<<

b) I don't refer to email scams that originate from elsewhere as "British Scams" or "American scams",

>>

What I am currently deluged with, in requests from Lloyds or Abbey National, for my bank details, are UK English region targeted scams.

Calling them "British" isn't racist (though it might have aspects of that) but blurs the fact that email scams hitting my Inbox are becoming more and more targetted, and misses the point that these scams are angled at a specifically \*English (not a more generally UK British -- Scots or Welsh) audience.

<<

and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams",

>>

Except that we're talking about a \*subset of a variety of email scams. I'd be happy to have a term that avoids "Nigerian" or even 419, but which acknowledges the history of not simply the activity of that scam but its current manifestation in cyberspace -- SPES[cam]?

As a last point, I'm dubious about Mark's worry about the connection between being gypped, and the Rom. I think this is a false parallel between being gypped and jewing someone down.

[Aside -- Mark, I'll go into details backchannel if you want about my doubts about the etymology of "gypped" as linked to the Rom -- the OED supports you, but the dates are totally wrong. I think this is an example of reverse folk-etymology.]

Robin

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460. **Jerome Rothenberg**  
***Millennium-3 preview: Sousandrade***

Mon 24 Nov 2008

---

A good chunk of "Wall Street Inferno" by the great Brazilian late-romantic/early-modernist Sousandrade appears on the University of California Press weblog as a preview of its appearance in Poems for the Millennium, volume 3: The University of California Book of Romantic and Postromantic Poetry (<http://ucpress.typepad.com/ucpresslog/2008/10/wall-street-inferno-by-sousandrade.html>). A different excerpt and the commentary from PM3 by me and Jeffrey Robinson is on my blog at <http://poemsandpoetics.blogspot.com/2008/10/reconfiguring-romanticism-16.html>, along with other previews from the big book.

First copies of the book have now reached me, well in advance of the mid-January pub date, so that Jeffrey and I are now considering readings & signings to mark the occasion.

Jerome Rothenberg "There is an avant-garde that cannot be defeated."  
1026 San Abella M. Giroud, quoted in J.R., "Autobiography"  
Encinitas, CA 92024

██████████  
jrothenberg at cox.net

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461. **steve d. dalachinsky**  
***Re: What we're called, was Re: David***

Mon 24 Nov 2008

---

just calling cops pigs was bad enough  
they weren't all bad and pigs themselves tho a trifle messy  
are very nice orderly and smart creatures  
tasty as well  
ah language the jew thing the jap thing the mick thing  
like lenny bruce said if we hadn't paid so much attention to it  
it mighta gone away

On Mon, 24 Nov 2008 13:35:40 -0500 Ryan Daley <██████████> writes:  
> Obododimma & Others,  
>  
> I have taken much from this discussion. I think just talking about  
> this, no

> matter the timbre of our responses, has given me the chance to  
> discuss  
> language and its repercussions...something I rarely get to do  
> otherwise.  
>  
> -Ryan  
>  
> On Fri, Nov 21, 2008 at 4:38 AM, Obododimma Oha <[REDACTED]>  
> wrote:  
>  
> > Well, I guess I have I have made my point in this thread and  
> cannot compel  
> > anyone to give that point a second thought. By writing about "some  
> wars  
> > starting from recklessness in the use of language", I was not  
> necessarily  
> > addressing your analysis, or your use of words. I was simply  
> referring to  
> > the orientation of  
> > say-it-the-way-you-like-it-don't-care-about-what-anyone-feels.  
> It's good  
> > that Anny Ballardini gave an example of a personal experience he  
> had when  
> > he  
> > used the expression "working as hard as a negro". For him, he  
> didn't mean  
> > any prejudice. But someone there saw something else in the analogy  
> and got  
> > offended. And what did Ballardini do next?One has to decide for  
> oneself how  
> > to manage one's language and situations that unfold from language  
> use in a  
> > world where people indeed see language as social semiotic.  
> > For me, this is where the thread ends.  
> >  
> > Regards.  
> > Obododimma.  
> >  
> > On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss  
> <[REDACTED]>  
> > wrote:  
> >

> > > It's always interesting to be the butt of sarcasm, but accuracy  
> also  
> > > counts. I was I thought pointing out the large gray areas, and  
> talking  
> > about  
> > > appropriateness (albeit with tongue wandering into cheek at  
> times). I  
> > doubt  
> > > that I've caused too many wars today.  
> > >  
> > > But your examples present some interesting issues. Policeman  
> became  
> > > obsolete as a generic term when women were allowed to join  
> police forces,  
> > > and other terms that cover both genders, like cops, police, or  
> police  
> > > officers, took over, because it would have been absurd to do  
> otherwise.  
> > But  
> > > we refer to policemen and policewomen when appropriate--it's  
> not  
> > > anachronistic to point out a policewoman to someone who needs  
> help, if  
> > > that's who's available. The word stewardess, which is the term I  
> think  
> > you  
> > > were searching for, became an issue because it had an  
> extraprofessional  
> > use  
> > > as fetish. That survives to an extent, but probably more than  
> the word  
> > > itself, which dates back to when cabin crews were exclusively  
> female (and  
> > > exclusively young--there were age discrimination suits about  
> that).  
> > Poetess  
> > > had largely fallen out of fashion by the time modern feminism  
> arrived,  
> > > relegated to designating only some women poets. And it's a good  
> thing  
> > that  
> > > it died--the attitude expressed by the word had become

> poisonous.  
> > >  
> > > These are all questions of gender, in a language that has become  
> less and  
> > > less gendered over the past thousand years. It's not something  
> that  
> > speakers  
> > > of more gendered languages worry about too much, because to do  
> something  
> > > about it would require the restructuring of grammar. Airplane  
> crews are  
> > > still hots and hottesses, actors are comedians and comediennes,  
> etc, and  
> > the  
> > > French sun is masculine and the moon feminine, while in German  
> it's the  
> > > reverse. So the battles are fought elsewhere. In modern English  
> there  
> > were  
> > > so few distinct masculine and feminine forms for human  
> occupations that  
> > most  
> > > of the work of remaking the language would involve the renaming  
> of the  
> > > beasts--stallion and mare, buck and doe, etc. Don't mistake  
> me--I'm  
> > plenty  
> > > aware of gender issues. I'm talking about the genders of  
> articles, nouns,  
> > > pronouns and adjectives.  
> > >  
> > > A travel article in today's New York Times web edition, "The  
> Proud  
> > Indians  
> > > of Chiapas," has attracted a lot of comments, mostly about the  
> use of the  
> > > word Indian. Many of the respondents pointed out that in  
> Chiapas, and  
> > Latin  
> > > America in general, the (recently) preferred term is "indigena"  
> (which is  
> > > both masculine and feminine, by the way). The objection noted to

> Indian  
> > is  
> > > that it's inaccurate. In Spanish it's worse than that--Indio is  
> often a  
> > > derogatory term, and India in some places is a synonym for  
> whore. But the  
> > > article is written for gringos. In the US there's no unanimity  
> among  
> > (let's  
> > > call them) first peoples about what to call themselves. Native  
> American  
> > > doesn't seem to have caught on, though it appeared to for a  
> while, and  
> > > members of a lot of tribes prefer to be called American Indians  
> and don't  
> > > mind that their reservations are generically called Indian  
> reservations.  
> > In  
> > > the country at large Indian is nowhere near as derogatory as  
> Indio or  
> > India.  
> > > It apparently didn't raise eyebrows among the Times staffers.  
> > >  
> > > It's not up to me, it's up to the people so designated, who have  
> a long  
> > > history of persecution by whatever name. Not so the compound  
> noun  
> > Nigerian  
> > > scam. It's hard for me to believe that anyone uses it with  
> derogation of  
> > > Nigerians in general in mind, and I don't think there's a shred  
> of  
> > > antiNigerian sentiment in the US, where most people would be  
> hard put to  
> > say  
> > > what a Nigerian is.  
> > >  
> > > But ok, what about the name Nigeria--Blackland? Is that an  
> acceptable  
> > > inheritance from the colonialist past?  
> > >  
> > > If this thread continues, it would be nice if it involved

> discussion  
> > rather  
> > > than verbal violence. The issues are interesting in themselves.  
> > >  
> > > Mark  
> > >  
> > >  
> > >  
> > >  
> > >  
> > > At 02:53 AM 11/18/2008, Obododimma Oha wrote:  
> > >  
> > >> Interesting argument. You are simply telling us that language  
> > > does n  
> > >> Interesting argument. You are simply telling us that language  
> > > does not  
> > >> change, or should not be allowed to change. People who live in  
> > > different  
> > >> times have different tastes and different responses. One would  
> > > simply be  
> > >> anachronistic and socially unacceptable if one, for instance,  
> > > continues  
> > >> using the term "policeman" (instead of "police officer"), "air  
> > > hostess"  
> > >> (instead of "flight attendant" or "cabin crew") or "poetess"  
> > > (instead of  
> > >> simply "poet"). I am surprised that you think that filtering  
> > > out words  
> > >> processed as offensive in a given period is a waste of time.  
> > > Perhaps you  
> > > are  
> > >> also saying that it is wrong for POETICS to rule that it does  
> > > not and  
> > > would  
> > >> not publish flame messages. Perhaps some of us can now dispense  
> > > with  
> > >> communicative competence and facework. Little wonder some wars  
> > > in the  
> > > world  
> > >> start from recklessness in the use of words. --- Obododimma  
> > > Oha.  
> > >> \_\_\_\_\_

> > >>  
> > >  
> Check  
> > guidelines  
> > >  
> >  
> >  
> >  
> > --  
> > Obododimma Oha  
> > Senior Lecturer in Stylistics & Semiotics  
> > Dept. of English  
> > University of Ibadan  
> > Nigeria  
> >  
> > &  
> >  
> > Fellow, Centre for Peace & Conflict Studies  
> > University of Ibadan  
> >  
> > Phone: [REDACTED];  
> > [REDACTED].  
> >  
> guidelines  
> >  
>  
>  
>

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462. **steve d. dalachinsky**

***Re: Canadian language writers/poets***

*Mon 24 Nov 2008*

---

so what's new so many smarts folks create things about things they know  
nothing about

On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi <[REDACTED]>  
writes:

> I think it's funny that you are creating a coarse and yet you seem to  
> have  
> very limited knowledge of the subject, but perhaps that is how it's  
> done



> when one teaches  
>  
>  
>  
> Colin smith  
>  
> Dorthy Trujillo Lusk  
>  
> Stephen Cain  
>  
> Margaret Christakos  
>  
> Daniel F Bradley  
>  
> Victor Coleman  
>  
> Christopher Dewdney  
>  
>  
> V  
>  
>  
> \*\*  
>  
>  
> On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham  
> <[REDACTED]> wrote:  
>  
> > Now what is it you believe that I'm kidding about, George? Let's  
> face it,  
> > you and Daphne and Fred sort of seeded the ground for the  
> reception of  
> > language writing/poetry through Tallman's class, didn't you? Also,  
> right in  
> > your back yard is the Kootenay School of Writing from whose august  
> halls  
> > most of Canada's language writers emanated.  
> > John Cunningham  
> >  
> > -----Original Message-----  
> > From: Poetics List (UPenn, UB)  
> [mailto:[REDACTED]] On

> > Behalf Of George Bowering  
> > Sent: November 23, 2008 8:38 PM  
> > To: [REDACTED]  
> > Subject: Re: Canadian language writers/poets  
> >  
> > You're kidding!  
> >  
> >  
> > On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:  
> >  
> > > I'm in the process of creating a Con Ed course for the  
> University of  
> > > Winnipeg on Language Writing/Poetry and am attempting to track  
> down  
> > > Canadian  
> > > language poets. I'd appreciate it if anyone can refer me to any  
> > > Canadian  
> > > language poets. Thanks.  
> > > John Cunningham  
> > >  
> Check  
> > > welcome.html  
> > >  
> >  
> > G. Harry Bowering, OC  
> > Worth the trouble.  
> >  
> >  
> guidelines  
> > Internal Virus Database is out of date.  
> > Checked by AVG - <http://www.avg.com>  
> > Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
> 03/07/2008  
> > 7:19 PM  
> >  
> guidelines  
> >  
>  
>  
>

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463. **Gwyn McVay**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

On Mon, Nov 24, 2008 at 4:05 PM, Ryan Daley <[REDACTED]> wrote:

*Amy & Others,*

*I still feel like there's been a misreading of what the term "Nigerian email scam" refers to:*

[very long prior discussion snipped]

For heaven's sake, people, how hard is it to refer to 419 letters as just that, as Ryan suggests, or say something like "so-called 'Nigerian' email scams," with quotation marks around "Nigerian" to make it clear that one does not personally believe all Nigerian individuals, or the country of Nigeria as a whole, to be engaged in scamming?

Little bitty scare quotes. So simple. So few pixels. And then we don't have to get into lengthily digressive discussions of ethnicity and religion as a way of justifying the original use of the term, yes?

Gwyn, end-of-semester-exhausted, McVay

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464. **Tony Trigilio**

***Spring 2008 Readings, Columbia College Chicago***

*Mon 24 Nov 2008*

---

Spring 2008 Poetry Reading Series  
Columbia College Chicago

All readings free and open to the public

For more information: [REDACTED]

---

COURT GREEN (Dossier: Letters) and FENCE reading and release party  
(AWP Off-Site Reading)

Thursday, February 12, 2009, 6:30 p.m.

Film Row Cinema

1104 South Wabash Avenue, 8th floor

BRANDI HOMAN & JAMES SHEA

Wednesday, February 25, 2009, 5:30 p.m.

Ferguson Theater

600 South Michigan Avenue, 1st floor

KIMI KO HAHN & TRACI MORRIS

Wednesday, March 18, 2009, 5:30 p.m.

Sherwood Conservatory Recital Hall

1312 South Michigan Avenue

10th ANNUAL COLUMBIA COLLEGE CITYWIDE UNDERGRADUATE POETRY  
FESTIVAL

Thursday, April 2, 2009, 5:30 p.m.

Conaway Center

1104 South Wabash, 1st Floor

MICHAEL BURKARD & RON PADGETT

Wednesday, April 22, 2009, 5:30 p.m.

Film Row Cinema

1104 South Wabash Avenue, 8th floor

COLUMBIA POETRY REVIEW (#22) reading and release party

Thursday, April 30, 2009, 5:30 p.m.

Sherwood Conservatory Recital Hall

1312 South Michigan Avenue

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465. **Catherine Daly**

***Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

Sorry, I'm a little busy right now, and when I saw spam scam thread, tuned out, but I want to chime in about

So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words. from Mark's last message.

One is that "bugger" is to me akin to "faggot" and "gay" in its migration. It became a perjorative, less descriptive, term.

But the first is that like race, so gender in language, and that I am still fascinated by the ways languages change vis a vis gender, but also etymologically and via pronunciation over time -- which is one of the things I try

to make a subject and object in the confiteor project. The device in the first trilogy was the etymological synonyms of mystical keywords in a cross/halo around mystical keywords; in the second, terms go back to dualities in various ways, but also -- oh, the way that words for women have "grown up" from words for filth? -- All best, Catherine Daly [REDACTED]

[↑ Contents](#)

466. **Mark Weiss**

***Re: [SPAM]Re: Discussions of Race and the Poetics List***

*Mon 24 Nov 2008*

---

I think you needn't worry just yet about my ambassadorial appointment.

All I have to check is the web. Every site gave a similar impression, except one, which said that the Nigerian census has stopped asking questions about religion, for the reasons you mention, which means that there are no accurate figures. See, for example,  
<http://www.uiowa.edu/~africart/toc/people/Hausa.html>,  
<http://www.nvtc.gov/lotw/months/july/hausa.html>. There are also numerous articles on the politicization and general unreliability of official census figures. Here's one: <http://grandioseparlor.blogspot.com/2006/01/nigeria-2006-census.html>.

I have no pony in this race, and there are plenty of problems here in the US.. If I've been naive, so be it, though shouting doesn't constitute proof.

It's difficult to imagine how anyone could read my rather nuanced statement as hostile. Is there anything about Nigeria that doesn't elicit a hair-trigger reaction from you?

Do you speak for all Nigerians?

In any case, a discussion of Nigerian demographics really has no business on this list. If you need to keep shouting, I can be reached backchannel.

Mark

At 04:41 PM 11/24/2008, you wrote:

>Those figures are totally wrong and have been seriously contested in  
>Nigeria. The best place to go for such statistics is the relevant ministry  
>of the Nigerian government and not Wiki. We know the uses and abuses of  
>statistics! I don't know how those sources got their figures -- I suspect  
>they simply saw every person saying salaam alaikum or putting on the long  
>gown as "Muslim". Another point is that the Hausa are different from the  
>Fulani, but some people tend to conflate the two groups. It is actually the  
>Fulani (whose leader Othman dan Fodio conquered Hausaland in a jihad in

the

>precolonial era) that are predominantly Muslims. I am away from Nigeria at  
>the moment and cannot reach more reliable database. The point I had made in  
>my previous note -- and which is more important -- is that Hausa and Igbo --  
>cannot be assigned to particular religions. It would be fallacious to say  
>"Muslim Hausa" when some Hausa people are not Muslims. As a matter of  
fact, it

>is a form of assimilation that the non-Muslim Hausa in Nigeria have all  
>along tried to resist. The Igbo society, too, is multi-religious and not  
>necessarily "Christian".

>You should also know that today, in Nigeria, terms like "Muslim Hausa" and  
>"Christian Igbo" are viewed (especially by the government) as inciting  
>ethno-religious prejudice and violence. We, in Nigerian, have had series of  
>religious crises and bloodshed, and would view any discourse that divides  
>the nation along religious lines as wicked and anti-Nigerian.

>

>Tomorrow, if you are appointed American Ambassador to Nigeria, Nigerians  
>would not treat you as their friend if in addressing them you use terms such  
>as "Muslim Hausa" and "Christian Igbo" and cite Wiki as your source!

>

>My best regards, Mark.

>-- Obododimma.

>

>On Mon, Nov 24, 2008 at 9:59 PM, Mark Weiss <[REDACTED]> wrote:

>

> > I apologize for my spelling. Ibo was the standard spelling back then in the  
> > US media. Igbo and the half a dozen variant spellings I know mostly from  
> > Cuban sources, and I thought they referred to a different people.

> >

> > This from

> >

>

[http://en.wikipedia.org/wiki/Demographics\\_of\\_Nigeria#Religions\\_.282000\\_esti\\_mate.29](http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_esti_mate.29),

> > "Demographics of Nigeria," whose accuracy I of course can't vouch for:

> >

> >

> > Religious Affiliation Among Major Ethnic Groups

> >

> > Source: <<http://www.worldchristiandatabase.org>>

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

> > \* Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)

> > \* Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%,  
> > Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)  
> > \* Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious  
> > 0.80%, Atheists 0.10%, Baha'is 0.10%)  
> >  
> > I've left out the rest of the table. If you have better sources, I'd be  
> > happy to learn. I'm of course aware that religion was used to manipulate  
> > international opinion during the war.  
> >  
> > I learn from others all the time, usually through civil discussion. Like  
> > most of us, it's not the first time that I've thought about these issues,  
> > and what I use of the language has changed, in part because of input from  
> > others. I remain unconvinced in this instance. I don't think, as you  
> > suggest, that that's because of a character flaw.  
> >  
> > I'm content to let this discussion end, but I'm not content to be insulted.  
> > If you want to have at me again, please take it backchannel. Front or  
> > backchannel, you might want to read your posts before sending them.  
> >  
> > Mark  
> >  
> >  
> >  
> > At 01:52 PM 11/24/2008, you wrote:  
> >  
> >> I didn't want to come into this debate, but it seems to me that Mark Weiss  
> >> really has an orientation in language use that he thinks is entirely  
> >> healthy  
> >> and cannot accommodate to others. Quite unfortunate. I thought that, by  
> >> referring to his age, he should be helping us (who are supposedly  
younger)  
> >> to be a little more cautious in our use of words. I was amazed when I  
came  
> >> across terms such as "Moslem Hausa" and "Christian Ibo" in his post that  
I  
> >> am responding to. Shocking! Maybe he doesn't know that millions of  
Hausa  
> >> people are Christians! And maybe he doesn't know that some Igbo (not  
> >> "Ibo")  
> >> people are Muslims (one of my cousins is!), adherents of African  
> >> Traditional

> >> Religion, Eckists, Guru Maharajists, etc. How then can he characterize a  
> >> whole ethnic group like the Hausa as being Muslim? Yes, it is true that  
> >> many  
> >> Hausa people are Muslims, but that does not make the whole group  
Muslim. I  
> >> am afraid that in using the term, Mark has become a victim of the  
> >> political  
> >> rhetoric that tries to use religion as shibboleth. It is such shibboleth  
> >> that Ojukwu's war rhetoric tried to arm itself with, to attract  
> >> international Christian sympathy during the war. I am Igbo myself and  
did  
> >> support the Biafran cause, but now, as somebody with a PhD in Stylistics  
> >> (specifically in War Rhetoric and a criminologist), I can, without  
> >> appearing  
> >> disloyal to Biafra, tell what Ojukwu was trying to do when he used the  
> >> terms  
> >> "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the  
> >> politician is now more clever than the poet the vates, the seer, the  
> >> everything! But Mark is not a politician and should know the cost of  
words  
> >> in the marketplace of meaning making. Mark, please, don't take offence at  
> >> this: think seriously about your tendency to stick to your views, and  
> >> refusal to welcome the fact that you could learn from another person! Be  
> >> well, poet.  
> >> Obododimma.  
> >>  
> >>  
> >> On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]>  
> >> wrote:  
> >>  
> >> > I presume that you write as list owner, not as list member, which might  
> >> > account for the ex-cathedra tone. In either case, you might want to  
> >> avoid  
> >> > condescending (even therapeutic--"admitting our vulnerability?") and  
> >> > extraordinarily self-righteous characterizations of views you disagree  
> >> > with--they're a form of ad homina. This is not a flame war, and there's  
> >> no  
> >> > need to light fires.  
> >> >  
> >> > Stephen Vincent, in raising "gypped," captured what I think is the  
> >> essence  
> >> > of the issue. The word's origin is profoundly racist, and refers to a



> >> group  
> >> > with a long history of discrimination, characterizing it in terms that  
> >> have  
> >> > caused enormous misery. If it were a more recent usage we most of us  
> >> would  
> >> > try to reform it out of existence, but the word is so deeply embedded in  
> >> the  
> >> > language that it's hard to imagine that many even associate it with the  
> >> > Roma, though I'd guess the Roma aren't happy about it. It's even  
harder  
> >> to  
> >> > imagine it disappearing from the language. Nigerian scam is of a  
> >> different  
> >> > order--a term that I doubt I've ever used before this discussion, by the  
> >> > way. Its origin is neither racist nor anti-Nigerian, and its use is  
> >> limited  
> >> > denotatively and hasn't bled, and isn't likely to, into attitudes  
> >> towards  
> >> > Nigerians in general. Though I'm of course sorry that Obododimma  
finds  
> >> it  
> >> > offensive, it remains the very circumscribed term that we've got.  
> >> >  
> >> > Distinctions are what discussion is about. We don't need to agree, but  
> >> > discussing a contested term I would think is one function of a writers'  
> >> > list. Examples are a part of the discussion--they help us separate the  
> >> > apples and oranges.  
> >> >  
> >> > Mark  
> >> >  
> >> > PS. I do have attitudes towards Nigeria, perhaps because of my age  
more  
> >> > richly textured than those of many on the list, although I've never been  
> >> > there. The term Nigerian scam isn't a part of those attitudes. When I  
> >> was in  
> >> > high school a Nigerian exchange student lived with us for a few  
months.  
> >> We  
> >> > became good friends. His father was head master of a very English-  
style  
> >> > boarding school, purportedly the most prestigious in the country, and  
> >> Aloy

> > > regaled me with stories of student pranks and harsh discipline. He spoke  
> > > Latin, which I envied, though not as much as his ability to open a beer  
> > > bottle with his teeth. Aloy was Ibo, and we lost contact during the  
> > Biafra  
> > > war, like many of Nigeria's woes a delayed product of colonial rule,  
> > when  
> > > separate entities and cultures were yoked together for administrative  
> > > convenience. It was something of a proxy war, as well. The Moslem  
Hausa  
> > of  
> > > the dry north were the majority, and had all the guns, though most of  
> > the  
> > > resources and money were in the south. Much of the US support for  
Biafra  
> > > was, I think, motivated by a sense that the Christian Ibo were like  
> > "us."  
> > > Which is not to negate the considerable pain that caused the Biafrans  
to  
> > > attempt to secede. New York's WBAI reported the bombings and  
starvation  
> > by  
> > > live radio feeds. It was horrific--over a million people died. Since  
> > then  
> > > I've followed the often-unpleasant news from Nigeria, which I'm aware  
> > can't  
> > > be the whole picture. In an unfair world West Africans are on the short  
> > end.  
> > >  
> > > Steve Vincent's luminous "African Cycle," in his book "Walking," which  
> > I'm  
> > > proud to have published, formed a more pleasant part of my imagined  
> > Nigeria.  
> > >  
> > > None of this has to do with what was a discussion of language and the  
> > > limited flexibility of language, which is why I didn't raise it.  
> > >  
> > >  
> > > At 11:56 AM 11/24/2008, amy king wrote:  
> > >  
> > > > Mark,  
> > > >

> >> >> Yes, we're writers who, by signing up to be members of this listserv,  
> >> have  
> >> >> joined a community of writers. Self righteous indignation as a  
> >> response to  
> >> >> someone asking for a little sensitivity when it comes to issues of race  
> >> >> doesn't exactly work towards respecting group decorum.  
> >> >>  
> >> >> As members of this community, do we care if we ostracize other  
members,  
> >> >> even if only to maintain our right to be obtuse to other member's  
> >> concerns?  
> >> >> Are we so certain of our positions on exactly how language works,  
esp  
> >> when  
> >> >> we use it, that we must let Obododimma Oha know just how wrong he  
is to  
> >> >> express his consternation over the use of a term within this  
community?  
> >> Do  
> >> >> we even bother to wonder if we've insulted other list members?  
> >> >>  
> >> >> You may disagree with Oha and determine that the term has no racist  
> >> >> implications, but the fact that, as a list member, he pointed out that  
> >> the  
> >> >> usage carries offense to him is a valid complaint that certainly did  
> >> not  
> >> >> warrant some of the opportunistic bravado sent in reply.  
> >> >>  
> >> >> It's easy to dismiss others when the offense is "unintentional" or not  
> >> >> aimed at us. And easy to write it off as the 'messy business of  
> >> language,'  
> >> >> regardless of just who we're using it around and who we think it  
simply  
> >> >> shouldn't offend, despite their saying otherwise -- which is exactly  
> >> the  
> >> >> abstracted mentality that ignores who we're talking with and gets us  
> >> into  
> >> >> all manner of nastiness on a daily basis in the name of being  
> >> >> "misunderstood."  
> >> >>  
> >> >> Be well,  
> >> >>

> > > Amy  
> > >  
> > > \_\_\_\_\_  
> > >  
> > >  
> > >  
> > >  
> > >  
> > >  
> > > Recent work  
> > >  
> > > <http://www.writing.upenn.edu/pennsound/x/King.html>  
> > >  
> > >  
> > >  
> > > Amy's Alias  
> > >  
> > > <http://amyking.org/>  
> > >  
> > > --- On Mon, 11/24/08, Mark Weiss wrote:  
> > > Amy:  
> > >  
> > > Still more boiled down. We're writers. We talk about language.  
> > > Sometimes we disagree. It's a messy business, but it's what we do.  
> > >  
> > > Mark  
> > > --- On Mon, 11/24/08, amy king <[REDACTED]> wrote:  
> > > From: amy king <[REDACTED]>  
> > > Subject: Discussions of Race and the Poetics List  
> > > To: [REDACTED]  
> > > Date: Monday, November 24, 2008, 1:59 PM  
> > >  
> > > From my boiled-down perspective, one person used a term that  
another  
> > list  
> > > member  
> > > found problematic. The latter said so.  
> > >  
> > > Several list members reacted to the questioning of said term with  
rote  
> > > strains  
> > > of resistance -- i.e. the don't-censor-me mentality, my intentions  
> > > weren't racist, other questionable-&-possibly-racist terms exist &

> >> >> here's a list.  
> >> >>  
> >> >> Some list members acknowledged that the use of the term is  
problematic  
> >> and  
> >> >> noted the need to be sensitive about using such terms.  
> >> >>  
> >> >> The aforementioned list members found the sympathetic response to  
be  
> >> ...  
> >> >> worth  
> >> >> ignoring.  
> >> >> In a world where institutions were built on racism and where those  
same  
> >> >> institutions continue to reflect & rely on that racism & its underlying  
> >> >> sentiments (whether you're a skinhead or not) we should be open to  
> >> calls  
> >> >> for  
> >> >> sensitivity, even if we didn't mean to imply anything racist or were  
> >> >> unaware  
> >> >> of how our language use might be problematic. Such calls for  
> >> sensitivity  
> >> >> should certainly not be dismissed just because they are about being  
> >> human  
> >> >> and  
> >> >> possibly even admitting our vulnerability --rather than such calls  
> >> being  
> >> >> seen  
> >> >> as  
> >> >> the usual targets to attack so that one might show off his intellectual  
> >> >> prowess.  
> >> >>  
> >> >> This kind of discussion has carried on before on the list, and in the  
> >> >> ensuing  
> >> >> discussion, many have left due to the expression of further racist  
> >> >> sentiment  
> >> >> and  
> >> >> the denial of granting that a) we might be ignorant of the implications  
> >> of  
> >> >> some  
> >> >> terms and b) maybe we should be more sensitive when someone  
points out

> > > something  
> > > we've said that could be offensive.  
> > >  
> > > Despite how often we forget it, history tells us something. I'm still  
> > > trying to learn, and if admitting ignorance, even about the  
> > > implications  
> > > of my  
> > > actions helps, then I'll pull out the mirror. Take a peek at some of  
> > > what  
> > > Tim Yu and others have said about the last race discussion on Poetics:  
> > >  
> > > An excerpt:  
> > >  
> > > "As an Asian American, I often have the (dubious) privilege of being  
> > > able to "pass" in everyday life, with my race unremarked upon on the  
> > > street or in my workplace. There are moments, however, when this is  
not  
> > > possible--when I become aware (often uncomfortably) that I am a  
racial  
> > > minority. I am saddened, and more than a bit shocked, to realize that  
> > > over the past few years, it is on the Poetics list itself that I have  
> > > most frequently experienced this awareness of my own race--of being,  
as  
> > > it were, the only Asian American in the room. Frankly, the Poetics list  
> > > is still dominated by the voices of white men; other voices are rarely  
> > > heard, and when they are, they tend to be ignored or shouted down."  
> > >  
> > > and  
> > >  
> > > "In last week's discussions, one list member noted that he was  
> > > operating on the discussion that no one on this list is a racist. After  
> > > the many, many incidents of anti-Asian rhetoric I have seen here, I  
> > > fear that I can no longer be so confident about that sentiment. For  
me,  
> > > the costs of remaining a member of the Poetics list have come to  
> > > outweigh the benefits."  
> > >  
> > > Please read the entire note here:  
> > >  
> > > <http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>  
> > >  
> > > and

> > > >  
> > > > "It appears to me that Tim's sadness results from the fact that he  
> > > > found  
> > > > close-mindedness and felt an absence of transformative potential  
> > > > through the discussions on the Listserv. One can easily find this  
> > > > disappointment justified merely by noting the relative lack of Listserv  
> > > > reactions to Tim's long, intelligent, and heartfelt post on the  
> > > > Listserv. The Listserv has clearly intellectually and emotionally  
> > > > disengaged itself from him. It is not the vibrant community that Tim  
> > > > desired.  
> > > >  
> > > > Such is often the case with almost all message boards  
> > > > and listservs. Look around the internet, and you will find that racism  
> > > > and sexism, largely divorced from intellectual content, are constants  
> > > > on the vast majority of message boards."  
> > > >  
> > > >  
> > > >  
> > >  
> [http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-  
and-listservs.html](http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html)  
> > > >  
> > > >  
> > > > Be well,  
> > > >  
> > > > Amy  
> > > >  
> > > >  
> > > > \_\_\_\_\_  
> > > >  
> > > >  
> > > >  
> > > >  
> > > >  
> > > >  
> > > > Recent work  
> > > >  
> > > > <http://www.writing.upenn.edu/pennsound/x/King.html>  
> > > >  
> > > >  
> > > >  
> > > > Amy's Alias  
> > > >

> > > > <http://amyking.org/>  
> > > >  
> > > >  
> > > >  
> > > >  
> > > > guidelines  
> > > >  
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> > > >  
> > > >  
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> > > > guidelines  
> > > >  
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> > > >  
> > >  
> > > guidelines  
> > > >  
> > >  
> > >  
> > >  
> > > --  
> > > Obododimma Oha  
> > > Senior Lecturer in Stylistics & Semiotics  
> > > Dept. of English  
> > > University of Ibadan  
> > > Nigeria  
> > >  
> > > &  
> > >  
> > > Fellow, Centre for Peace & Conflict Studies  
> > > University of Ibadan  
> > >  
> > > Phone: [REDACTED];  
> > > [REDACTED].  
> > >  
> > >  
> >  
> >  
>  
>  
>



>--  
>Obododimma Oha  
>Senior Lecturer in Stylistics & Semiotics  
>Dept. of English  
>University of Ibadan  
>Nigeria  
>  
>&  
>  
>Fellow, Centre for Peace & Conflict Studies  
>University of Ibadan  
>  
>Phone: [REDACTED];  
> [REDACTED].  
>

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467. **Obododimma Oha**

***Re: Discussions of Race and the Poetics List***

Mon 24 Nov 2008

---

Well, Mark, I don't think it is reducible to that kind of "case-by-case" problematic. To push it to that corner is to still wrestle to prove how difficult it is to drop that type of language. As a university teacher, I do not have problem with that, since I know that, in order to publish my articles in academic journals, I must avoid any form of language that communicates prejudice (either directly or indirectly). Being able to recognize which aspect of my language in the article expresses such prejudice is part of the communicative skills expected of me as a researcher and one trying to communicate knowledge: I am required to have the interests and preferences of my readers in mind! I am required to remember that my readers are not mere fiction! Moreover, filtering out offensive language in one's writing is one of the things taught in composition and research classes in recent times. As a teacher of research methods in my department in Ibadan, I always discuss that aspect at length with my students (as well as the implied logic in one's diction). One book that has discussed that communicative aspect of research, which my students and I love using, is Real World Research by Colin Robson, a fine text published by Blackwell. Regards. Obododimma.

On Mon, Nov 24, 2008 at 10:27 PM, Mark Weiss <[REDACTED]> wrote:

*I'm very tired of this, but I do appreciate your more reasonable tone.*

*One might have hoped that a discussion like this would lead, as I think*

*Steve Vincent attempted, to a broader discussion of the remnants of difficult histories that all languages retain. What you or I or the list think about Nigerian scam will have little influence on broader usage. It's different in kind, I think, from current use of the word arab in the US, which is far more toxic than Nigerian scam and far more globalized, and also not something we can conveniently drop, as I suspect that with the passage of time Nigerian scam will be.*

*So that's where my question, to myself as well as to the discussion at large, leads. OK, arab can't be dropped from usage because it's what a large number of people call themselves, and the obloquy attached to it will pass away as circumstances change, hopefully in our lifetimes. But what about Steve's example, or the ones I mentioned, which for most of us don't carry over to a broader prejudice? What about words like "bugger," originally Bulgar? We cleanse the language, unconsciously, all the time--Dutch treat is the sole remnant in common use of a large amount of nastiness from 17th Century Anglo-Dutch wars.*

*So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words.*

*Peace. I really do have other things to do.*

*Mark*

*At 03:59 PM 11/24/2008, amy king wrote:*

*Mark,*

*I'm writing as a member of this listserv community who is slightly appalled and very bewildered by the lack of care & concern evidenced sent in a number of replies to Oha.*

*And yes, I have indeed thought much of Oha's request and analyzed my experience with the term, which is limited too. You might recall that my initial response to Oha was one of surprise, apology, and a note to say that I hadn't thought of the implications of using the term.*

*Since then, my conclusion is that a) all email scams do not originate in Nigeria, but in fact, originate from everywhere, including the U.S., b) I*

*don't refer to email scams that originate from elsewhere as "British Scams" or "American scams", and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams", both here in this community and elsewhere? How hard is it to acknowledge the risk, make the switch, and let Oha know his note made me think? Why must he receive belligerence? I'm amazed at his consistent grace and civility through all of this.*

*My sense is, after much discussion with my students about the topic, that the average American doesn't know much about Nigeria or Nigerian culture, myself included. So why would I risk perpetuating the negativity that goes with calling email scams, "Nigerian scams?" Similarly, many Americans didn't have much reference when they heard the word "Arab." Post 9/11, we've got "Arab terrorists," which has pretty much become synonymous with "Arabs" in our culture now (of course, generally speaking), and look at the negativity that term generates.*

*Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email scams perpetuated by "Nigerians?" Are all Nigerians email scammers? When I find it difficult to come up with much to say about Nigeria, I don't want my limited vocabulary to be about Nigerian scams after all, nor do I want to reinforce that vocabulary elsewhere. This was no great leap nor grave concession. Moreover, what grieves me, again, are the resistances to the validity of Oha's request sent in the face of what could only have been a difficult one to make. And now, the refusal to acknowledge that this list has a history of such resistance--and that we may be carrying on tradition.*

*Be well,*

*Amy*

---

*Recent work*

*<http://www.writing.upenn.edu/pennsound/x/King.html>*

*Amy's Alias*

*<http://amyking.org/>*

*On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]> wrote:*

*I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid*

*condescending (even therapeutic--"admitting our vulnerability?")  
and  
extraordinarily self-righteous characterizations of views you disagree  
with--they're a form of ad homina. This is not a flame war, and  
there's no  
need to light fires.*

*Stephen Vincent, in raising "gypped," captured what I think is  
the essence  
of the issue. The word's origin is profoundly racist, and refers to a  
group  
with a long history of discrimination, characterizing it in terms that  
have  
caused enormous misery. If it were a more recent usage we most of us  
would  
try to reform it out of existence, but the word is so deeply embedded in  
the  
language that it's hard to imagine that many even associate it with  
the  
Roma, though I'd guess the Roma aren't happy about it. It's  
even harder to  
imagine it disappearing from the language. Nigerian scam is of a  
different  
order--a term that I doubt I've ever used before this discussion, by  
the  
way. Its origin is neither racist nor anti-Nigerian, and its use is  
limited  
denotatively and hasn't bled, and isn't likely to, into attitudes  
towards  
Nigerians in general. Though I'm of course sorry that Obododimma finds  
it  
offensive, it remains the very circumscribed term that we've got.*

*Distinctions are what discussion is about. We don't need to agree, but  
discussing a contested term I would think is one function of a  
writers'  
list. Examples are a part of the discussion--they help us separate the  
apples and oranges.*

*Mark*

*PS. I do have attitudes towards Nigeria, perhaps because of my age more  
richly textured than those of many on the list, although I've never  
been  
there. The term Nigerian scam isn't a part of those attitudes. When I  
was in  
high school a Nigerian exchange student lived with us for a few months.  
We*

became good friends. His father was head master of a very English-style boarding school, purportedly the most prestigious in the country, and Aloy regaled me with stories of student pranks and harsh discipline. He spoke Latin, which I envied, though not as much as his ability to open a beer bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra war, like many of Nigeria's woes a delayed product of colonial rule, when separate entities and cultures were yoked together for administrative convenience. It was something of a proxy war, as well. The Moslem Hausa of the dry north were the majority, and had all the guns, though most of the resources and money were in the south. Much of the US support for Biafra was, I think, motivated by a sense that the Christian Ibo were like "us." Which is not to negate the considerable pain that caused the Biafrans to attempt to secede. New York's WBAI reported the bombings and starvation by live radio feeds. It was horrific--over a million people died. Since then I've followed the often-unpleasant news from Nigeria, which I'm aware can't be the whole picture. In an unfair world West Africans are on the short end.

Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm proud to have published, formed a more pleasant part of my imagined Nigeria.

None of this has to do with what was a discussion of language and the limited flexibility of language, which is why I didn't raise it.

At 11:56 AM 11/24/2008, amy king wrote:

Mark,

Yes, we're writers who, by signing up to be members of this listserv, have joined a community of writers. Self righteous indignation as a response to someone asking for a little sensitivity when it comes to issues of race doesn't exactly work towards respecting group decorum.

*As members of this community, do we care if we ostracize other members,  
even if only to maintain our right to be obtuse to other member's concerns?*

*Are we so certain of our positions on exactly how language works, esp when  
we use it, that we must let Obododimma Oha know just how wrong he is to  
express his consternation over the use of a term within this community? Do  
we even bother to wonder if we've insulted other list members?*

*You may disagree with Oha and determine that the term has no racist implications, but the fact that, as a list member, he pointed out that the  
usage carries offense to him is a valid complaint that certainly did not  
warrant some of the opportunistic bravado sent in reply.*

*It's easy to dismiss others when the offense is  
"unintentional" or not  
aimed at us. And easy to write it off as the 'messy business of language,'  
regardless of just who we're using it around and who we think it  
simply  
shouldn't offend, despite their saying otherwise -- which is  
exactly the  
abstracted mentality that ignores who we're talking with and gets  
us into  
all manner of nastiness on a daily basis in the name of being  
"misunderstood."*

*Be well,*

*Amy*

---

*Recent work*

*<http://www.writing.upenn.edu/pennsound/x/King.html>*

Amy's Alias

<http://amyking.org/>

--- On Mon, 11/24/08, Mark Weiss wrote:

Amy:

*Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.*

Mark

--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Discussions of Race and the Poetics List

To: [REDACTED]

Date: Monday, November 24, 2008, 1:59 PM

*From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.*

*Several list members reacted to the questioning of said term with rote strains of resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.*

*Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.*

*The aforementioned list members found the sympathetic response to be ... worth ignoring.*

*In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for sensitivity, even if we didn't mean to imply anything racist or were*

unaware  
of how our language use might be problematic. Such calls for  
sensitivity  
should certainly not be dismissed just because they are about being  
human  
and  
possibly even admitting our vulnerability --rather than such calls  
being  
seen  
as  
the usual targets to attack so that one might show off his  
intellectual  
prowess.

This kind of discussion has carried on before on the list, and in the  
ensuing  
discussion, many have left due to the expression of further racist  
sentiment  
and  
the denial of granting that a) we might be ignorant of the  
implications of  
some  
terms and b) maybe we should be more sensitive when someone points out  
something  
we've said that could be offensive.

Despite how often we forget it, history tells us something. I'm  
still  
trying to learn, and if admitting ignorance, even about the  
implications  
of my  
actions helps, then I'll pull out the mirror. Take a peek at some  
of what  
Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of  
being  
able to "pass" in everyday life, with my race unremarked upon  
on the  
street or in my workplace. There are moments, however, when this is  
not  
possible--when I become aware (often uncomfortably) that I am a racial  
minority. I am saddened, and more than a bit shocked, to realize that  
over the past few years, it is on the Poetics list itself that I have  
most frequently experienced this awareness of my own race--of being,  
as



*it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."*

*and*

*"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."*

*Please read the entire note here:*

*<http://tympa.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>*

*and*

*"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired."*

*Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."*

*<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>*

*Be well,*

*Amy*

---

*Recent work*

*<http://www.writing.upenn.edu/pennsound/x/King.html>*

*Amy's Alias*

*<http://amyking.org/>*

*guidelines*

*guidelines*

*guidelines*

--

*Obododimma Oha*  
*Senior Lecturer in Stylistics & Semiotics*  
*Dept. of English*  
*University of Ibadan*  
*Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
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*guidelines*

--

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Phone: [REDACTED];  
[REDACTED].

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468. **ALDON L NIELSEN**

***Re: Heat Strings posts***

*Mon 24 Nov 2008*

---

>

Recently on the Heat Strings blog --  
The Ends of the Ends of the Alphabets  
Modernist Studies 2008  
Who Speaks for Whom?

|

>

<<http://heatstrings.blogspot.com/>>

>

--Jerry W. Ward, Jr.

Aldon L. Nielsen  
Kelly Professor of American Literature  
The Pennsylvania State University  
116 Burrowes  
University Park, PA 16802-6200

469. **blacksox**  
*Discussions of Race and the Poetics List*  
 Tue 25 Nov 2008

Well maybe this Utopian belief is wrong, but you can still hope. In a real world that allows team mascot names like, Redskins, and Indians, do we all become desensitized to language. labeling, and name calling. Do sayings influence our lack of respect for these ethnic groups? Indian Giver, Going Dutch, are a couple examples of these..

Peace  
Russ Golata

470. **Andrew Jones**  
*RePost*  
Tue 25 Nov 2008

<http://andrewjjones.blogspot.com/2008/11/repost.html>

1038

471. **Jim Andrews**  
***beastly for your nedification***  
*Tue 25 Nov 2008*

---

Some beastly music for your nedification:

<http://vispo.com/arteroids/sounds/arteroidsIDsong2.mp3>

<http://vispo.com/arteroids/sounds/arteroidsIDsong.mp3>

Needs fairly high volume.

You can create beoootiful muzic like this yourself in arteroids at

<http://vispo.com/arteroids/arteroids.htm> . When you come to the screen where you are asked to input an ID, put one finger of your left hand on the s key, and a finger of your right hand on the backspace key. Now press the s and backspace keys percussively. Experiment with the lament of the doomed arteroids.

The sounds here are the crys of dying arteroids; in the arteroids game, one of the 19 sounds is played when you dispatch an arteroid with the language gun.

I recorded the sounds; they're all my voice. They sound rather beastly, though, partly because they are randomly pitch-shifted anywhere from normal pitch to 4 octaves lower than normal. And partly because I can't help it. Have I found my voice?

ja

<http://vispo.com>

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472. **Philip Metres**  
***new on Behind the Lines***  
*Tue 25 Nov 2008*

---

New on <http://www.behindthelinespoetry.blogspot.com>

"Genitalia=Commerce and Enterprise"/Allen Ginsberg's Annotations to "The Waste Land"

Poet Suheir Hammad on her new film, "Salt of This ...  
You Don't Know Dick

Kafka is Alive and Well ("Held at Einab Junction: ...

"In Harm's Way" Looks at the Israel/Palestine Conf...

from "The Cure at Troy" by Seamus Heaney/Thinking ...

Public Rally for Marriage Equality

Two Takes on Studs Terkel (R.I.P.), plus audio...

Phil Donahue's Body of War

Come Together: Imagine Peace (An Anthology of Peac...

Women of Liberia: Fighting for Peace

Nas' "Black President" and "Election Night"/"Yes W...  
Derek Walcott, on Poetry and Isolation  
"Black Watch" by Gregory Burke from Studio 360  
Translated By: Shaindel Beers talking with Philip ...  
Why Supporters of Palestinian Rights Worry about t...  
"On 24th and South, Philadelphia" from To See the ...  
Yes We Did  
Bruce Springsteen and Obama in Cleveland  
An Open Letter to Barack Obama from Ralph Nader  
If Obama Loses the Election, I'll Blame the Cathol...  
Cockroaches and Barack Obama and Lucille Clifton's...  
Thanks, Rick Sanchez/Shame on McCain and the Slur ...  
A Reading by Fady Joudah  
& etc.,

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#### 473. **Philip Metres**

##### ***Come Together: Imagine Peace (the anthology of peace poetry)***

*Tue 25 Nov 2008*

---

This just in/out:

COME TOGETHER: IMAGINE PEACE

<http://www.amazon.com/Come-Together-Imagine-Peace-Poems/dp/1933964227>

Poetry. Anthology. Edited by Ann Smith, Larry Smith, and Philip Metres. With an Introduction by Philip Metres. A grand collection of poetry (seventy poets both past and contemporary) written against war and for peace: poems that sustain us with their vision.

"Peace poetry is larger than a moral injunction against war; it is an articulation of the expanse, the horizon where we might come together. To adapt a line by the Sufi poet Rumi: beyond the realm of good and evil, there is a field."

--from the Introduction by Philip Metres.

100 poets voice their concern and vision for peace.

Poems of Witness & Elegy, Exhortation & Action, Reconciliation, Shared Humanity, Wildness & Home, Ritual & Vigil, Meditation & Prayer.

Precedents: Sappho, Whitman, Dickinson, Cavafy, Millay, Patchen, Rexroth, Shapiro, Lowell, Creeley, Rukeyser, Ginsberg, Levertov, Lorde, Stafford, Jordan, Amichai, Darwish

Contemporaries: Abinader, Ali, Bass, Berry, Bauer, Berrigan, Bly, Bodhrán, Bradley, Brazaitis, Bright, Bryner, Budbill, Cervine, Charara, Cording, Cone, Crooker, Daniels, di Prima, Davis, Dougherty, Ellis, Espada, Estes, Ferlinghetti, Forché, Frost, Gibson, Gundy, Gilberg, Habra, Hague, Hamill, Harter, Hassler, Haven, Heyen, Hirshfield, Hughes, Joudah, Jensen, Karmin, Kendig, Komunyakaa, Kovacik, Kryss, Krysl, LaFemina, Landis, Leslie, Lifshin, Loden, Lovin, Lucas, McCallum, McGuane, Machan, McQuaid, Meek, Metres, Miltner, Montgomery, Norman, Nye, Pankey, Pendarvis, Pinsky, Porterfield, Prevost, Ragain, Rashid, Rich, Roffman, Rosen, Ross, Rusk, Salinger, Sanders, Seltzer, Schneider, Shabtai, Shannon, Sheffield, Shipley, Shomer, Silano, Sklar, Smith, Snyder, Spahr, Sydlik, Szymborska, Trommer, Twichell, Volkmer, Waters, Weems, Wilson, Zale

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<http://www.behindthelinespoetry.blogspot.com>

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474. **Joshua Clover**

***double book party, 12/14***

*Tue 25 Nov 2008*

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[apologies for any x-posting]

Sunday, December 14th, 2008

in girum imus nocte et consumimur igni press presents

Kevin Killian & Stephanie Young

and the release of their books Action Kylie and Picture Palace

6:30 pm, 5 USDollars  
there may be free wine, and dancing later  
and, for this single day, 20 bucks will get you in the door AND copies  
of the two new books  
both already SPD bestsellers!

416 25th St. (at Broadway), Oakland

Special guest appearances by Jasper Bernes and Jane Dark...

KEVIN KILLIAN, born 1952, is an art writer, poet, novelist, critic and playwright. He has written two novels, *Shy* (1989) and *Arctic Summer* (1996), a book of memoirs, *Bedrooms Have Windows* (1989), two books of stories *Little Men* (1997) and *I Cry Like a Baby* (2001) and a collection of poems, *Argento Series* (1997). With Lewis Ellingham he has written a biography of the poet Jack Spicer—*Poet Be Like God: Jack Spicer and the San Francisco Renaissance* (Wesleyan University Press, 1998). For the San Francisco Poets Theater he has written 37 plays, including *Stone Marmalade*, with Leslie Scalapino, and *Often*, with the late Barbara Guest. His most recent book, from Hooke Press, is a volume of his *Selected Amazon Reviews*, edited by Brent Cunningham, and now there is *Action Kylie*.

STEPHANIE YOUNG lives and works in Oakland. She edited the anthology *BAY POETICS* (Faux Press, 2006) and is currently at work on the collaborative website *DEEP OAKLAND*. Hey, you should propose a project for *DEEP OAKLAND*! Her books of poetry are *Picture Palace* and *Telling the Future Off*. She is here very sometimes: [www.stephanieyoung.org/blog](http://www.stephanieyoung.org/blog).

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[newyipes.blogspot.com](http://newyipes.blogspot.com)

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475. **Alexander Jorgensen**

***THIS ONE - THIS IS IT - RACE, DAVID, NIGERIA - FINSIHEDDDDDDDDDDDDD***

*Tue 25 Nov 2008*

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First off, I really hate it when people demonstrate their level of ineptitude by being articulate while saying nothing. Certainly nothing new. Relativity is what it is - and it also means nothing has value. Please, folks. I remember some time ago when someone made the comment that kids in India working for pennies were earning money for their families. Well, I didn't respond as I had wanted to...but what he said was pure ignorance. Now, it would have been easier for me to have sat down with this gentleman, demonstrated face-to-face just how ignorant he was, but then...see...I don't have the patience to sit and write the



obvious. And I know, unlike him. You can use language, this list as a proving ground, but idiocy is that. How articulate can you be, when you don't have anything (interesting, or useful, or all encompassing factual) to say. The world is big folks! This little bubble is gonna break and unlike the economy I hope some of you don't find yourself redundant.

Secondly, to share:

"I am also hurt when I notice how such poor image is being constructed and amplified by some people, simply because they are outside that society."

Why people found it necessary to get into the diatribes they did baffles me. What kind of arrogance and lack of compassion do some of us have. Shame!

I live in China, my wife, Czech, has worked as a reporter and had to stop writing for an important newspaper in her home country, and I have to leave because I got big spreads in big journals...am gonna say something true. Have a Tibetan friend who while on invite to Italy for a reading made a break to Austria (and now lives in a refugee camp there), have known people who are willing to die for the right to speak. Why you waste your time alienating people and debating for the sake of debate sickens me! What about mutual nourishment, something a friend, Diran Adebayo, also a Nigerian, once said to me.

AND, I witnessed, a gang-up...perpetrated, and let's say it, by white folks who simply neither know or care! If we can use all those terms that re-inscribe, all those ugly words you have decided no longer hurt, then hell, white folks! And as a cultural narrative, what does this discourse articulate consciously or unconsciously!

Alex

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476. **Stephen Vincent**

***New de Blog - haptics and texts, etc.***

*Tue 25 Nov 2008*

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<http://stephenvincent.net/blog/>

Some new haptics, photographs and texts:

1. Haptics: Joseph Noble and Colleen Lookingbill at Books & Bookshelves 2. My Mother Leans Towards Death (Haptic and Text) My brother says that at night (while talking herself into sleep) she switches back and forth between numbers and letters. This last week he was brought up short when, two-thirds the way through the alphabet. he heard her say:

... p, q, r...'peculiar'... in an astonishingly quick leap from the associative sounds of the letters into a corresponding word of similar sound....

3. Huge Haptic w/ A.Ayler, J. Coltrane & Eric Friedlander plus "Obama Window" 4. The Ultimate Mother Ghost - Isleton, California 5. Election Eve Street Vision or Paul Hoover and Maxine Chernoff translate Holderin. 6. Haptic: Roberta Vargas, poet, 1968 Strike Commemoration, San Francisco State University, October 28, 2008

Enjoy. and, as always, appreciate your comments.

Stephen V

<http://stephenvincent.net/blog/>

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477. **Stephen Vincent**  
***Literary Nigeria sans 'scam'***

Tue 25 Nov 2008

---

<http://stephenvincent.net/blog/?p=573>

To take the current List eye and angst off the 'scam' trigger, this blog connection goes to my account - including pictures - of last year's September Christopher Okigbo Conference at Harvard and Boston Universities - an event that included poets, playwrights and novelists, and some of us who taught at Universities in Nigeria (as critics or writers). (Wole Soyinka, Chinua Achebe, and Chimanda Adichi (sp?) were among the 'stars'. An incredibly strong event, partly because it brought a focus back on the postions and roles of Nigerian and other African writers on the Nigerian-Biafran Civil War.

I thought this 'diasportic' glimpse of Nigeria might help eliminate the Internet blip 'scam' attention away from a country that offers so much (great and difficult) looked at from a much different, larger scope.

Stephen V

<http://stephenvincent.net/blog/>

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478. **Rob McLennan**  
***Re: Canadian language writers/poets***

Tue 25 Nov 2008

---

to a degree, but its also something you learn through doing the reading; some of us are far away from vancouver manage to figure some of it out....

*Unfortunately, the American language writers are much more well known than the Canadian. Furthermore, it is much easier in Vancouver to have knowledge due to the presence of Kootenay.*

*John Cunningham*

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

*From: Poetics List (UPenn, UB) [mailto: ] On  
Behalf Of George Bowering  
Sent: November 24, 2008 1:23 PM  
To:   
Subject: Re: Canadian language writers/poets*

*I mean, I couldn't believe that you yourself didn't know the field as well as anyone.,*

*gb*

*On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:*

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.  
John Cunningham*

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

*From: Poetics List (UPenn, UB)  
[mailto: ] On  
Behalf Of George Bowering  
Sent: November 23, 2008 8:38 PM  
To:   
Subject: Re: Canadian language writers/poets*

*You're kidding!*

*On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:*

*I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian language poets. I'd appreciate it if anyone can refer me to any Canadian language poets. Thanks.  
John Cunningham*

*welcome.html*

*G. Harry Bowering, OC  
Worth the trouble.*

*guidelines*

*Internal Virus Database is out of date.*

*Checked by AVG - <http://www.avg.com>*

*Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008*

*7:19 PM*

*welcome.html*

*G. Bowering  
Knows which door the tiger's behind.*

*Internal Virus Database is out of date.*

*Checked by AVG - <http://www.avg.com>*

*Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008  
7:19 PM*

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere  
Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press  
fair ...13th poetry coll'n - The Ottawa City Project ...novel - white  
[www.abovegroundpress.blogspot.com](http://www.abovegroundpress.blogspot.com) \* <http://robmcclennan.blogspot.com/>

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479. **Séamas Cain**

***New poems by Jennifer L. Williams***

*Tue 25 Nov 2008*

---

Jennifer L. Williams is a performance-artist and innovative poet based in Edinburgh, Scotland. She founded the arts-cabaret "Silencio" and is very active with the Scottish Poetry Library and managing numerous events for the Edinburgh "Fringe" Festival.

To examine a showcase of selected new poems by Jennifer L. Williams, go to ...  
<http://www.laurahird.com/showcase/jlwilliams.html>

And to read Jennifer's additional new poems,  
go to ...

<http://jlwpoetry.googlepages.com/>

Respectfully,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

[http://www.mnartists.org/Seamas\\_Cain](http://www.mnartists.org/Seamas_Cain)

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480. **Steve Tills**

***Seeking ROCHESTER NY AREA poets for new project/publication.***

*Tue 25 Nov 2008*

---

Dear Rochester NY Area poets,

Gerald Schwartz and I are currently seeking 3-4 additional others from this area for a Local Poets publication we want to put together.

We are certain that a few Poetics List members and like-minded pomers hailing from Rochester would make fabulous contributions to our little project if only we knew who you are and how we can get in contact with you. Indeed, you're probably living just around the corner from us and we didn't even know it!

In brief, any ROCHESTER, NEW YORK, poets/writers out there wanting to have work considered for our project, PLEASE CONTACT US at your earliest convenience and introduce yourselves to us! We're very eager to meet you and put this thing together.

██████ <mailto:██████> or  
██████ <mailto:██████>

Eager to hear from you,

Steve Tills and Gerald Schwartz

---

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481. **Séamas Cain**

***Book by Oscar McLennan***

*Tue 25 Nov 2008*

Oscar McLennan is a performance-artist and innovative poet. Formerly from Dublin, Ireland (and formerly the partner of Ann Seagrave) today he lives and works in Argentina.

Oscar McLennan, who is fluent in Spanish, is the author of the performance-poem "El bastardo tranquilo," published by Pepitas de Calabaza in Spain. Oscar has performed this poem throughout Spain and Latin America.

ISBN 84-96044-62-9 | 304 páginas | 12x17 cm. | 12.5 euros

For additional information about this book, go to  
<http://www.pepitas.net/>

El desierto es el estado de ánimo que amenaza con dominar la vida de Phil Malone: envuelto en papel reluciente y presentado por un Santa Claus al que se le cae la barba al primer tirón. Phil es un espantapájaros, un marginado atiborrado de sueños de grandeza, un artista que se expresa a través de las estrafalarias producciones cinematográficas que idea mientras, oscilando entre la locura y la realidad, recorre las calles de Dublín. El viaje que emprende en busca de su álter ego perdido es una tormenta de imágenes e ideas, cómica, conmovedora e inquietante a la vez, una denuncia virulenta y surreal de una sociedad que prioriza los valores materiales frente a todos los demás.

Oscar McLennan (1955) nacido y criado en Glasgow, ha vivido en Londres, Belfast, New York, Dublín, Barcelona y Zaragoza. Además de como escritor y performer, a lo largo de su variopinto pasado se ha ganado la vida como cantante, músico, bibliotecario, artista de vídeo, obrero de la construcción, jornalero del campo, voceador de telegramas, pintor, decorador, buscavidas callejero, conferencian-te itinerante en escuelas de arte, jefe de estación en el metro londinense, músico ambulante, proletario fabril, traductor, repartidor de octavillas, cómico, ajedrecista, profesor de inglés, friegaplatos, camarero, coordinador de talleres y espectáculos artísticos en directo y jardinero.

Su último espectáculo en solitario, basado en este libro, ha sido puesto en escena en distintos países de habla inglesa, destacando su representación en el Festival Internacional de Teatro de UCLA (Los Ángeles). En la actualidad recorre España representándolo en castellano. Sus escritos han sido publicados en varias colecciones de relatos cortos, revistas literarias y emitidos por radio en el Reino Unido y los EE.UU. El Bastardo Tranquilo, su primera novela publicada, ha sido vertida al castellano por Federico Corriente, en estrecha colaboración con el autor.

La prensa ha dicho:

"Un mundo donde lo normal se torna anormal, donde la realidad queda desvelada en todo su absurdo". [...] "Recuerda los mejores momentos de Flan O'Brien."

"De forma surreal pero brillante, la emprende con la estrechez de miras y abre un mundo de posibilidades". [...] "Posee la poderosa habilidad de tejer con palabras patrones originales y desconcertantemente extraños".

The Scotsman

"La obra de McLennan le cautiva a uno de forma tan sutil que se encuentra en territorio desconocido (asomado a un precipicio) sin darse cuenta de que ni siquiera ha salido de la estación".

San Francisco Gael

"Una prosa que se enrosca como una serpiente alrededor del cerebro". [...] "Las influencias son Beckett y Joyce, pero la voz y la visión son exclusivas de McLennan".

The Independent

"Una prosa intransigente que se funde con un torrente hipnótico de visiones poéticas de forma tan sutil que uno experimenta lo que sólo puede ser descrito como alucinaciones verbales".

Edinburgh Festival Times

"Originario de Glasgow, y en la actualidad ciudadano del subconsciente".

The Sunday Times

"El reino imaginativo de McLennan reside en algún punto entre la comedia y la pesadilla".

Time Out

"Si se dejara a un psiquiatra recorrer la mente de Oscar, saldría con material suficiente para llenar The Lancet durante un año entero". [...] "Parte al galope por las grotescas zonas interiores de la imaginación."

The Guardian

"El poderío del lenguaje de McLennan y la fuerza de su imaginación visual asombran de inmediato". [...] "Nos sumerge en el universo de los solitarios y enajenados, saltando del humor negro a las observaciones crudas, todo ello sustentado por un flujo de conciencia surreal".

The List

"McLennan se ha aventurado donde nadie ha osado hacerlo con anterioridad".

City Limits

For additional information about "El bastardo tranquilo," go to <http://www.pepitas.net/>

Respectfully,

Séamas Cain

<http://alazanto.org/seamascain>

<http://seamascain.writernetwork.com>

[http://www.mnartists.org/Seamas\\_Cain](http://www.mnartists.org/Seamas_Cain)

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[↑ Contents](#)

482. **Gottlieb, Michael**

***Re: Canadian language writers/poets***

*Tue 25 Nov 2008*

---

I agree.

Unless you are including Alan Davies, someone has to be kidding.

--- On Sun, 11/23/08, George Bowering <[REDACTED]> wrote:

From: George Bowering <[REDACTED]>

Subject: Re: Canadian language writers/poets

To: [REDACTED]

Date: Sunday, November 23, 2008, 9:37 PM

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> I'm in the process of creating a Con Ed course for the University of  
> Winnipeg on Language Writing/Poetry and am attempting to track down  
=20  
> Canadian  
> language poets. I'd appreciate it if anyone can refer me to any =20  
> Canadian  
> language poets. Thanks.  
> John Cunningham

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On

Behalf Of POETICS automatic digest system

Sent: Tuesday, November 25, 2008 12:00 AM

To: [REDACTED]

Subject: [LIKELY JUNK]POETICS Digest - 23 Nov 2008 to 24 Nov 2008  
(#2008-312)

There are 42 messages totalling 5935 lines in this issue.

Topics of the day:



1. "A Documentary Saga of the Oulipo" (8)
2. Canadian language writers/poets (10)
3. Discussions of Race and the Poetics List (13)
4. overrun
5. Anglo-Saxon Riddle-Poem translations and illustrations on nycbigcitylit.com, from Bertha Rogers
6. Literary Buffalo Newsletter 11.24.08-11.30.08
7. Self-promotion - Visual Poetry and more... Alexander Jorgensen
8. What we're called, was Re: David (2)
9. Bonfire Broadside--Alice Notley
10. 3 new titles from Burning Deck
11. L&BH Radio Hour and Open Mic Nov. 25
12. Millennium-3 preview: Sousandrade
13. Spring 2008 Readings, Columbia College Chicago

---

Date: Sun, 23 Nov 2008 19:01:26 -0800  
From: Troy Camplin <[REDACTED]>  
Subject: Re: "A Documentary Saga of the Oulipo"

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

---

From: Jim Andrews <[REDACTED]>  
To: [REDACTED]  
Sent: Sunday, November 23, 2008 5:27:37 PM  
Subject: Re: "A Documentary Saga of the Oulipo"

> Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So, typically, this sort of work of art is an executable, digital work, an app, a

program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja

<http://vispo.com>

-----

Date: Sun, 23 Nov 2008 18:37:53 -0800

From: George Bowering <[REDACTED]>

Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

*I'm in the process of creating a Con Ed course for the University of  
Winnipeg on Language Writing/Poetry and am attempting to track down  
Canadian  
language poets. I'd appreciate it if anyone can refer me to any  
Canadian  
language poets. Thanks.  
John Cunningham*

*welcome.html*

G. Harry Bowering, OC

Worth the trouble.

-----

Date: Sun, 23 Nov 2008 19:02:38 -0800

From: Troy Camplin <[REDACTED]>

Subject: Re: "A Documentary Saga of the Oulipo"

Pettiness and purposefully missing the point are also not generative.

Troy

From: Halvard Johnson <[REDACTED]>

To: [REDACTED]  
Sent: Sunday, November 23, 2008 11:57:56 AM  
Subject: Re: "A Documentary Saga of the Oulipo"

Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson

=====

[REDACTED]

<http://home.earthlink.net/~halvard/index.html>  
<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>  
<http://home.earthlink.net/~halvard/vidalocabooks.html>

On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

> Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.

>

> Troy Camplin

>

>

>

>

> 

---

From: Murat Nemet-Nejat <[REDACTED]>

> To: [REDACTED]

> Sent: Saturday, November 22, 2008 2:37:50 PM

> Subject: Re: "A Documentary Saga of the Oulipo"

>

> Jim,

>

> You are right. Generative art proliferates more easily. But I like the idea

> of "concept" in "conceptual." Doesn't "generative" imply more a formula, an

> algorithm? You would know that better, but even an algorithm may have a not

> openly spelled out idea, concept behind it.  
>  
> Walter Benjamin's mechanical reproduction is problematic. When he was  
> applying that term to photography, photographs were extremely  
difficult to  
> take, took a lot of time and exposure and the transformation from  
reflected  
> light to image was fragile and full of 'mistakes.' That's what makes  
those  
> photographs so powerful. did you read my essay \*The Peripheral space  
of  
> photography\*?  
>  
> Ciao,  
>  
> Murat  
>  
>  
> On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:  
>  
>> Though our points of view are converging, I should also try to  
clarify the  
>>> opposite point I am making: when conceptual, particularly of the  
procedural  
>>> kind, explodes into unmanagable proliferation when it becomes  
actualized.  
>>> In  
>>> that way, the concept gets deluted, blurred, weakened.  
>>>  
>>  
>> the procedural doesn't necessarily involve the sort of proliferation  
you  
>> mention, of course.  
>>  
>> for instance, <http://vispo.com/StirFryTexts/spastext.html> or  
>> <http://vispo.com/arteroids>  
>>  
>> the generative, on the other hand, is more often associated with  
>> proliferation. not always, though. 'generative art' is a whole field.  
>> dbCinema is generative.  
>>  
>> you say "the concept gets deluted, blurred, weakened" via

proliferation.

>> sometimes. but sometimes proliferation is part of the concept. the work of

>> art in the age of mechanical reproduction. proliferation. spamification.

>> that still doesn't tell us whether it's interesting or not. there just are

>> no recipes for interesting art. no algorithms that will do it every time.

>> some algorithms that will do it from time to time. but not all the time.

>> like there is no algorithm that will always be able to tell if any given

>> program will halt.

>>

>> "though I suppose it's easy to miss the conceptual dimension so some

>>> artists

>>> like to focus attention on it by the absence of other dimensions. In a

>>> sense, this is a pop approach."

>>>

>>> Well, pop can be a powerful art form.

>>>

>>

>> sure.

>>

>> "Something. It's just easier to pretend to the conceptual than it is to

>>> some

>>> other types of work where the chops are not so easily fakable."

>>>

>>> In my recent conversation with Chris Funhouser, he was telling me how hard

>>> it was to create some of his "flash"? pieces. They are gorgeous, evocative

>>> to watch. on the other hand, it is a blessing that they are hard to

>>> actualize. They are a limited number of them.

>>>

>>

>> true.

>>

>>

>> ja  
guidelines  
>>  
>  
>

-----  
Date: Mon, 24 Nov 2008 04:35:12 -0800  
From: amy king <[REDACTED]>  
Subject: Re: Canadian language writers/poets  
For starters (& debatable):=A0=20

Christian Bok  
bpnichol  
Steve Mccaffery  
Karen Mac Cormack  
Scott Pound  
Meredith Quartermain  
Lisa Robertson

Try going through the EPC page for more info/poets:=A0=20  
<http://epc.buffalo.edu/authors/epc.html>

Be well,  
Amy

-----  
Recent work  
<http://www.writing.upenn.edu/pennsound/x/King.html>  
Amy's Alias  
<http://amyking.org/>

--- On Sun, 11/23/08, George Bowering <[REDACTED]> wrote:  
From: George Bowering <[REDACTED]>  
Subject: Re: Canadian language writers/poets  
To: [REDACTED]  
Date: Sunday, November 23, 2008, 9:37 PM

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

> I'm in the process of creating a Con Ed course for the University of  
> Winnipeg on Language Writing/Poetry and am attempting to track down  
=20

[illegible]

Date: Sun, 23 Nov 2008 22:24:53 -0800

From: Jim Andrews <[jim.andrews@att.net](mailto:jim.andrews@att.net)>

Subject: Re: "A Documentary Saga of the Oulipo"

> You are right. Generative art proliferates more easily. But I like the  
> idea  
> of "concept" in "conceptual." Doesn't "generative" imply more a  
formula,  
> an  
> algorithm? You would know that better, but even an algorithm may have  
a  
> not  
> openly spelled out idea, concept behind it.

'algorithm' is the 'natural selection' of our time. by that i mean the two terms have both been widely misunderstood. Widely.

'algorithm' is misunderstood because the theory of computation is more than misunderstood--it's unknown and somewhat non-intuitive in its results. it gives us some of the clearest statements we have about what computers can and can't do, i.e., it gives us our clearest statements about what algorithms can and cannot accomplish.

The focus of the birth of computing itself was on what computers *\*cannot\** do. Turing solved a famous math problem posed by Hilbert called the Entscheidungsproblem, a problem to decide whether it is theoretically possible to build a machine that will

prove all math theorems. After understanding Godel's work, Turing understood that the answer to this question must be 'no'. But in order to prove it, he had to

devise a machine that could execute any conceivable, finite algorithm, and then show that there are some true theorems this machine cannot prove. Thus was born the 'Turing machine', Turing's abstraction, the most powerful but simple machine known to humanity. It was devised mainly to help prove the Entscheidungsproblem, not to 'invent computers'. Turing invented the modern notion of what a computer is in order to prove there are some things such machines cannot do. beautiful, eh?

However, while there are things such machines cannot do, there is no real evidence that we can do them either. Fundamentally, a Turing machine is a machine that can execute any conceivable, finite algorithm. There is no good evidence that there exist thought processes of which we are capable and computers are not.

So, Murat, while algorithms are 'formulas', of a sort, they can get quite sophisticated with a few million lines of code. The power of the simple algorithm and a machine that can make decisions has yet to be really widely understood. At first glance, computers look like machines that are merely mechanical, like any other machine, and pose no serious resemblance to the processes of thought. But the fundamental operations of the computer are like the atomic scale of thought.

ja  
<http://vispo.com>

-----  
Date: Mon, 24 Nov 2008 04:59:45 -0800  
From: amy king <[REDACTED]>  
Subject: Discussions of Race and the Poetics List

From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.

Several list members reacted to the questioning of said term with rote expressions of resistance -- i.e. the don't-censor-me mentality, my intentions were



aren't racist, other questionable-&-possibly-racist terms exist & here's  
a =  
list.=A0=20

Some list members acknowledged that the use of the term is problematic  
and =  
noted the need to be sensitive about using such terms.=A0=20

The aforementioned list members found the sympathetic response to be ...  
wo=  
rth ignoring.=A0=20

In a world where institutions were built on racism and where those same  
ins=  
titutions continue to reflect & rely on that racism & its underlying  
sentim=  
ents (whether you're a skinhead or not) we should be open to calls for  
sens=  
itivity, even if we didn't mean to imply anything racist or were unaware  
of=  
how our language use might be problematic.=A0 Such calls for  
sensitivity s=  
ould certainly not be dismissed just because they are about being human  
an=  
d possibly even admitting our vulnerability --rather than such calls  
being =  
seen as the usual targets to attack so that one might show off his  
intellec=  
tual prowess.=A0=20

This kind of discussion has carried on before on the list, and in the  
ensui=  
ng discussion, many have left due to the expression of further racist  
senti=  
ment and the denial of granting that a) we might be ignorant of the  
implica=  
tions of some terms and b) maybe we should be more sensitive when  
someone p=  
oints out something we've said that could be offensive.=A0=20

Despite how often we forget it, history tells us something.=A0 I'm still  
tr=  
ying to learn, and if admitting ignorance, even about the implications  
of m=  
y actions helps, then I'll pull out the mirror.=A0 Take a peek at some

of w=

hat Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to "pass" in everyday life, with my race unremarked upon on the street or in my workplace. There are moments, however, when this is not possible--when I become aware (often uncomfortably) that I am a racial minority. I am saddened, and more than a bit shocked, to realize that over the past few years, it is on the Poetics list itself that I have most frequently experienced this awareness of my own race--of being, as it were, the only Asian American in the room. Frankly, the Poetics list is still dominated by the voices of white men; other voices are rarely heard, and when they are, they tend to be ignored or shouted down."

and=20

"In last week's discussions, one list member noted that he was operating on the discussion that no one on this list is a racist. After the many, many incidents of anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident about that sentiment. For me, the costs of remaining a member of the Poetics list have come to outweigh the benefits."

Please read the entire note here:

<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

[http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-](http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html)

and=

-listservs.html

Be well,

Amy



G. Harry Bowering, OC  
Worth the trouble.

guidelines

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:

03/07/2008

7:19 PM

-----  
Date: Mon, 24 Nov 2008 05:42:25 -0800

From: { brad brace } <[REDACTED]>

Subject: overrun

a small free photo-book  
of withdrawn 12hr images

<http://216.70.118.235/overrun.pdf>  
(6.6 mb)

/:b

-----  
Date: Mon, 24 Nov 2008 08:58:07 -0500

From: Mark Weiss <[REDACTED]>

Subject: Re: Discussions of Race and the Poetics List

Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark

At 07:59 AM 11/24/2008, amy king wrote:

> From my boiled-down perspective, one person used a term that  
> another list member found problematic. The latter said so.

>

>Several list members reacted to the questioning of said term with  
>rote strains of resistance -- i.e. the don't-censor-me mentality,  
>my intentions weren't racist, other questionable-&-possibly-racist  
>terms exist & here's a list.

>

>Some list members acknowledged that the use of the term is  
>problematic and noted the need to be sensitive about using such terms.

>

>The aforementioned list members found the sympathetic response to be  
>... worth ignoring.

>In a world where institutions were built on racism and where those  
>same institutions continue to reflect & rely on that racism & its  
>underlying sentiments (whether you're a skinhead or not) we should  
>be open to calls for sensitivity, even if we didn't mean to imply  
>anything racist or were unaware of how our language use might be  
>problematic. Such calls for sensitivity should certainly not be  
>dismissed just because they are about being human and possibly even  
>admitting our vulnerability --rather than such calls being seen as  
>the usual targets to attack so that one might show off his  
>intellectual prowess.

>

>This kind of discussion has carried on before on the list, and in  
>the ensuing discussion, many have left due to the expression of  
>further racist sentiment and the denial of granting that a) we might  
>be ignorant of the implications of some terms and b) maybe we should  
>be more sensitive when someone points out something we've said that  
>could be offensive.

>

>Despite how often we forget it, history tells us something. I'm  
>still trying to learn, and if admitting ignorance, even about the  
>implications of my actions helps, then I'll pull out the  
>mirror. Take a peek at some of what Tim Yu and others have said  
>about the last race discussion on Poetics:

>

>An excerpt:

>

>"As an Asian American, I often have the (dubious) privilege of being  
>able to "pass" in everyday life, with my race unremarked upon on the  
>street or in my workplace. There are moments, however, when this is not  
>possible--when I become aware (often uncomfortably) that I am a racial  
>minority. I am saddened, and more than a bit shocked, to realize that  
>over the past few years, it is on the Poetics list itself that I have  
>most frequently experienced this awareness of my own race--of being, as  
>it were, the only Asian American in the room. Frankly, the Poetics list  
>is still dominated by the voices of white men; other voices are rarely  
>heard, and when they are, they tend to be ignored or shouted down."

>

>and

>

>"In last week's discussions, one list member noted that he was

>operating on the discussion that no one on this list is a racist. After  
>the many, many incidents of anti-Asian rhetoric I have seen here, I  
>fear that I can no longer be so confident about that sentiment. For me,  
>the costs of remaining a member of the Poetics list have come to  
>outweigh the benefits."  
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>Please read the entire note here:  
><http://tympa.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>  
>  
>and  
>  
>"It appears to me that Tim's sadness results from the fact that he  
found  
>close-mindedness and felt an absence of transformative potential  
>through the discussions on the Listserv. One can easily find this  
>disappointment justified merely by noting the relative lack of Listserv  
>reactions to Tim's long, intelligent, and heartfelt post on the  
>Listserv. The Listserv has clearly intellectually and emotionally  
>disengaged itself from him. It is not the vibrant community that Tim  
>desired.  
>  
>Such is often the case with almost all message boards  
>and listservs. Look around the internet, and you will find that racism  
>and sexism, largely divorced from intellectual content, are constants  
>on the vast majority of message boards."  
>  
>[http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs  
-and-listservs.html](http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html)  
>  
>  
>Be well,  
>  
>Amy  
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>  
>Recent work

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>  
>http://www.writing.upenn.edu/pennsound/x/King.html  
>  
>  
>  
>  
>Amy's Alias  
>  
>http://amyking.org/  
>
```

Date: Mon, 24 Nov 2008 09:03:11 -0500  
From: "Kimmelman, Burt" <[REDACTED]>  
Subject: Anglo-Saxon Riddle-Poem translations and illustrations on  
nycbigcitylit.com, from Bertha Rogers

If you have affection for Old English poetry then you might wish to check out these translations (both literary and artistic) from Bertha Rogers:

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

From: [REDACTED] [mailto:[REDACTED]]  
Sent: Sunday, November 23, 2008 6:17 PM  
To: [REDACTED]  
Subject: my Anglo-Saxon Riddle-Poem translations and illustrations on  
nycbi=  
gcitylit.com

Dear Burt,

I thought you might be interested in seeing my Anglo-Saxon Riddle-P=  
oem translations and illustrations on [nycbigcitylit.com](http://nycbigcitylit.com). Here's the link:

<http://www.bigcitylit.com/bigcitylit12.php?inc=3Dfall08/twelve> 12.

Hope all is well with you, and hope you have a great Thanksgiving!

Best,  
Bertha

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3  
D=3D=3D=3D=3D=3D

Date: Mon, 24 Nov 2008 06:39:20 -0800  
From: Jim Andrews <[REDACTED]>  
Subject: Re: "A Documentary Saga of the Oulipo"

*I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*

*Thanks for the clarification.*

Troy

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja

<http://vispo.com>

-----



Date: Mon, 24 Nov 2008 10:39:48 -0500  
From: Michael Kelleher <[REDACTED]>  
Subject: Literary Buffalo Newsletter 11.24.08-11.30.08

LITERARY BUFFALO  
11.24.08-11.30.08

#### EVENTS THIS WEEK

Visit the Literary Buffalo calendar at [www.justbuffalo.org](http://www.justbuffalo.org) for more details=  
d info on these events. All events free and open to the public unless  
other=  
wise noted.

11.24.08

Rooftop Poetry Club at Buffalo State College  
Andrew Zawacki and Katy Lederer  
Poetry Reading  
Monday, November 24, 4:30 PM  
E.H. Butler Library, Rm. 210

11.27.08

#### HAPPY THANKSGIVING

For your reading and culinary pleasure, take a look at Buffalo poetry  
maven=  
/culinary whiz kid Geoffrey Gatza's annual Thanksgiving Menu Poem:

Thanksgiving Menu Poem  
Guest of Honor: Anne Waldman  
All invited=21  
Online now at <http://www.blazevox.org/thanks.htm>

11.29.08

Just Buffalo Interdisciplinary Event  
Poetry and Fashion  
Performances by Phranchiz, Lonnie Harrell, and Ten Thousand  
Hosted by Dr. Anthony Neal  
Saturday, November 29, 7:30 PM  
Uptown Performing Arts Theater, A03165 Bailey Ave., Bflo

---

JUST BUFFALO MEMBER WRITER CRITIQUE GROUP



*Pettiness and purposefully missing the point are also not generative.*

Troy

---

From: Halvard Johnson <[REDACTED]>  
To: [REDACTED]  
Sent: Sunday, November 23, 2008 11:57:56 AM  
Subject: Re: "A Documentary Saga of the Oulipo"

*Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.*

Hal

*You have no enemies in this folder.*

Halvard Johnson

=====

[REDACTED]

<http://home.earthlink.net/~halvard/index.html>  
<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>  
<http://home.earthlink.net/~halvard/vidalocabooks.html>

*On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:*

*Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All art is social.*

Troy Camplin

---

From: Murat Nemet-Nejat <[REDACTED]>  
To: [REDACTED]  
Sent: Saturday, November 22, 2008 2:37:50 PM  
Subject: Re: "A Documentary Saga of the Oulipo"

Jim,

*You are right. Generative art proliferates more easily. But I like the idea of "concept" in "conceptual." Doesn't "generative" imply more a formula, an algorithm? You would know that better, but even an algorithm may have a not openly spelled out idea, concept behind it.*

*Walter Benjamin's mechanical reproduction is problematic. When he was applying that term to photography, photographs were extremely difficult to take, took a lot of time and exposure and the transformation from reflected light to image was fragile and full of 'mistakes.' That's what makes those photographs so powerful. did you read my essay \*The Peripheral space of photography\*?*

Ciao,

Murat

On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:

*Though our points of view are converging, I should also try to clarify the opposite point I am making: when conceptual, particularly of the procedural kind, explodes into unmanagable proliferation when it becomes actualized.*

*In that way, the concept gets deluted, blurred, weakened.*

*the procedural doesn't necessarily involve the sort of proliferation you mention, of course.*

*for instance, <http://vispo.com/StirFryTexts/spastext.html> or <http://vispo.com/arteroids>*

*the generative, on the other hand, is more often associated with proliferation. not always, though. 'generative art' is a whole*

field.  
dbCinema is generative.

you say "the concept gets deluted, blurred, weakened" via  
proliferation.  
sometimes. but sometimes proliferation is part of the concept. the  
work of  
art in the age of mechanical reproduction. proliferation.  
spamification.  
that still doesn't tell us whether it's interesting or not. there  
just are  
no recipes for interesting art. no algorithms that will do it  
every time.  
some algorithms that will do it from time to time. but not all the  
time.  
like there is no algorithm that will always be able to tell if any  
given  
program will halt.

"though I suppose it's easy to miss the conceptual dimension so some  
artists  
like to focus attention on it by the absence of other dimensions.  
In a  
sense, this is a pop approach."

Well, pop can be a powerful art form.

sure.

"Something. It's just easier to pretend to the conceptual than it  
is to  
some  
other types of work where the chops are not so easily fakable."

In my recent conversation with Chris Funhouser, he was telling me  
how hard  
it was to create some of his "flash"? pieces. They are gorgeous,  
evocative  
to watch. on the other hand, it is a blessing that they are hard to  
actualize. They are a limited number of them.

true.

ja  
guidelines

-----  
Date: Mon, 24 Nov 2008 08:06:26 -0800

From: Alexander Jorgensen <[REDACTED]>

Subject: Self-promotion - Visual Poetry and more... Alexander Jorgensen

<http://www.venerealkittens.blogspot.com/2008/10/alexander-jorgensen.html>

For those interested, here are examples of what I'll call a "fresh wave" of visual poetry (and I use visual poetry, because I think, and this is my need, that vispo sounds too sterile for my liking) - along with a poem not otherwise found online (as it first appeared in Noon #4).

Hope you enjoy. Will say thanks ahead of time to those who do opt to visit. Incidentally, this online journal is really worth a look. Matina Stamatakis does an exceptional job with it.

Regards,

Alexander Jorgensen

--- On Mon, 11/24/08, Troy Camplin <[REDACTED]> wrote:

From: Troy Camplin <[REDACTED]>

Subject: Re: "A Documentary Saga of the Oulipo"

To: [REDACTED]

Date: Monday, November 24, 2008, 4:01 AM

I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.

Thanks for the clarification.

Troy

---

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Sunday, November 23, 2008 5:27:37 PM

Subject: Re: "A Documentary Saga of the Oulipo"

> Seems to me that art, to be art, is necessarily generative. If it doesn't stimulate others to create, it's of no real value to anyone other than the person who made it. Which means it really isn't art. All

art  
is social.

When some people call art 'generative', they mean it stimulates them to write or whatever. I take it that's your usage, Troy.

But the term 'generative art' has another meaning. It refers to a type of art where the work of art, itself, generates not a response in the audience but the visible or audible (or whatever) manifestation of the viewed work of art. So, typically, this sort of work of art is an executable, digital work, an app, a program, though it needn't be. Could be an analog machine or perhaps, on a more conceptual level, injunctions to do this or that. Though, in that case, the piece itself is not really doing the 'generation' and it probably wouldn't be of much interest to people interested in 'generative art'.

Just to clarify the term.

On another note. A work could stimulate others to reflect. That needn't be stimulating them to create.

Would that be 'generative' in your sense? Is that of value? If so, and it is not generative, then not all art is generative in your sense.

ja  
<http://vispo.com>  
guidelines  
guidelines

-----  
Date: Sun, 23 Nov 2008 20:30:49 -0500  
From: Amanda Earl <[REDACTED]>  
Subject: Re: Canadian language writers/poets

try the anthology Shift and Switch edited by Jason Christie and  
a.rawlings and derek beaulieu  
[http://www.themercurypress.ca/?q=books/shift\\_switch](http://www.themercurypress.ca/?q=books/shift_switch)

i also recommend the Canadian site Ditchpoetry.com which includes a lot of  
experimental poetry, and perhaps language poetry and links to those who write  
it.

best,  
Amanda Earl

Date: Mon, 24 Nov 2008 08:17:22 -0800  
From: Alexander Jorgensen <[REDACTED]>  
Subject: Re: Discussions of Race and the Poetics List

I think this is a really important posting. Thanks, Amy.

I kept wondering what all those silent list members were thinking.

--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>  
Subject: Discussions of Race and the Poetics List  
To: [REDACTED]

Date: Monday, November 24, 2008, 1:59 PM

From my boiled-down perspective, one person used a term that another list member found problematic. The latter said so.

Several list members reacted to the questioning of said term with resistance -- i.e. the don't-censor-me mentality, my intentions weren't racist, other questionable-&-possibly-racist terms exist & here's a list.

Some list members acknowledged that the use of the term is problematic and noted the need to be sensitive about using such terms.

The aforementioned list members found the sympathetic response to be ...  
rather ignoring.

In a world where institutions were built on racism and where those same institutions continue to reflect & rely on that racism & its underlying sentiments (whether you're a skinhead or not) we should be open to calls for

sensitivity, even if we didn't mean to imply anything racist or were unaware of

how our language use might be problematic. Such calls for sensitivity

should certainly not be dismissed just because they are about being human and

possibly even admitting our vulnerability --rather than such calls being seen as



en as  
the usual targets to attack so that one might show off his intellectual  
prowess.=A0=20

This kind of discussion has carried on before on the list, and in the  
ensui=  
ng  
discussion, many have left due to the expression of further racist  
sentimen=  
t and  
the denial of granting that a) we might be ignorant of the implications  
of =  
some  
terms and b) maybe we should be more sensitive when someone points out  
some=  
thing  
we've said that could be offensive.=A0=20

Despite how often we forget it, history tells us something.=A0 I'm still  
trying to learn, and if admitting ignorance, even about the implications  
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my  
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wha=  
t

Tim Yu and others have said about the last race discussion on Poetics:

An excerpt:

"As an Asian American, I often have the (dubious) privilege of being able to  
"pass" in everyday life, with my race unremarked upon on the street or in my  
workplace. There are moments, however, when this is not possible--when I  
become aware (often uncomfortably) that I am a racial minority. I am saddened,  
and more than a bit shocked, to realize that over the past few years, it is on the  
Poetics list itself that I have most frequently experienced this awareness of my  
own race--of being, as it were, the only Asian American in the room. Frankly,  
the Poetics list is still dominated by the voices of white men; other voices are  
rarely heard, and when they are, they tend to be ignored or shouted down."

and=20

"In last week's discussions, one list member noted that he was operating on the  
discussion that no one on this list is a racist. After the many, many incidents of  
anti-Asian rhetoric I have seen here, I fear that I can no longer be so confident  
about that sentiment. For me, the costs of remaining a member of the Poetics  
list have come to outweigh the benefits."



Yes, we're writers who, by signing up to be members of this listserv,  
have =  
joined a community of writers.=A0 Self righteous indignation as a  
response =  
to someone asking for a little sensitivity when it comes to issues of  
race =  
doesn't exactly work towards respecting group decorum.=A0=20  
As members of this community, do we care if we ostracize other members,  
eve=  
n if only to=A0 maintain our right to be obtuse to other member's  
concerns?=  
=A0 Are we so certain of our positions on exactly how language works,  
esp w=  
hen we use it, that we must let Obododimma Oha know just how wrong he is  
to=  
express his consternation over the use of a term within this community?  
=  
=A0 Do we even bother to wonder if we've insulted other list  
members?=A0=A0=  
=20

You may disagree with Oha and determine that the term has no racist  
implica=  
tions, but the fact that, as a list member, he pointed out that the  
usage c=  
arries offense to him is a valid complaint that certainly did not  
warrant s=  
ome of the opportunistic bravado sent in reply.=A0=20

It's easy to dismiss others when the offense is "unintentional" or not  
aime=  
d at us.=A0=A0 And easy to write it off as the 'messy business of  
language,=  
' regardless of just who we're using it around and who we think it  
simply s=  
houldn't offend, despite their saying otherwise -- which is exactly the  
abs=  
tracted mentality that ignores who we're talking with and gets us into  
all =  
manner of nastiness on a daily basis in the name of being  
"misunderstood."

Be well,

Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

--- On Mon, 11/24/08, Mark Weiss wrote:

Amy:

Still more boiled down. We're writers. We talk about language. Sometimes we disagree. It's a messy business, but it's what we do.

Mark

--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:

From: amy king <[REDACTED]>

Subject: Discussions of Race and the Poetics List

To: [REDACTED]

Date: Monday, November 24, 2008, 1:59 PM

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member

found problematic. The latter said so.

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possibly even admitting our vulnerability --rather than such calls being  
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the denial of granting that a) we might be ignorant of the implications  
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Despite how often we forget it, history tells us something.=A0 I'm still  
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An excerpt:

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Poetics list itself that I have most frequently experienced this awareness of my  
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and=20

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Please read the entire note here:

<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>

and

"It appears to me that Tim's sadness results from the fact that he found close-mindedness and felt an absence of transformative potential through the discussions on the Listserv. One can easily find this disappointment justified merely by noting the relative lack of Listserv reactions to Tim's long, intelligent, and heartfelt post on the Listserv. The Listserv has clearly intellectually and emotionally disengaged itself from him. It is not the vibrant community that Tim desired.

Such is often the case with almost all message boards and listservs. Look around the internet, and you will find that racism and sexism, largely divorced from intellectual content, are constants on the vast majority of message boards."

<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs->

and=

-listservs.html

Be well,

Amy

## Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

## Amy's Alias

<http://amyking.org/>

[illegible]
$$=3D=$$

## guidelines

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## guidelines

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Date: Mon, 24 Nov 2008 11:38:37 -0500

From: Tisa Bryant <[REDACTED]>

Subject: Re: Canadian language writers/poets

"experimental" and not "language" ? but I offer:

Nicole Brossard

M. NourbeSe Philip

Louky Bersianik

Madeleine Gagnon

France Theoret

Roy Miki

Christian Bok

Derek MacCormack

Corey Frost

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

>From: John Cunningham <[REDACTED]>

>Sent: Nov 24, 2008 8:28 AM

>To: [REDACTED]

>Subject: Re: Canadian language writers/poets

 $\succ$ 

>Now what is it you believe that I'm kidding about, George? Let's face it,

>you and Daphne and Fred sort of seeded the ground for the reception of  
>language writing/poetry through Tallman's class, didn't you? Also,  
right in

>your back yard is the Kootenay School of Writing from whose august  
halls

>most of Canada's language writers emanated.

>John Cunningham

 $\succ$ 

>-----Original Message-----

>From: Poetics List (UPenn, UB) [mailto: ] On

>Behalf Of George Bowering

>Sent: November 23, 2008 8:38 PM  
>To: [REDACTED]  
>Subject: Re: Canadian language writers/poets  
>  
>You're kidding!  
>  
>  
>On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:  
>  
>> I'm in the process of creating a Con Ed course for the University of  
>> Winnipeg on Language Writing/Poetry and am attempting to track down  
>> Canadian  
>> language poets. I'd appreciate it if anyone can refer me to any  
>> Canadian  
>> language poets. Thanks.  
>> John Cunningham  
>>  
>> welcome.html  
>>  
>  
>G. Harry Bowering, OC  
>Worth the trouble.  
>  
>  
guidelines  
>Internal Virus Database is out of date.  
>Checked by AVG - <http://www.avg.com>  
>Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008  
>7:19 PM  
>

-----  
Date: Mon, 24 Nov 2008 11:43:41 -0500  
From: Tisa Bryant <[REDACTED]>  
Subject: Re: Canadian language writers/poets

There's also Christian Bok & Margaret Atwood's Ground Works: Avante-Garde  
for Thee, House of Anansi Press, 2003

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

>From: Amanda Earl <[REDACTED]>  
>Sent: Nov 23, 2008 8:30 PM



>To: [REDACTED]  
>Subject: Re: Canadian language writers/poets  
>  
>try the anthology Shift and Switch edited by Jason Christie and  
>a.rawlings and derek beaulieu  
>[http://www.themercurypress.ca/?q=books/shift\\_switch](http://www.themercurypress.ca/?q=books/shift_switch)  
>  
>i also recommend the Canadian site Ditchpoetry.com which includes a  
>lot of experimental poetry, and perhaps language poetry and links to  
>those who write it.  
>  
>best,  
>Amanda Earl  
>

Date: Mon, 24 Nov 2008 13:02:53 -0500  
From: Sarah Sarai <[REDACTED]>  
Subject: Re: Canadian language writers/poets

... the Canadian language? ... sounds like a northern patois

=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3D=3  
D=3D=3D=3D=3D=3D

Date: Mon, 24 Nov 2008 13:03:52 -0500  
From: Mark Weiss <[REDACTED]>  
Subject: Re: Discussions of Race and the Poetics List

I presume that you write as list owner, not as list member, which might account for the ex-cathedra tone. In either case, you might want to avoid condescending (even therapeutic--"admitting our vulnerability?") and extraordinarily self-righteous characterizations of views you disagree with--they're a form of ad homina. This is not a flame war, and there's no need to light fires.

Stephen Vincent, in raising "gypped," captured what I think is the essence of the issue. The word's origin is profoundly racist, and refers to a group with a long history of discrimination, characterizing it in terms that have caused enormous misery. If it were a more recent usage we most of us would try to reform it out of existence, but the word is so deeply embedded in the language that it's hard to imagine that many even associate it with the Roma, though I'd guess the Roma aren't happy about it. It's even harder to imagine it disappearing from the language. Nigerian scam is of a different order--a term that I doubt I've ever used before this discussion, by the way. Its origin is

neither racist nor anti-Nigerian, and its use is limited denotatively and hasn't bled, and isn't likely to, into attitudes towards Nigerians in general. Though I'm of course sorry that Obododimma finds it offensive, it remains the very circumscribed term that we've got.

Distinctions are what discussion is about. We don't need to agree, but discussing a contested term I would think is one function of a writers' list. Examples are a part of the discussion--they help us separate the apples and oranges.

Mark

PS. I do have attitudes towards Nigeria, perhaps because of my age more richly textured than those of many on the list, although I've never been there. The term Nigerian scam isn't a part of those attitudes. When I was in high school a Nigerian exchange student lived with us for a few months. We became good friends. His father was head master of a very English-style boarding school, purportedly the most prestigious in the country, and Aloy regaled me with stories of student pranks and harsh discipline. He spoke Latin, which I envied, though not as much as his ability to open a beer bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra war, like many of Nigeria's woes a delayed product of colonial rule, when separate entities and cultures were yoked together for administrative convenience. It was something of a proxy war, as well. The Moslem Hausa of the dry north were the majority, and had all the guns, though most of the resources and money were in the south. Much of the US support for Biafra was, I think, motivated by a sense that the Christian Ibo were like "us." Which is not to negate the considerable pain that caused the Biafrans to attempt to secede. New York's WBAI reported the bombings and starvation by live radio feeds. It was horrific--over a million people died. Since then I've followed the often-unpleasant news from Nigeria, which I'm aware can't be the whole picture. In an unfair world West Africans are on the short end.

Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm proud to have published, formed a more pleasant part of my imagined Nigeria.

None of this has to do with what was a discussion of language and the limited flexibility of language, which is why I didn't raise it.

At 11:56 AM 11/24/2008, amy king wrote:

>Mark,

>

>Yes, we're writers who, by signing up to be members of this

>listserv, have joined a community of writers. Self righteous

>indignation as a response to someone asking for a little sensitivity

>when it comes to issues of race doesn't exactly work towards

>respecting group decorum.  
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>As members of this community, do we care if we ostracize other  
>members, even if only to maintain our right to be obtuse to other  
>member's concerns? Are we so certain of our positions on exactly  
>how language works, esp when we use it, that we must let Obododimma  
>Oha know just how wrong he is to express his consternation over the  
>use of a term within this community? Do we even bother to wonder  
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>You may disagree with Oha and determine that the term has no racist  
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>not aimed at us. And easy to write it off as the 'messy business  
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>Still more boiled down. We're writers. We talk about language.  
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>Mark  
>--- On Mon, 11/24/08, amy king <[REDACTED]> wrote:  
>From: amy king <[REDACTED]>  
>Subject: Discussions of Race and the Poetics List  
>To: [REDACTED]  
>Date: Monday, November 24, 2008, 1:59 PM  
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> From my boiled-down perspective, one person used a term that another  
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>found problematic. The latter said so.  
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>Several list members reacted to the questioning of said term with rote  
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>weren't racist, other questionable-&-possibly-racist terms exist &  
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>Some list members acknowledged that the use of the term is problematic  
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>noted the need to be sensitive about using such terms.  
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>The aforementioned list members found the sympathetic response to be  
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>ignoring.  
>In a world where institutions were built on racism and where those same  
>institutions continue to reflect & rely on that racism & its underlying  
>sentiments (whether you're a skinhead or not) we should be open to  
calls  
>for  
>sensitivity, even if we didn't mean to imply anything racist or were  
>unaware  
>of how our language use might be problematic. Such calls for  
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>should certainly not be dismissed just because they are about being human and  
>possibly even admitting our vulnerability --rather than such calls being seen  
>as  
>the usual targets to attack so that one might show off his intellectual  
>prowess.  
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>This kind of discussion has carried on before on the list, and in the ensuing  
>discussion, many have left due to the expression of further racist sentiment  
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>minority. I am saddened, and more than a bit shocked, to realize that  
>over the past few years, it is on the Poetics list itself that I have  
>most frequently experienced this awareness of my own race--of being, as  
>it were, the only Asian American in the room. Frankly, the Poetics list  
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Date: Mon, 24 Nov 2008 13:35:40 -0500  
From: Ryan Daley <[REDACTED]>  
Subject: Re: What we're called, was Re: David

Obododimma & Others,

I have taken much from this discussion. I think just talking about this, no matter the timbre of our responses, has given me the chance to discuss language and its repercussions...something I rarely get to do otherwise.

-Ryan

On Fri, Nov 21, 2008 at 4:38 AM, Obododimma Oha <[REDACTED]> wrote:

> Well, I guess I have I have made my point in this thread and cannot  
compel  
> anyone to give that point a second thought. By writing about "some  
wars  
> starting from recklessness in the use of language", I was not  
necessarily  
> addressing your analysis, or your use of words. I was simply referring  
to

> the orientation of  
> say-it-the-way-you-like-it-don't-care-about-what-anyone-feels. It's  
good  
> that Anny Ballardini gave an example of a personal experience he had  
when  
> he  
> used the expression "working as hard as a negro". For him, he didn't  
mean  
> any prejudice. But someone there saw something else in the analogy and  
got  
> offended. And what did Ballardini do next? One has to decide for  
oneself how  
> to manage one's language and situations that unfold from language use  
in a  
> world where people indeed see language as social semiotic.  
> For me, this is where the thread ends.  
>  
> Regards.  
> Obododimma.  
>  
> On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss <[REDACTED]>  
> wrote:  
>  
> > It's always interesting to be the butt of sarcasm, but accuracy also  
> > counts. I was I thought pointing out the large gray areas, and  
talking  
> about  
> > appropriateness (albeit with tongue wandering into cheek at times).  
I  
> doubt  
> > that I've caused too many wars today.  
> >  
> > But your examples present some interesting issues. Policeman became  
> > obsolete as a generic term when women were allowed to join police  
forces,  
> > and other terms that cover both genders, like cops, police, or  
police  
> > officers, took over, because it would have been absurd to do  
otherwise.  
> But  
> > we refer to policemen and policewomen when appropriate--it's not  
> > anachronistic to point out a policewoman to someone who needs help,



if

> > that's who's available. The word stewardess, which is the term I think

> you

> > were searching for, became an issue because it had an extraprofessional

> use

> > as fetish. That survives to an extent, but probably more than the word

> > itself, which dates back to when cabin crews were exclusively female (and

> > exclusively young--there were age discrimination suits about that).

> Poetess

> > had largely fallen out of fashion by the time modern feminism arrived,

> > relegated to designating only some women poets. And it's a good thing

> that

> > it died--the attitude expressed by the word had become poisonous.

> >

> > These are all questions of gender, in a language that has become less and

> > less gendered over the past thousand years. It's not something that

> speakers

> > of more gendered languages worry about too much, because to do something

> > about it would require the restructuring of grammar. Airplane crews are

> > still hotes and hotesses, actors are comedians and comediennes, etc, and

> the

> > French sun is masculine and the moon feminine, while in German it's the

> > reverse. So the battles are fought elsewhere. In modern English there

> were

> > so few distinct masculine and feminine forms for human occupations that

> most

> > of the work of remaking the language would involve the renaming of the

> > beasts--stallion and mare, buck and doe, etc. Don't mistake me--I'm

> plenty  
> > aware of gender issues. I'm talking about the genders of articles, nouns,  
> > pronouns and adjectives.  
> >  
> > A travel article in today's New York Times web edition, "The Proud  
> Indians  
> > of Chiapas," has attracted a lot of comments, mostly about the use of the  
> > word Indian. Many of the respondents pointed out that in Chiapas, and  
> Latin  
> > America in general, the (recently) preferred term is "indigena" (which is  
> > both masculine and feminine, by the way). The objection noted to Indian  
> is  
> > that it's inaccurate. In Spanish it's worse than that--Indio is often a  
> > derogatory term, and India in some places is a synonym for whore. But the  
> > article is written for gringos. In the US there's no unanimity among  
> (let's  
> > call them) first peoples about what to call themselves. Native American  
> > doesn't seem to have caught on, though it appeared to for a while, and  
> > members of a lot of tribes prefer to be called American Indians and don't  
> > mind that their reservations are generically called Indian reservations.  
> In  
> > the country at large Indian is nowhere near as derogatory as Indio or  
> India.  
> > It apparently didn't raise eyebrows among the Times staffers.  
> >  
> > It's not up to me, it's up to the people so designated, who have a long  
> > history of persecution by whatever name. Not so the compound noun  
> Nigerian  
> > scam. It's hard for me to believe that anyone uses it with

derogation of

> > Nigerians in general in mind, and I don't think there's a shred of  
> > antiNigerian sentiment in the US, where most people would be hard  
put to

> say

> > what a Nigerian is.

> >

> > But ok, what about the name Nigeria--Blackland? Is that an  
acceptable

> > inheritance from the colonialist past?

> >

> > If this thread continues, it would be nice if it involved discussion  
> rather

> > than verbal violence. The issues are interesting in themselves.

> >

> > Mark

> >

> >

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> >

> >

> > At 02:53 AM 11/18/2008, Obododimma Oha wrote:

> >

> >> Interesting argument. You are simply telling us that language does  
n

> >> Interesting argument. You are simply telling us that language does  
not

> >> change, or should not be allowed to change. People who live in  
different

> >> times have different tastes and different responses. One would  
simply be

> >> anachronistic and socially unacceptable if one, for instance,  
continues

> >> using the term "policeman" (instead of "police officer"), "air  
hostess"

> >> (instead of "flight attendant" or "cabin crew") or "poetess"  
(instead of

> >> simply "poet"). I am surprised that you think that filtering out  
words

> >> processed as offensive in a given period is a waste of time.

Perhaps you

> are

> >> also saying that it is wrong for POETICS to rule that it does not  
> and  
> would  
> >> not publish flame messages. Perhaps some of us can now dispense  
> with  
> >> communicative competence and facework. Little wonder some wars in  
> the  
> world  
> >> start from recklessness in the use of words. --- Obododimma Oha.  
> >> \_\_\_\_\_  
> >>  
> >  
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>  
>  
>  
> --  
> Obododimma Oha  
> Senior Lecturer in Stylistics & Semiotics  
> Dept. of English  
> University of Ibadan  
> Nigeria  
>  
> &  
>  
> Fellow, Centre for Peace & Conflict Studies  
> University of Ibadan  
>  
> Phone: [REDACTED];  
> [REDACTED].  
>  
> guidelines  
>

-----  
Date: Mon, 24 Nov 2008 19:52:03 +0100  
From: Obododimma Oha <[REDACTED]>  
Subject: Re: Discussions of Race and the Poetics List

I didn't want to come into this debate, but it seems to me that Mark Weiss really has an orientation in language use that he thinks is entirely healthy and cannot accommodate to others. Quite unfortunate. I thought that, by referring

to his age, he should be helping us (who are supposedly younger) to be a little more cautious in our use of words. I was amazed when I came across terms such as "Moslem Hausa" and "Christian Ibo" in his post that I am responding to. Shocking! Maybe he doesn't know that millions of Hausa people are Christians! And maybe he doesn't know that some Igbo (not "Ibo") people are Muslims (one of my cousins is!), adherents of African Traditional Religion, Eckists, Guru Maharajists, etc. How then can he characterize a whole ethnic group like the Hausa as being Muslim? Yes, it is true that many Hausa people are Muslims, but that does not make the whole group Muslim. I am afraid that in using the term, Mark has become a victim of the political rhetoric that tries to use religion as shibboleth. It is such shibboleth that Ojukwu's war rhetoric tried to arm itself with, to attract international Christian sympathy during the war. I am Igbo myself and did support the Biafran cause, but now, as somebody with a PhD in Stylistics (specifically in War Rhetoric and a criminologist), I can, without appearing disloyal to Biafra, tell what Ojukwu was trying to do when he used the terms "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the politician is now more clever than the poet the vates, the seer, the everything! But Mark is not a politician and should know the cost of words in the marketplace of meaning making. Mark, please, don't take offence at this: think seriously about your tendency to stick to your views, and refusal to welcome the fact that you could learn from another person! Be well, poet. Obododimma.

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]> wrote:

> I presume that you write as list owner, not as list member, which might  
> account for the ex-cathedra tone. In either case, you might want to avoid  
> condescending (even therapeutic--"admitting our vulnerability?") and  
> extraordinarily self-righteous characterizations of views you disagree  
> with--they're a form of ad homina. This is not a flame war, and there's no  
> need to light fires.  
>  
> Stephen Vincent, in raising "gypped," captured what I think is the essence  
> of the issue. The word's origin is profoundly racist, and refers to a group  
> with a long history of discrimination, characterizing it in terms that have  
> caused enormous misery. If it were a more recent usage we most of us would

> try to reform it out of existence, but the word is so deeply embedded in the  
> language that it's hard to imagine that many even associate it with the  
> Roma, though I'd guess the Roma aren't happy about it. It's even harder to  
> imagine it disappearing from the language. Nigerian scam is of a different  
> order--a term that I doubt I've ever used before this discussion, by the  
> way. Its origin is neither racist nor anti-Nigerian, and its use is limited  
> denotatively and hasn't bled, and isn't likely to, into attitudes towards  
> Nigerians in general. Though I'm of course sorry that Obododimma finds it  
> offensive, it remains the very circumscribed term that we've got.  
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> Distinctions are what discussion is about. We don't need to agree, but  
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>> Amy

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>>  
>>  
[http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-  
and-listservs.html](http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html)  
>>  
>>  
>> Be well,  
>>  
>> Amy  
>>  
>>  
>> \_\_\_\_\_  
>>  
>>  
>>  
>>  
>>  
>> Recent work  
>>  
>> <http://www.writing.upenn.edu/pennsound/x/King.html>  
>>  
>>  
>>  
>> Amy's Alias  
>>

>> <http://amyking.org/>

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>> guidelines

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>> guidelines

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guidelines

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Obododimma Oha

Senior Lecturer in Stylistics & Semiotics

Dept. of English

University of Ibadan

Nigeria

&

Fellow, Centre for Peace & Conflict Studies

University of Ibadan

Phone: [REDACTED];

[REDACTED].

-----  
Date: Mon, 24 Nov 2008 11:23:21 -0800

From: George Bowering <[REDACTED]>

Subject: Re: Canadian language writers/poets

I mean, I couldn't believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.*  
John Cunningham

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

From: Poetics List (UPenn, UB)  
[mailto: ] On  
Behalf Of George Bowering  
Sent: November 23, 2008 8:38 PM  
To:   
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

*I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian language poets. I'd appreciate it if anyone can refer me to any Canadian language poets. Thanks.*  
John Cunningham

welcome.html

G. Harry Bowering, OC  
Worth the trouble.

guidelines  
Internal Virus Database is out of date.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008  
7:19 PM

welcome.html

G. Bowering  
Knows which door the tiger's behind.

-----  
Date: Mon, 24 Nov 2008 14:24:12 -0500  
From: Vera Renczi <[REDACTED]>  
Subject: Re: Canadian language writers/poets

I think it's funny that you are creating a coarse and yet you seem to have very limited knowledge of the subject, but perhaps that is how it's done when one teaches

Colin smith

Dorthy Trujillo Lusk

Stephen Cain

Margaret Christakos

Daniel F Bradley

Victor Coleman

Christopher Dewdney

V

\*\*

On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham  
<[REDACTED]> wrote:

> Now what is it you believe that I'm kidding about, George? Let's face  
it,  
> you and Daphne and Fred sort of seeded the ground for the reception of  
> language writing/poetry through Tallman's class, didn't you? Also,  
right in  
> your back yard is the Kootenay School of Writing from whose august  
halls  
> most of Canada's language writers emanated.  
> John Cunningham

>

> -----Original Message-----

> From: Poetics List (UPenn, UB) [mailto:[REDACTED]]

On

> Behalf Of George Bowering

> Sent: November 23, 2008 8:38 PM

> To: [REDACTED]

> Subject: Re: Canadian language writers/poets  
>  
> You're kidding!  
>  
>  
> On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:  
>  
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> > John Cunningham  
> >  
> > welcome.html  
> >  
>  
> G. Harry Bowering, OC  
> Worth the trouble.  
>  
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> Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008  
> 7:19 PM  
>  
guidelines  
>

-----  
Date: Mon, 24 Nov 2008 12:59:19 -0800  
From: amy king <[REDACTED]>  
Subject: Re: Discussions of Race and the Poetics List

Mark,  
=A0  
I'm writing as a member of this listserv community=A0who is slightly  
appall=  
ed and very=A0bewildered=A0by the lack of care & concern=A0evidenced  
sent i=



n a number of=A0replies to Oha.=A0=20  
=A0  
And yes, I have indeed thought much of Oha's request and analyzed my  
experi=  
ence with the term, which is limited too.=A0 You might recall that my  
initi=  
al response to Oha was one of=A0surprise, apology, and a note to say  
that I=  
hadn't thought of the implications of using the term.=A0=20  
=A0  
Since then, my conclusion is that a) all email scams do not originate in  
Ni=  
geria, but in fact, originate from everywhere, including the U.S., =A0b)  
I =  
don't refer to email scams that originate from elsewhere as=A0"British  
Scam=  
s" or "American scams", and c) isn't it simply easier, and more  
respectful =  
as per Oha's request, to refer to these scams as "email scams", both  
here i=  
n this community and elsewhere?=A0=A0 How hard is it to acknowledge the  
ris=  
k, make=A0the switch, and let Oha know his note made=A0me think?=A0  
=A0Why =  
must he receive belligerence?=A0 I'm amazed at his consistent grace and  
civ=  
ility through all of this.=A0=20  
=A0  
My sense is, after much discussion with my students about the topic,  
that t=  
he average American doesn't know much about Nigeria or Nigerian culture,  
my=  
self included.=A0 So why would I risk perpetuating the negativity that  
goes=  
with calling email scams, "Nigerian scams?"=A0 Similarly, many  
Americans d=  
idn't have much reference when they heard the word "Arab."=A0 Post 9/11,  
we=  
've got "Arab terrorists," which=A0has pretty much become synonymous  
with "=  
Arabs" in our culture now (of course, generally speaking), and look at  
the=

=A0negativity that term generates.=A0=20  
=A0  
Are all terrorists "Arab"?=A0 Are all Arabs=A0"terrorists"?=A0 Are all  
emai=  
l scams=A0perpetuated by=A0"Nigerians?"=A0 Are all Nigerians=A0email  
scamme=  
rs?=A0 =A0When I find it difficult to come up with much to say about  
Nigeri=  
a, I don't want my limited vocabulary to be about=A0Nigerian scams after  
al=  
l, nor do I want to reinforce that vocabulary elsewhere.=A0 This was no  
gre=  
at leap nor=A0grave concession.=A0 Moreover,=A0what grieves me,  
again,=A0ar=  
e the=A0resistances to=A0the validity of=A0Oha's request=A0sent in the  
face=  
of what could only=A0have been=A0a difficult one to make.=A0 And now,  
the =  
refusal to acknowledge that this list has a history of such  
resistance--and=  
that we may be carrying on tradition.=A0=20  
=A0  
Be well,  
=A0  
Amy

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]> wrote:

> I presume that you write as list owner, not as list member, which  
might  
> account for the ex-cathedra tone. In either case, you might want to  
avoid  
> condescending (even therapeutic--"admitting our vulnerability?")  
and  
> extraordinarily self-righteous characterizations of views you disagree  
> with--they're a form of ad homina. This is not a flame war, and  
there's no

> need to light fires.  
>  
> Stephen Vincent, in raising "gypped," captured what I think is the essence  
> of the issue. The word's origin is profoundly racist, and refers to a group  
> with a long history of discrimination, characterizing it in terms that have  
> caused enormous misery. If it were a more recent usage we most of us would=

d  
> try to reform it out of existence, but the word is so deeply embedded in the  
> language that it's hard to imagine that many even associate it with the  
> Roma, though I'd guess the Roma aren't happy about it. It's even harder to  
> imagine it disappearing from the language. Nigerian scam is of a differen=

t  
> order--a term that I doubt I've ever used before this discussion, by the  
> way. Its origin is neither racist nor anti-Nigerian, and its use is limited  
> denotatively and hasn't bled, and isn't likely to, into attitudes towards  
> Nigerians in general. Though I'm of course sorry that Obododimma finds it  
> offensive, it remains the very circumscribed term that we've got.  
>  
> Distinctions are what discussion is about. We don't need to agree, but  
> discussing a contested term I would think is one function of a writers'  
> list. Examples are a part of the discussion--they help us separate the  
> apples and oranges.  
>  
> Mark  
>  
> PS. I do have attitudes towards Nigeria, perhaps because of my age more  
> richly textured than those of many on the list, although I've never

been

> there. The term Nigerian scam isn't a part of those attitudes. When I was in

> high school a Nigerian exchange student lived with us for a few months. W=

e

> became good friends. His father was head master of a very English-style

> boarding school, purportedly the most prestigious in the country, and Alo=

y

> regaled me with stories of student pranks and harsh discipline. He spoke

> Latin, which I envied, though not as much as his ability to open a beer

> bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafr=

a

> war, like many of Nigeria's woes a delayed product of colonial rule, when

> separate entities and cultures were yoked together for administrative

> convenience. It was something of a proxy war, as well. The Moslem Hausa o=

f

> the dry north were the majority, and had all the guns, though most of the

> resources and money were in the south. Much of the US support for Biafra

> was, I think, motivated by a sense that the Christian Ibo were like "us."

> Which is not to negate the considerable pain that caused the Biafrans to

> attempt to secede. New York's WBAI reported the bombings and starvation by

> live radio feeds. It was horrific--over a million people died. Since then

> I've followed the often-unpleasant news from Nigeria, which I'm aware can't

> be the whole picture. In an unfair world West Africans are on the short

end.

>

> Steve Vincent's luminous "African Cycle," in his book  
"Walking," which I'm  
> proud to have published, formed a more pleasant part of my imagined  
Nigeria.  
>  
> None of this has to do with what was a discussion of language and the  
> limited flexibility of language, which is why I didn't raise it.  
>  
>  
> At 11:56 AM 11/24/2008, amy king wrote:  
>  
>> Mark,  
>>  
>> Yes, we're writers who, by signing up to be members of this  
listserv, have  
>> joined a community of writers. Self righteous indignation as a  
response to  
>> someone asking for a little sensitivity when it comes to issues of  
race  
>> doesn't exactly work towards respecting group decorum.  
>>  
>> As members of this community, do we care if we ostracize other  
members,  
>> even if only to maintain our right to be obtuse to other member's  
concerns?  
>> Are we so certain of our positions on exactly how language works,  
esp  
when  
>> we use it, that we must let Obododimma Oha know just how wrong he is  
to  
>> express his consternation over the use of a term within this  
community? Do  
>> we even bother to wonder if we've insulted other list members?  
>>  
>> You may disagree with Oha and determine that the term has no racist  
>> implications, but the fact that, as a list member, he pointed out  
that  
the  
>> usage carries offense to him is a valid complaint that certainly did  
not  
>> warrant some of the opportunistic bravado sent in reply.  
>>

>> It's easy to dismiss others when the offense is  
"unintentional" or not  
>> aimed at us. And easy to write it off as the 'messy business of  
language,'  
>> regardless of just who we're using it around and who we think it  
simply  
>> shouldn't offend, despite their saying otherwise -- which is  
exactly the  
>> abstracted mentality that ignores who we're talking with and gets  
us into  
>> all manner of nastiness on a daily basis in the name of being  
>> "misunderstood."  
>>  
>> Be well,  
>>  
>> Amy  
>>  
>> \_\_\_\_\_  
>>  
>>  
>>  
>>  
>>  
>>  
>> Recent work  
>>  
>> <http://www.writing.upenn.edu/pennsound/x/King.html>  
>>  
>>  
>>  
>> Amy's Alias  
>>  
>> <http://amyking.org/>  
>>  
>> --- On Mon, 11/24/08, Mark Weiss wrote:  
>> Amy:  
>>  
>> Still more boiled down. We're writers. We talk about language.  
>> Sometimes we disagree. It's a messy business, but it's what we  
do.  
>>  
>> Mark  
>> --- On Mon, 11/24/08, amy king <[REDACTED]> wrote:

>> From: amy king <[REDACTED]>  
>> Subject: Discussions of Race and the Poetics List  
>> To: [REDACTED]  
>> Date: Monday, November 24, 2008, 1:59 PM  
>>  
>> From my boiled-down perspective, one person used a term that another  
list  
>> member  
>> found problematic. The latter said so.  
>>  
>> Several list members reacted to the questioning of said term with  
rote  
>> strains  
>> of resistance -- i.e. the don't-censor-me mentality, my  
intentions  
>> weren't racist, other questionable-&-possibly-racist terms  
exist &  
>> here's a list.  
>>  
>> Some list members acknowledged that the use of the term is  
problematic  
and  
>> noted the need to be sensitive about using such terms.  
>>  
>> The aforementioned list members found the sympathetic response to be  
...  
>> worth  
>> ignoring.  
>> In a world where institutions were built on racism and where those  
same  
>> institutions continue to reflect & rely on that racism & its  
underlying  
>> sentiments (whether you're a skinhead or not) we should be open to  
calls  
>> for  
>> sensitivity, even if we didn't mean to imply anything racist or  
were  
>> unaware  
>> of how our language use might be problematic. Such calls for  
sensitivity  
>> should certainly not be dismissed just because they are about being  
human

>> and  
>> possibly even admitting our vulnerability --rather than such calls  
being  
>> seen  
>> as  
>> the usual targets to attack so that one might show off his  
intellectual  
>> prowess.  
>>  
>> This kind of discussion has carried on before on the list, and in the  
>> ensuing  
>> discussion, many have left due to the expression of further racist  
>> sentiment  
>> and  
>> the denial of granting that a) we might be ignorant of the  
implications of  
>> some  
>> terms and b) maybe we should be more sensitive when someone points  
out  
>> something  
>> we've said that could be offensive.  
>>  
>> Despite how often we forget it, history tells us something. I'm  
still  
>> trying to learn, and if admitting ignorance, even about the  
implications  
>> of my  
>> actions helps, then I'll pull out the mirror. Take a peek at some  
of what  
>> Tim Yu and others have said about the last race discussion on  
Poetics:  
>>  
>> An excerpt:  
>>  
>> "As an Asian American, I often have the (dubious) privilege of  
being  
>> able to "pass" in everyday life, with my race unremarked upon  
on the  
>> street or in my workplace. There are moments, however, when this is  
not  
>> possible--when I become aware (often uncomfortably) that I am a  
racial



>> minority. I am saddened, and more than a bit shocked, to realize that  
>> over the past few years, it is on the Poetics list itself that I have  
>> most frequently experienced this awareness of my own race--of being,  
as  
>> it were, the only Asian American in the room. Frankly, the Poetics  
list  
>> is still dominated by the voices of white men; other voices are  
rarely  
>> heard, and when they are, they tend to be ignored or shouted  
down."  
>>  
>> and  
>>  
>> "In last week's discussions, one list member noted that he  
was  
>> operating on the discussion that no one on this list is a racist.  
After  
>> the many, many incidents of anti-Asian rhetoric I have seen here, I  
>> fear that I can no longer be so confident about that sentiment. For  
me,  
>> the costs of remaining a member of the Poetics list have come to  
>> outweigh the benefits."  
>>  
>> Please read the entire note here:  
>>  
<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>  
>>  
>> and  
>>  
>> "It appears to me that Tim's sadness results from the fact  
that he  
>> found  
>> close-mindedness and felt an absence of transformative potential  
>> through the discussions on the Listserv. One can easily find this  
>> disappointment justified merely by noting the relative lack of  
Listserv  
>> reactions to Tim's long, intelligent, and heartfelt post on the  
>> Listserv. The Listserv has clearly intellectually and emotionally  
>> disengaged itself from him. It is not the vibrant community that Tim  
>> desired.  
>>  
>> Such is often the case with almost all message boards

[illegible]



Troy

=====

 $\vee$

>  
>  
> 

---

  
> From: Halvard Johnson <[REDACTED]>  
> To: [REDACTED]  
> Sent: Sunday, November 23, 2008 11:57:56 AM  
> Subject: Re: "A Documentary Saga of the Oulipo"  
>  
> Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al.,  
> none of whom have stimulated me to compose music. Oops, there go  
> Rembrandt, Picasso, and a whole bunch of others.  
>  
> Hal  
>  
> You have no enemies in this folder.  
>  
> Halvard Johnson  
> =====  
> [REDACTED]  
> <http://home.earthlink.net/~halvard/index.html>  
> <http://entropyandme.blogspot.com>  
> <http://imageswithoutwords.blogspot.com>  
> <http://www.hamiltonstone.org>  
> <http://home.earthlink.net/~halvard/vidalocabooks.html>  
>  
>  
>  
>  
> On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:  
>  
>> Seems to me that art, to be art, is necessarily generative. If it  
doesn't stimulate others to create, it's of no real value to anyone  
other than the person who made it. Which means it really isn't art. All  
art is social.  
>>  
>> Troy Camplin  
>>  
>>  
>>  
>>  
>> 

---

  
>> From: Murat Nemet-Nejat <[REDACTED]>  
>> To: [REDACTED]  
>> Sent: Saturday, November 22, 2008 2:37:50 PM

>> Subject: Re: "A Documentary Saga of the Oulipo"  
>>  
>> Jim,  
>>  
>> You are right. Generative art proliferates more easily. But I like  
the idea  
>> of "concept' in "conceptual." Doesn't "generative" imply more a  
formula, an  
>> algorithm? You would know that better, but even an algorithm may have  
a not  
>> openly spelled out idea, concept behind it.  
>>  
>> Walter Benjamin's mechanical reproduction is problematic. When he was  
>> applying that term to photography, photographs were extremely  
difficult to  
>> take, took a lot of time and exposure and the transformation from  
reflected  
>> light to image was fragile and full of 'mistakes." That's what makes  
those  
>> photographs so powerful. did you read my essay \*The Peripheral space  
of  
>> photography\*?  
>>  
>> Ciao,  
>>  
>> Murat  
>>  
>>  
>> On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:  
>>  
>>> Though our points of view are converging, I should also try to  
clarify the  
>>>> opposite point I am making: when conceptual, particularly of the  
procedural  
>>>> kind, explodes into unmanagable proliferation when it becomes  
actualized.  
>>>> In  
>>>> that way, the concept gets deluted, blurred, weakened.  
>>>>  
>>>  
>>> the procedural doesn't necessarily involve the sort of proliferation  
you

>>> mention, of course.  
>>>  
>>> for instance, <http://vispo.com/StirFryTexts/spastext.html> or  
>>> <http://vispo.com/arteroids>  
>>>  
>>> the generative, on the other hand, is more often associated with  
>>> proliferation. not always, though. 'generative art' is a whole  
field.  
>>> dbCinema is generative.  
>>>  
>>> you say "the concept gets deluted, blurred, weakened" via  
proliferation.  
>>> sometimes. but sometimes proliferation is part of the concept. the  
work of  
>>> art in the age of mechanical reproduction. proliferation.  
spamification.  
>>> that still doesn't tell us whether it's interesting or not. there  
just are  
>>> no recipes for interesting art. no algorithms that will do it every  
time.  
>>> some algorithms that will do it from time to time. but not all the  
time.  
>>> like there is no algorithm that will always be able to tell if any  
given  
>>> program will halt.  
>>>  
>>> "though I suppose it's easy to miss the conceptual dimension so some  
>>>> artists  
>>>> like to focus attention on it by the absence of other dimensions.  
In a  
>>>> sense, this is a pop approach."  
>>>>  
>>>> Well, pop can be a powerful art form.  
>>>>  
>>>  
>>> sure.  
>>>  
>>> "Something. It's just easier to pretend to the conceptual than it is  
to  
>>>> some  
>>>> other types of work where the chops are not so easily fakable."  
>>>>

>>>> In my recent conversation with Chris Funhouser, he was telling me  
how hard  
>>>> it was to create some of his "flash"? pieces. They are gorgeous,  
evocative  
>>>> to watch. on the other hand, it is a blessing that they are hard to  
>>>> actualize. They are a limited number of them.  
>>>>  
>>>  
>>> true.  
>>>  
>>>  
>>> ja  
guidelines  
>>>  
>>  
>>  
>  
>

-----  
Date: Mon, 24 Nov 2008 12:15:42 -0800  
From: Troy Camplin <[REDACTED]>  
Subject: Re: "A Documentary Saga of the Oulipo"

I clarified a bit in my response to Halvard what I meant by "generative" in the sense I was using it. Not everyone can be artistically generative. Some people just feel the need to share in a positive manner what they experienced. "To generate" is to grow and to reproduce. So let me go further: neither indifference nor a negative reaction to a work is generative (and I'm not sure "indifference" can be generated -- it seems to me to be a neutral state and not an emotional state at all). A work that is generative in this sense, then, is also a beautiful work. I was thinking of Elaine Scarry's comment in *On Beauty* that the experience of beauty makes you want to reproduce it. That can be as simple as telling others about it, getting others to come share it with you, etc., or as complex as writing a symphony or a sonnet or making a sculpture of a painting in response to it. A work that is generative for me is not necessarily one that influences me to make another work of the same kind -- or even results in an immediate response in some other genre. Things are not so linear and clear-cut that way. There is no linear cause-and-effect in artistic influence, inspiration, etc.

Troy



---

From: Jim Andrews <[REDACTED]>  
To: [REDACTED]  
Sent: Monday, November 24, 2008 8:39:20 AM  
Subject: Re: "A Documentary Saga of the Oulipo"

*I would take reflection as "generative" in that way. It is producing something. I would argue that if it produced indifference, though, it's not really generative of anything.*

*Thanks for the clarification.*

*Troy*

Except indifference? Surely it generated indifference?

But no matter.

Because art is invisible, indifference does not always signify acute perception. Even when art is visible, this is true. Just because even the whole world is initially indifferent does not mean much, sometimes. The twist is sometimes incomprehensible for a while, foreign, not obviously relevant, emotionally unrecognized, yadayada.

I don't see 'generativeness' as a useful measure of artistic quality. Instead, think of it as a property that some art has for some people and not for others. A kind of joint property shared by the work and some people. They connected somehow. Com port not null.

Or, if we use the definition I used of generativeness (which is how i normally use it concerning art), then think of generativeness as a property works of art are said to have when they themselves somehow generate art algorithmically. This is not a judgement but a categorization by other criteria.

I don't think Halvard was being petty. He made an observation that occurred to me also. Namely, if you use generativeness as a criterion to determine what's great art or even just art, you begin the construction with difficulties, big leaks in the hull. If I'm not mistaken, that ship has never sailed to glory. It just doesn't really lend itself to being used in such a way. Not to say it isn't a useful distinction, but the tool can be formulated more objectively, particularly when generativeness isn't made to be measured by vague audience reaction (anything other than indifference is generative? then it is a distinction without significant difference, in the scheme of things, because all we can say is it's generative if it got a reaction other than indifference. yet if we stay with it needing to generate writing or whatever in the audience then we have the case Halvard raised.).

ja

<http://vispo.com>



Damn! There go Bach, Mozart, Beethoven, Wagner, Stravinsky et al., none of whom have stimulated me to compose music. Oops, there go Rembrandt, Picasso, and a whole bunch of others.

Hal

You have no enemies in this folder.

Halvard Johnson

=====

████████

<http://home.earthlink.net/~halvard/index.html>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html>

On Nov 23, 2008, at 12:52 AM, Troy Camplin wrote:

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> doesn't stimulate others to create, it's of no real value to anyone  
> other than the person who made it. Which means it really isn't art. All  
art

is social.

>

> Troy Camplin

>

>

>

>

>

> 

---

From: Murat Nemet-Nejat <████████>

> To: ██████████

> Sent: Saturday, November 22, 2008 2:37:50 PM

> Subject: Re: "A Documentary Saga of the Oulipo"

>

> Jim,

>

> You are right. Generative art proliferates more easily. But I like the  
idea

> of "concept" in "conceptual." Doesn't

"generative" imply more a formula, an

> algorithm? You would know that better, but even an algorithm may have  
a

not

> openly spelled out idea, concept behind it.

>  
> Walter Benjamin's mechanical reproduction is problematic. When he was  
> applying that term to photography, photographs were extremely  
difficult to  
> take, took a lot of time and exposure and the transformation from  
reflected  
> light to image was fragile and full of 'mistakes.' That's  
what makes those  
> photographs so powerful. did you read my essay \*The Peripheral space  
of  
> photography\*?  
>  
> Ciao,  
>  
> Murat  
>  
>  
> On Fri, Nov 21, 2008 at 3:44 PM, Jim Andrews <[REDACTED]> wrote:  
>  
>> Though our points of view are converging, I should also try to  
clarify  
the  
>>> opposite point I am making: when conceptual, particularly of the  
procedural  
>>> kind, explodes into unmanagable proliferation when it becomes  
actualized.  
>>> In  
>>> that way, the concept gets deluted, blurred, weakened.  
>>>  
>>  
>> the procedural doesn't necessarily involve the sort of  
proliferation you  
>> mention, of course.  
>>  
>> for instance, <http://vispo.com/StirFryTexts/spastext.html> or  
>> <http://vispo.com/arteroids>  
>>  
>> the generative, on the other hand, is more often associated with  
>> proliferation. not always, though. 'generative art' is a whole  
field.  
>> dbCinema is generative.  
>>

>> you say "the concept gets deluted, blurred, weakened" via proliferation.

>> sometimes. but sometimes proliferation is part of the concept. the work of

>> art in the age of mechanical reproduction. proliferation. spamification.

>> that still doesn't tell us whether it's interesting or not. there just are

>> no recipes for interesting art. no algorithms that will do it every time.

>> some algorithms that will do it from time to time. but not all the time.

>> like there is no algorithm that will always be able to tell if any given

>> program will halt.

>>

>> "though I suppose it's easy to miss the conceptual dimension so some

>>> artists

>>> like to focus attention on it by the absence of other dimensions. In a

>>> sense, this is a pop approach."

>>>

>>> Well, pop can be a powerful art form.

>>>

>>

>> sure.

>>

>> "Something. It's just easier to pretend to the conceptual than it is to

>>> some

>>> other types of work where the chops are not so easily fakable."

>>>

>>> In my recent conversation with Chris Funhouser, he was telling me how hard

>>> it was to create some of his "flash"? pieces. They are gorgeous, evocative

>>> to watch. on the other hand, it is a blessing that they are hard to

>>> actualize. They are a limited number of them.

>>>

>>  
>> true.  
>>  
>>  
>> ja  
guidelines  
>>  
>  
>

guidelines  
guidelines

-----  
Date: Mon, 24 Nov 2008 15:48:52 -0500  
From: "K. R. Waldrop" <[REDACTED]>  
Subject: 3 new titles from Burning Deck

3 new Burning Deck titles are available from:  
Small Press Distribution, [www.spdbooks.org](http://www.spdbooks.org) or [REDACTED]  
[www.burningdeck.com](http://www.burningdeck.com)  
and in Europe, after Jan.1, 2009, from H Press: [www.hpress.no](http://www.hpress.no)

1. DICHTEN =3D, NO. 10: 16 NEW (TO AMERICAN READERS) POETS  
translated from the German by A. Duncan, T. Frazer, N. Grindell, C. =20  
Hawkey & R. Waldrop  
Poetry, 144 pages, offset, smyth-sewn  
ISBN 978-1-886224-92-6  
original paperback \$14  
Publication date: December 15, 2008

A magazine issue with poems by Ann Cotton, Franz Josef Czernin, =20 Michael  
Donhauser, Ute Eisinger, Daniel Falb, Hendrik Jackson, Marget =20=

Kreidl, Bert Papenfuss, Steffen Popp, Monika Rinck, Farhad Showghi, =20 Hans  
Thill, Raphael Urweider, Anja Utler, Ron Winkler, and Uljana Wolf.

The poets in this issue, mostly in their thirties and forties, show =20 great  
formal diversity. The works range from the sound explorations =20 of Anja  
Utler to the camp sonnets of Ann Cotten; from Czernin=92s puns =20=  
and permutations to Rinck=92s and Falb=92s deceptively simple parlando;  
=20=

from Donhauser=92s grammatical disruptions to Papenfuss=92s baroque =  
lists =20 and =93sassy East tone.=94 But they all share a concern with form  
and =20=

with language as material. The poets have also all received at least one prize.

2. *Secret of Breath* #21:

Isabelle Baladine Howald

SECRET OF BREATH

translated from the French by Elena Rivera

Poetry, 64 pages, offset, Smyth-sewn

ISBN 978-1-886224-91-9 original paperback \$14

Publication date: December 15, 2008

SECRET OF BREATH is a suite for two voices: a voice from outside and

a voice from inside, a voice of the living and a voice of the dying

in a race against death and toward death. Caught in a narrative frame

and a landscape marked by war, snow, cold, speed, and separation, these two voices, even while facing death, embody the approach of love. The secret of breath is as much a kiss as a last sigh.

ISABELLE BALADINE HOWALD lives and works in Strasbourg, where she directs the Philosophical and Literary Encounters of the Librairie Kluber. Her books of poetry include LES NOMS, TRACES BAS (A Passage,

1986) and LES ETATS DE LA DIRMOLITION (Editions Jacques Brmond, 2002). Our present volume, SECRET DES SOUFFLES, is her most recent book (Editions Melville, 2004).

ELENA RIVERA was born in Mexico City and spent her childhood, to the

age of thirteen, in Paris. She is the author of MISTAKES, ACCIDENTS AND A WANT OF LIBERTY (Barque Press, 2006) and SUGGESTIONS AT EVERY TURN (Seeing Eye Books, 2005). Her translations have appeared in the CHICAGO REVIEW and CIRCUMFERENCE: POETRY IN TRANSLATION. She was recently awarded the 2007 Witter Bynner Poetry Translator Residency at the Santa Fe Institute for the Arts.

3. *Quisite Moment* Supplement #5

Anne Portugal

QUISITE MOMENT

translated from the French by Rosmarie Waldrop

Poetry, 24 pages, offset, saddlestitched

ISBN 978-1-886224-95-7 chapbook \$8

Publication date: December 15, 2008





Get Skype and call me for free.

-----  
Date: Mon, 24 Nov 2008 15:59:56 -0500

From: Mark Weiss <[REDACTED]>

Subject: Re: Discussions of Race and the Poetics List

I apologize for my spelling. Ibo was the standard spelling back then in the US media. Igbo and the half a dozen variant spellings I know mostly from Cuban sources, and I thought they referred to a different people.

This from

[http://en.wikipedia.org/wiki/Demographics\\_of\\_Nigeria#Religions\\_.282000\\_estimate.29](http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_estimate.29),

"Demographics of Nigeria," whose accuracy I of course can't vouch for:

Religious Affiliation Among Major Ethnic Groups

Source:

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

- \* Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)
- \* Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%, Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)
- \* Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious 0.80%, Atheists 0.10%, Baha'is 0.10%)

I've left out the rest of the table. If you have better sources, I'd be happy to learn. I'm of course aware that religion was used to manipulate international opinion during the war.

I learn from others all the time, usually through civil discussion. Like most of us, it's not the first time that I've thought about these issues, and what I use of the language has changed, in part because of input from others. I remain unconvinced in this instance. I don't think, as you suggest, that that's because of a character flaw.

I'm content to let this discussion end, but I'm not content to be insulted. If you want to have at me again, please take it backchannel. Front or backchannel, you might want to read your posts before sending them.

Mark

At 01:52 PM 11/24/2008, you wrote:

>I didn't want to come into this debate, but it seems to me that Mark Weiss

>really has an orientation in language use that he thinks is entirely healthy

>and cannot accommodate to others. Quite unfortunate. I thought that, by  
>referring to his age, he should be helping us (who are supposedly  
younger)  
>to be a little more cautious in our use of words. I was amazed when I  
came  
>across terms such as "Moslem Hausa" and "Christian Ibo" in his post  
that I  
>am responding to. Shocking! Maybe he doesn't know that millions of  
Hausa  
>people are Christians! And maybe he doesn't know that some Igbo (not  
"Ibo")  
>people are Muslims (one of my cousins is!), adherents of African  
Traditional  
>Religion, Eckists, Guru Maharajists, etc. How then can he characterize  
a  
>whole ethnic group like the Hausa as being Muslim? Yes, it is true that  
many  
>Hausa people are Muslims, but that does not make the whole group  
Muslim. I  
>am afraid that in using the term, Mark has become a victim of the  
political  
>rhetoric that tries to use religion as shibboleth. It is such  
shibboleth  
>that Ojukwu's war rhetoric tried to arm itself with, to attract  
>international Christian sympathy during the war. I am Igbo myself and  
did  
>support the Biafran cause, but now, as somebody with a PhD in  
Stylistics  
>(specifically in War Rhetoric and a criminologist), I can, without  
appearing  
>disloyal to Biafra, tell what Ojukwu was trying to do when he used the  
terms  
>"Muslim Hausa Fulani" or "Islamic North". It would be a pity if the  
>politician is now more clever than the poet the vates, the seer, the  
>everything! But Mark is not a politician and should know the cost of  
words  
>in the marketplace of meaning making. Mark, please, don't take offence  
at  
>this: think seriously about your tendency to stick to your views, and  
>refusal to welcome the fact that you could learn from another person! Be  
>well, poet.  
>Obododimma.

>

>

>On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]>  
wrote:

>

> > I presume that you write as list owner, not as list member, which  
might

> > account for the ex-cathedra tone. In either case, you might want to  
avoid

> > condescending (even therapeutic--"admitting our vulnerability?") and

> > extraordinarily self-righteous characterizations of views you  
disagree

> > with--they're a form of ad homina. This is not a flame war, and  
there's no

> > need to light fires.

> >

> > Stephen Vincent, in raising "gypped," captured what I think is the  
essence

> > of the issue. The word's origin is profoundly racist, and refers to  
a group

> > with a long history of discrimination, characterizing it in terms  
that have

> > caused enormous misery. If it were a more recent usage we most of us  
would

> > try to reform it out of existence, but the word is so deeply

> embedded in the

> > language that it's hard to imagine that many even associate it with  
the

> > Roma, though I'd guess the Roma aren't happy about it. It's even  
harder to

> > imagine it disappearing from the language. Nigerian scam is of a  
different

> > order--a term that I doubt I've ever used before this discussion, by  
the

> > way. Its origin is neither racist nor anti-Nigerian, and its use is  
limited

> > denotatively and hasn't bled, and isn't likely to, into attitudes  
towards

> > Nigerians in general. Though I'm of course sorry that Obododimma  
finds it

> > offensive, it remains the very circumscribed term that we've got.

> >

> > Distinctions are what discussion is about. We don't need to agree, but  
> > discussing a contested term I would think is one function of a writers'  
> > list. Examples are a part of the discussion--they help us separate the  
> > apples and oranges.  
> >  
> > Mark  
> >  
> > PS. I do have attitudes towards Nigeria, perhaps because of my age more  
> > richly textured than those of many on the list, although I've never been  
> > there. The term Nigerian scam isn't a part of those attitudes.  
> > When I was in  
> > high school a Nigerian exchange student lived with us for a few months. We  
> > became good friends. His father was head master of a very English-style  
> > boarding school, purportedly the most prestigious in the country, and Aloy  
> > regaled me with stories of student pranks and harsh discipline. He spoke  
> > Latin, which I envied, though not as much as his ability to open a beer  
> > bottle with his teeth. Aloy was Ibo, and we lost contact during the Biafra  
> > war, like many of Nigeria's woes a delayed product of colonial rule, when  
> > separate entities and cultures were yoked together for administrative  
> > convenience. It was something of a proxy war, as well. The Moslem Hausa of  
> > the dry north were the majority, and had all the guns, though most of the  
> > resources and money were in the south. Much of the US support for Biafra  
> > was, I think, motivated by a sense that the Christian Ibo were like "us."  
> > Which is not to negate the considerable pain that caused the Biafrans to

> > attempt to secede. New York's WBAI reported the bombings and starvation by  
> > live radio feeds. It was horrific--over a million people died. Since then  
> > I've followed the often-unpleasant news from Nigeria, which I'm aware can't  
> > be the whole picture. In an unfair world West Africans are on the short end.  
> >  
> > Steve Vincent's luminous "African Cycle," in his book "Walking," which I'm  
> > proud to have published,formed a more pleasant part of my imagined Nigeria.  
> >  
> > None of this has to do with what was a discussion of language and the  
> > limited flexibility oif language, which is why I didn't raise it.  
> >  
> >  
> > At 11:56 AM 11/24/2008, amy king wrote:  
> >  
> >> Mark,  
> >>  
> >> Yes, we're writers who, by signing up to be members of this listserv, have  
> >> joined a community of writers. Self righteous indignation as a response to  
> >> someone asking for a little sensitivity when it comes to issues of race  
> >> doesn't exactly work towards respecting group decorum.  
> >>  
> >> As members of this community, do we care if we ostracize other members,  
> >> even if only to maintain our right to be obtuse to other member's concerns?  
> >> Are we so certain of our positions on exactly how language works, esp when  
> >> we use it, that we must let Obododimma Oha know just how wrong he is to  
> >> express his consternation over the use of a term within this community? Do  
> >> we even bother to wonder if we've insulted other list members?

> >>  
> >> You may disagree with Oha and determine that the term has no racist  
> >> implications, but the fact that, as a list member, he pointed out  
that the  
> >> usage carries offense to him is a valid complaint that certainly  
did not  
> >> warrant some of the opportunistic bravado sent in reply.  
> >>  
> >> It's easy to dismiss others when the offense is "unintentional" or  
not  
> >> aimed at us. And easy to write it off as the 'messy business  
> of language,'  
> >> regardless of just who we're using it around and who we think it  
simply  
> >> shouldn't offend, despite their saying otherwise -- which is  
exactly the  
> >> abstracted mentality that ignores who we're talking with and gets  
us into  
> >> all manner of nastiness on a daily basis in the name of being  
> >> "misunderstood."  
> >>  
> >> Be well,  
> >>  
> >> Amy  
> >>  
> >> \_\_\_\_\_  
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> >>  
> >> Recent work  
> >>  
> >> <http://www.writing.upenn.edu/pennsound/x/King.html>  
> >>  
> >>  
> >>  
> >> Amy's Alias  
> >>  
> >> <http://amyking.org/>  
> >>  
> >> --- On Mon, 11/24/08, Mark Weiss wrote:

> >> Amy:  
> >>  
> >> Still more boiled down. We're writers. We talk about language.  
> >> Sometimes we disagree. It's a messy business, but it's what we do.  
> >>  
> >> Mark  
> >> --- On Mon, 11/24/08, amy king <[REDACTED]> wrote:  
> >> From: amy king <[REDACTED]>  
> >> Subject: Discussions of Race and the Poetics List  
> >> To: [REDACTED]  
> >> Date: Monday, November 24, 2008, 1:59 PM  
> >>  
> >> From my boiled-down perspective, one person used a term that  
another list  
> >> member  
> >> found problematic. The latter said so.  
> >>  
> >> Several list members reacted to the questioning of said term with  
rote  
> >> strains  
> >> of resistance -- i.e. the don't-censor-me mentality, my intentions  
> >> weren't racist, other questionable-&-possibly-racist terms exist &  
> >> here's a list.  
> >>  
> >> Some list members acknowledged that the use of the term is  
problematic and  
> >> noted the need to be sensitive about using such terms.  
> >>  
> >> The aforementioned list members found the sympathetic response to  
be ...  
> >> worth  
> >> ignoring.  
> >> In a world where institutions were built on racism and where those  
same  
> >> institutions continue to reflect & rely on that racism & its  
underlying  
> >> sentiments (whether you're a skinhead or not) we should be open to  
calls  
> >> for  
> >> sensitivity, even if we didn't mean to imply anything racist or  
were  
> >> unaware

> >> of how our language use might be problematic. Such calls for sensitivity  
> >> should certainly not be dismissed just because they are about being human  
> >> and  
> >> possibly even admitting our vulnerability --rather than such calls being  
> >> seen  
> >> as  
> >> the usual targets to attack so that one might show off his intellectual  
> >> prowess.  
> >>  
> >> This kind of discussion has carried on before on the list, and in the  
> >> ensuing  
> >> discussion, many have left due to the expression of further racist  
> >> sentiment  
> >> and  
> >> the denial of granting that a) we might be ignorant of the implications of  
> >> some  
> >> terms and b) maybe we should be more sensitive when someone points out  
> >> something  
> >> we've said that could be offensive.  
> >>  
> >> Despite how often we forget it, history tells us something. I'm still  
> >> trying to learn, and if admitting ignorance, even about the implications  
> >> of my  
> >> actions helps, then I'll pull out the mirror. Take a peek at some of what  
> >> Tim Yu and others have said about the last race discussion on Poetics:  
> >>  
> >> An excerpt:  
> >>  
> >> "As an Asian American, I often have the (dubious) privilege of being  
> >> able to "pass" in everyday life, with my race unremarked upon on the



> >> street or in my workplace. There are moments, however, when this is not  
> >> possible--when I become aware (often uncomfortably) that I am a racial  
> >> minority. I am saddened, and more than a bit shocked, to realize that  
> >> over the past few years, it is on the Poetics list itself that I have  
> >> most frequently experienced this awareness of my own race--of being, as  
> >> it were, the only Asian American in the room. Frankly, the Poetics list  
> >> is still dominated by the voices of white men; other voices are rarely  
> >> heard, and when they are, they tend to be ignored or shouted down."  
> >>  
> >> and  
> >>  
> >> "In last week's discussions, one list member noted that he was  
> >> operating on the discussion that no one on this list is a racist.  
After  
> >> the many, many incidents of anti-Asian rhetoric I have seen here, I  
> >> fear that I can no longer be so confident about that sentiment. For me,  
> >> the costs of remaining a member of the Poetics list have come to  
> >> outweigh the benefits."  
> >>  
> >> Please read the entire note here:  
> >>  
<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>  
> >>  
> >> and  
> >>  
> >> "It appears to me that Tim's sadness results from the fact that he  
> >> found  
> >> close-mindedness and felt an absence of transformative potential  
> >> through the discussions on the Listserv. One can easily find this  
> >> disappointment justified merely by noting the relative lack of  
Listserv  
> >> reactions to Tim's long, intelligent, and heartfelt post on the  
> >> Listserv. The Listserv has clearly intellectually and emotionally  
> >> disengaged itself from him. It is not the vibrant community that

Tim

> >> desired.

> >>

> >> Such is often the case with almost all message boards

> >> and listservs. Look around the internet, and you will find that racism

> >> and sexism, largely divorced from intellectual content, are constants

> >> on the vast majority of message boards."

> >>

> >>

> >>

>

<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>

> >>

> >>

> >> Be well,

> >>

> >> Amy

> >>

> >>

> >> \_\_\_\_\_

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> >> Recent work

> >>

> >> <http://www.writing.upenn.edu/pennsound/x/King.html>

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> >> Amy's Alias

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> >> <http://amyking.org/>

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>Obododimma Oha  
>Senior Lecturer in Stylistics & Semiotics  
>Dept. of English  
>University of Ibadan  
>Nigeria  
>  
>&  
>  
>Fellow, Centre for Peace & Conflict Studies  
>University of Ibadan  
>  
>Phone: [REDACTED];  
> [REDACTED].  
>

-----  
Date: Mon, 24 Nov 2008 16:05:01 -0500  
From: Ryan Daley <[REDACTED]>  
Subject: Re: Discussions of Race and the Poetics List

Amy & Others,

I still feel like there's been a misreading of what the term "Nigerian email scam" refers to: particularly, the Nigerian 419 Letter DOES originate in Nigeria and the appeal, the voice of the email DID originate in Nigeria. Most people DO NOT refer to these emails as "Nigerian emails" but rather use the term "419 Letters." Using this term locates the particular email in question as being

punishable by Code 419 in Nigeria, but doesn't assume that all authors are living in or nationals of Nigeria.

-Ryan

On Mon, Nov 24, 2008 at 3:59 PM, amy king <[REDACTED]> wrote:

> Mark,

>

> I'm writing as a member of this listserv community who is slightly appalled

> and very bewildered by the lack of care & concern evidenced sent in a number

> of replies to Oha.

>

> And yes, I have indeed thought much of Oha's request and analyzed my

> experience with the term, which is limited too. You might recall that my

> initial response to Oha was one of surprise, apology, and a note to say that

> I hadn't thought of the implications of using the term.

>

> Since then, my conclusion is that a) all email scams do not originate in

> Nigeria, but in fact, originate from everywhere, including the U.S.,

b) I

> don't refer to email scams that originate from elsewhere as "British Scams"

> or "American scams", and c) isn't it simply easier, and more respectful as

> per Oha's request, to refer to these scams as "email scams", both here in

> this community and elsewhere? How hard is it to acknowledge the risk,

> make the switch, and let Oha know his note made me think? Why must he

> receive belligerence? I'm amazed at his consistent grace and civility

> through all of this.

>

> My sense is, after much discussion with my students about the topic, that

> the average American doesn't know much about Nigeria or Nigerian culture,

> myself included. So why would I risk perpetuating the negativity that

goes

> with calling email scams, "Nigerian scams?" Similarly, many Americans  
> didn't have much reference when they heard the word "Arab." Post  
9/11,

> we've got "Arab terrorists," which has pretty much become synonymous  
with

> "Arabs" in our culture now (of course, generally speaking), and look  
at

> the negativity that term generates.

>

> Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all email  
> scams perpetuated by "Nigerians"? Are all Nigerians email scammers?  
When

> I find it difficult to come up with much to say about Nigeria, I don't  
want

> my limited vocabulary to be about Nigerian scams after all, nor do I  
want to

> reinforce that vocabulary elsewhere. This was no great leap nor grave  
> concession. Moreover, what grieves me, again, are the resistances to  
the

> validity of Oha's request sent in the face of what could only have  
been a

> difficult one to make. And now, the refusal to acknowledge that this  
list

> has a history of such resistance--and that we may be carrying on  
tradition.

>

> Be well,

>

> Amy

>

> \_\_\_\_\_

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>

> Recent work

> <http://www.writing.upenn.edu/pennsound/x/King.html>

>

> Amy's Alias

> <http://amyking.org/>

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>

>

> On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]>  
> wrote:  
>  
> > I presume that you write as list owner, not as list member, which  
might  
> > account for the ex-cathedra tone. In either case, you might want to  
avoid  
> > condescending (even therapeutic--"admitting our vulnerability?")  
> and  
> > extraordinarily self-righteous characterizations of views you  
disagree  
> > with--they're a form of ad homina. This is not a flame war, and  
> there's no  
> > need to light fires.  
> >  
> > Stephen Vincent, in raising "gypped," captured what I think is  
> the essence  
> > of the issue. The word's origin is profoundly racist, and refers to  
a  
> group  
> > with a long history of discrimination, characterizing it in terms  
that  
> have  
> > caused enormous misery. If it were a more recent usage we most of us  
> would  
> > try to reform it out of existence, but the word is so deeply  
embedded in  
> the  
> > language that it's hard to imagine that many even associate it with  
> the  
> > Roma, though I'd guess the Roma aren't happy about it. It's  
> even harder to  
> > imagine it disappearing from the language. Nigerian scam is of a  
> different  
> > order--a term that I doubt I've ever used before this discussion, by  
> the  
> > way. Its origin is neither racist nor anti-Nigerian, and its use is  
> limited  
> > denotatively and hasn't bled, and isn't likely to, into attitudes  
> towards  
> > Nigerians in general. Though I'm of course sorry that Obododimma  
finds

> it  
> > offensive, it remains the very circumscribed term that we've got.  
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> > Distinctions are what discussion is about. We don't need to agree,  
but  
> > discussing a contested term I would think is one function of a  
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> > list. Examples are a part of the discussion--they help us separate  
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> > Mark  
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> > PS. I do have attitudes towards Nigeria, perhaps because of my age  
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> > richly textured than those of many on the list, although I've never  
> been  
> > there. The term Nigerian scam isn't a part of those attitudes. When  
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> was in  
> > high school a Nigerian exchange student lived with us for a few  
months.  
> We  
> > became good friends. His father was head master of a very  
English-style  
> > boarding school, purportedly the most prestigious in the country,  
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> Aloy  
> > regaled me with stories of student pranks and harsh discipline. He  
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> > Latin, which I envied, though not as much as his ability to open a  
beer  
> > bottle with his teeth. Aloy was Ibo, and we lost contact during the  
> Biafra  
> > war, like many of Nigeria's woes a delayed product of colonial rule,  
> when  
> > separate entities and cultures were yoked together for  
administrative  
> > convenience. It was something of a proxy war, as well. The Moslem  
Hausa  
> of  
> > the dry north were the majority, and had all the guns, though most

of the

> > resources and money were in the south. Much of the US support for Biafra

> > was, I think, motivated by a sense that the Christian Ibo were like > "us."

> > Which is not to negate the considerable pain that caused the Biafrans to

> > attempt to secede. New York's WBAI reported the bombings and > starvation by

> > live radio feeds. It was horrific--over a million people died. Since then

> > I've followed the often-unpleasant news from Nigeria, which I'm > aware can't

> > be the whole picture. In an unfair world West Africans are on the short

> end.

> >

> > Steve Vincent's luminous "African Cycle," in his book

> "Walking," which I'm

> > proud to have published,formed a more pleasant part of my imagined > Nigeria.

> >

> > None of this has to do with what was a discussion of language and the

> > limited flexibility oif language, which is why I didn't raise it.

> >

> >

> > At 11:56 AM 11/24/2008, amy king wrote:

> >

> >> Mark,

> >>

> >> Yes, we're writers who, by signing up to be members of this > listserv, have

> >> joined a community of writers. Self righteous indignation as a > response to

> >> someone asking for a little sensitivity when it comes to issues of > race

> >> doesn't exactly work towards respecting group decorum.

> >>

> >> As members of this community, do we care if we ostracize other > members,

> >> even if only to maintain our right to be obtuse to other member's



> concerns?  
> >> Are we so certain of our positions on exactly how language works,  
esp  
> when  
> >> we use it, that we must let Obododimma Oha know just how wrong he  
is  
> to  
> >> express his consternation over the use of a term within this  
> community? Do  
> >> we even bother to wonder if we've insulted other list members?  
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> >> You may disagree with Oha and determine that the term has no racist  
> >> implications, but the fact that, as a list member, he pointed out  
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> >> usage carries offense to him is a valid complaint that certainly  
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> >> warrant some of the opportunistic bravado sent in reply.  
> >>  
> >> It's easy to dismiss others when the offense is  
> "unintentional" or not  
> >> aimed at us. And easy to write it off as the 'messy business of  
> language,'  
> >> regardless of just who we're using it around and who we think it  
> simply  
> >> shouldn't offend, despite their saying otherwise -- which is  
> exactly the  
> >> abstracted mentality that ignores who we're talking with and gets  
> us into  
> >> all manner of nastiness on a daily basis in the name of being  
> >> "misunderstood."  
> >>  
> >> Be well,  
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> >> Still more boiled down. We're writers. We talk about language.  
> >> Sometimes we disagree. It's a messy business, but it's what we  
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> >> --- On Mon, 11/24/08, amy king <[REDACTED]> wrote:  
> >> From: amy king <[REDACTED]>  
> >> Subject: Discussions of Race and the Poetics List  
> >> To: [REDACTED]  
> >> Date: Monday, November 24, 2008, 1:59 PM  
> >>  
> >> From my boiled-down perspective, one person used a term that  
another  
> list  
> >> member  
> >> found problematic. The latter said so.  
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> >> Several list members reacted to the questioning of said term with  
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> >> of resistance -- i.e. the don't-censor-me mentality, my  
> intentions  
> >> weren't racist, other questionable-&-possibly-racist terms  
> exist &  
> >> here's a list.  
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> >> Some list members acknowledged that the use of the term is  
problematic

> and  
> >> noted the need to be sensitive about using such terms.  
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> >> The aforementioned list members found the sympathetic response to  
be  
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> >> worth  
> >> ignoring.  
> >> In a world where institutions were built on racism and where those  
> same  
> >> institutions continue to reflect & rely on that racism & its  
> underlying  
> >> sentiments (whether you're a skinhead or not) we should be open to  
> calls  
> >> for  
> >> sensitivity, even if we didn't mean to imply anything racist or  
> were  
> >> unaware  
> >> of how our language use might be problematic. Such calls for  
> sensitivity  
> >> should certainly not be dismissed just because they are about being  
> human  
> >> and  
> >> possibly even admitting our vulnerability --rather than such calls  
> being  
> >> seen  
> >> as  
> >> the usual targets to attack so that one might show off his  
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> >> the denial of granting that a) we might be ignorant of the  
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> >> Despite how often we forget it, history tells us something. I'm  
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> >> An excerpt:  
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> >> "As an Asian American, I often have the (dubious) privilege of  
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> >> able to "pass" in everyday life, with my race unremarked upon  
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> >> street or in my workplace. There are moments, however, when this is  
> not  
> >> possible--when I become aware (often uncomfortably) that I am a  
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> >> minority. I am saddened, and more than a bit shocked, to realize  
that  
> >> over the past few years, it is on the Poetics list itself that I  
have  
> >> most frequently experienced this awareness of my own race--of  
being,  
> as  
> >> it were, the only Asian American in the room. Frankly, the Poetics  
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> >> is still dominated by the voices of white men; other voices are  
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> >> heard, and when they are, they tend to be ignored or shouted  
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> After  
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> >> fear that I can no longer be so confident about that sentiment. For  
> me,  
> >> the costs of remaining a member of the Poetics list have come to  
> >> outweigh the benefits."  
> >>  
> >> Please read the entire note here:  
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> >> disappointment justified merely by noting the relative lack of  
> Listserv  
> >> reactions to Tim's long, intelligent, and heartfelt post on the  
> >> Listserv. The Listserv has clearly intellectually and emotionally  
> >> disengaged itself from him. It is not the vibrant community that  
Tim  
> >> desired.  
> >>  
> >> Such is often the case with almost all message boards  
> >> and listservs. Look around the internet, and you will find that  
racism  
> >> and sexism, largely divorced from intellectual content, are  
constants  
> >> on the vast majority of message boards."  
> >>  
> >>  
> >>  
>  
>  
<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>  
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> --  
> Obododimma Oha

> Senior Lecturer in Stylistics & Semiotics  
> Dept. of English  
> University of Ibadan  
> Nigeria  
>  
> &  
>  
> Fellow, Centre for Peace & Conflict Studies  
> University of Ibadan  
>  
> Phone: [REDACTED];  
> [REDACTED].  
>

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Date: Mon, 24 Nov 2008 16:27:09 -0500  
From: Mark Weiss <[REDACTED]>  
Subject: Re: Discussions of Race and the Poetics List

I'm very tired of this, but I do appreciate your more reasonable tone.

One might have hoped that a discussion like this would lead, as I think Steve Vincent attempted, to a broader discussion of the remnants of difficult histories that all languages retain. What you or I or the list think about Nigerian scam will have little influence on broader usage. It's different in kind, I think, from current use of the word arab in the US, which is far more toxic than Nigerian scam and far more globalized, and also not something we can conveniently drop, as I suspect that with the passage of time Nigerian scam will be.

So that's where my question, to myself as well as to the discussion at large, leads. OK, arab can't be dropped from usage because it's what a large number of people call themselves, and the obloquy attached to it will pass away as circumstances change, hopefully in our lifetimes. But what about Steve's example, or the ones I mentioned, which for most of us don't carry over to a broader prejudice? What about words like "bugger," originally Bulgar? We cleanse the language, unconsciously, all the time--Dutch treat is the sole

remnant in common use of a large amount of nastiness from 17th Century Anglo-Dutch wars.

So, my question is about the conscious cleansing of language--the sense of what's appropriate usage, and what merits the proverbial soaping. We don't have an official body, like the Academie Francaise, in charge of this (not that the Academie has been particularly successful of late--remember the circumflex?), and the dictionary-makers, who used to take it upon themselves to decide, have become increasingly democratic. Any such decision involves the ceding of linguistic choice. Which means it's a matter of case-by-case discussion, and case-by-case use. Unless we want the good old days of not very long ago, when books could be banned for officially unacceptable words.

Peace. I really do have other things to do.

Mark

At 03:59 PM 11/24/2008, amy king wrote:

>Mark,

>

>I'm writing as a member of this listserv community who is slightly  
>appalled and very bewildered by the lack of care & concern evidenced  
>sent in a number of replies to Oha.

>

>And yes, I have indeed thought much of Oha's request and analyzed my  
>experience with the term, which is limited too. You might recall  
>that my initial response to Oha was one of surprise, apology, and a  
>note to say that I hadn't thought of the implications of using the  
term.

>

>Since then, my conclusion is that a) all email scams do not  
>originate in Nigeria, but in fact, originate from everywhere,  
>including the U.S., b) I don't refer to email scams that originate  
>from elsewhere as "British Scams" or "American scams", and c) isn't  
>it simply easier, and more respectful as per Oha's request, to refer  
>to these scams as "email scams", both here in this community and  
>elsewhere? How hard is it to acknowledge the risk, make the  
>switch, and let Oha know his note made me think? Why must he  
>receive belligerence? I'm amazed at his consistent grace and  
>civility through all of this.

>

>My sense is, after much discussion with my students about the topic,  
>that the average American doesn't know much about Nigeria or  
>Nigerian culture, myself included. So why would I risk perpetuating



>the negativity that goes with calling email scams, "Nigerian  
>scams?" Similarly, many Americans didn't have much reference when  
>they heard the word "Arab." Post 9/11, we've got "Arab terrorists,"  
>which has pretty much become synonymous with "Arabs" in our culture  
>now (of course, generally speaking), and look at the negativity that  
>term generates.

>

>Are all terrorists "Arab"? Are all Arabs "terrorists"? Are all  
>email scams perpetuated by "Nigerians?" Are all Nigerians email  
>scammers? When I find it difficult to come up with much to say  
>about Nigeria, I don't want my limited vocabulary to be about  
>Nigerian scams after all, nor do I want to reinforce that vocabulary  
>elsewhere. This was no great leap nor grave concession. Moreover,  
>what grieves me, again, are the resistances to the validity of Oha's  
>request sent in the face of what could only have been a difficult  
>one to make. And now, the refusal to acknowledge that this list has  
>a history of such resistance--and that we may be carrying on tradition.

>

>Be well,

>

>Amy

>

>\_\_\_\_\_

>

>

>Recent work

><http://www.writing.upenn.edu/pennsound/x/King.html>

>

>Amy's Alias

><http://amyking.org/>

>

>

>

>On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]>

>wrote:

>

> > I presume that you write as list owner, not as list member, which  
might

> > account for the ex-cathedra tone. In either case, you might want to  
avoid

> > condescending (even therapeutic--"admitting our vulnerability?")

>and

> > extraordinarily self-righteous characterizations of views you disagree  
> > with--they're a form of ad homina. This is not a flame war, and  
>there's no  
> > need to light fires.  
> >  
> > Stephen Vincent, in raising "gypped," captured what I think is  
>the essence  
> > of the issue. The word's origin is profoundly racist, and refers to a  
>group  
> > with a long history of discrimination, characterizing it in terms  
that  
>have  
> > caused enormous misery. If it were a more recent usage we most of us  
would  
> > try to reform it out of existence, but the word is so deeply  
embedded in  
>the  
> > language that it's hard to imagine that many even associate it with  
>the  
> > Roma, though I'd guess the Roma aren't happy about it. It's  
>even harder to  
> > imagine it disappearing from the language. Nigerian scam is of a  
different  
> > order--a term that I doubt I've ever used before this discussion, by  
>the  
> > way. Its origin is neither racist nor anti-Nigerian, and its use is  
>limited  
> > denotatively and hasn't bled, and isn't likely to, into attitudes  
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> >> disengaged itself from him. It is not the vibrant community that  
Tim  
> >> desired.  
> >>  
> >> Such is often the case with almost all message boards  
> >> and listservs. Look around the internet, and you will find that  
racism  
> >> and sexism, largely divorced from intellectual content, are  
constants  
> >> on the vast majority of message boards."  
> >>  
> >>  
> >>  
>[http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs  
-and-listservs.html](http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html)  
> >>  
> >>  
> >> Be well,  
> >>  
> >> Amy  
> >>  
> >>  
> >> \_\_\_\_\_  
> >>  
> >>  
> >>  
> >>  
> >>  
> >>  
> >> Recent work  
> >>  
> >> <http://www.writing.upenn.edu/pennsound/x/King.html>  
> >>

> >>  
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> >> Amy's Alias  
> >>  
> >> <http://amyking.org/>  
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> Obododimma Oha  
> Senior Lecturer in Stylistics & Semiotics  
> Dept. of English  
> University of Ibadan  
> Nigeria  
>  
> &  
>  
> Fellow, Centre for Peace & Conflict Studies  
> University of Ibadan  
>  
> Phone: [REDACTED];  
> [REDACTED].  
>  
guidelines

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>

-----  
Date: Mon, 24 Nov 2008 22:41:32 +0100  
From: Obododimma Oha <[REDACTED]>  
Subject: Re: Discussions of Race and the Poetics List

Those figures are totally wrong and have been seriously contested in Nigeria. The best place to go for such statistics is the relevant ministry of the Nigerian government and not Wiki. We know the uses and abuses of statistics! I don't know how those sources got their figures -- I suspect they simply saw every person saying salaam alaikum or putting on the long gown as "Muslim". Another point is that the Hausa are different from the Fulani, but some people tend to conflate the two groups. It is actually the Fulani (whose leader Othman dan Fodio conquered Hausaland in a jihad in the precolonial era) that are predominantly Muslims. I am away from Nigeria at the moment and cannot reach more reliable database. The point I had made in my previous note -- and which is more important -- is that Hausa and Igbo -- cannot be assigned to particular religions. It would be fallacious to say "Muslim Hausa" when some Hausa people are not Muslims. As a matter of fact, it is a form of assimilation that the non-Muslim Hausa in Nigeria have all along tried to resist. The Igbo society, too, is multi-religious and not necessarily "Christian". You should also know that today, in Nigeria, terms like "Muslim Hausa" and "Christian Igbo" are viewed (especially by the government) as inciting ethno-religious prejudice and violence. We, in Nigerian, have had series of religious crises and bloodshed, and would view any discourse that divides the nation along religious lines as wicked and anti-Nigerian.

Tomorrow, if you are appointed American Ambassador to Nigeria, Nigerians would not treat you as their friend if in addressing them you use terms such as "Muslim Hausa" and "Christian Igbo" and cite Wiki as your source!

My best regards, Mark.

-- Obododimma.

On Mon, Nov 24, 2008 at 9:59 PM, Mark Weiss <[REDACTED]> wrote:

> I apologize for my spelling. Ibo was the standard spelling back then in the

> US media. Igbo and the half a dozen variant spellings I know mostly from

> Cuban sources, and I thought they referred to a different people.

>

> This from

>

[http://en.wikipedia.org/wiki/Demographics\\_of\\_Nigeria#Religions\\_.282000\\_estimate.29](http://en.wikipedia.org/wiki/Demographics_of_Nigeria#Religions_.282000_estimate.29),

> "Demographics of Nigeria," whose accuracy I of course can't vouch for:

>

>

> Religious Affiliation Among Major Ethnic Groups

>

> Source: <<http://www.worldchristiandatabase.org>>

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

> \* Hausa: 25,900,527 (Muslims 99.90%, Christians 0.10%)

> \* Yoruba: 22,921,473 (Christians 60.00%, Muslims 36.38%, Animists 3.00%,

> Non Religious 0.50%, Baha'is 0.07%, Atheists 0.05%)

> \* Igbo: 22,926,340 (Christians 97.00%, Animists 2.00%, Non Religious 0.80%, Atheists 0.10%, Baha'is 0.10%)

>

> I've left out the rest of the table. If you have better sources, I'd be

> happy to learn. I'm of course aware that religion was used to manipulate

> international opinion during the war.

>

> I learn from others all the time, usually through civil discussion.

Like

> most of us, it's not the first time that I've thought about these issues,

> and what I use of the language has changed, in part because of input

from

> others. I remain unconvinced in this instance. I don't think, as you  
> suggest, that that's because of a character flaw.

>

> I'm content to let this discussion end, but I'm not content to be  
insulted.

> If you want to have at me again, please take it backchannel. Front or  
> backchannel, you might want to read your posts before sending them.

>

> Mark

>

>

>

> At 01:52 PM 11/24/2008, you wrote:

>

>> I didn't want to come into this debate, but it seems to me that Mark  
Weiss

>> really has an orientation in language use that he thinks is entirely  
>> healthy

>> and cannot accommodate to others. Quite unfortunate. I thought that,  
by

>> referring to his age, he should be helping us (who are supposedly  
younger)

>> to be a little more cautious in our use of words. I was amazed when I  
came

>> across terms such as "Moslem Hausa" and "Christian Ibo" in his post  
that I

>> am responding to. Shocking! Maybe he doesn't know that millions of  
Hausa

>> people are Christians! And maybe he doesn't know that some Igbo (not  
>> "Ibo")

>> people are Muslims (one of my cousins is!), adherents of African  
>> Traditional

>> Religion, Eckists, Guru Maharajists, etc. How then can he  
characterize a

>> whole ethnic group like the Hausa as being Muslim? Yes, it is true  
that

>> many

>> Hausa people are Muslims, but that does not make the whole group  
Muslim. I

>> am afraid that in using the term, Mark has become a victim of the

>> political

>> rhetoric that tries to use religion as shibboleth. It is such shibboleth  
>> that Ojukwu's war rhetoric tried to arm itself with, to attract  
>> international Christian sympathy during the war. I am Igbo myself and did  
>> support the Biafran cause, but now, as somebody with a PhD in Stylistics  
>> (specifically in War Rhetoric and a criminologist), I can, without  
>> appearing  
>> disloyal to Biafra, tell what Ojukwu was trying to do when he used the  
>> terms  
>> "Muslim Hausa Fulani" or "Islamic North". It would be a pity if the  
>> politician is now more clever than the poet the vates, the seer, the  
>> everything! But Mark is not a politician and should know the cost of words  
>> in the marketplace of meaning making. Mark, please, don't take offence at  
>> this: think seriously about your tendency to stick to your views, and  
>> refusal to welcome the fact that you could learn from another person! Be  
>> well, poet.  
>> Obododimma.  
>>  
>>  
>> On Mon, Nov 24, 2008 at 7:03 PM, Mark Weiss <[REDACTED]>  
>> wrote:  
>>  
>> > I presume that you write as list owner, not as list member, which might  
>> > account for the ex-cathedra tone. In either case, you might want to  
>> avoid  
>> > condescending (even therapeutic--"admitting our vulnerability?") and  
>> > extraordinarily self-righteous characterizations of views you disagree  
>> > with--they're a form of ad homina. This is not a flame war, and there's  
>> no  
>> > need to light fires.  
>> >  
>> > Stephen Vincent, in raising "gypped," captured what I think is the

>> essence  
>> > of the issue. The word's origin is profoundly racist, and refers to  
a  
>> group  
>> > with a long history of discrimination, characterizing it in terms  
that  
>> have  
>> > caused enormous misery. If it were a more recent usage we most of  
us  
>> would  
>> > try to reform it out of existence, but the word is so deeply  
embedded in  
>> the  
>> > language that it's hard to imagine that many even associate it with  
the  
>> > Roma, though I'd guess the Roma aren't happy about it. It's even  
harder  
>> to  
>> > imagine it disappearing from the language. Nigerian scam is of a  
>> different  
>> > order--a term that I doubt I've ever used before this discussion,  
by the  
>> > way. Its origin is neither racist nor anti-Nigerian, and its use is  
>> limited  
>> > denotatively and hasn't bled, and isn't likely to, into attitudes  
>> towards  
>> > Nigerians in general. Though I'm of course sorry that Obododimma  
finds  
>> it  
>> > offensive, it remains the very circumscribed term that we've got.  
>> >  
>> > Distinctions are what discussion is about. We don't need to agree,  
but  
>> > discussing a contested term I would think is one function of a  
writers'  
>> > list. Examples are a part of the discussion--they help us separate  
the  
>> > apples and oranges.  
>> >  
>> > Mark  
>> >  
>> > PS. I do have attitudes towards Nigeria, perhaps because of my age

more

>> > richly textured than those of many on the list, although I've never been

>> > there. The term Nigerian scam isn't a part of those attitudes. When I

>> was in

>> > high school a Nigerian exchange student lived with us for a few months.

>> We

>> > became good friends. His father was head master of a very English-style

>> > boarding school, purportedly the most prestigious in the country, and

>> Aloy

>> > regaled me with stories of student pranks and harsh discipline. He spoke

>> > Latin, which I envied, though not as much as his ability to open a beer

>> > bottle with his teeth. Aloy was Ibo, and we lost contact during the

>> Biafra

>> > war, like many of Nigeria's woes a delayed product of colonial rule,

>> when

>> > separate entities and cultures were yoked together for administrative

>> > convenience. It was something of a proxy war, as well. The Moslem Hausa

>> of

>> > the dry north were the majority, and had all the guns, though most of

>> the

>> > resources and money were in the south. Much of the US support for Biafra

>> > was, I think, motivated by a sense that the Christian Ibo were like

>> "us."

>> > Which is not to negate the considerable pain that caused the Biafrans to

>> > attempt to secede. New York's WBAI reported the bombings and starvation

>> by

>> > live radio feeds. It was horrific--over a million people died.

Since



>> then  
>> > I've followed the often-unpleasant news from Nigeria, which I'm aware  
>> can't  
>> > be the whole picture. In an unfair world West Africans are on the short  
>> end.  
>> >  
>> > Steve Vincent's luminous "African Cycle," in his book "Walking," which  
>> I'm  
>> > proud to have published,formed a more pleasant part of my imagined  
>> Nigeria.  
>> >  
>> > None of this has to do with what was a discussion of language and the  
>> > limited flexibility oif language, which is why I didn't raise it.  
>> >  
>> >  
>> > At 11:56 AM 11/24/2008, amy king wrote:  
>> >  
>> >> Mark,  
>> >>  
>> >> Yes, we're writers who, by signing up to be members of this listserv,  
>> have  
>> >> joined a community of writers. Self righteous indignation as a  
>> response to  
>> >> someone asking for a little sensitivity when it comes to issues of race  
>> >> doesn't exactly work towards respecting group decorum.  
>> >>  
>> >> As members of this community, do we care if we ostracize other members,  
>> >> even if only to maintain our right to be obtuse to other member's  
>> concerns?  
>> >> Are we so certain of our positions on exactly how language works, esp  
>> when  
>> >> we use it, that we must let Obododimma Oha know just how wrong he is to  
>> >> express his consternation over the use of a term within this

community?

>> Do

>> >> we even bother to wonder if we've insulted other list members?

>> >>

>> >> You may disagree with Oha and determine that the term has no racist

>> >> implications, but the fact that, as a list member, he pointed out that

>> the

>> >> usage carries offense to him is a valid complaint that certainly did

>> not

>> >> warrant some of the opportunistic bravado sent in reply.

>> >>

>> >> It's easy to dismiss others when the offense is "unintentional" or not

>> >> aimed at us. And easy to write it off as the 'messy business of language,'

>> >> regardless of just who we're using it around and who we think it simply

>> >> shouldn't offend, despite their saying otherwise -- which is exactly

>> the

>> >> abstracted mentality that ignores who we're talking with and gets us

>> into

>> >> all manner of nastiness on a daily basis in the name of being

>> >> "misunderstood."

>> >>

>> >> Be well,

>> >>

>> >> Amy

>> >>

>> >> \_\_\_\_\_

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>> >>

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>> >>

>> >>

>> >> Recent work

>> >>

>> >> <http://www.writing.upenn.edu/pennsound/x/King.html>

>> >>  
>> >>  
>> >>  
>> >> Amy's Alias  
>> >>  
>> >> <http://amyking.org/>  
>> >>  
>> >> --- On Mon, 11/24/08, Mark Weiss wrote:  
>> >> Amy:  
>> >>  
>> >> Still more boiled down. We're writers. We talk about language.  
>> >> Sometimes we disagree. It's a messy business, but it's what we do.  
>> >>  
>> >> Mark  
>> >> --- On Mon, 11/24/08, amy king <[REDACTED]> wrote:  
>> >> From: amy king <[REDACTED]>  
>> >> Subject: Discussions of Race and the Poetics List  
>> >> To: [REDACTED]  
>> >> Date: Monday, November 24, 2008, 1:59 PM  
>> >>  
>> >> From my boiled-down perspective, one person used a term that  
another  
>> list  
>> >> member  
>> >> found problematic. The latter said so.  
>> >>  
>> >> Several list members reacted to the questioning of said term with  
rote  
>> >> strains  
>> >> of resistance -- i.e. the don't-censor-me mentality, my  
intentions  
>> >> weren't racist, other questionable-&-possibly-racist terms exist &  
>> >> here's a list.  
>> >>  
>> >> Some list members acknowledged that the use of the term is  
problematic  
>> and  
>> >> noted the need to be sensitive about using such terms.  
>> >>  
>> >> The aforementioned list members found the sympathetic response to  
be  
>> ...

>> >> worth  
>> >> ignoring.  
>> >> In a world where institutions were built on racism and where those  
same  
>> >> institutions continue to reflect & rely on that racism & its  
underlying  
>> >> sentiments (whether you're a skinhead or not) we should be open to  
>> calls  
>> >> for  
>> >> sensitivity, even if we didn't mean to imply anything racist or  
were  
>> >> unaware  
>> >> of how our language use might be problematic. Such calls for  
>> sensitivity  
>> >> should certainly not be dismissed just because they are about  
being  
>> human  
>> >> and  
>> >> possibly even admitting our vulnerability --rather than such calls  
>> being  
>> >> seen  
>> >> as  
>> >> the usual targets to attack so that one might show off his  
intellectual  
>> >> prowess.  
>> >>  
>> >> This kind of discussion has carried on before on the list, and in  
the  
>> >> ensuing  
>> >> discussion, many have left due to the expression of further racist  
>> >> sentiment  
>> >> and  
>> >> the denial of granting that a) we might be ignorant of the  
implications  
>> of  
>> >> some  
>> >> terms and b) maybe we should be more sensitive when someone points  
out  
>> >> something  
>> >> we've said that could be offensive.  
>> >>  
>> >> Despite how often we forget it, history tells us something. I'm

still

>> >> trying to learn, and if admitting ignorance, even about the  
>> implications

>> >> of my

>> >> actions helps, then I'll pull out the mirror. Take a peek at some  
of

>> what

>> >> Tim Yu and others have said about the last race discussion on  
Poetics:

>> >>

>> >> An excerpt:

>> >>

>> >> "As an Asian American, I often have the (dubious) privilege of  
being

>> >> able to "pass" in everyday life, with my race unremarked upon on  
the

>> >> street or in my workplace. There are moments, however, when this  
is not

>> >> possible--when I become aware (often uncomfortably) that I am a  
racial

>> >> minority. I am saddened, and more than a bit shocked, to realize  
that

>> >> over the past few years, it is on the Poetics list itself that I  
have

>> >> most frequently experienced this awareness of my own race--of  
being, as

>> >> it were, the only Asian American in the room. Frankly, the Poetics  
list

>> >> is still dominated by the voices of white men; other voices are  
rarely

>> >> heard, and when they are, they tend to be ignored or shouted  
down."

>> >>

>> >> and

>> >>

>> >> "In last week's discussions, one list member noted that he was

>> >> operating on the discussion that no one on this list is a racist.

After

>> >> the many, many incidents of anti-Asian rhetoric I have seen here,  
I

>> >> fear that I can no longer be so confident about that sentiment.

For me,

>> >> the costs of remaining a member of the Poetics list have come to  
>> >> outweigh the benefits."  
>> >>  
>> >> Please read the entire note here:  
>> >>  
>>  
<http://tympan.blogspot.com/2005/03/why-i-finally-quit-poetics-list.html>  
>> >>  
>> >> and  
>> >>  
>> >> "It appears to me that Tim's sadness results from the fact that he  
>> >> found  
>> >> close-mindedness and felt an absence of transformative potential  
>> >> through the discussions on the Listserv. One can easily find this  
>> >> disappointment justified merely by noting the relative lack of  
Listserv  
>> >> reactions to Tim's long, intelligent, and heartfelt post on the  
>> >> Listserv. The Listserv has clearly intellectually and emotionally  
>> >> disengaged itself from him. It is not the vibrant community that  
Tim  
>> >> desired.  
>> >>  
>> >> Such is often the case with almost all message boards  
>> >> and listservs. Look around the internet, and you will find that  
racism  
>> >> and sexism, largely divorced from intellectual content, are  
constants  
>> >> on the vast majority of message boards."  
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<http://asianamericanpoetry.blogspot.com/2005/03/of-message-boards-blogs-and-listservs.html>  
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>> >> Be well,  
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>> >> Amy  
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>> >> Recent work
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>> >> http://www.writing.upenn.edu/pennsound/x/King.html
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>> --
>> Obododimma Oha
>> Senior Lecturer in Stylistics & Semiotics
>> Dept. of English
>> University of Ibadan
>> Nigeria
>>
>> &
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>>  
>> Fellow, Centre for Peace & Conflict Studies  
>> University of Ibadan  
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>> Phone: [REDACTED];  
>> [REDACTED].  
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University of Ibadan  
Nigeria  
  
&  
  
Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

-----  
Date: Mon, 24 Nov 2008 16:10:13 -0600  
From: John Cunningham <[REDACTED]>  
Subject: Re: Canadian language writers/poets

Unfortunately, the American language writers are much more well known than the Canadian. Furthermore, it is much easier in Vancouver to have knowledge due to the presence of Kootenay.  
John Cunningham

-----Original Message-----  
From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On  
Behalf Of George Bowering  
Sent: November 24, 2008 1:23 PM  
To: [REDACTED]  
Subject: Re: Canadian language writers/poets



I mean, I couldn't believe that you yourself didn't know the field as well as anyone,.

gb

On Nov 24, 2008, at 5:28 AM, John Cunningham wrote:

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.*  
John Cunningham

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

From: Poetics List (UPenn, UB)  
[mailto: ] On  
Behalf Of George Bowering  
Sent: November 23, 2008 8:38 PM  
To:   
Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

*I'm in the process of creating a Con Ed course for the University of Winnipeg on Language Writing/Poetry and am attempting to track down Canadian language poets. I'd appreciate it if anyone can refer me to any Canadian language poets. Thanks.*  
John Cunningham

welcome.html

G. Harry Bowering, OC  
Worth the trouble.

guidelines  
Internal Virus Database is out of date.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:

03/07/2008

7:19 PM

welcome.html

G. Bowering

Knows which door the tiger's behind.

guidelines

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:

03/07/2008

7:19 PM

-----  
Date: Mon, 24 Nov 2008 22:28:46 -0000

From: Robin Hamilton <[REDACTED]>

Subject: Re: Discussions of Race and the Poetics List

<<

a) all email scams do not originate in Nigeria, but in fact, originate from

everywhere, including the U.S.,

>>

Who's arguing this?

But what we're referring to is not simply any scam, not simply even any email scam, but to a quite prominent sub-variety -- the Spanish Prisoner

Email Scam.

That would be an accurate way of referring to it, but somewhat cumbersome.

So what to name it?

I have to say, I'm surprised that no one has taken up what seems to me glaringly obvious, that the verbal \*content of the text of the emails, from the start and continuing, is glaringly racist, in the originals and all sub-varieties, playing on stereotypical Western attitudes to the English

linguistic competence of African first-language speakers.

{Jeezus fucking wept, we're arguing over what we \*call a series Web-broadcasted texts that are \*predicated, in their content, in a singularly slimy and racist use of implied linguistic responses. Leave aside the moral content of the texts themselves. Angels weep.}

If I had to put my money where my mouth is, the texts are written by highly-competent native English language speakers writing in blackface. And most likely, originating ultimately in the West.

<<

b) I don't refer to email scams that originate from elsewhere as "British Scams" or "American scams",  
>>

What I am currently deluged with, in requests from Lloyds or Abbey National, for my bank details, are UK English region targeted scams.

Calling them "British" isn't racist (though it might have aspects of that) but blurs the fact that email scams hitting my Inbox are becoming more and more targetted, and misses the point that these scams are angled at a specifically \*English (not a more generally UK British -- Scots or Welsh) audience.

<<

and c) isn't it simply easier, and more respectful as per Oha's request, to refer to these scams as "email scams",  
>>

Except that we're talking about a \*subset of a variety of email scams. I'd be happy to have a term that avoids "Nigerian" or even 419, but which acknowledges the history of not simply the activity of that scam but its current manifestation in cyberspace -- SPES[cam]?

As a last point, I'm dubious about Mark's worry about the connection between being gypped, and the Rom. I think this is a false parallel between being gypped and jewing someone down.

[Aside -- Mark, I'll go into details backchannel if you want about my doubts about the etymology of "gypped" as linked to the Rom -- the OED supports



Date: Mon, 24 Nov 2008 20:45:30 -0600  
From: Tony Trigilio <[REDACTED]>  
Subject: Spring 2008 Readings, Columbia College Chicago

Spring 2008 Poetry Reading Series  
Columbia College Chicago

All readings free and open to the public

For more information: [REDACTED]

---

COURT GREEN (Dossier: Letters) and FENCE reading and release party  
(AWP Off-Site Reading)

Thursday, February 12, 2009, 6:30 p.m.

Film Row Cinema

1104 South Wabash Avenue, 8th floor

BRANDI HOMAN & JAMES SHEA

Wednesday, February 25, 2009, 5:30 p.m.

Ferguson Theater

600 South Michigan Avenue, 1st floor

KIMIKO HAHN & TRACI MORRIS

Wednesday, March 18, 2009, 5:30 p.m.

Sherwood Conservatory Recital Hall

1312 South Michigan Avenue

10th ANNUAL COLUMBIA COLLEGE CITYWIDE UNDERGRADUATE POETRY  
FESTIVAL

Thursday, April 2, 2009, 5:30 p.m.

Conaway Center

1104 South Wabash, 1st Floor

MICHAEL BURKARD & RON PADGETT

Wednesday, April 22, 2009, 5:30 p.m.

Film Row Cinema

1104 South Wabash Avenue, 8th floor

COLUMBIA POETRY REVIEW (#22) reading and release party

Thursday, April 30, 2009, 5:30 p.m.

Sherwood Conservatory Recital Hall

1312 South Michigan Avenue

---

Date: Mon, 24 Nov 2008 18:52:38 -0500  
From: "steve d. dalachinsky" <[REDACTED]>  
Subject: Re: What we're called, was Re: David

just calling cops pigs was bad enough

they weren't all bad and pigs themselves tho a trifle messy  
are very nice orderly and smart creatures

tasty as well

ah language the jew thing the jap thing the mick thing  
like lenny bruce said if we hadn't paid so much attention to it  
it mighta gone away

On Mon, 24 Nov 2008 13:35:40 -0500 Ryan Daley <[REDACTED]>  
writes:

> Obododimma & Others,

>

> I have taken much from this discussion. I think just talking about  
> this, no

> matter the timbre of our responses, has given me the chance to  
> discuss

> language and its repercussions...something I rarely get to do  
> otherwise.

>

> -Ryan

>

> On Fri, Nov 21, 2008 at 4:38 AM, Obododimma Oha <[REDACTED]>  
> wrote:

>

> > Well, I guess I have I have made my point in this thread and  
> cannot compel

> > anyone to give that point a second thought. By writing about "some  
> wars

> > starting from recklessness in the use of language", I was not  
> necessarily

> > addressing your analysis, or your use of words. I was simply  
> referring to

> > the orientation of

> > say-it-the-way-you-like-it-don't-care-about-what-anyone-feels.

> It's good

> > that Anny Ballardini gave an example of a personal experience he  
> had when

> > he

> > used the expression "working as hard as a negro". For him, he  
> didn't mean

> > any prejudice. But someone there saw something else in the analogy  
> and got

> > offended. And what did Ballardini do next? One has to decide for  
> oneself how  
> > to manage one's language and situations that unfold from language  
> use in a  
> > world where people indeed see language as social semiotic.  
> > For me, this is where the thread ends.  
> >  
> > Regards.  
> > Obododimma.  
> >  
> > On Thu, Nov 20, 2008 at 12:37 AM, Mark Weiss  
> <[REDACTED]>  
> > wrote:  
> >  
> > > It's always interesting to be the butt of sarcasm, but accuracy  
> also  
> > > counts. I was I thought pointing out the large gray areas, and  
> talking  
> > about  
> > > appropriateness (albeit with tongue wandering into cheek at  
> times). I  
> > doubt  
> > > that I've caused too many wars today.  
> > >  
> > > But your examples present some interesting issues. Policeman  
> became  
> > > obsolete as a generic term when women were allowed to join  
> police forces,  
> > > and other terms that cover both genders, like cops, police, or  
> police  
> > > officers, took over, because it would have been absurd to do  
> otherwise.  
> > But  
> > > we refer to policemen and policewomen when appropriate--it's  
> not  
> > > anachronistic to point out a policewoman to someone who needs  
> help, if  
> > > that's who's available. The word stewardess, which is the term I  
> think  
> > you  
> > > were searching for, became an issue because it had an  
> extraprofessional

> > use  
> > > as fetish. That survives to an extent, but probably more than  
> the word  
> > > itself, which dates back to when cabin crews were exclusively  
> female (and  
> > > exclusively young--there were age discrimination suits about  
> that).  
> > Poetess  
> > > had largely fallen out of fashion by the time modern feminism  
> arrived,  
> > > relegated to designating only some women poets. And it's a good  
> thing  
> > that  
> > > it died--the attitude expressed by the word had become  
> poisonous.  
> > >  
> > > These are all questions of gender, in a language that has become  
> less and  
> > > less gendered over the past thousand years. It's not something  
> that  
> > speakers  
> > > of more gendered languages worry about too much, because to do  
> something  
> > > about it would require the restructuring of grammar. Airplane  
> crews are  
> > > still hots and hotesses, actors are comedians and comediennes,  
> etc, and  
> > the  
> > > French sun is masculine and the moon feminine, while in German  
> it's the  
> > > reverse. So the battles are fought elsewhere. In modern English  
> there  
> > were  
> > > so few distinct masculine and feminine forms for human  
> occupations that  
> > most  
> > > of the work of remaking the language would involve the renaming  
> of the  
> > > beasts--stallion and mare, buck and doe, etc. Don't mistake  
> me--I'm  
> > plenty  
> > > aware of gender issues. I'm talking about the genders of



> articles, nouns,  
> > > pronouns and adjectives.  
> > >  
> > > A travel article in today's New York Times web edition, "The  
> Proud  
> > Indians  
> > > of Chiapas," has attracted a lot of comments, mostly about the  
> use of the  
> > > word Indian. Many of the respondents pointed out that in  
> Chiapas, and  
> > Latin  
> > > America in general, the (recently) preferred term is "indigena"  
> (which is  
> > > both masculine and feminine, by the way). The objection noted to  
> Indian  
> > is  
> > > that it's inaccurate. In Spanish it's worse than that--Indio is  
> often a  
> > > derogatory term, and India in some places is a synonym for  
> whore. But the  
> > > article is written for gringos. In the US there's no unanimity  
> among  
> > (let's  
> > > call them) first peoples about what to call themselves. Native  
> American  
> > > doesn't seem to have caught on, though it appeared to for a  
> while, and  
> > > members of a lot of tribes prefer to be called American Indians  
> and don't  
> > > mind that their reservations are generically called Indian  
> reservations.  
> > In  
> > > the country at large Indian is nowhere near as derogatory as  
> Indio or  
> > India.  
> > > It apparently didn't raise eyebrows among the Times staffers.  
> > >  
> > > It's not up to me, it's up to the people so designated, who have  
> a long  
> > > history of persecution by whatever name. Not so the compound  
> noun  
> > Nigerian

> > > scam. It's hard for me to believe that anyone uses it with  
> derogation of  
> > > Nigerians in general in mind, and I don't think there's a shred  
> of  
> > > antiNigerian sentiment in the US, where most people would be  
> hard put to  
> > say  
> > > what a Nigerian is.  
> > >  
> > > But ok, what about the name Nigeria--Blackland? Is that an  
> acceptable  
> > > inheritance from the colonialist past?  
> > >  
> > > If this thread continues, it would be nice if it involved  
> discussion  
> > rather  
> > > than verbal violence. The issues are interesting in themselves.  
> > >  
> > > Mark  
> > >  
> > >  
> > >  
> > >  
> > >  
> > > At 02:53 AM 11/18/2008, Obododimma Oha wrote:  
> > >  
> > >> Interesting argument. You are simply telling us that language  
> does n  
> > >> Interesting argument. You are simply telling us that language  
> does not  
> > >> change, or should not be allowed to change. People who live in  
> different  
> > >> times have different tastes and different responses. One would  
> simply be  
> > >> anachronistic and socially unacceptable if one, for instance,  
> continues  
> > >> using the term "policeman" (instead of "police officer"), "air  
> hostess"  
> > >> (instead of "flight attendant" or "cabin crew") or "poetess"  
> (instead of  
> > >> simply "poet"). I am surprised that you think that filtering  
> out words

> > >> processed as offensive in a given period is a waste of time.  
> Perhaps you  
> > are  
> > >> also saying that it is wrong for POETICS to rule that it does  
> not and  
> > would  
> > >> not publish flame messages. Perhaps some of us can now dispense  
> with  
> > >> communicative competence and facework. Little wonder some wars  
> in the  
> > world  
> > >> start from recklessness in the use of words. --- Obododimma  
> Oha.  
> > >> \_\_\_\_\_  
> > >>  
> > >  
> Check  
> > guidelines  
> > >  
> >  
> >  
> >  
> > --  
> > Obododimma Oha  
> > Senior Lecturer in Stylistics & Semiotics  
> > Dept. of English  
> > University of Ibadan  
> > Nigeria  
> >  
> > &  
> >  
> > Fellow, Centre for Peace & Conflict Studies  
> > University of Ibadan  
> >  
> > Phone: [REDACTED];  
> > [REDACTED].  
> >  
> guidelines  
> >  
>  
>  
>

-----  
Date: Mon, 24 Nov 2008 19:58:56 -0500

From: Gwyn McVay <[REDACTED]>

Subject: Re: Discussions of Race and the Poetics List

On Mon, Nov 24, 2008 at 4:05 PM, Ryan Daley <[REDACTED]> wrote:

*Amy & Others,*

*I still feel like there's been a misreading of what the term "Nigerian  
email  
scam" refers to:*

[very long prior discussion snipped]

For heaven's sake, people, how hard is it to refer to 419 letters as just that, as Ryan suggests, or say something like "so-called 'Nigerian' email scams," with quotation marks around "Nigerian" to make it clear that one does not personally believe all Nigerian individuals, or the country of Nigeria as a whole, to be engaged in scamming?

Little bitty scare quotes. So simple. So few pixels. And then we don't have

to get into lengthily digressive discussions of ethnicity and religion as a

way of justifying the original use of the term, yes?

Gwyn, end-of-semester-exhausted, McVay

-----  
End of POETICS Digest - 23 Nov 2008 to 24 Nov 2008 (#2008-312)

\*\*\*\*\*

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483. **Anny Ballardini**

***We are all dancing again!***

*Tue 25 Nov 2008*

---

<http://saidwhatwesaid.com/>

--

Anny Ballardini

<http://annyballardini.blogspot.com/>

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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484. **Peter Ciccariello**  
***Someone else lives in this house***

Tue 25 Nov 2008

---

\*Someone else lives in this  
house\*<[http://ciccariello.viewbook.com/someone\\_else\\_lives\\_in\\_this\\_house#/1/](http://ciccariello.viewbook.com/someone_else_lives_in_this_house#/1/)>  
- Peter Ciccariello  
Hope Street, Poems from  
Providence<<http://poemsfromprovidence.blogspot.com/>>  
Invisible Notes <<http://invisiblenotes.blogspot.com/>>

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485. **luke daly**  
***Roberto Harrison's reflector***

Tue 25 Nov 2008

---

House Press is pleased to release Roberto Harrison's  
reflector. reflector is #7 in the arrow as arow  
series, edited by Michael Slosek and Luke Daly.  
Books are hand sewn, hand printed, and beautiful in a  
rough and tumble kind of way. Please visit  
[www.housepress.blogspot.com](http://www.housepress.blogspot.com) to purchase this and other  
books in the series. Thanks!

Luke and Michael

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486. **Jim Andrews**  
***Re: "A Documentary Saga of the Oulipo"***

Wed 26 Nov 2008

---

my own responses to beautiful work vary. sometimes i am not moved to do  
anything about it, with it, for it, to it, through it. just enjoy it. and, if  
appropriate, send the author a message saying i appreciate it.

sometimes i tell all sorts of people about it.

sometimes the work relates somehow to my own and it helps me with my road  
map.

to me, it's beautiful and tragic that beauty is in the eye of the beholder.  
beautiful because we ourselves always have something to do with our own  
experience; to experience beauty is to know that it is in us to experience it and

we share in that beauty; tragic because that beauty is non-existent to many other people, as though that beauty were less than a ghost to them, were nothing at all, not merely imperceptible but utterly non-existent. so that what one person finds beautiful and values so highly is ridiculous to another. as though, in esteeming beauty, we value what to us is worthy and venerable but to others may be less than a shadow.

which, itself, is tragic but beautiful. beautiful because, independent of religion, it involves faith. faith in the value of the beautiful even when beauty is in the eye of the beholder.

ja

<http://vispo.com>

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

From: "Troy Camplin" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, November 24, 2008 12:15 PM

Subject: Re: "A Documentary Saga of the Oulipo"

*I clarified a bit in my response to Halvard what I meant by "generative" in the sense I was using it. Not everyone can be artistically generative. Some people just feel the need to share in a positive manner what they experienced. "To generate" is to grow and to reproduce. So let me go further: neither indifference nor a negative reaction to a work is generative (and I'm not sure "indifference" can be generated -- it seems to me to be a neutral state and not an emotional state at all). A work that is generative in this sense, then, is also a beautiful work. I was thinking of Elaine Scarry's comment in On Beauty that the experience of beauty makes you want to reproduce it. That can be as simple as telling others about it, getting others to come share it with you, etc., or as complex as writing a symphony or a sonnet or making a sculpture of a painting in response to it. A work that is generative for me is not necessarily one that influences me to make another work of the same kind -- or even results in an immediate response in some other genre. Things are not so linear and clear-cut that way. There is no linear cause-and-effect in artistic influence, inspiration, etc.*

Troy

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487. **Jim Andrews**  
***my first vista/64-bit adventure***  
*Wed 26 Nov 2008*

---

in vista, by default, it is harder to record audio that does not come from a line in or microphone than it was in previous versions of windows.

howso?

by default, the only visible audio devices are 'line in' and 'microphone'. to record audio whose source is elsewhere is problematical--such as from inside the computer itself--without another audio device whose source is whatever is going on audio-wise in the computer.

the device exists but, by default in vista, is disabled and hidden. both disabled and hidden. you have to unhide it \*and\* enable it to record anything whose source is inside the computer. such as any app you run that makes sound. but first you have to twig that it is hidden. and disabled. and how to undo that.

in previous versions of windows, making this sort of recording was much easier because the device was in plain sight.

when you get a new computer and it has a different sound card than you're used to and you're new to vista also, it's easy to be confused about whether the problem relates to the sound card or the operating system. i spent a couple of days thinking the problem was with the sound card. until it occurred to me the problem might be a vista problem and i googled that issue more successfully via this string:

"recording in vista", "audio devices"

whereupon i came across <http://tinyurl.com/6at275>

I think Cameron Snyder's instructions in <http://tinyurl.com/6at275> are something all users of Vista need to come across if they want to record anything internal to the computer. Anything at all. Such as apps that run on the computer and generate audio. Whether they run through the browser or on the desktop. That includes Winamp, iTunes, and so on. But also, it includes recording Skype conversations, compositions you make with online instruments/works of art, and so on.

The first of the above emails at <http://tinyurl.com/6at275> is quite odd. Cameron Snyder's reply is a bit off though. My own feeling is that Robert Neville is flogging "Version 7 of Total Recorder" (mindfully or not) and the rhetoric of sales finds it convenient to posit "Microsoft bowing to the RIAA and pressuring the soundcard manufacturers to remove the "What You Hear" feature from their drivers. This supposedly prevents you from recording web radio and other sound card audio."

My own suspicion is that some body such as the RIAA might have payed Microsoft to hide and disable the usual audio devices.

Or was it simply an ideological statement from Microsoft? I doubt it. I expect the action was taken after a cash payment. But that's just me?

Anyway, my new puter has been somewhat irksome. It has no serial ports. Serial is apparently out. USB is the thing. So my printer won't work with the new puter without a \$50 converter cable. Neither will my tablet. Both are serial. But more importantly, neither Wacom, who make the tablet, nor HP, which makes the printer, are writing drivers for these old products for Vista. So even if I got the converter cables, I couldn't get these devices working with Vista.

The move to Vista is not just a move to a new operating system but, typically, to a 64 bit machine that has occassioned wide-ranging changes in things such as the audio architecture of the machine.

It's sort of like the transition from Windows 3.1 to Windows 95 where we went from 16-bit machines to 32-bit machines. Now we're going from 32-bit to 64-bit machines. These are major transitions in both the operating systems and a range of associated software architectures. Such as the audio system, which needs to be capable of even further increasing sample rates to provide audio that has presence, for instance. audio resolution has been quite low on computers. much less than analog recording, which we know can deliver presence (on vinyl).

The good news is that when I've figured stuff out, the resulting systems have generally performed better than the old ones. For instance, my audio, the sound of it through the speakers, is better. More good bass, for instance.

Also, when I record sound, I can choose a sample-rate of 192,000 samples per second. This is an increase from the old machine.

I just thought it very strange how, in this little story about just trying to do a simple thing with my new computer, I ran into a problem caused by the economic/political issues swirling around contemporary media.

Hiding and disabling the audio device needed to record audio from a source other than line in or microphone is unprecedented in the Windows operating system--or probably any operating system, for that matter. It is asinine. I don't know whether to think of it as emanating from Big Brotherdom or Dilbertdom. You can imagine the conversations between Microsoft executives and RIAA executives on the matter.

RIAA: "We'll pay you 3 million dollars to hide and disable that audio device."

MS: "We will have support costs. And damage control spin doctors to employ."



RIAA: Who's it gonna hurt? It'll just make it harder for the innocents to fall."

MS: "No, it can be an innocent activity. We would be punishing the innocent as well as the guilty. And it just makes using our computers harder for the innocents. We want to play ball with you but this will cost us."

RIAA: "OK, \$10 million."

MS: "Well now that you put it that way, we can have a serious conversation about it."

ja

<http://vispo.com>

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#### 488. **Alexander Jorgensen**

##### ***Black Robert Journal #2 is LIVE - Interview w/ Malay Roychoudhury***

*Wed 26 Nov 2008*

---

He who jumps into the void, owes no explanation to those who watch.—Jean Luc Goddard

Black Robert Journal #2 is Live

This issue includes:

Writing

Andy Nicholson

Ren Powell

Christ Mulrooney

Bobby Lurie

Renne Emerson

rob mcclennan

Rosamond Zimmerman

Kisten Orser

Matt Sutin

Michael Montlack

Visual Art

Samit Roy

Matina Stamatakis

Interviews

Malay Roychoudhury - Part One

Samit Roy

Matina Stamatakis

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489. **Mark Weiss**  
***Thanksgiving query***  
*Wed 26 Nov 2008*

---

As we're stocking the house with traditional foods like Turkey and bicarb it occurs to me that "eat the bird" used to be an American insult. Seems apt for the occasion, but I can't remember anything else about it. Anyone else remember this?

Mark

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490. **Thomas savage**  
***Tom Savage's After Thanksgivings Day Reading***  
*Wed 26 Nov 2008*

---

Hi all. I'll be giving a 20 minute reading at 7PM this Friday November 28th at the Cornelia Street Cafe at 29 Cornelia Street near Bleecker St. in New York City. This is preceded by an open reading that starts at 6PM. There is a \$6 cover and you're supposed to buy one drink. It would be nice to see you there if you happen to be in NYC on Friday. Regards, Tom Savage

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491. **Martha Cinader Mims**  
***Archived L&BH Radio Hour***  
*Wed 26 Nov 2008*

---

L&BH Radio Hour Nov. 25 - Nov 26, 2008

Yesterday, 08:00 PM

At the start of the show I was joined by Listen & Be Heard Theatre Critic Maria Vrobel, who talked about some alternative holiday shows around the Bay Area of California.

I spoke about my poem about the Federal Reserve, which someone lifted and put at [stopthefed.org](http://stopthefed.org) without my permission, and I also read the poem.

We heard from Russ Golata in Florida, with some announcements and a poem.

I played my weekly editorial from my arts news TV show, which was about looking around and making use of what we already have. I also shared a couple arts opportunities. At the end of the show I read some poetry from three different chapbooks published by Listen & Be Heard, "Infinite Love Poem", "Environmental Terrorists" and "a little book of odes."

LBH-Radio-Hour-Nov-25.mp3

13.9 MB

Read more...

Martha Cinader Mims

Listen & Be Heard Network



<http://www.listenandbeheard.net>

Get Skype and call me for free.

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492. **Mairead Byrne**

***Re: Thanksgiving query***

*Wed 26 Nov 2008*

---

Ah, this refers to a particular cut of meat which was so rough & rubbery it was referred to as "gutta percha." Then somehow in the mid-20th century, maybe because of metrical affinity, this was transmuted to "charlie parker" which naturally in time became "bird" hence "eat the bird." It really means having to eat a low-down rotten cut of meat (also associated with prison diets, as in "eat the bird in the can" or "canned bird," not to be confused with "eat the bird in the john" which means, er, well you can figure it out yourself.) We're having TURKEY!!! We've made it in the New World!!!! Mairead

>>>  11/26/08 10:27 AM >>>

As we're stocking the house with traditional foods like Turkey and bicarb it occurs to me that "eat the bird" used to be an American insult. Seems apt for the occasion, but I can't remember anything else about it. Anyone else remember this?

Mark

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493. **Cara Benson**

***Re: my first vista/64-bit adventure***

*Wed 26 Nov 2008*

---

planned obsolescence

two words:

planned obsolescence

Sous Rature

---

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, November 26, 2008 9:20:12 AM

Subject: my first vista/64-bit adventure

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RIAA: "OK, \$10 million."

MS: "Well now that you put it that way, we can have a serious conversation about it."

ja

<http://vispo.com>

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494. **Lil Norton**

***\*new\* issue 3, Model Homes (Lil Norton)***

*Wed 26 Nov 2008*

---

<http://modelhomepage.blogspot.com/>

Lil' Norton is proud to present, Model Homes issue 3, now yours to discover.

Join us in experiencing the prorated prospects of

Hung Q. Tu

Donato Mancini

Steven Zultanski

Kim Rosenfield

Kristen Gallagher

Douglas Kearney

Tommy Buck

Anna Vitale

Tyrone Williams

Jean Day

In time for the holidays, Issue and Subscription orders are now available through PayPal (no membership required, takes all credit cards, please visit our website). All correspondence, support, and inquiries welcome.

8.5 x 7, 64p, saddle stitched, made with love.

issn# 1938-8136

a Lil' Norton production

-Marie Buck & Brad Flis, editors  
<http://modelhomepage.blogspot.com/>

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495. **Angeline, Mary**  
***Re: Thanksgiving query***  
*Wed 26 Nov 2008*

---

We "flip the bird" we do not eat the bird.

---

From: Poetics List (UPenn, UB) on behalf of Mark Weiss  
Sent: Wed 11/26/2008 8:27 AM  
To: [REDACTED]  
Subject: Thanksgiving query

As we're stocking the house with traditional foods like Turkey and bicarb it occurs to me that "eat the bird" used to be an American insult. Seems apt for the occasion, but I can't remember anything else about it. Anyone else remember this?

Mark

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496. **Mark Weiss**  
***Language for whom, was Discussions of Race and the Poetics List***  
*Wed 26 Nov 2008*

---

This is definitely (well, maybe: the flesh is weak) my last on the subject. Note that I've changed the header, which I think was a form of unmerited, and worse, undefended, editorial content.

You post mixes apples and origins. There has been wide-spread commentary about the use of American Indian stereotypes for sports names. I remember questioning Indian giver as a child. My parents did their best, but didn't really answer the question. As an adult I assume its origin was in the misunderstanding of what it meant for an Indian to give, or to sell, property, Manhattan being a case in point; apparently as far as the Lenape were concerned they were selling temporary hunting rights. Moveable property gifts were often likewise seen as temporary, and return would be, from the Indian perspective, de rigueur. Forgive my generalizing--certainly not all Indian cultures had the same customs. In any event, American Indians are an oppressed, and vocal, minority among us who complain about stereotypes that still cause them serious injury on the part of other USians. I doubt they care as

much what Tibetans, say, call their soccer teams. As far as I know some Dutch are confused by going Dutch or Dutch treat but don't feel at all threatened or more than mildly offended by it. I have Dutch friends. It's never come up.

As to sensitivity to the world around us, presumably you mean by the term that any one person's complaint (that's what we've got here) requires the impoverishment of the language, even if the word in question imposes no perceivable injury on the group that person claims, on his own say-so, to represent. Obododimma has every right to ask: "please don't use that phrase around me, I find it offensive," but perhaps not the right to say "all Nigerians find it offensive." He doesn't in any event have the right to expect automatic compliance.

An appeal to academic correctness doesn't alter the case: the academy's ownership rights to the language are severely limited. Those who don't understand that have been in school too long.

This reminds me of a frustrating exchange I had with a bureaucrat which led me to cry out: "Oh Jesus Christ," to which she snapped "There's no need to take the Lord's name in vain," which you can imagine didn't calm me down. She almost got a lecture from me on passive-aggressive behavior. That woman, unlike Obododimma, represents a very large population within the US who would find my usage profoundly offensive and would have a hard time escaping similar offenses. I think most of us would agree that we see this as different in kind, because of the different power equation, from the Indian instances. Few of us would cede the linguistic territory, despite the very real feeling of offense that woman experienced.

Language is always contested, but it, and the contestation, remains all of our property. Perhaps moreso for writers, which is why we tend to favor the protection of speech we don't agree with.

The only reason for this discussion, I think, is an exploration of the contested turf and how we traverse it.

Mark

At 01:14 AM 11/25/2008, you wrote:

- >I guess I held out a hope that poets belong to a more elite group of humans.
- >Sensitivity to the world around us, and other peoples feelings,
- >would matter more to poets because we are more receptive than the
- >average person. Aren't we?
- >
- >Well maybe this Utopian belief is wrong, but you can still hope. In
- >a real world that allows team mascot names like, Redskins, and
- >Indians, do we all become desensitized to language. labeling, and



>name calling. Do sayings influence our lack of respect for these  
>ethnic groups? Indian Giver, Going Dutch, are a couple examples of these..  
>  
>I still hope not.  
>  
>Peace  
>Russ Golata  
>

[↑ Contents](#)

497. **Andrew Lundwall**  
***more new than you can shake a stick at!***

Wed 26 Nov 2008

---

scantly clad press' newest titles:

- "note / worthy" by Russell Jaffe
- "Projectile Vomit" by Juliet Cook
- "President Letters" by Ken Rumble
- "Resort to Humming" by Daniela Olszewska

visit scantily clad press:

<http://scantlycladpress.blogspot.com>

...have a happy thanksgiving!

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498. **John Cunningham**  
***Re: Canadian language writers/poets***

Wed 26 Nov 2008

---

I know and have written about the major American language poets. I have read their poetry and their theoretical material. I don't know that any Canadian poet has written anything theoretical. I don't know that any Canadian literary scholar has written anything about Canadian language poets. This is just to indicate the deplorable condition of Canadian literary scholarship. So Bowering, et al, at least I'm trying to do something to remedy the situation. What are you doing? John Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On  
Behalf Of steve d. dalachinsky  
Sent: November 24, 2008 5:56 PM

To: [REDACTED]

Subject: Re: Canadian language writers/poets

so what's new so many smart folks create things about things they know  
nothing about

On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi <[REDACTED]>  
writes:

> I think it's funny that you are creating a coarse and yet you seem to  
> have  
> very limited knowledge of the subject, but perhaps that is how it's  
> done  
> when one teaches

>

>

>

> Colin smith

>

> Dorthy Trujillo Lusk

>

> Stephen Cain

>

> Margaret Christakos

>

> Daniel F Bradley

>

> Victor Coleman

>

> Christopher Dewdney

>

>

> V

>

>

> \*\*

>

>

> On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham

> <[REDACTED]> wrote:

>

> > Now what is it you believe that I'm kidding about, George? Let's  
> face it,

> > you and Daphne and Fred sort of seeded the ground for the

> reception of  
> > language writing/poetry through Tallman's class, didn't you? Also,  
> right in  
> > your back yard is the Kootenay School of Writing from whose august  
> halls  
> > most of Canada's language writers emanated.  
> > John Cunningham  
> >  
> > -----Original Message-----  
> > From: Poetics List (UPenn, UB)  
> [mailto: ] On  
> > Behalf Of George Bowering  
> > Sent: November 23, 2008 8:38 PM  
> > To:   
> > Subject: Re: Canadian language writers/poets  
> >  
> > You're kidding!  
> >  
> >  
> > On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:  
> >  
> > > I'm in the process of creating a Con Ed course for the  
> University of  
> > > Winnipeg on Language Writing/Poetry and am attempting to track  
> down  
> > > Canadian  
> > > language poets. I'd appreciate it if anyone can refer me to any  
> > > Canadian  
> > > language poets. Thanks.  
> > > John Cunningham  
> > >  
> Check  
> > > welcome.html  
> > >  
> >  
> > G. Harry Bowering, OC  
> > Worth the trouble.  
> >  
> >  
> guidelines  
> > Internal Virus Database is out of date.  
> > Checked by AVG - <http://www.avg.com>

> > Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
> 03/07/2008  
> > 7:19 PM  
> >  
> guidelines  
> >  
>  
>  
>

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Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008  
7:19 PM

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499. **Jerome Rothenberg**

***Poems for the Millennium, vol. 3, pre-order discounts***

*Wed 26 Nov 2008*

---

For those interested, it's come to my attention that pre-orders of Poems for the Millennium, volume 3 (romantics & postromantics) are being filled by Amazon at a huge discount (\$34.95 reduced to \$23.07). I don't know if other outlets are matching this, but thought I would pass the word along.

While advance copies are already going out, the actual publication date remains sometime in January. And further information (including blurbs from Hejinian, Palmer, Foley & others) can be found at  
<http://www.ucpress.edu/books/pages/10540.php>

P.S. The hard-cover -- by far the more beautiful version -- is also being reduced prior to publication: from \$80 to \$50.40.

Jerome Rothenberg    "Poetry must have something in it  
1026 San Abella        that is barbaric, vast, and wild."  
Encinitas, CA 92024        D. Diderot



jrothenberg at cox.net

Blog at [poemsandpoetics.blogspot.com](http://poemsandpoetics.blogspot.com)

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500. **Mark Weiss**

***Re: Thanksgiving query***

*Wed 26 Nov 2008*

---

Which means you get to eat the natives (it's always seemed to me that the Thanksgiving feast involved transubstantiation).

At 01:50 PM 11/26/2008, you wrote:

>Ah, this refers to a particular cut of meat which was so rough &  
>rubbery it was referred to as "gutta percha." Then somehow in the  
>mid-20th century, maybe because of metrical affinity, this was  
>transmuted to "charlie parker" which naturally in time became "bird"  
>hence "eat the bird." It really means having to eat a low-down  
>rotten cut of meat (also associated with prison diets, as in "eat  
>the bird in the can" or "canned bird," not to be confused with "eat  
>the bird in the john" which means, er, well you can figure it out  
>yourself.) We're having TURKEY!!! We've made it in the New World!!!!  
>Mairead

>

> >>> [REDACTED] 11/26/08 10:27 AM >>>

>As we're stocking the house with traditional foods like Turkey and  
>bicarb it occurs to me that "eat the bird" used to be an American  
>insult. Seems apt for the occasion, but I can't remember anything  
>else about it. Anyone else remember this?

>

>Mark

>

>

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501. **Rodney Koenike**

***\*\*Susana Gardner's new book: [lapsed insel weary]\*\****

*Wed 26 Nov 2008*

---

Tangent Press is proud to announce the release of

[lapsed insel weary]

a poetry book by Susana Gardner

please order books by visiting our website:

<http://www.thetangentpress.org/books.html>

\$12

"As the title suggests this is a sequence of articulations on the enduring themes of loss, separation, and messy love: love is always messy. But Gardner does not indulge in the easy cliches of introspection or confession: here she conjures up an hypnotic, somnambulistic symphony of exquisite desolation. 'No man is an island' wrote John Donne but Gardner knows that is only a half truth, especially if you are a woman. Against a backdrop of the sea the breaking waters of waves and birth crash through these pages with a contradictory melancholic joy. Her island is inescapable but it has a bird and it is shot through with the vitality of colour and the colour of tenacious life. Disturbingly beautiful." -- Geraldine Monk

"Architecturally wild and sturdy, Gardner's book comes from a place beyond fear and despair, from a place of deep proclivity, which is where poetry becomes ancient, modern, and new." --Elizabeth Treadwell

"Susana Gardner's [lapsed insel weary] is an extended social lyric of longing that refuses isolation because the "grandmany" is all around, in ancestry and memory and books and and shared future. Gardner's is a language that recovers itself—lace re-tatted, a house rebuilt—and there is grandeur in the recovery. This is poetry full of heart and intelligence." --Carolyn Forché

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## 502. **Alexander Jorgensen**

### ***Re: Black Robert Journal #2 is LIVE - Interview w/ Malay Roychoudhury***

*Wed 26 Nov 2008*

---

<http://blackrobertjournal.blogspot.com/>

He who jumps into the void, owes no explanation to those who watch.—Jean Luc Goddard

Black Robert Journal #2 is Live

This issue includes:

Writing

Andy Nicholson

Ren Powell

Christ Mulrooney

Bobby Lurie

Renne Emerson

rob mcclennan

Rosamond Zimmerman

Kisten Orser

Matt Sutin

Michael Montlack

Visual Art

Samit Roy

Matina Stamatakis

Interviews

Malay Roychoudhury - Part One

Samit Roy

Matina Stamatakis

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503. **Geoffrey Gatza**

***7th Annual Thanksgiving Menu Poem ::: Guest of Honor: Anne Waldman***

*Wed 26 Nov 2008*

---

7th Annual Thanksgiving Menu Poem

All invited!

Online now at <http://www.blazevox.org/thanks.htm>

Guest of Honor: Anne Waldman

Hello and welcome! Let me take your coat and hat. Please grab a warm cider and let's meet the other guests by the fire. Dinner will begin shortly. This is the seventh year of this poem series and our guest of honor this year is Anne Waldman. Next year, we will have C. D. Wright at the front of our table! So be sure to come back :-)

A Menu Poem:

To have a gathering for so many, a virtual feast in order! The concept is a menu poem that I would serve if we could all gather in one hall. Each course has a poem associated with a food item in that dish. This is a small tribute to a great poet who has influenced us all. A way we can all gather in a small moment of comfort together and raise our glasses to honor fine work.

Best, Geoffrey Gatza | Editor & Publisher | BlazeVOX [books]

Online now at <http://www.blazevox.org/thanks.htm>

Or download the PDF right here

<http://www.blazevox.org/Thanksgiving%202008.pdf>

Thanksgiving 2008

Guest of Honor : Anne Waldman

## A menu poem : Supererogatory

### Menu:

#### Aperitif

Pear & Muscat Granita

#### Salad Course

Herb Confit Veggie Tower Lobster Salad with Fennel, Blood Oranges  
with Cilantro Spiced Carrot Fritter

#### Soup Course

Roasted Pumpkin Bisque, Apple Gelée with Cinnamon Nutmeg Cream

#### Fish Course

Potato Crusted Salmon on Swiss Chard with Champagne-Saffron  
Reduction

Seared Sea Scallops on Brussels Sprouts & Bacon

#### A Welcoming Table of Plenty

Porcini Stuffed Game Hen Resting on Red Lentil Curry, Garbanzos & Peas

Quilted Giraffe's Crispy Duck Confit

Currant Stuffed Chicken Breast with Pear & Potato Purée

Winter Tofu Tabbouleh

Glazed Carrots & Balsamic Cranberries

Braised Chestnuts, Grapes & Cognac

Braised Lentils, Mushroom, Pearl Onion & Bacon

Thyme Scented Acorn Squash, Roasted Zucchini

Vidalia Pissaladiere and Cabernet-Shallot Sorbet

Braised Bean, Leek & Collard Green

Maple Sugared Carrots & Parsnips

#### Dessert

Greenwich Village Four Chocolate Brownstone Brownie Tort

Online now at <http://www.blazevox.org/thanks.htm>

Online now at <http://www.blazevox.org/thanks.htm>

Online now at <http://www.blazevox.org/thanks.htm>

Also Read Thanksgiving Menu Poems Past



Ron Silliman :  
Thanksgiving 2007

John Ashbery :  
Thanksgiving 2006

Robert Creeley :  
Thanksgiving 2005

Kent Johnson :  
Thanksgiving 2004

Forrest Gander :  
Thanksgiving 2003

Charles Bernstein :  
Thanksgiving 2002

And make sure to come back next year! Our Guest of Honor will be C. D. Wright!!!

Again, happy thanksgiving to all!

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504. **Ann Bogle**  
***at Ana Verse Nov. 26, 2008***

*Wed 26 Nov 2008*

---

from the Index at Ana Verse:

Jan. 16, 2006 to Nov. 26, 2008 (rev. Nov. 26):

Contents: 283 posts (incl. Index); 51 drafts (not viewable); 232 viewable posts;  
20 posts per pg.; 12 scroll pp.:

Page 1:

"Honor" and other words with "ho" in them at Ana Verse (list, prose poem)

Unrequited Loves, a collaboration (draft)\*

Camille Claudel (draft, open ltr.)\* Postscript to "Hoss Men"

"A Woman's Way Through the Twelve Steps" (poetry -line)

Punctuate (cnf, draft)

Years after Joy (inq.-cult.)

Writing in the Open (nota.) Thanksgiving to Blogger

WĤHĤAĤT (personal ltr., prosetics, draft)\* (W H A T w/ pi symbols)

Hoss Men (draft, prosetics)\*

Calling Michael Semora (nota.)

Hoss Men (13th rev.) (in reverse) (draft, prosetics)\*

Like a delight ("found" poem)

<http://annbogle.blogspot.com>

\*These "drafts" will re/appear at Ana Verse or in print publications TBA. AMB

\*\*\*\*\*Life should be easier. So should your homepage. Try the NEW AOL.com.

(<http://www.aol.com/?optin=new-dp&icid=aolcom40vanity&ncid=emlcntaolcom00000002>)

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505. **George Bowering**

**Re: Canadian language writers/poets**

Wed 26 Nov 2008

Well, I am looking back at my old issues of the Canadian journal Open Letter and checking out all the many many theoretical pieces on language poetry, including those issues that were devoted to Language poets, including the famous L=A=N=G=U=A=G=E volumes.

On Nov 26, 2008, at 2:57 PM, John Cunningham wrote:

*I know and have written about the major American language poets. I have read their poetry and their theoretical material. I don't know that any Canadian poet has written anything theoretical. I don't know that any Canadian literary scholar has written anything about Canadian language poets. This is just to indicate the deplorable condition of Canadian literary scholarship. So Bowering, et al, at least I'm trying to do something to remedy the situation. What are you doing?*  
John Cunningham

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

From: Poetics List (UPenn, UB)

[mailto: ] On

Behalf Of *steve d. dalachinsky*

Sent: November 24, 2008 5:56 PM

To:

Subject: Re: Canadian language writers/poets

*so what's new so many smarts folks create things about things they know nothing about*

On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi

< >

writes:

*I think it's funny that you are creating a coarse and yet you seem to have very limited knowledge of the subject, but perhaps that is how it's done when one teaches*

Colin smith

Dorthy Trujillo Lusk

Stephen Cain

Margaret Christakos

Daniel F Bradley

Victor Coleman

Christopher Dewdney

V

\*\*

On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham

<[REDACTED]>wrote:

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.*  
John Cunningham

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

From: Poetics List (UPenn, UB)

[mailto:[REDACTED]] On

Behalf Of George Bowering

*Sent: November 23, 2008 8:38 PM*

*To: [REDACTED]*

*Subject: Re: Canadian language writers/poets*

*You're kidding!*

*On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:*

*I'm in the process of creating a Con Ed course for the  
University of  
Winnipeg on Language Writing/Poetry and am attempting to track  
down  
Canadian  
language poets. I'd appreciate it if anyone can refer me to any  
Canadian  
language poets. Thanks.  
John Cunningham*

*Check  
welcome.html*

*G. Harry Bowering, OC  
Worth the trouble.*

*guidelines  
Internal Virus Database is out of date.  
Checked by AVG - <http://www.avg.com>  
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008  
7:19 PM*

*guidelines*

*guidelines  
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Checked by AVG - <http://www.avg.com>  
Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008  
7:19 PM*

welcome.html

George "Whip" Bowering  
A law-abiding driver.

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506. **c. s. giscombe**

***Carden, Giscombe, Govind, Lease, Osborne, & Rahimtoola on the radio!***

*Wed 26 Nov 2008*

---

CARDEN, GISCOMBE, GOVIND, LEASE, OSBORNE, & RAHIMTOOLA ON THE RADIO!

Join us in an experiment in radio and poetry and song on Sunday, 30 November, from 4 to 6 pm (Pacific time).

The place is Brian Kirven's "Swervin' Kirven Show" on KWMR in Point Reyes Station, California. Tune in, if you're in Marin County, at 90.5 or 89.7. Or listen on the Web by going to <http://www.kwmr.org/index.html> and clicking on the "On Air" logo at the top of the screen, under the cow.

The broadcast will include an unusual contest and surprising music. It will contain multitudes.

Berkeley poets Rachel Carden, C. S. Giscombe, Nikhil Govind, Joseph Lease (via telephone hook-up from Oakland), Gillian Osborne, and Samia Rahimtoola will read poems, talk, sing songs, argue, and field your questions, concerns, comments, and complaints. The show will be live and we're not sure exactly what will happen; we're interested in the shape all this will take. Telephone us at [REDACTED] or [REDACTED].

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507. **Alexander Jorgensen**

***THE LINK TO Re: Black Robert Journal #2 is LIVE - Interview w/ Malay Roychoudhury***

*Thu 27 Nov 2008*

---

<http://blackrobertjournal.blogspot.com/>

He who jumps into the void, owes no explanation to those who watch.—Jean Luc Goddard

Black Robert Journal #2 is Live

This issue includes:

Writing

Andy Nicholson

Ren Powell

Christopher Mulrooney

Bobby Lurie

Renne Emerson

rob mcclennan

Rosamond Zimmerman

Kisten Orser

Matt Sutin

Michael Montlack

Visual Art

Samit Roy

Matina Stamatakis

Interviews

Malay Roychoudhury - Part One

Samit Roy

Matina Stamatakis

--- On Thu, 11/27/08, Alexander Jorgensen <[REDACTED]> wrote:

From: Alexander Jorgensen <[REDACTED]>

Subject: Fw: THE LINK TO : Re: Black Robert Journal #2 is LIVE - Interview w/  
Malay Roychoudhury

To: [REDACTED]

Date: Thursday, November 27, 2008, 12:58 AM

<http://blackrobertjournal.blogspot.com/>

He who jumps into the void, owes no explanation to those who watch.—Jean Luc  
Goddard

Black Robert Journal #2 is Live

This issue includes:

Writing

Andy Nicholson

Ren Powell

Christ Mulrooney

Bobby Lurie

Renne Emerson

rob

mcclennan

Rosamond Zimmerman

Kisten Orser

Matt Sutin

Michael Montlack

Visual Art

Samit Roy

Matina Stamatakis

Interviews

Malay Roychoudhury - Part One

Samit Roy

Matina Stamatakis

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508. **Alan Sondheim**

***We'll find a title for these.***

*Thu 27 Nov 2008*

---

We'll find a title for these.

<http://www.alansondheim.org/ooh1.jpg>

<http://www.alansondheim.org/ooh2.jpg>

<http://www.alansondheim.org/ooh3.jpg>

<http://www.alansondheim.org/ooh4.jpg>

<http://www.alansondheim.org/ooh5.jpg>

<http://www.alansondheim.org/ooh6.jpg>

<http://www.alansondheim.org/ooh7.jpg>

By now you can see where these are going. A brief glimpse of the Organ Mountains outside of Las Cruces. A sense of melancholy. The mountains are scattered, mostly out of sight, presence of an inverted sublime...

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>

| To access the Odyssey exhibition The Accidental Artist:

| <http://slurl.com/secondlife/Odyssey/48/12/22>

| Webpage (directory) at <http://www.alansondheim.org>

| [REDACTED], [REDACTED], tel US [REDACTED]

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509. **Bob Heman**

***collage show at 532 Gallery in Chelsea***

*Thu 27 Nov 2008*

---

Hi Folks - Happy Thanksgiving - this is just to let you know that I'll be part of a collage group show that opens on Saturday December 6 at the 532 Gallery at 532 West 25th St. in Chelsea - the show includes collages by 24 artists

including some by poets whose names you might recognize including Lewis Warsh, David Shapiro, Bruce Weber, the late Joe Brainard, and curators Jeffrey Cyphers Wright and Valery Oisteanu, among others - come on down and have a look - all the information follows - Bob

532 Gallery Thomas Jaeckel  
532 West 25th Street, NY 10001

RIPPED AND TORN  
Collage & Assemblage  
December 6 - December 22, 2008

Opening reception Saturday Dec. 6, 6- 9 pm Collage is the perfect medium for our fast-paced, information packed times. Since the beginnings with its first champions, Kurt Schwitters and Max Ernst, this humble art form has become the darling visual expression for writers. Recently, Pulitzer Prize winning poet John Ashbery received enormous attention for his collage show. Ashbery collaborated with fellow author and artist, the late Joe Brainard who headlines the show "Ripped and Torn" opening December 6th at 532 Gallery in Chelsea. Most of the 24 artists in the show are writers themselves including poet/critic curators Valery Oisteanu and Jeffrey Cyphers Wright. Poet David Shapiro is a close associate of John Ashbery. Lewis Warsh is a publisher and poet who creates abstract grids using letters. Star Black recently showed her collages and accordion books at Zieher Smith Gallery. Bruce Weber is the Director of the National Academy Museum. Amy Ernst, granddaughter of Max, is a consummate collagist, blending elements of figuration and abstraction. John Evans is the eminence gris of the collage movement in this country and shows regularly at Pavel Zoubek Gallery. His daughter India has caught the fever and creates charming visions using her trademark embroidered text. Other artists in the show include Judy Rifka, Bob Heman, Madeline Weinrib, Tom Walker, Rakien Nomura, Micci Cohan, Laurance Rassin, Sali Taylor, Charles Mingus III, Angelo Jannuzzi, Lucien Dulfan, Allan Sheinman, Toni Tiger and Luigi Cazzaniga.

Phone [REDACTED] | [REDACTED] | 532 West 25th Street, NY 10001 | Hours: Tue-Fri 11-6, Sat 12-5 and by appointment

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510. **Jim Andrews**  
*new interactive Jig-Sound music*  
Thu 27 Nov 2008

---

Here is some new music I made: <http://vispo.com/jig/JigArteroid1.mp3>  
It should be played quite loud. And played to loop/repeat at the end.



I composed this in an interactive Shockwave piece I wrote at <http://vispo.com/jig/jigArteroids.htm> called Jig-Sound.

The composition looks like this:

<http://vispo.com/jig/images/JigArteroids1.jpg> . See if you can recreate it in Jig-Sound--or something more interesting to you.

The audio is from another app I made called Arteroids at <http://vispo.com/arteroids> ; these are (my) voice sounds.

ja

ps: There is some video explanation of Jig-Sound at <http://vispo.com/bc/qt> (and related links).

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511. **lanny quarles**  
**NOSERING CELLPHONE**

*Thu 27 Nov 2008*

---

Greetings to all,

I have just finished compiling a free e-chap called  
NOSERING CELLPHONE

It is available at:

<http://www.hevanet.com/solipsis/noseringcellphone.pdf>

for you to download and peruse  
with your latte' laptop nosering reader services  
and fitness center latte' lexis nipple enhancement  
laptop shelters.

It is also available as a paper amoeba infofolio assemblaphage  
at <http://www.lulu.com/content/5066951>  
and also as a free Thanksgiving ameoba cellphone dinner latte'.

please forward this message to other groupuscules  
and cellphone amoeba clatches,

Thank you.

Lanny Quarles, sexy amoeba-cellphone-bearded  
fitness sales consultant noise ring  
latte'

<http://www.hevanet.com/solipsis/>  
<http://jellybeanweirdo.blogspot.com/>  
<http://www.phaneron.blogspot.com/>

[↑ Contents](#)

512. **John Cunningham**

**Re: Canadian language writers/poets**

Thu 27 Nov 2008

Thanks for turning me on to this, George. Ya see, all ya gots ta do is ask! Any other suggestions - something in the area of civility would be nice. By the way, I'm godforbid reviewing your new Talonbooks book for Prairie Fire. John Cunningham

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

From: Poetics List (UPenn, UB) [mailto: ] On  
Behalf Of George Bowering  
Sent: November 26, 2008 9:10 PM  
To:   
Subject: Re: Canadian language writers/poets

Well, I am looking back at my old issues of the Canadian journal Open Letter and checking out all the many many theoretical pieces on language poetry, including those issues that were devoted to Language poets, including the famous L=A=N=G=U=A=G=E volumes.

On Nov 26, 2008, at 2:57 PM, John Cunningham wrote:

*I know and have written about the major American language poets. I have read their poetry and their theoretical material. I don't know that any Canadian poet has written anything theoretical. I don't know that any Canadian literary scholar has written anything about Canadian language poets. This is just to indicate the deplorable condition of Canadian literary scholarship. So Bowering, et al, at least I'm trying to do something to remedy the situation. What are you doing?*  
John Cunningham

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

From: Poetics List (UPenn, UB)  
[mailto: ] On  
Behalf Of steve d. dalachinsky  
Sent: November 24, 2008 5:56 PM  
To:   
Subject: Re: Canadian language writers/poets

*so what's new so many smarts folks create things about things*

*they know nothing about*

*On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi*

*<[REDACTED]>*

*writes:*

*I think it's funny that you are creating a coarse and yet you seem to have very limited knowledge of the subject, but perhaps that is how it's done when one teaches*

*Colin smith*

*Dorthy Trujillo Lusk*

*Stephen Cain*

*Margaret Christakos*

*Daniel F Bradley*

*Victor Coleman*

*Christopher Dewdney*

*V*

*\*\**

*On Mon, Nov 24, 2008 at 8:28 AM, John Cunningham*

*<[REDACTED]>wrote:*

*Now what is it you believe that I'm kidding about, George? Let's face it, you and Daphne and Fred sort of seeded the ground for the reception of language writing/poetry through Tallman's class, didn't you? Also, right in your back yard is the Kootenay School of Writing from whose august halls most of Canada's language writers emanated.  
John Cunningham*

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

From: Poetics List (UPenn, UB)

[mailto: ] On

Behalf Of George Bowering

Sent: November 23, 2008 8:38 PM

To:

Subject: Re: Canadian language writers/poets

You're kidding!

On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:

I'm in the process of creating a Con Ed course for the  
University of

Winnipeg on Language Writing/Poetry and am attempting to track  
down

Canadian

language poets. I'd appreciate it if anyone can refer me to any  
Canadian

language poets. Thanks.

John Cunningham

Check

welcome.html

G. Harry Bowering, OC

Worth the trouble.

guidelines

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:  
03/07/2008

7:19 PM

guidelines

guidelines

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:

03/07/2008

7:19 PM

welcome.html

George "Whip" Bowering  
A law-abiding driver.

Internal Virus Database is out of date.

Checked by AVG - <http://www.avg.com>

Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date: 03/07/2008

7:19 PM

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### 513. **David-Baptiste Chirot**

#### ***The First "Thanksgiving" and the First Professional Painter in "The New World"***

Thu 27 Nov 2008

---

Kenneth C. Davis' excellent op-ed in the NY Times (see below) is a great reminder of the first, and French, Europeans to build a small Fort and place to live in what is now the USA.

It neglects to mention, though, that this expedition included in it Jacques Le Moyne de Morgue, the first professional painter sent to paint the people and places of of this "New World."

Last summer a book appeared called

Painter in a Savage Land: The Strange Saga of the First European Artist in North America, by Miles Harvey, about the extraordinary life and times of this artist, whose name, works and life had for centuries been obscured, only to be "rediscovered" in recent years

I highly recommend the book to anyone for its wild mix of art, history, adventure and the at times sensation of "Magic Realism" which pervades it--the "Magic Realism" of "things never before seen nor heard of" as Lazarillo de Tormes puts it so well in the picaresque book of that name.

It is amazing to come across this piece as my mother and I had just been talking on the phone a bit before I read the article how much of the French presence in North America is obscured in the US to this day--after all--the only common sign of it we found as kids was "Franco-American Spaghetti" which made no sense at all to us when small. (And doesn't really, to this day--)

My great-aunt Irene Trepanier Payan did many years of geneological research and found that the first in our family to come to Quebec to live was in 1650. No

French women came for quite some time, leading the men for generations (including myself) to marry Indians. Thus, they were a mixed group of peoples, thought to be vastly inferior by the English who conquered them under Montcalm.

Through time there came the forced expulsions and ethnic cleansing of French-Indians to the US, including to Louisiana where already there was a strong French cultural influence that lives still today. (Arcadie became Nova Scotia-- and Arcadiens became Cajuns.)

Here is the synopsis of Miles Harvey's excellent book-- I include it as a prelude to the piece below it from the Times. And here is the site for the book, where you can find excerpts from the book, letters and best of all some of the art work of Jacques Le Moyne de Morgue. <http://milesharvey.com/default.htm>

Some things in this book made me think, tough they are so very different, of the masterpiece by Cesar Aira *An Episode in the Life of a Landscape Painter* which concerns a German Humboldt-influenced painter in 19th century Latin America.

Bon appetit !!

*Painter in a Savage Land: The Strange Saga of the First European Artist in North America* by Miles Harvey Synopsis In this vibrantly told, meticulously researched book, Miles Harvey reveals one of the most fascinating and overlooked lives in American history. Like *The Island of Lost Maps*, his bestselling book about a legendary map thief, *Painter in a Savage Land* is a cosmpelling search into the mysteries of the past. This is the thrilling story of Jacques Le Moyne de Morgue, the first European artist to journey to what is now the continental United States with the express purpose of recording its wonders in pencil and paint. Le Moyne's images, which survive today in a series of spectacular engravings, provide a rare glimpse of Native American life at the pivotal time of first contact with the Europeans--most of whom arrived with the preconceived notion that the New World was an almost mythical place in which anything was possible.

In 1564 Le Moyne and three hundred other French Protestants landed off the coast of Florida, hoping to establish the first permanent European settlement in the sprawling territory that would become the United States. Their quest ended in gruesome violence, but Le Moyne was one of the few colonists to escape, returning across the Atlantic to create dozens of illustrations of the local Native Americans--works of lasting importance to scholars. Today, he is also recognized as an influential early painter of flowers and plants. A Zelig-like persona, Le Moyne worked for some of the most prominent figures of his time, including Sir Walter Raleigh. Harvey's research, moreover, suggests a fascinating link to the notorious Mary Queen of Scots. Largely forgotten until

the twentieth century, Le Moyne's pieces have become increasingly sought after in the art world—at a 2005 auction, a previously unknown book of his botanical drawings sold for a million dollars. In re-creating the life and legacy of Jacques Le Moyne de Morgues, Miles Harvey weaves a tale of both intellectual intrigue and swashbuckling drama. Replete with shipwrecks, mutinies, religious wars, pirate raids, and Indian attacks, *Painter in a Savage Land* is truly a tour de force of narrative nonfiction.

<http://milesharvey.com/default.htm>

Op-Ed Contributor

A French Connection

<http://www.nytimes.com/2008/11/26/opinion/26davis.html?th&emc=th>

By KENNETH C. DAVIS

Published: November 25, 2008

TO commemorate the arrival of the first pilgrims to America's shores, a June date would be far more appropriate, accompanied perhaps by coq au vin and a nice Bordeaux. After all, the first European arrivals seeking religious freedom in the "New World" were French. And they beat their English counterparts by 50 years. That French settlers bested the Mayflower Pilgrims may surprise Americans raised on our foundational myth, but the record is clear.

Long before the Pilgrims sailed in 1620, another group of dissident Christians sought a haven in which to worship freely. These French Calvinists, or Huguenots, hoped to escape the sectarian fighting between Catholics and Protestants that had bloodied France since 1560.

Landing in balmy Florida in June of 1564, at what a French explorer had earlier named the River of May (now the St. Johns River near Jacksonville), the French émigrés promptly held a service of "thanksgiving." Carrying the seeds of a new colony, they also brought cannons to fortify the small, wooden enclosure they named Fort Caroline, in honor of their king, Charles IX.

In short order, these French pilgrims built houses, a mill and bakery, and apparently even managed to press some grapes into a few casks of wine. At first, relationships with the local Timucuan were friendly, and some of the French settlers took native wives and soon acquired the habit of smoking a certain local "herb." Food, wine, women — and tobacco by the sea, no less. A veritable Gallic paradise. Except, that is, to the Spanish, who had other visions for the New World. In 1565, King Philip II of Spain issued orders to "hang and burn the Lutherans" (then a Spanish catchall term for Protestants) and dispatched Adm. Pedro Menéndez to wipe out these French heretics who had taken up residence on land claimed by the Spanish — and who also had an

annoying habit of attacking Spanish treasure ships as they sailed by. Leading this holy war with a crusader's fervor, Menéndez established St. Augustine and ordered what local boosters claim is the first parish Mass celebrated in the future United States. Then he engineered a murderous assault on Fort Caroline, in which most of the French settlers were massacred. Menéndez had many of the survivors strung up under a sign that read, "I do this not as to Frenchmen but as to heretics." A few weeks later, he ordered the execution of more than 300 French shipwreck survivors at a site just south of St. Augustine, now marked by an inconspicuous national monument called Fort Matanzas, from the Spanish word for "slaughters." With this, America's first pilgrims disappeared from the pages of history. Casualties of Europe's murderous religious wars, they fell victim to Anglophile historians who erased their existence as readily as they demoted the Spanish settlement of St. Augustine to second-class status behind the later English colonies in Jamestown and Plymouth. But the truth cannot be so easily buried. Although overlooked, a brutal first chapter had been written in the most untidy history of a "Christian nation." And the sectarian violence and hatred that ended with the deaths of a few hundred Huguenots in 1565 would be replayed often in early America, the supposed haven for religious dissent, which in fact tolerated next to none. Starting with those massacred French pilgrims, the saga of the nation's birth and growth is often a bloodstained one, filled with religious animosities. In Boston, for instance, the Puritan fathers banned Catholic priests and executed several Quakers between 1659 and 1661. Cotton Mather, the famed Puritan cleric, led the war cries against New England's Abenaki "savages" who had learned their prayers from the French Jesuits. The colony of Georgia was established in 1732 as a buffer between the Protestant English colonies and the Spanish missions of Florida; its original charter banned Catholics. The bitter rivalry between Catholic France and Protestant England carried on for most of a century, giving rise to anti-Catholic laws, while a mistrust of Canada's French Catholics helped fire many patriots' passion for independence. As late as 1844, Philadelphia's anti-Catholic "Bible Riots" took the lives of more than a dozen people. The list goes on. Our history is littered with bleak tableaux that show what happens when righteous certitude is mixed with fearful ignorance. Which is why this Thanksgiving, as we express gratitude for America's bounty and promise, we would do well to reflect on all our histories, including a forgotten French one that began on Florida's shores so many years ago. Kenneth C. Davis is the author of "America's Hidden History: Untold Tales of the First Pilgrims, Fighting Women and Forgotten Founders Who Shaped a Nation."

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Access your  
email online and on the go with Windows Live Hotmail.  
[http://windowslive.com/Explore/Hotmail?](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_access_112008)  
[ocid=TXT\\_TAGLM\\_WL\\_hotmail\\_acq\\_access\\_112008](http://windowslive.com/Explore/Hotmail?ocid=TXT_TAGLM_WL_hotmail_acq_access_112008)



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514. **Angeline, Mary**

**Re: [BULK] Re: Canadian language writers/poets**

Thu 27 Nov 2008

---

Isn't McCaffery (sp) a canadian? North of Intention  
One of the four hoesemen no? Do they need Canadian  
passports or can they sort of cross the line? Also Norma Cole writes  
theoretical pieces on language.

---

From: Poetics List (UPenn, UB) on behalf of George Bowering

Sent: Wed 11/26/2008 8:09 PM

To: [REDACTED]

Subject: [BULK] Re: Canadian language writers/poets

Well, I am looking back at my old issues of the Canadian journal Open  
Letter and checking out all the many many  
theoretical pieces on language poetry, including those issues that  
were devoted to Language  
poets, including the famous L=A=N=G=U=A=G=E vo0lumes.

On Nov 26, 2008, at 2:57 PM, John Cunningham wrote:

*I know and have written about the major American language poets. I  
have read  
their poetry and their theoretical material. I don't know that any  
Canadian  
poet has written anything theoretical. I don't know that any Canadian  
literary scholar has written anything about Canadian language  
poets. This is  
just to indicate the deplorable condition of Canadian literary  
scholarship.  
So Bowering, et al, at least I'm trying to do something to remedy the  
situation. What are you doing?  
John Cunningham*

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

*From: Poetics List (UPenn, UB)*

*[mailto:[REDACTED]] On*

*Behalf Of steve d. dalachinsky*

*Sent: November 24, 2008 5:56 PM*

*To: [REDACTED]*

*Subject: Re: Canadian language writers/poets*

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they know nothing about*

*On Mon, 24 Nov 2008 14:24:12 -0500 Vera Renczi*

*<[REDACTED]>*

*writes:*

*I think it's funny that you are creating a coarse and yet you seem to  
have  
very limited knowledge of the subject, but perhaps that is how it's  
done  
when one teaches*

*Colin smith*

*Dorothy Trujillo Lusk*

*Stephen Cain*

*Margaret Christakos*

*Daniel F Bradley*

*Victor Coleman*

*Christopher Dewdney*

*V*

*\*\**

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*Now what is it you believe that I'm kidding about, George? Let's  
face it,  
you and Daphne and Fred sort of seeded the ground for the  
reception of  
language writing/poetry through Tallman's class, didn't you? Also,  
right in  
your back yard is the Kootenay School of Writing from whose august  
halls  
most of Canada's language writers emanated.  
John Cunningham*

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

*From: Poetics List (UPenn, UB)*  
*[mailto: ] On*  
*Behalf Of George Bowering*  
*Sent: November 23, 2008 8:38 PM*  
*To:*   
*Subject: Re: Canadian language writers/poets*

*You're kidding!*

*On Nov 23, 2008, at 8:54 AM, John Cunningham wrote:*

*I'm in the process of creating a Con Ed course for the*  
*University of*  
*Winnipeg on Language Writing/Poetry and am attempting to track*  
*down*  
*Canadian*  
*language poets. I'd appreciate it if anyone can refer me to any*  
*Canadian*  
*language poets. Thanks.*  
*John Cunningham*

*Check*  
*welcome.html*

*G. Harry Bowering, OC*  
*Worth the trouble.*

*guidelines*  
*Internal Virus Database is out of date.*  
*Checked by AVG - <http://www.avg.com> <<http://www.avg.com/>>*  
*Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:*  
*03/07/2008*  
*7:19 PM*

*guidelines*

*guidelines*  
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*Version: 8.0.134 / Virus Database: 270.4.5/1533 - Release Date:*  
*03/07/2008*

7:19 PM

welcome.html

George "Whip" Bowering  
A law-abiding driver.

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515. **Alexander Jorgensen**  
***Shameless, I'm: Best New Poems Online "Dissonance of Compassion"***

Thu 27 Nov 2008

---

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

One needs to compete among the many wonderful voices. So many poets whose work I admire. Please do take a peak at this review and piece. Smile. It's the only chance we have.

Regards,  
Alexander Jorgensen

--- On Wed, 11/12/08, Obododimma Oha <[REDACTED]> wrote:

From: Obododimma Oha <[REDACTED]>

Subject: Re: David

To: [REDACTED]

Date: Wednesday, November 12, 2008, 11:00 PM

Hi Barry, I feel seriously hurt by your use of the term "\*Nigerian\* scams"! What makes you think that scamming is a Nigerian thing? Perhaps you need to read the history of scamming, if you have not done so. People like Al Capone and other well known crooks practised conmanship in America many decades before what came to be known as 419 in Nigeria emerged.

I have a fair knowledge of the history of conmanship in America (as a criminologist!), but cannot talk of "American scam", unless I mean to insult that great country. I think we need to be careful in the way we criminalize and stereotype other societies. Or is that not part of the netiquette at POETICS? Be well!

--- Obododimma Oha.

On Wed, Nov 12, 2008 at 1:01 AM, Barry Schwabsky <[REDACTED]> wrote:

> It looks to me like David Chirot's address book has been hacked into  
and

> e-mails are being sent to his contacts purporting to be from him, stranded

> in Africa and in desperate need of money to be immediately wired. Needless  
> to say, this is the latest advancement of the Nigerian scams... So if you  
> get that e-mail, be warned.

>

guidelines

>

--

Obododimma Oha  
Senior Lecturer in Stylistics & Semiotics  
Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED].

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516. **Jeffrey Side**

***New essay in Jacket Magazine: 'Empirical and Non-Empirical Identifiers'***

*Fri 28 Nov 2008*

---

I have an essay in Jacket Magazine called 'Empirical and Non-Empirical Identifiers':

<http://jacketmagazine.com/36/side-j-essay.shtml>

This essay looks at certain effects of language that I call Empirical Identifiers because of the ways in which they encourage exegetical closure through their functioning as referents to phenomena. It also looks at their opposites, which I call Non-Empirical Identifiers because of the ways in which they invite readers to participate in the creation of individual meaning and significance from language that is autonomous and non-referential. These identifiers, by enabling a ready recognition of empirical and non-empirical writing procedures in poetry, may prove useful as diagnostic devices for literary and stylistic criticism. The essay examines a range of poetic works from the last century and assesses the extent to which they exhibit a reliance on either Empirical Identifiers or Non-Empirical Identifiers.

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517. **Sharon Mesmer/David Borchart**

***Request for information***

*Fri 28 Nov 2008*

---

Dear friends,

This summer at the New School I'll be teaching a literature/poetry course called "The Muse Singing: Myth in Poetry from Classical Times to Now." I would deeply appreciate suggestions regarding non-Western poetic responses to the Greek myths, from any era, any country. I'll post the course description below and the texts I'm already using. Many thanks in advance!

THE MUSE SINGING: MYTH IN POETRY FROM CLASSICAL TIMES TO NOW  
Sharon Mesmer, Instructor / Humanities Division

The artful, emotive tellings of timeless myth-stories by poets of the classical world continue to enthrall us today. What is it about these mysterious and beautiful tales that has so captured the poetic imagination for so long? How, to paraphrase Walter Pater, have poets "become the depositaries of the instinctive products of the imagination, fixing its outlines and developing its situations"? To gain a new appreciation of four of the most central and familiar Greek myths (Demeter and Persephone; Cupid and Psyche; Daedalus and Icarus; Orpheus and Eurydice) we'll first examine their oldest known literary sources (The Homeric Hymn to Demeter; Apuleius; Ovid) and read short interpretations by well-known scholars such as Edith Hamilton, Walter Pater, Jane Harrison, Guy Davenport and Joseph Campbell. Finally, we'll do close readings of modern and contemporary poetic retellings of each tale and discuss connections/disconnections with the original sources. Access to the films "La Belle et Le Bête/Beauty and the Beast" (as a modern interpretation of the Cupid and Psyche story) by Jean Cocteau and "Orfeu Negro/Black Orpheus" by Marcel Camus will also be provided through Blackboard.

TEXTS:

MYTHOLOGY: TIMELESS TALES OF GODS AND HEROES

Edith Hamilton

METAMORPHOSIS

Ovid, translation by David Raeburn

THE HOMERIC HYMN TO DEMETER

Helen Foley, editor

CUPID AND PSYCHE

Apuleius, translation by E.J. Kenney

ORPHEUS AND COMPANY

Deborah de Nicola, editor

## GODS AND MORTALS

Nina Kossman, editor

From Google Books:

## GREEK STUDIES

Walter Pater (short excerpt)

## PROLEGOMENA TO THE STUDY OF GREEK RELIGION

Jane Harrison (short excerpt)

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518. **Ruth Lepson**

***Re: Poems for the Millennium, vol. 3, pre-order discounts***

*Fri 28 Nov 2008*

---

congratulations--I use vol II for my poetry courses & it's a hit.

On 11/26/08 6:05 PM, "Jerome Rothenberg" <[REDACTED]> wrote:

*For those interested, it's come to my attention that pre-orders of Poems for the Millennium, volume 3 (romantics & postromantics) are being filled by Amazon at a huge discount (\$34.95 reduced to \$23.07). I don't know if other outlets are matching this, but thought I would pass the word along.*

*While advance copies are already going out, the actual publication date remains sometime in January. And further information (including blurbs from Hejinian, Palmer, Foley & others) can be found at <http://www.ucpress.edu/books/pages/10540.php>*

*P.S. The hard-cover -- by far the more beautiful version -- is also being reduced prior to publication: from \$80 to \$50.40.*

*Jerome Rothenberg    "Poetry must have something in it  
1026 San Abella        that is barbaric, vast, and wild."  
Encinitas, CA 92024        D. Diderot*

*[REDACTED]  
jrothenberg at cox.net  
Blog at [poemsandpoetics.blogspot.com](http://poemsandpoetics.blogspot.com)*

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519. **Jim Andrews**

***Jig Arteroids 2***

*Fri 28 Nov 2008*

---

Here's a picture of an audio composition:

<http://vispo.com/jig/images/JigArteroids2.jpg> . Be sure to enlarge it to 100% and scroll to the right. The picture is long and thin.

Let's just hope that doesn't also describe the corresponding audio.

The picture is of an audio composition I made in Jig-Sound, an interactive audio program I'm writing. You can make your own audio compositions at <http://vispo.com/jig/JigAteroids2.htm> or <http://vispo.com/jig> or <http://vispo.com/jig/hills2.htm> or <http://vispo.com/jig/jigArteroids.htm> ; you'll need the Shockwave plugin from <http://vispo.com/sw> if you don't already have it).

In Jig-Sound, icons that are linked with blue lines play sequentially. Icons that are linked with green lines play simultaneously. There's a sort of tutorial on how to use Jig-Sound at <http://vispo.com/bc/qt> .

Here's what the audio composition sounds like:

<http://vispo.com/jig/JigArteroid2.mp3> . Set it to loop at the end. The sounds are all (my) voice from a shoot-em-up online poetry game I wrote called Arteroids at <http://vispo.com/ateroids> . All the sounds in the above JigArteroids stuff are arteroid death-rattles, ie, the underlying sounds get played in Arteroids when you shoot an arteroid.

What's that movie with Jack Nicholson as the president of the USA in which cartoonish aliens invade the world and talk funny? A humorous take on 'war of the worlds'. This audio sounds like it's from their radio dial. Mind you, it was yodelling that finally killed them, so maybe not. But, supposing for the moment that it was from their planet, we'd note that they've been around long enough to enjoy interactive music. Things like Jig-Sound are well-known on their planet whereas here on Earth you have to visit [vispo.com](http://vispo.com) for such stuff.

ja

<http://vispo.com>

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520. **Gloria Mindock**

***Chapbook Release from Cervena Barva Press***

*Fri 28 Nov 2008*

---

Cervena Barva Press is pleased to announce the publication of

"Zero Boundaries"

by Irene Koronas

Â

Irene Koronas has a fine arts degree from Mass College of Art Boston. She is a multi media artist working with paint, collage, mono-printing, artists books and poetry. She is currently the poetry editor for Wilderness House Literary Review and is the submissions editor for Ibbetson Street Press. Her poetry has appeared in lummoX journal, free verse journal, posey magazine and on line zines such as arcanam café, spearhead, index poetry, unblog, haiku hut and lynx . She has seven chap-books: 'work among friends,' 'where words drip,' 'perception, tongue on everyday,' 'species,' 'flat house' and 'to speak the meaning of being.' Her most recent book 'self portrait drawn from many' is published by ibbettson street press. Her poems also appear in anthologies.

Order online:

<http://www.thelostbookshelf.com/index.html#Zero Boundaries>

Zero Boundaries

by Irene Koronas

by Irene Koronas

\$7.00 + \$3.00 S/H

41 pages, paper

Publication Date: November, 2008

For information contact:

Gloria Mindock

Cervena Barva Press, Somerville, MA

Email: [REDACTED]

Send me \_\_\_\_\_ copies of " Zero Boundaries " Â Total enclosed:Â \$ \_\_\_\_\_

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

e-mail \_\_\_\_\_ Phone \_\_\_\_\_

Thank you,

Gloria Mindock



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521. **Mark Weiss**

***Re: New essay in Jacket Magazine: 'Empirical and Non-Empirical Identifiers'***

*Fri 28 Nov 2008*

---

As I asked on a different list, diagnostic devices? Like stethoscopes or xrays?  
You mean there's a way to find out whether that lump in line three is dangerous?

Mark

At 08:34 AM 11/28/2008, Jeffrey Side wrote:

>I have an essay in Jacket Magazine called 'Empirical and  
>Non-Empirical Identifiers':  
><http://jacketmagazine.com/36/side-j-essay.shtml>  
>This essay looks at certain effects of language that I call  
>Empirical Identifiers because of the ways in which they encourage  
>exegetical closure through their functioning as referents to  
>phenomena. It also looks at their opposites, which I call  
>Non-Empirical Identifiers because of the ways in which they invite  
>readers to participate in the creation of individual meaning and  
>significance from language that is autonomous and non-referential.  
>These identifiers, by enabling a ready recognition of empirical and  
>non-empirical writing procedures in poetry, may prove useful as  
>diagnostic devices for literary and stylistic criticism. The essay  
>examines a range of poetic works from the last century and assesses  
>the extent to which they exhibit a reliance on either Empirical  
>Identifiers or Non-Empirical Identifiers.  
>

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522. **Alexander Jorgensen**

***India...Muslims and Hindus***

*Sat 29 Nov 2008*

---

Alexander is tired, especially given  
situation in Mumbai, of the abuse thrown at MUSLIMS. Lots of  
"terrorism," as they called it (THEY), is performed by HINDUS . Fact.

Purely anecdotal, but I spent weeks with Sufis, spent lots of time with Muslim descendants from Persia...and always, and they knew me, and there were no tourists, treated kindly.

It is a terrible when we essentialize. There is little solidarity in India. Democracy doesn't work as well as Bush likes to say it does.

It is a terrible thing what happened, more terrible for the ineffectuality of the government there, all care and well wishes sent to friends, but let us not let this situation be exploited for the sake of what is an AGENDA.

Alex

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523. **Francesco Levato**

***L'incontro--an evening of experimental and emerging voices in Italian poetry.***

*Sat 29 Nov 2008*

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L'incontro (the encounter) is an evening of experimental and emerging voices in Italian poetry featuring work read in the original Italian and in English translation by poet/translators Joshua Adams, Chris Glomski, Francesco Levato, and special guest Tiziano Fratus, from Turin, Italy. Fratus will read from his recent book, "A Room in Jerusalem."

Poets whose work will be presented include: Francesco Giuntini, Giacomo Leopardi, Eugenio Montale, Giuseppe Ungaretti, Eugenio De Signoribus, Emanuel Carnevali, Nino Gennaro, and Tiziano Fratus.

L'incontro is sponsored by UniVerse of Poetry and is being recorded for broadcast by WBEZ Chicago Public Radio for Chicago Amplified.

Weds., Dec. 10, 2008, 7:00pm (Doors open at 5pm, reading starts at 7pm) - FREE

at Th!nkArt Salon  
1530 North Paulina, Suite F  
Chicago, IL 60622

For more information contact Francesco Levato, 

READER BIOS

Joshua Adams is a graduate student at the University of Chicago and Editor of Chicago Review. His translation, with Joel Calahan, of Marcello Frixione's Ologrammi is forthcoming from Cracked Slab Books.

Tiziano Fratus is the author of nine books of poetry including Il Molosso, Il Ventre, and Il Vangelo della Carne. His work has been translated and published

in numerous languages and countries. His most recent book *A Room in Jerusalem* was released by Farfalla Press (2008, Brooklyn). He is the editor of the literary press, Torino Poesia, and director of the poetry festival by the same name.

Chris Glomski is the author of *Transparencies Lifted from Noon*, a collection of poems published in fall of 2005 by MEB / Spuyten Duyvil Press. He is also the author of a chapbook, *IL LA*, published by Noemi Press in 2002. Since 2002 he has been pursuing an ongoing translation project of various contemporary Italian poets, some of which recently appeared in *ACM*. His poems, translations, and critical writings have appeared in *Notre Dame Review*, *The Octopus*, *Chicago Review*, *Jacket*, *A Public Space*, and elsewhere. Another chapbook, *Eidolon*, was issued by Answer Tag Home Press in October 2008. He lives in Chicago.

Poet and new media artist Francesco Levato is the executive director of The Poetry Center of Chicago. He is the author of *Marginal State*, a collection of poetry, and his work has been published internationally in journals and anthologies, both in print and online, including *The Progressive*, *XCP: Cross Cultural Poetics*, *Versal*, and many others. His poetry-based video artwork has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

#### About UniVerse : A United Nations of Poetry

UniVerse: A United Nations of Poetry is an interactive forum and celebration of international poetry encouraging universal dialogue, compassion and peace. Enjoy our archive of visionary poets and "Teach This Poem," our free, interactive teaching tool featuring engaging questions and writing exercises. For more about us and our events, visit [www.universeofpoetry.org](http://www.universeofpoetry.org).

#### About Th!nkArt Salon

Th!nkArt is a contemporary, French-inspired art salon featuring celebrated and emerging artists from Chicago and around the world.

Th!nkArt is located at 1530 North Paulina Street (one half-block south of North Avenue), Suite F, in the Wicker Park gallery district on Chicago's near northwest side. Gallery hours are Monday through Friday from 11 a.m. to 5 p.m. and Saturdays by appointment. By car: the gallery is two blocks west of the North Avenue exit of the Kennedy Expressway (street parking available). By CTA: the gallery is four blocks east of the Damen stop on the Blue Line, and one half-block south of the #72 North Avenue bus. For more information, please call [REDACTED] or email at [REDACTED].

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524. **amy king**

***Please Donate a Click...***

*Sat 29 Nov 2008*

---

-- Need only 108 clicks by tomorrow to make the goal of 300 for November to get the \$20.000 matching grant for research plus 300 free mammograms for needy women --

thebreastcancersite.com

---

Recent work

<http://www.writing.upenn.edu/pennsound/x/King.html>

Amy's Alias

<http://amyking.org/>

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525. **Amanda Earl**

***experiment-o, a new pdf magazine is live***

*Sat 29 Nov 2008*

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AngelHousePress is pleased to announce the launch of experiment-o, an annual online pdf magazine that celebrates the art of risk.

[www.experimento-o.com](http://www.experimento-o.com)

please join me in a virtual toast to celebrate its launch.

the contributors to issue one are

writer, composer, performer Gary Barwin

curator, art critic, writer Emily Falvey

creative writer and publisher Spencer Gordon

poet and collage artist Camille Martin

textual artist and poet Sheila E. Murphy

literary renaissance man rob mclennan

poet and blogger extraordinaire Pearl Pirie

stargazer and poet Roland Prevost

reading organizer, editor, poet and fiction writer Jenny Sampirisi

author and visual artist Steve Venright

for submission guidelines and further information about experiment-o, please refer to page 43 of issue 1

for further information about AngelHousePress, please visit  
www.angelhousepress.com

contact info: [REDACTED]

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526. **lanny quarles**

***NOISETEXT***

*Sat 29 Nov 2008*

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<http://groups.google.com/group/noisetext>

investigating an (anti)poetics of noise, the pseudo-lyric,  
literary phasmids (pha(nta)smids), email-art, textual  
messiness, mussiness, neatness, neonateness, uncreative  
writing, hodkoah surrealism, psychedelia, cyber-shamanic  
trance writing, visual stimulus, radical democritization  
of stimulus organization, anti-categorism, faux-philosophy,  
philosophy of pho, gung-pho, pho-gung, literary gargoylism,  
MONSTERS, monsterpo, the absurd, productive nihilism,  
anti-nihilistic productivism, parodism, negative capability,  
good bad writing-as-art, bad good painting-as-writing, good bad  
photography-as-foolosophy, and anything else, and nothing else, or  
whatever, computer writing at the edge  
of whatever boundary you aren't at the edge at, or are, or want to  
be, or can't be, or don't believe exists.

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Neologismuslms

Hirndough hoodoo

jpg trading

html email po

Outsider Insiderism

Barthesian Sadomasochism

Rousselian mumbo-jumbo

Burroughsian Viricirq du type

Flarf for Non-flarfists (Flarfish Post-Flarf)

Classic Flarf

Classic Mayan Flarf

Aztec Neo-Flarf

Barf  
Neo-Barf  
Latinized Barf  
Barf of the Egyptian Roamans  
Dada Classicus  
Eco-dada  
Undead Dada  
Semiotic Primordianism  
Textual Jesterism  
Tricksterpo  
"Noemism"  
Phanerozoic Emanations  
Wiggy leerik  
Motivetted Signus Fatuus  
Bureaucrazy  
Sioux Realism  
SIr Eelism  
DooDooDada  
Tweedle D Medusa Dong  
Tweedle Whizz Dumb  
Strooty Weirdo Clause  
Nous is Noise  
Chaos is Cause  
Matter is Mata Hari  
Big Lady Satan Hips  
Writan(ears) for 'SCRATCH'

+

Obscure History, Facts, Knoweldge

Just send me an email for an invite  
or I can join you direct! We have alot  
of fun, and all kinds of texts and images  
may be enjoyed there.

Thanks,  
Lanny Quarles  
Anti-Moderateur



<http://phaneron.blogspot.com/>  
<http://jellybeanweirdo.blogspot.com/>  
<http://ribfilaft.blogspot.com/>

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527. **Dylan Kinnett**

***Re: "A Documentary Saga of the Oulipo"***

*Sat 29 Nov 2008*

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The Oulipo is interesting for its creation of new forms. As a cookbook is useful to a cook, Oulipan forms and constraints are useful to the writer. Is there, anywhere, a "complete cookbook"? Does the Oulipo Compendium give an overview of the forms and constraints?

I was able to find one list, and it looks comprehensive, but it is in French, and I cannot read it.

<http://www.oulipo.net/contraintes>

Another list, from the "book of forms" looks good.

<http://www.spinelessbooks.com/table/forms/index.html>

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528. **Rob McLennan**

***[experiment-o, a new pdf magazine is live]***

*Sat 29 Nov 2008*

---

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for submission guidelines and further information about experiment-o, please refer to page 43 of issue 1



for further information about AngelHousePress, please visit  
www.angelhousepress.com

contact info: [REDACTED]

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project ...novel - white  
www.abovegroundpress.blogspot.com \* http://robmcclennan.blogspot.com/

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529. **Louis Cabri**

**"Language Poetry" "in" "Canada"**

*Sat 29 Nov 2008*

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?Language Poetry? ?in? ?Canada?

I check the listserv once a month or less; sorry. But I'll play!

I tendentially define "language poetry" "in" "Canada" as socially reflexive about language as language, and in a globally implicative way, which, by the word "global," means implicative in a theoretically charged way. (So, e.g., excepting love: a book of remembrances [1974], bpNichol is largely doing something else; his "letteral play" is aesthetic in a traditionally "nonideological" sense of the aesthesis; so too Claude Gauvreau is doing something else.) Unlike in the US, "language poetry" "in" "Canada" is in a critical dialogue with a common denominator social realist platform for poetry (most interestingly in Quebec feminist writing), and one other difference is that "in" "Canada" this tendency is far more internationalist (hence the quotation-marks).

David Bromige, Steve McCaffery, Alan Davies, Nicole Brossard, Norma Cole, Karen Mac Cormack, Christopher Dewdney (insofar as he appears in the magazine with the equals signs in it). If anyone who was reading Zukofsky counts, then some of Victor Coleman's, too. And I'd say there are glints of the new sentence in Wah's "Chain" that dates from same time as Bromige's "Tight Corners" (1974ish?) that Silliman totes as first instance. And possibly even the hugely overlooked Philippe Haecke.

Magazines (off the headtop): Line, Writing, Raddle Moon, Motel, hole. (Very incomplete list -- cf. Butling and Rudy's Writing in Our Time.)

After the 70s: see the Writing Class anthology edited by Barnholden and Klobucar. But include, singularly and most importantly, Deanna Ferguson, among quite a few others. Also see the East Of Main anthology edited by Wayman that displays the contestatory dialogue with social realism.

After the 80s: M. Norbese Philip has found it useful to use the term to articulate her situation of double-address to two differently-constituted audiences (similar somewhat to Harryette Mullen's situation). Plus many others.

Poets in Canada have read the poets associated in the US by way of catchphrases such as Language School, Language Poets, Language Writing. Not just read but

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530. **David-Baptiste Chirot**

***A "Cultural Devolution?" --Iraqi Academics Assassinated During the US-Led Occupation***

*Sat 29 Nov 2008*

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The removal of a society's hopes for building a future for themselves via education and the creation of engineers, doctors, teachers, urban planners, as well as the economic dependence on outsiders with such training which this creates is accompanied by the erasure of the cultural history of the society via the removal of its archeological and bibliographic evidences of its own past.

No past--no future. People trapped in a present occupied and controlled by others. A similar method is employed in Gaza, from which 600 students with scholarships to study abroad are forbidden to leave, including the 7 awarded Fulbright scholarships in the US.

These "Cultural Revolutions" which overturn Past and Future in terms of Knowledge as Power, create an immense socio-cultural-economic dislocation, in which a people begins to vanish. The disruption of education and its replacement by a very narrow and tightly restricted and controlled "re-education" performs a "Negative" version of the "Positive" aspects of the Cultural Revolutions undertaken in China and far more radically in Cambodia.

A similar method was applied to the American Indian populations herded into the dead zones of reservations and "schools" where they could be "de-Indianized" culturally and re-educated as "docile and obedient" peoples now equipped with the most minimal tools, and so "useless" and "dependent" outside the rezervations. As the Future was being removed before it might threaten to "develop," the Past was being uprooted, built on top of, carted off to museums, flooded, disappeared in every way possible.

These activities made possible the "noble" Trope of the "Vanishing American Indian," who unfortunately but necessarily had to be eradicated in order to make room for the settlers and settlements of colonization, in keeping with the construction of the "New Jerusalem" via allegorical and literal interpretations of the Bible, and also in accordance with "Manifest Destiny."

How much "change" is possible in these colonial-imperial-nationalistic extensions in space of what is already so well known and accepted as a Destiny through time? How much change can happen when the former "separate but equal" policies no longer allowed "at home" turns into the immense support for Apartheid abroad?

Is the "Cultural Amnesia" occurring "in the Homeland" a blow back of these policies enforced elsewhere?

from International Clearing House:

#### Iraqi Academics

Assassinated During the US-Led Occupation

#### Editor's note

Pakistan Daily has published the list of Iraqi academics assassinated by US and allied occupation forces. The objective of these targeted assassinations is to "kill a nation", to destroy Iraq's ability to educate its people, to undermine its research and scientific capabilities in literally all fields of endeavor, to transform a nation into a territory, and ultimately to destroy civilization.

Of particular significance is the assassination of prominent scientists and physicians, professors of medicine in the country's leading academic institutions, its social scientists and historians, its physical scientists, its biologists, its engineers.

we are dealing with a carefully devised covert operation. The plan to kill the nation's scientists and intellectuals emanates from US intelligence and the military. It is a deliberate process.

Is the new Obama administration going to turn a blind eye to this diabolical and criminal agenda?

Michel Chossudovsky,

Global Research, 27 November 2008  
List of Iraqi academics assassinated in Iraq during the US-led occupation

Written by

Pakistan Daily

Wednesday, 26

November 2008 17:57

The following relation has being created against the Occupation and for the Sovereignty of Iraq with the information provided by direct Iraqi university sources and international and Arab media. It only includes names and data referred to university academics assassinated during the Occupation period.

BAGHDAD, Baghdad

University

Abbas Al-Attar:

PhD in humanities, lecturer at Baghdad University's College of Humanities.

Abdel Hussein

Jabuk: PhD and lecturer at Baghdad University.

Abdel Salam

Saba: PhD in sociology, lecturer at Baghdad University.

Abdel Razak Al-Naas: Lecturer in information and international mass media at Baghdad University's College of Information Sciences. He was a regular analyst for Arabic satellite TV channels. He was killed in his car at Baghdad University on 28 January 2005. His assassination led to confrontations between students and police, and journalists went on strike.

Ahmed Nassir

Al-Nassiri: PhD in education sciences, Baghdad University, assassinated February 2005.

Ali Abdul-Hussein Kamil: PhD in physical sciences, lecturer in the Department of Physics, Baghdad University.

Amir Al-Jazragi: PhD in medicine, lecturer at Baghdad University's College of Medicine, and consultant at the Iraqi Ministry of Health, assassinated 17 November 2005.

Basil Al-Karji:

PhD in chemistry, lecturer at Baghdad University.

Essam Sharif Mohammed: PhD in history, professor in Department of History and head of the College of Humanities, Baghdad University.

Faidhi Al-Faidhi: PhD in education sciences, lecturer at Baghdad University and Al-Munstansiriya University. He was also member of the Muslim Scientists Committee. Assassinated in 2005.

Fuad Abraham Mohammed Al-Bayaty: PhD in german philology, professor and head of College of Philology, Baghdad University.

Haifa Alwan Al-

Hil: PhD in physics, lecturer at Baghdad University's College of Science for Women.

Heikel Mohammed Al-Musawi: PhD in medicine, lecturer at Al-Kindi College of Medicine, Baghdad University. Assassinated 17 November 2005.

Hassan Abd Ali Dawood Al-Rubai: PhD in stomatology, dean of the College of Stomatology, Baghdad University. Assassinated 20 December 2005.

Hazim Abdul

Hadi: PhD in medicine, lecturer at the College of Medicine, Baghdad University.

Khalel Ismail Abd Al-Dahri: PhD in physical education, lecturer at the College of Physical Education, Baghdad University.

Kilan Mahmoud

Ramez: PhD and lecturer at Baghdad University.

Maha Abdel

Kadira: PhD and lecturer at Baghdad University's College of Humanities.

Majed Nasser Hussein Al-Maamoori: Professor of veterinary medicine at Baghdad University's College of Veterinary Medicine. Assassinated 17 February 2007.

Marwan Al-

Raawi: PhD in engineering and lecturer at Baghdad University.

Marwan Galeb Mudhir Al-Heti: PhD in chemical engineering and lecturer at the School of Engineering, Baghdad University.

Majed Hussein

Ali: PhD in physical sciences and lecturer at the College of Sciences, Baghdad University.

Mehned Al-

Dulaimi: PhD in mechanical engineering, lecturer at Baghdad University.

Mohammed

Falah Al-Dulaimi: PhD in physical sciences, lecturer at Baghdad University.

Mohammed Tuki Hussein Al-Talakani: PhD in physical sciences, nuclear scientist since 1984, and lecturer at Baghdad University.

Mohammed Al-

Kissi: PhD and lecturer at Baghdad University.

Mohammed Abd Allah Al-Raawi: PhD in surgery, former president of Baghdad University, member of the Arab Council of Medicine and of the Iraqi Council of Medicine, president of the Iraqi Union of Doctors.

Mohammed Al-Jazairi: PhD in medicine and plastic surgeon, College of Medicine, Baghdad University. Assassinated 15 November 2005.

Mustafa Al-Hity: PhD in medicine, paediatrician, College of Medicine, Baghdad University. Assassinated 14 November 2005.

Mustafa Al-

Mashadani: PhD in religious studies, lecturer in Baghdad University's College of Humanities.

Nafea

Ahmmoud Jalaf: PhD in Arabic language, professor in Baghdad University's College of Humanities.

Nawfal Ahmad: PhD, lecturer at Baghdad University's College of Fine Arts. She was assassinated at the front door of her house on 25 December 2005.

Nazar Abdul

Amir Al-Ubaidy: PhD and lecturer at Baghdad University.

Raad Shlash: PhD in biological sciences, head of Department of Biology at Baghdad University's College of Sciences. He was killed at the front door of his house on 17 November 2005.

Rafi Sarcisan Vancan: Bachelor of English language, lecturer at Baghdad University's College of Women's Studies.

Saadi Daguer

Morab: PhD in fine arts, lecturer at Baghdad University's College of Fine Arts.

Sabri Mustafa

Al-Bayaty: PhD in geography, lecturer at Baghdad University's College of Humanities.

Saad Yassin Al-Ansari: PhD and lecturer at Baghdad University. He was killed in Al-Saydiya neighborhood, Baghdad, 17 November 2005.

Wannas

Abdulah Al-Naddawi: PhD in education sciences, Baghdad University. Assassinated 18 February 2005.

Yassim Al-Isawi: PhD in religious studies, Baghdad University's College of Arts. Assassinated 21 June 2005.

Zaki Jabar Laftah Al-Saedi: Bachelor of veterinary medicine, lecturer at Baghdad University's College of Veterinary Medicine.

Basem Al-Modarres: PhD and lecturer at Baghdad University's College of Philosophy. [Source: Al-Hayat, 28 February 2006.]

Jasim Mohammed Achamri: Dean of College of Philosophy, Baghdad University. [Source: Al-Hayat, 28 February 2006.]

Hisham Charif: Head of Department of History and lecturer at Baghdad University. [Source: Al-Hayat, 28 February 2006.]

Qais Hussam Al-Den Jumaa: Professor and Dean of College of Agriculture, Baghdad University. Killed 27 March 2006 by US soldiers in downtown Baghdad. [Source: CEOSI Iraqi university source.]

Mohammed Yaakoub Al-Abidi: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Abdelatif Attai: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Ali Al-Maliki: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Nafia Aboud: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Abbas Kadem Alhachimi: Baghdad University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mouloud Hasan Albardar Aturki: Lecturer in Hanafi Teology at Al-Imam Al-Aadam College of Teology, Baghdad University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Riadh Abbas Saleh: Lecturer at Baghdad University's Centre for International Studies. Killed 11 May 2006. [Source: CEOSI university source, 17 May 2006.]

Abbas Al-Amery: Professor and head of Department of Administration and Business, College of Administration and Economy, Baghdad University. Killed together with his son and one of his relatives at the main entrance to the College 16 May 2006. [Source: CEOSI university source, 17 May 2006.]

Muthana Harith Jasim: Lecturer at Baghdad University's College of Engineering. Killed near his home in Al-Mansur, 13 June 2006. [Source: CEOSI university source, 13 June 2006.]

Hani Aref Al-Dulaimy: Lecturer in the Department of Computer Engineering, Baghdad University's College of Engineering. He was killed, together with three of his students, 13 June 2006 on campus. [Source: CEOSI Iraqi university source, 13 June 2006.]

Hussain Al-Sharifi: Professor of urinary surgery at Baghdad University's College of Medicine. Killed in May 2006. [Source: CEOSI Iraqi university sources, 12 June 2006.]

Hadi Muhammad Abub Al-Obaidi: Lecturer in the Department of Surgery, Baghdad University's College of Medicine. Killed 19 June 2006. [Source: CEOSI Iraqi university source, 20 June 2006.]

Hamza Shenian: Professor of veterinary surgery at Baghdad University's College of Veterinary Medicine. Killed by armed men in his garden in a Baghdad neighborhood 21 June 2006. This was the first known case of a professor executed in the victim's home. [Source: CEOSI Iraqi university sources, 21 June 2006.]

Jassim Mohama Al-Eesaui: Professor at College of Political Sciences, Baghdad University, and editor of Al-Syada newspaper. He was 61 years old when killed in Al-Shuala, 22 June 2006. [Source: UNAMI report 1 May-30 June 2006.]

Shukir Mahmoud As-Salam: Lecturer at Baghdad University's College of Medicine and dental surgeon at Al-Yamuk Hospital, Baghdad. Killed near his home by armed men 6 September 2006. [Source: TV news, As-Sharquia channel, 7 September 2006, and CEOSI Iraqi sources.]



Mahdi Nuseif Jasim: Professor in the Department of Petroleum Engineering at Baghdad University. Killed 13 September 2006 near the university. [Source: CEOSI Iraqi university source.]

Adil Al-Mansuri: Maxillofacial surgeon and professor at the College of Medicine, Baghdad University. Kidnapped by uniformed men near Iban Al-Nafis Hospital in Baghdad. He was found dead with torture signs and mutilation in Sadr City. He was killed during a wave of assassinations in which seven medical specialists were assassinated. Date unknown: July or August 2006 [Source: Iraqi health service sources, 24 September 2006.]

Shukur Arsalan: Maxillofacial surgeon and professor at the College of Medicine, Baghdad University. Killed by armed men when leaving his clinic in Harziya neighbourhood. He was killed during a wave of assassinations in which seven specialists were assassinated. Date unknown: July or August 2006. [Source: Iraqi Health System sources, 24 September 2006.]

Issam Al-Rawi: Professor of geology at Baghdad University, president of the Association of University Professors of Iraq. Killed 30 October 2006 during an attack carried out by a group of armed men in which two more professors were seriously injured. [Sources: CEOSI sources and Associated Press.]

Yaqdan Sadun Al-Dhalmi: Professor and lecturer in the College of Education, Baghdad University. Killed 16 October 2006. [Source: CEOSI sources.]

Jlil Ibrahim Mousa: Professor and lecturer at Baghdad University's College of Medicine. Killed by a group of armed men in September 2006. During August and September 2006, six professors of medicine were assassinated in Baghdad. [Source: CEOSI Iraqi sources.]

Mohammed Jassim Al-Thahbi and wife: Professor and dean of the College of Administration and Economy, Baghdad University. Killed 2 November 2006 by a group of armed men when he was driving to university. His wife, a lecturer at the same university (name and academic position unknown) and son were also killed in the attack. [Source: CEOSI Iraqi sources and Tme Magazine, 2 October 2006.]

Mohammed Mehdi Saleh: Lecturer at Baghdad University (unknown position) and member of the Association of Muslim Scholars. Imam of Ahl Al-Sufa Mosque in Al-Shurta Al-Jamisa neighbourhood. Killed 14 November 2006 while driving in the neighbourhood of Al-Amal in central Baghdad. [Source: UMA, 14 November 2006.]

Hedaib Majhol: Lecturer at College of Physical Education, Baghdad University, president of the Football University Club and member of the Iraqi Football Association. Kidnapped in Baghdad. His body was found three later in Baghdad

morgue 3 December 2006. [Source: CEOSI Iraqi university sources, 2 December 2006.]

Al-Hareth Abdul Hamid: Professor of psychiatric medicine and head of the Department of Psychology at Baghdad University. Former president of the Society of Parapsychological Investigations of Iraq. A renowned scientist, Abdul Hamid was shot dead in the neighbourhood of Al-Mansur, Baghdad, 6 December 2006 by unknown men. [Sources: CEOSI Iraqi sources, 6 December 2006, and Reuters, 30 January 2007.]

Anwar Abdul Hussain: Lecturer at the College of Odontology, Baghdad University. Killed in Haifa Street in Baghdad in the third week of January 2007. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Majed Nasser Hussain: PhD and lecturer at the College of Veterinary Medicine, Baghdad University. He was killed in front of his wife and daughter while leaving home in the third week of January 2007. Nasser Hussain had been kidnapped two years before and freed after paying a ransom. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Khaled Al-Hassan: Professor and deputy dean of the College of Political Sciences, Baghdad University. Killed in March 2007. [Source: Association of University Lecturers of Iraq, 7 April 2007.]

Ali Mohammed Hamza: Professor of Islamic Studies at Baghdad University. Department and college unknown. Killed 17 April 2007. [Sources: TV channels As-Sharquia and Al-Jazeera.]

Abdulwahab Majed: Lecturer at Baghdad University's College of Education. Department and college unknown. Killed 2 May 2007. [Source: CEOSI Iraqi university sources, 5 May 2007.]

Sabah Al-Taei: Deputy dean of the College of Education, Baghdad University. Killed 7 May 2007. [Source: CEOSI Iraqi university sources. 8 May 2007.]

Nihad Mohammed Al-Rawi: Professor of Civil Engineering and deputy president of Baghdad University. Shot dead 26 June 2007 in Al-Jadria Bridge, a few meters away from the university campus, when exiting with his daughter Rana, whom he protected from the shots with his body. [Sources: BRussells Tribunal and CEOSI Iraqi university sources, 26-27 June 2007, [www.wmin.ac.uk](http://www.wmin.ac.uk)]

Muhammad Kasem Al-Jebouri: Lecturer at the College of Agriculture, Baghdad University. Killed, together with his son and his brother-in-law, by paramilitary forces 22 June 2007. [Source: CEOSI Iraqi university sources, 27 June 2007.]

Samir (surname unknown): Lecturer at Baghdad University's College of Administration and Economy. His body was found shot one day after being kidnapped in Kut where he was visiting family. Professor Samir lived in the

Baghdad district of Al-Sidiya. [Source: Voices of Iraq, [www.iraqslogger.com](http://www.iraqslogger.com), 29 June 2007.]

Amin Abdul Aziz Sarhan: Lecturer at Baghdad University. Department and college unknown. He was kidnapped from his home in Basra by unidentified armed men 13 October 2007 and found dead on the morning of 15 October. [Source: Voices of Iraq, 15 October 2007.]

Mohammed Kadhemi Al-Atabi: Head of Baghdad University's Department of Planning and Evaluation. He was kidnapped 18 October 2007 from his home in Baghdad by a group of armed men and found dead a few hours later in the area of Ur, near to Sadr City, which is under the control of Moqtada Al-Sadr's Mahdi Army. [Source: CEOSI Iraqi university sources, 26 October 2007.]

Munther Murhej Radhi: Dean of the College of Odontology, Baghdad University. He was found dead in his car 23 January 2008. [Source: CEOSI Iraqi university sources, 24 January 2008.]

Mundir Marhach: Dean of Faculty of Stomatology, Baghdad University. He was killed in March (exact day unknown), according to information provided by the Centre for Human Rights of Baghdad. [Source: Al-Basrah reported 12 March 2008.]

Al-Mamoon

Faculty (private college, Baghdad)

Mohammed Al-

Miyahi: Dean of Al-Maamoun Faculty in Baghdad. He was shot with a silencer-equipped gun in front of his house in Al-Qadisiah district, southern Baghdad, as he stepped out of his car 14 December 2007. [Source CEOSI Iraqi source and Kuwait News Agency, reported 19 December 2007, IPS reported 19 December 2007, and Al-Basrah, reported 12 March 2008.]

Al-Mustansiriya

University (Baghdad)

Aalim Abdul Hameed: PhD in preventive medicine, specialist in depleted uranium effects in Basra, dean of the College of Medicine, Al-Mustansiriya University.

Abdul Latif Al-Mayah: PhD in economics, lecturer and head of Department of Research, Al-Mustansiriya University.

Aki Thakir

Alaany: PhD and lecturer at the College of Literature, Al-Mustansiriya University.

Falah Al-Dulaimi: PhD, professor and deputy dean of Al-Mustansiriya University's College of Sciences.

Falah Ali Hussein: PhD in physics, lecturer and deputy dean of the College of Sciences, Al-Mustansiriya University, killed May 2005.

Musa Saloum Addas: PhD, lecturer and deputy dean of the College of Educational Sciences, Al-Mustansiriya University, killed 27 May 2005.

Husam Al-Ddin Ahmad Mahmmoud: PhD in education sciences, lecturer and dean at College of Education Sciences, Al-Mustansiriya University.

Jasim Abdul Kareem: PhD and lecturer at the College of the Education, Al-Mustansiriya University.

Abdul As Satar Sabar Al Khazraji: PhD in history, Al Munstansiriya University, killed 19 June 2005. [A same name and surname lecturer in Engineering at the College of Computer Science Technology, Al-Nahrein University was assassinated in March 2006.]

Samir Yield Gerges: PhD and lecturer at the College of Administration and Economy at Al-Mustansiriya University, killed 28 August 2005.

Jasim Al-Fahaidawi: PhD and lecturer in Arabic literature at the College of Humanities, Al-Mustansiriya University. Assassinated at the university entrance. [Source: BBC News, 15 November 2005.]

Kadim Talal Hussein: Deputy dean of the College of Education, Al-Mustansiriya University.

Mohammed Nayeb Al-Qissi: PhD in geography, lecturer at Department of Research, Al-Mustansiriya University.

Sabah Mahmoud Al-Rubaie: PhD in geography, lecturer and dean at College of Educational Sciences, Al-Mustansiriya University.

Ali Hasan Muhawish: Dean and lecturer at the College of Engineering, Al-Mustansiriya University. Killed 12 March 2006. [Source: Middle East Online, 13 March 2006.]

Imad Naser Alfuadi: Lecturer at the College of Political Sciences, Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mohammed Ali Jawad Achami: President of the College of Law, Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Husam Karyakus Tomas: Lecturer at the College of Medicine, Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Basem Habib Salman: Lecturer at the College of Medicine at Al-Mustansiriya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mohammed Abdul Rahman Al-Ani: PhD in engineering, lecturer at the College of Law, Al-Mustansiriya University. Kidnapped, together with his friend Akrem Mehdi, 26 April 2006, at his home in Palestine Street, Baghdad. Their bodies were found two days later. (CEOSI Iraqi university sources, 5 May 2006.)

Jasim Fiadh Al-Shammari: Lecturer in psychology at the College of Arts, Al-Mustansiriya Baghdad University. Killed near campus 23 May 2006. [Source: CEOSI Iraqi university source, 30 May 2006.]

Saad Mehdi Shalash: PhD in history and lecturer in history at the College of Arts, Al-Mustansiriya University, and editor of the newspaper Raya Al-Arab. Shot dead at his home with his wife 26 October 2006. [Source: Al-Quds Al-Arabi, 27 October 2006.]

Kemal Nassir: Professor of history and lecturer at Al-Mustansiriya and Bufo universities. Killed at his home in Baghdad in October 2006. [Source: CEOSI Iraqi university sources, 2 November 2006.]

Hasseb Aref Al-Obaidi: Professor in the College of Political Sciences at Al-Mustansiriya University. Since he was kidnapped 22 October 2006 his whereabouts is unknown. [Source: CEOSI Iraqi university sources.]

Najeb Al-Salihi: Lecturer in the College of Psychology at Al-Mustansiriya University and head of the Scientific Committee of the Ministry of Higher Education of Iraq. Al-Salihi, 39 years old, was kidnapped close to campus and his body, shot dead, was found 20 days after his disappearance in Baghdad morgue. His family was able to recover his body only after paying a significant amount of money. [Source: CEOSI Iraqi university sources.]

Dhia Al-Deen Mahdi Hussein: Professor of international criminal law at the College of Law, Al-Mustansiriya University. Missing since kidnapped from his home in the Baghdad neighborhood of Dhia in 4 November 2006 by a group of

armed men driving police cars. [Source: CEOSI Iraqi university sources, 5 November 2006.]

Muntather Al-Hamdani: Deputy dean of the College of Law, Al-Mustansiriya University. He was assassinated, together with Ali Hassam, lecturer at the same college, 20 December 2006. [Source: CEOSI Iraqi university sources, 24 December 2006. The Iraqi police identified Ali Arnoosi as the deputy dean assassinated 21 December, and Mohammed Hamdani as another victim. It is unknown whether [Muntanther Al-Hamdani and Mohammed Hamdani] both are the same case or not.]

Ali Hassam: Lecturer at the College of Law at Al-Mustansiriya University. He was killed together with Muntather Al-Hamdani, deputy dean of the college, 20 December 2006. [Source: CEOSI Iraqi university sources, 24 December 2006. The Iraqi police identified Ali Arnoosi as the deputy dean assassinated 21 December, and Mohammed Al-Hamdani as another victim. It is unknown whether both [Muntanther Al-Hamdani and Mohammed Hamdani] are the same case or not.]

Dhia Al-Mguter: Professor of economy at the College of Administration and Economy of Al-Mustansiriya University. He was killed 23 January 2007 in Baghdad while driving. He was a prominent economist and president of the Consumer's Defense Association and the Iraqi Association of Economists. A commentator at for As-Sharquia television, he participated in the Maram Committee, being responsible for investigating irregularities occurring during the elections held in January 2006. Al-Mguter was part of a family with a long anti-colonialist tradition since the British occupation. [Source: CEOSI Iraqi university sources and Az-Zaman newspaper, 24 January 2007.]

Ridha Abdul Hussein Al-Kuraishi: Deputy Dean of the University of Al-Mustansiriya's College of Administration and Economy. He was kidnapped 28 March 2007 and found dead the next day. [Source: Iraqi Association of University Lecturers, 7 April 2007. See the Arabic letter sent to CEOSI.].

University of  
Technology (Baghdad)

Muhannad Al-Dulaimi: PhD in mechanical engineering, lecturer at the Baghdad University of Technology.

Muhey Hussein: PhD in aerodynamics, lecturer in the Department of Mechanical Engineering of the Baghdad University of Technology.

Qahtan Kadhim Hatim: Bachelor of sciences, lecturer in the College of Engineering of the Baghdad University of Technology.

Sahira Mohammed Machhadani: Baghdad University of Technology. Department and college unknown. [Source: Iraqi Association of University Lecturers, March 2006.]

Ahmed Ali Husein: Lecturer at the Baghdad University of Technology, specialist in applied mechanics. He was killed by a group of armed men in downtown Baghdad 22 May 2006. [Source: CEOSI Iraqi university sources, 24 May 2006.]

Name unknown: Lecturer at Baghdad University of Technology. Killed 27 June 2006 by a group of armed men. They were driving a vehicle in the Baghdad neighborhood of Al-Mansur and shot him without stopping. Next day, students and professors staged demonstrations in all universities across the country opposing the assassination and kidnapping of professors and lecturers. [Source: Al-Jazeera and Jordan Times, 27 June 2006.]

Ali Kadhim Ali: Professor at Baghdad University of Technology. Shot dead in November 2006 in the district of Al-Yarmuk by a group of armed men. His wife, Dr Baida Obeid — gynecologist — was also killed in the attack. [Source: CEOSI Iraqi sources, 16 November 2006.]

Moa'ayed Jasim Al-Janabi: Lecturer in physics at Baghdad University of Technology. Killed 23 May 2006. [Source: CEOSI Iraqi university sources, December 2006.]

Jalil Enjad Al-Jumaily: Lecturer at University of Technology. Department and college unknown. He was killed 22 December 2006 with his son, a physician, after being kidnapped. [Source: CEOSI Iraqi university sources, 24 December 2006..]

Abdul Same'e Al-Janabi: Deputy president of the Baghdad University of Technology. Missing after being kidnapped during the third week of January 2007. In 2004, Abdul Sami Al-Janabi was dean of Al-Mustansiriya University's College of Sciences in Baghdad. He resigned from this position after Shia paramilitary forces threatened to kill him. Such forces began then to occupy university centres in the capital. Transferred by the Ministry of Higher Education to a new position to preserve his security, Sami Al-Janabi has almost certainly been assassinated. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Ameer Mekki Al-Zihairi: Lecturer at Baghdad University of Technology. He was killed in March 2007. [Source: Iraqi Association of University Lecturers, 7 April 2007.]



Al-Nahreïn

University (Baghdad.)

Akil Abdel Jabar Al-Bahadili: Professor and deputy dean of Al-Nahreïn University's College of Medicine. Head of Adhamiya Hospital in Baghdad. He was a specialist in internal medicine, killed 2 December 2005.

Mohammed Al-Jazairy: Lecturer at University College Al-Kadhemiya Hospital, Al-Nahreïn University. He was a specialist in plastic surgery.

Layth Abdel Aziz: PhD and lecturer at the College of Sciences, Al-Nahreïn University. [Source: Al-Hayat, 28 February 2006.]

Abdul As Satar Sabar Al-Khazrayi: Lecturer in engineering at the College of Computer Science Technology, Al-Nahreïn University. [Source: Iraqi Association of University Lecturers report, March 2006.] [A same name and surname PhD in History at Al Munstansiriya University was killed on 19 June 2005.]

Uday Al-Beirut: Professor at Al-Nahreïn University. Kidnapped in University College Al-Kadhemiya Hospital's parking lot by armed men dressed in Interior Ministry uniforms. His body was found with signs of torture in Sadr City. Date unknown: July/August 2006. His murder took place during a wave of assassinations in which seven of his colleagues were killed. [Source: Iraqi health service sources, 24 September 2006.]

Jalil Al-Jumaili: Professor at the College of Medicine, Al-Nahreïn University. He was found shot dead in December 2006 (exact date unknown) after being kidnapped at University College Al-Kadhemiya Hospital, together with his son, Dr Anas Al-Jumaili, lecturer at the same college. [Source: CEOSI Iraqi university sources, 24 December 2006.]

Anas Al-Jumaili: Lecturer at the College of Medicine, Al-Nahreïn University. He was found shot dead in December (exact date unknown) with his father, Dr Jalil Al-Jumaili, professor of medicine, after being kidnapped at University College Al-Kadhemiya Hospital. [Source: CEOSI Iraqi university sources, 24 December 2006.]

Adnan Mohammed Saleh Al-Aabid: Lecturer at the College of Law, Al-Nahreïn University. He was found dead 31 January 2007 after having been kidnapped from his home 28 January 2007 together with lecturers Abdul Mutaleb Abdulrazak Al-Hashimi and Aamer Kasem Al-Kaisy, and a student. All were found dead in Baghdad morgue. [Sources: CEOSI Iraqi university sources and Al-Quds Al-Arabi, 1 February 2007.]

Abdul Mutaleb Abdulrazak Al-Hashimi: Lecturer at the College of Law, Al-Nahreïn University. He was found dead 31 January 2007 after having been



kidnapped 28 January 2007 on his way home, together with lecturers Adnan Mohammed Saleh Al-Aabid and Aamer Kasem Al-Kaisy, and a student. All were found dead in Baghdad morgue. [Sources: CEOSI Iraqi university sources and Al-Quds Al-Arabi, 1 February 2007.]

Aamer Kasem Al-Kaisy: Lecturer at the College of Law, Al-Nahrein University. He was found dead 31 January 2007 after having been kidnapped on his way home 28 January 2007, together with a student and lecturers Abdul Mutaleb Abdulrazak Al-Hashimi and Adnan Mohammed Saleh Al-Aabid. All were found dead in Baghdad morgue. [Sources: CEOSI Iraqi university sources and Al-Quds Al-Arabi, 1 February 2007.]

Khaled Al-Naieb: Lecturer in microbiology and deputy dean of Al-Nahrein University's College of Higher Studies in Medicine. Killed 30 March 2007 at the main entrance to the college. Having been threatened by the Mahdi Army, Moqtada Al-Sadr's militia, Dr Al-Naieb had moved to work in Irbil. During a brief visit to his family in Baghdad, and after recently becoming a father, he was killed at the main entrance to the college on his way to collect some documents. [Source: CEOSI Iraqi university sources, 4 April 2007. Iraqi Association of University Lecturers report dated 7 April 2007.]

Sami Sitrak: Professor of English and dean of Al-Nahrein University's College of Law. Professor Sitrak was killed 29 March 2007. He had been appointed dean of the College after the former dean's resignation following an attempt to kill him along with three other College lecturers. [Source: Iraqi Association of University Lecturers, 7 April 2007.].

Thair Ahmed Jebr: Lecturer in the Department of Physics, College of Sciences, Al-Nahrein University. Jebr was killed in the attack against satellite TV channel Al-Baghdadiya 5 April 2007. [Source: Iraqi Association of University Lecturers, 7 April 2007.].

Iyad Hamza: PhD in chemistry, Baghdad University. He was the academic assistant of the President of Al-Nahrein University. On 4 May 2008 he was killed near his home in Baghdad. [Source: CEOSI Iraqi source. 6 May 2008.].

## Islamic

### University (Baghdad)

Haizem Al-Azawi: Lecturer at Baghdad Islamic University. Department and college unknown. He was 35 years old and married and was killed 13 February 2006 by armed men when he arriving home in the neighborhood of Habibiya. [Source: Asia Times, 3 March 2006.]

Saadi Ahmad Zidaan Al-Fahdawi: PhD in Islamic science, lecturer at the College of Islamic Science, Baghdad University. Killed 26 March 2006.

Abdel Aziz Al-Jazem: Lecturer in Islamic theology at the College of Islamic Science, Baghdad University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Saad Jasim Mohammed: Lecturer at the Baghdad Islamic University. Department and college unknown. Killed, together with his brother Mohammed Jassim Mohammed, 11 May 2007 in the neighbourhood of Al-Mansur. The armed men who committed the crime were identified by the Association of Muslims Scholars as members of a death squad. [Sources: Press note of the Association of Muslims Scholars, 12 May 2007, and CEOSI Iraqi university sources, 13 May 2007.]

Qais Sabah Al-Jabouri: Professor at the Baghdad Islamic University. Killed 7 June 2007 by a group of armed men who shot him from a car when he was leaving the university with the lecturers Alaa Jalel Essa and Saad Jalifa Al-Ani, who were killed and seriously injured respectively. press note of the Association of Muslims Scholars, 7 June 2007, and CEOSI Iraqi university sources, 9 June 2007.]

Alaa Jalel Essa: Professor at the Baghdad Islamic University. Killed 7 June 2007 by a group of armed men who shot him from a car when he was leaving the university with the lecturers Qais Sabah Al-Jabouri and Saad Jalifa Al-Ani, who were killed and seriously injured respectively. press note of the Association of Muslims Scholars, 7 June 2007, and CEOSI Iraqi university sources, 9 June 2007.]

Iraqi Ministry  
of Higher Education (Baghdad)

Lecturers killed

after a mass kidnapping, 13 November 2006[4]:

Abdul Salam Suaidan Al-Mashhadani: Lecturer in political sciences and head of the scholarships section of the Ministry of Higher Education. He was kidnapped 13 November 2006 in an assault on the ministry. His body was found with signs of torture and mutilation 24 November 2006. [Source: CEOSI Iraqi university sources, 26 November 2006.]

Abdul Hamid Al-Hadizi: Professor (speciality unknown). He was kidnapped 13 November 2006 in an assault on the ministry. His body was found with signs of torture and mutilation 24 November 2006. [Source: CEOSI Iraqi university sources, 26 November 2006.]

## Baghdad

### Institutes

#### Izi Al-Deen Al-

Rawi: President of the Arabic University's Institute of Petroleum, Industry and Minerals. Al-Rawi was kidnapped and found dead 20 November 2006. [Source: CEOSI Iraqi university sources, 20 November 2006]

## BABYLON

### Hilla University

#### Jaled M Al-

Janabi: PhD in Islamic history, lecturer in Hilla University's School of Humanities.

Mohsin Suleiman Al-Ajeely: PhD in agronomy, lecturer in the College of Agronomy, Hilla University. Killed 24 December 2005.

Fleih Al-Gharbawi: Lecturer in the College of Medicine. Killed in Hilla (capital of the province of Babylon, 100 kilometers south of Baghdad) 20 November 2006 by armed men. [Source: CEOSI Iraqi sources, 20 November 2006.]

Ali Al-Grari (or Garar): Professor at Hilla University. He was shot dead 20 November 2006 by armed men in a vehicle on the freeway between Hilla and Baghdad. [Source: Iraqi police sources cited by Reuters, 20 November 2006,

## AT-TAMIM

### Kirkuk

### University

Ahmed Izaldin Yahya: Lecturer in the College of Engineering, Kirkuk University. Killed by a car bomb in the vicinity of his home in Kirkuk, 16 February 2007. [Source: CEOSI Iraqi university sources, 17 February 2007.]

Hussein Qader Omar: professor and Dean of Kirkuk University's College of Education Sciences. Killed in November 20, 2006 by shots made from a vehicle in the city center. An accompanying colleague was injured. [Source: CEOSI Iraqi university sources, November 21, 2006, and Iraqi Police Sources cited by Reuters, 20 November 2006.].

Sabri Abdul Jabar Mohammed: Lecturer at the College of Education Sciences at Kirkuk University. Found dead 1 November 2007 in a street in Kirkuk one day after being kidnapped by a group of unidentified armed men [Source: Iraqi university sources to the BRussells Tribunal and CEOSI, 2 November 2007.]

Abdel Sattar Tahir Sharif: Lecturer at Kirkuk University. Department and college unknown. 75-years-old, he was assassinated 5 March 2008 by armed men in the district of Shoraw, 10 kilometres northeast of Kirkuk. [Source: Aswat Al-Iraq/ Voices of Iraq, 5 March 2008.]

NINEVEH

Mosul

University

Abdel Yabar Al-

Naimi: Dean of Mosul University's College of Humanities.

Abdul Yabar

Mustafa: PhD in political sciences, dean of Mosul University's College of Political Sciences.

Abdul Aziz El-

Atrachi: PhD in plant protection in the College of Agronomy and Forestry, Mosul University.

Eman Abd-

Almonaom Yunis: PhD in translation, lecturer in the College of Humanities, Mosul University.

Jaled Faisal

Hamid Al-Shijo: PhD and lecturer in the College of Physical Education, Mosul University.

Leila Abdu

Allah Al-Saad: PhD in law, dean of Mosul University's College of Law.

Mahfud Al-Kazzaz: PhD and lecturer at University Mosul. Department and college unknown. Killed 20 November 2004.

Mohammed Yunis Thanun: Bachelor of sciences, lecturer in the College of Physical Education, Mosul University.

Munir Al-Jiero: PhD in law and lecturer in the College of Law, Mosul University. Married to Dr Leila Abdu Allah Al-Saad, also assassinated.

Noel Butrus S.

Mathew: PhD, professor at the Health Institute of Mosul University.

Ahmad Hamid Al-Tai: Professor and head of Department of Medicine, Mosul University. Killed 20 November 2006 when armed men intercepted his vehicle as he was heading home. [Source: CEOSI Iraqi university sources, 20 November 2006.]

Kamel Abdul Hussein: Lecturer and deputy dean of the College of Law, Mosul University. Killed 11 January 2007. [Source: CEOSI Iraqi university sources, 23 January 2007.]

Talal Younis: Professor and dean of the College of Political Sciences. Killed on the morning of 16 April 2007 at the main entrance to the college. Within less than half an hour Professor Jaafer Hassan Sadeq of the Department of History at Mosul University was assassinated at his home. [Sources: CEOSI Iraqi university sources and Al-Mousl.]

Jaafer Hassan Sadeq: Professor in the Department of History of Mosul University's College of Arts. Killed 16 April 2007 at home in the district of Al-Kafaaat, northwest of Mosul. Within less than half an hour, Professor Talal Younis, dean of Mosul University's College of Political Sciences, was killed at the main entrance to the college. [Sources: CEOSI Iraqi university sources and Al-Mousl.]

Ismail Taleb Ahmed: Lecturer in the College of Education, Mosul University. Killed 2 May 2007 while on his way to college. [Source: Al-Mosul, 2 May 2007.]

Nidal Al-Asadi: Professor in the Computer Sciences Department of Mosul University's College of Sciences. Shot dead by armed men in the district of Al-Muhandiseen, according to police sources in Mosul. [Sources: INA, 2 May 2007, and Iraqi sources to the BRussells Tribunal, 3 May 2007.]

Aziz Suleiman: Lecturer at Mosul University. Department of Mosul University's College of Sociology. Killed in Mosul 22 January 2008. [Source: CEOSI Iraqi university sources, 24 January 2008.].

Jalil Ibrahim Ahmed al-Naimi: Director of the 'Sharia' Department (Islamic Law), Mosul University. He was shot dead by armed men when he came back home (in Mosul) from University, 30 January 2008. [Sources: CEOSI and

BRussells Tribunal University Iraqi sources, al-Quds al-Arabi, 31 de enero de 2008.].

## QADISIYA

### Diwaniya

#### University

Hakim Malik Al-Zayadi: PhD in Arabic philology, lecturer in Arabic literature at Al-Qadisiya University. Dr Al-Zayadi was born in Diwaniya, and was killed in Latifiya when he was traveling from Baghdad 24 July 2005.]

Mayed Husein: Physician and lecturer at the College of Medicine, Diwaniya University. [Source: Iraqi Association of University Lecturers report, March 2006.]

## BASRA

### Basra

#### University

### Abdel Al-

Munim Abdel Mayad: Bachelor and lecturer at Basra University.

### Abdel Gani

Assaadun: Bachelor and lecturer at Basra University.

### Abdul Alah Al-

Fadhil: PhD, professor and deputy dean of Basra University's College of Medicine.

Abdul-Hussein Nasir Jalaf: PhD in agronomy, lecturer at the College of Agronomy's Center of Research on Date Palm Trees, Basra University.

Alaa Daoud: PhD in sciences, professor and chairman of Basra University (also reported as a lecturer in history). Killed 20 July 2005.

Ali Galib Abd Ali: Bachelor of sciences, assistant professor at the School of Engineering, Basra University.

### Asaad Salem

Shrieda: PhD in engineering, professor and dean of Basra University's School of Engineering.

Faysal Al-  
Assadi: PhD in agronomy, professor at the College of Agronomy, Basra University.

Gassab Jabber  
Attar: Bachelor of sciences, lecturer at the School of Engineering, Basra University.

Haidar Al-Baaj:  
PhD in surgery, head of the University College Basra Hospital.

Haidar Taher:  
PhD and professor at the College of Medicine, Basra University.  
Hussein Yasin: PhD in physics, lecturer in sciences at Basra University Killed 18 February 2004 at his home and in front of his family.

Khaled Shrieda:  
PhD in engineering, dean of the School of Engineering, Basra University.  
Khamhour Al-Zargani: PhD in history, head of the Department of History at the College of Education, Basra University Killed 19 August 2005.  
Kadim Mashut Awad: visiting professor at the Department of Soils, College of Agriculture, Basra University. Killed December 2005 (exact date unknown.).

Karem Hassani:  
PhD and lecturer at the College of Medicine, Basra University.  
Kefaia Husein Saleh: PhD in English philology, lecturer in the College of Education Sciences, Basra University.

Mohammed Al-  
Hakim: PhD in pharmacy, professor and dean of Basra University's College of Pharmacy.

Mohammed  
Yassem Badr: PhD, professor and chairman of Basra University.

Omar Fakhri:

PhD and lecturer in biology at the College of Sciences, Basra University.

Saad Alrubaiee:

PhD and lecturer in biology at the College of Sciences, Basra University.

Yaddab Al-Hajjam: PhD in education sciences and lecturer at the College of Education Sciences, Basra University.

Zanubia Abdel Husein: PhD in veterinary medicine, lecturer at the College of Veterinary Medicine, Basra University.

Jalil Ibrahim Almachari: Lecturer at Basra University. Department and college unknown. Killed 20 March 2006 after criticizing in a public lecture the situation in Iraq. (Arabic Source: Al-Kader.)

Abdullah Hamed Al-Fadel: PhD in medicine, lecturer in surgery and deputy dean of the College of Medicine at Basra University. Killed in January 2006 (exact date unknown). [Source: CEOSI Iraqi university sources.]

Fuad Al-Dajan: PhD in medicine, lecturer in gynecology at the College of Medicine, Basra University. Killed at the beginning of March 2006 (exact date unknown). [Source: CEOSI Iraqi university sources.]

Saad Al-Shahin: PhD in medicine, lecturer in internal medicine at Basra University's College of Medicine. Killed at the beginning of March 2006 (exact date unknown). [Source: CEOSI Iraqi university sources.]

Jamhoor Karem Khammas: Lecturer at the College of Arts, Basra University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Karem Mohsen: PhD and lecturer at Department of Agriculture, College of Agronomy, Basra University. Killed 10 April 2006. He worked in the field of honeybee production. Lecturers and students called for a demonstration to protest for his assassination. [Source: Al-Basrah, 11 April 2006.]

Waled Kamel: Lecturer at the College of Arts at Basra University. Killed 8 May 2006. Other two lecturers were injured during the attack, one of them seriously. [Source: Al-Quds Al-Arabi, 9 May 2006.]

Ahmad Abdul Kader Abdullah: Lecturer in the College of Sciences, Basra University. His body was found 9 June 2006. [Source: CEOSI university Iraqi sources, 10 June 2006.]

Kasem Yusuf Yakub: Head of Department of Mechanical Engineering, Basra University. Killed 13 June 2006 at the university gate. [Sources: CEOSI university Iraqi sources, 14 June 2006 and Al-Quds Al-Arabi, 16 June 2006.]



Ahmad Abdul Wadir Abdullah: Professor of the College of Chemistry, Basra University. Killed 10 June 2006. [Source: UNAMI report, 1 May-30 June 2006.]

Kathum Mashhout: Lecturer in edaphology at the College of Agriculture, Basra University. Killed in Basra in December 2006 (exact date unknown). [Source: CEOSI Iraqi university sources, 12 December 2006.]

Mohammed Aziz Alwan: Lecturer in artistic design at the College of Fine Arts, Basra University. Killed by armed men 26 May 2007 while walking in the city. [Source: CEOSI university Iraqi sources, 1 June 2007.]

Firas Abdul Zahra: Lecturer at the College of Physical Education, Basra University. Killed at home by armed men 18 July 2007. His wife was injured in the attack. [Source: Iraqi university sources to the BRussells Tribunal, 26 August 2007.]

Muayad Ahmad Jalaf: Lecturer at the College of Arts, Basra University. Kidnapped 10 September 2007 by a group of armed men that was driving three cars, one of them with a government license plate. He was found dead in a city suburb the next day. [Source: Iraqi university sources to the BRussells Tribunal, 12 September 2007.]

Khaled Naser Al-Miyahi: PhD in medicine, Professor of neurosurgery at Basra University. He was assassinated in March 2008 (exact date unknown). His body was found after his being kidnapped by a group of armed men in the streets of Basra. There were no ransom demands, according to information provided by Baghdad's Center for Human Rights. [Source: Al-Basrah, 12 March 2008.]

#### Technical

Institute of Basra

#### Mohammed

Kasem: PhD in engineering, lecturer at the Technical Institute of Basra.

#### Sabah Hachim

Yaber: Lecturer at the Technical Institute of Basra.

Salah Abdelaziz Hashim: PhD and lecturer in fine arts at the Technical Institute of Basra. Kidnapped in 4 April 2006. He was found shot dead the next day. According to other sources, Dr Hashim was machine-gunned from a vehicle, injuring also a number of students. [Sources: CEOSI university Iraqi sources, 6 April 2006, Az-Zaman, 6 April 2006, and Al-Quds Al-Arabi, 7 April 2006.]

#### TIKRIT

Tikrit

University

Basem Al-Mudares: PhD in chemical sciences and lecturer in the College of Sciences, Tikrit University. His body was found mutilated in the city of Samarra 21 July 2004.

Fathal Mosa

Hussine: PhD and professor at the College of Physical Education, Tikrit University.

Mahmud Ibrahim Hussein: PhD in biological sciences and lecturer at the College of Education Sciences, Tikrit University.

Madloul Albazi Tikrit University. Department and college unknown. [Source: Iraqi Association of University Lecturers report, March 2006.]

Mojbil Achaij Issa Al-Jabouri: Lecturer in international law at the College of Law, Tikrit University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Damin Husein Al-Abidi: Lecturer in international law at College of Law, Tikrit University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Harit Abdel Yabar As Samrai: PhD student at the College of Engineering, Tikrit University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Farhan Mahmud: Lecturer at the College of Theology, Tikrit University. Disappeared after being kidnapped 24 November 2006. [Source: CEOSI university Iraqi sources, 26 November 2006.]

Mustafa Khudhr Qasim: Professor at Tikrit University. Department and college unknown. His body was found beheaded in Al-Mulawatha, eastern Mosul, 21 November 2007. [Sources: Al-Mosul, 22 November 2007, and Iraqi university sources to the BRussells Tribunal and CEOSI, 22-25 November 2007.]

Taha AbdulRazak Al-Ani: PhD in Islamic Studies, he was professor at Tikrit University. His body was found shot dead in a car on a highway near Al-Adel, a Baghdad suburb. Also, the body of Sheikh Mahmoud Talb Latif Al-Jumaily, member of the Commision of Muslim Scientists, was found dead in the same car last Thursday afternoon, 15 May 2008. [Source: CEOSI Iraqi sources, 21 May 2008.]

DIYALA

## Baquba

### University

Taleb Ibrahim Al-Daher: PhD in physical sciences, professor and dean at the College of Sciences, Baquba University. Killed 21 December 2004.

Lez Mecchan: Professor at Baquba University. Department and college unknown. Killed 19 April 2006 with his wife and another colleague. [Sources: DPC and EFE, 19 April 2006.]

Mis (surname unknown): Lecturer at Baquba University. Department and college unknown. Wife of Professor Lez Mecchan, also assassinated. Both were killed with another colleague 19 April 2006. [Sources: DPC and EFE, 19 April 2006.]

Salam Ali Husein: Taught at Baquba University. Department and college unknown. Killed 19 April 2006 with two other colleagues. [Sources: DPC and EFE, 19 April 2006.]

Meshhin Hardan Madhlom Al-Dulaimi: Professor at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Abdul Salam Ali Al-Mehdawi: Professor at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Mais Ganem Mahmoud: Lecturer at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Satar Jabar Akool: Lecturer at Baquba University. Department and college unknown. Killed at the end of April, according to the Iraqi Ministry of Higher Education. [Source: CEOSI university Iraqi sources, 10 May 2006.]

Mohammed Abdual Redah Al-Tamemmi: Lecturer in the Department of Arabic Language and head of the College of Education, Baquba University. Killed 19 August 2006 together with Professor Kreem Slman Al-Hamed Al-Sadey, 70 years old, of the same Department. A third lecturer from the same department escaped the attack carried out by a group of four armed men. Students and lecturers demonstrated against his and other lecturers' deaths. [Source: World Socialist, 12 September 2006, citing the Iraqi newspaper Az-Zaman, CEOSI university Iraqi sources, 25 December 2006.]

Karem Al-Saadi: Lecturer at Baquba University. Department and college unknown. Killed August 2006. Students and lecturers demonstrated against his

and other lecturers' deaths. [Source: World Socialist, 12 September 2006, citing the Iraqi newspaper Az-Zaman.]

Kreem Slman Al-Hamed Al-Sadey: Professor in the Department of Arabic Language at the College of Education, Baquba University. He was 70 years old when killed 19 August 2006. In the attack Mohammed Abdual Redah Al-Tamemmi, head of Education Department was also killed. A third lecturer from the same department escaped the attack of a group of four armed men. [Source: CEOSI university Iraqi sources, 25 December 2006.]

Hasan Ahmad: Lecturer in the College of Education, Baquba University. Killed 8 December 2006. [Source: CEOSI university Iraqi sources, December 2006.]

Ahmed Mehawish Hasan: Lecturer in the Department of Arabic at the College of Education, Baquba University. Killed in December (exact date unknown). [Source: CEOSI university Iraqi sources, 25 December 2006.]

Walhan Hamid Fares Al-Rubai: Dean of the College of Physical Education, Baquba University. Al-Rubai was shot by a group of armed men in his office 1 February 2007. According to some sources his son was also killed. [Source: Reuters and Islamomemo, 1-3 February 2007 respectively, and CEOSI university Iraqi sources, 2 February 2007.]

Abdul Ghabur Al-Qasi: Lecturer in history at Baquba University. His body was found by the police 10 April 2007 in Diyala River, which crosses the city, with 31 other bodies of kidnapped people. [Source: Az-zaman, 11 April 2007.]

Jamal Mustafa: Professor and head of the History Department, College of Education Sciences, Baquba University. Kidnapped at home in the city of Baquba 29 October 2007 by a group of armed men driving in three vehicles. [Source: Iraqi university sources to the BRussells Tribunal, 30 October 2007.]

Al-ANBAR

Ramadi

University

Abdel Kareem Mejlef Saleh: PhD in philology, lecturer at the College of Education Sciences, Al-Anbar University.

Abdel Majed

Hamed Al-Karboli: Lecturer at Ramadi University. Killed December 2005 (exact date unknown.).

Ahmad Abdel

Hadi Al-Rawi: PhD in biology, professor in the School of Agronomy, Al-Anbar University.

Ahmad Abdul Alrahman Hameid Al-Jhbissy: PhD in Medicine, Professor of College of Medicine, Al-Anbar University.

Ahmed Saadi Zaidan: PhD in education sciences, Ramadi University. Killed February 2005 (exact date unknown.).

Hamed Faisal Antar: Lecturer in the College of Law, Ramadi University. Killed December 2005 (exact date unknown.).

Naser Abdel Karem Mejlef Al-Dulaimi: Department of Physics, College of Education, Ramadi University. Killed December 2005 (exact date unknown.).

Raad Ojssin Al-

Binow: PhD in surgery, lecturer at the College of Medicine, Al-Anbar University.

Shakir

Mahmmoud Jasim: PhD in agronomy, lecturer in the School of Agronomy, Al-Anbar University.

Nabil Hujazi: Lecturer at the College of Medicine, Ramadi University. Killed in June 2006 (exact date unknown). [Source: CEOSI university Iraqi sources, 20 June 2006, confirmed by Iraqi Ministry of Higher Education.]

Nasar Al-Fahdawi: Lecturer at Ramadi University. Department and college unknown. Killed 16 January 2006. [Source: CEOSI university Iraqi sources, December 2006.]

Khalid Jubair Al-Dulaimi: Lecturer at the College of Engineering, Ramadi University. Killed 27 April 2007. [Source: Iraqi sources to the BRussells Tribunal, 3 May 2007.]

NAJAF

Kufa University

Jawla

Mohammed Taqi Zwain: PhD in medicine, lecturer at College of Medicine, Kufa University.

Shahlaa Al-Nasrawi: Lecturer in the College of Law, Kufa University. Assassinated 22 August 2007 by members of a sectarian militia. [Source: CEOSI university Iraqi sources, 27 August 2007.]

Adel Abdul Hadi: Professor of philosophy, Kufa University's College of Arts. Killed by a group of armed men 28 October 2007 when returning home from university. [Source: Iraqi university sources to the BRussells Tribunal, 30 October 2007.]

## KARBALA

### University of

#### Karbala

Kasem Mohammed Ad Dayni: Lecturer in the Department of Psychology, College of Pedagogy, Karbala University. Killed 17 April 2006.

## MOSUL

### Mosul

#### University

Omar Miran: Baghdad University bachelor of law (1946), PhD in history from Paris University (1952), professor of history at Mosul University, specialist in history of the Middle East. Killed, along with his wife and three of his sons, by armed men in February 2006 (exact date unknown.).

Noel Petros Shammas Matti: Lecturer at the College of Medicine, Mosul University. Married and father of two daughters. He was kidnapped and found dead 4 August 2006.

Muwafek Yahya Hamdun: Deputy dean and professor at the College of Agronomy, Mosul University. [Source: Al-Hayat, 28 February 2006.]

Naif Sultan Saleh: Lecturer at the Technical Institute, Mosul University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Natek Sabri Hasan: Lecturer in the Department of Agricultural Mechanization and head of the College of Agronomy, Mosul University. [Source: Iraqi Association of University Lecturers report, March 2006.]

Abdul Kader Ali Abdullah: Lecturer in the Department of Arabic, College of Education Sciences, Mosul University. Found dead 25/26 August 2007 after being kidnapped five days before by a group of armed men. [Source: Iraqi sources to the BRussells Tribunal and CEOSI 26-27 August 2007.]

Unknown: Lecturer at Mosul University, killed in the explosion of two car bombs near campus, 1 October 2007. In this attack six other people were injured, among them four students. [Source: KUNA, 1 October 2007.]

## UNIVERSITY

### OPEN

Kareem Ahmed

Al-Timmi: Head of the Department of Arabic Language in the College of Education at the Open University. Killed in Baghdad, 22 February 2007.

## OF TECHNICAL EDUCATION [5]

### COMMISSION

Aamir Ibrahim

Hamza: Bachelor in electronic engineering, lecturer at the Technical Institute.

Mohammed

Abd Al-Hussein Wahed: PhD in tourism, lecturer at the Institute of Administration.

Mohammed

Saleh Mahdi: Bachelor in sciences, lecturer at the Cancer Research Centre. Killed November 2005.

## INSTITUTIONAL POSITIONS

Emad Sarsam:

PhD in surgery and member of the Arab Council of Medicine.

Faiz Ghani Aziz: PhD in agronomy, director general of the Iraqi Company of Vegetable Oil. Killed September 2003.

Isam Said Abd

Al-Halim: Geologic consultant at the Ministry of Construction.

Kamal Al-Jarrah: Degree in English philology, researcher and writer and director general at the Ministry of Education.

Raad Abdul-Latif Al-Saadi: PhD in Arabic language, consultant in higher education and scientific research at the Ministry of Education.

Shakier Al-Jafayi: PhD in administration, head of the Department of Normalization and Quality at the Iraq Council.

Wajeeh Mahjub: PhD in physical education, director general of physical education at the Ministry of Education.

Wissam Al-Hashimi: PhD in petrogeology, president of the Arab Union of Geologists, expert in Iraqi reservoirs, he worked for the Iraqi Ministry of Petroleum.

#### UNIVERSITY

AFFILIATION UNKNOWN

Amir Mizhir Al-

Dayni: Professor of telecommunication engineering.

Khaled Ibrahim

Said: PhD in physics.

Mohammed Al-

Adramli: PhD in chemical sciences.

Mohammed Munim Al-Izmerly: PhD in chemical sciences. He was tortured and killed by US troops. His body was sent to the Baghdad morgue. The cause of death was initially registered as "brainstem compression".

Nafi Aboud:

Professor of Arabic literature.

#### OTHER CASES

Khalel Al-Zahawi: Born in 1946, Al-Zahawi was considered the most important calligraphist in Iraq and among the most important in the Arab-Muslim world. He worked as a lecturer in calligraphy in several Arab countries during the 1990s. He was killed 19 May 2007 in Baghdad by a group of armed men. He was buried in Diyala, where he was born. [Source: BBC News, 22 May 2007. His biography is available on wikipedia.].

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531. **steve d. dalachinsky**

***Fw: Fwd: gala invite***

*Sat 29 Nov 2008*

---

Arts For Art, Inc. cordially invites you to a

Gala Fundraiser

to create the Innovative Arts Center

A Place for Innovation in Music, Arts and Thinking.

Monday, December 15, 2008

Dinner & Open Bar, 7:30pm - 11:00pm

Attire: Festive

The Angel Orensanz Foundation

172 Norfolk Street

New York, NY, 10002

Speakers: Margaret Richardson, Obama Transition Team

Marc Lambert, Puffin Foundation

Patricia Nicholson-Parker, Arts For Art, Inc.

Performances by: Yerba Buena

William Parker's Inside Songs Of Curtis Mayfield

Citizen Cope

Burnt Sugar & Surprise Guests

Host Committee:

Willie Mack Salman Rushdie

Serge Becker Tenzin Wild

Simon Hammerstein Ben Pundole

Josh Lucas Art For Art Board Members

Lupe Ramos Happy Masee

Tables start at \$2000. Individual tickets start at \$250.

Special Performances: 9:30pm - 11pm

Please RSVP Todd at: XXXXXXXXXX

Tickets available through BROWN PAPER TICKETS



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532. **Amish Trivedi**

***On Behalf of Lisa Jarnot***

*Sat 29 Nov 2008*

---

A Spring Poetry Workshop in Sunnyside, Queens. 10 Weeks, \$300. Sundays from 3-6 pm beginning January 18th. Pattern Poetry: a study of "concrete" "conceptual" "visual" "knitted" "sculpted" etc. poetry with an emphasis on the making of such works. Limit nine students. Syllabus available at [www.angelfire.com/poetry/lisajarnot/patternpoetry.html](http://www.angelfire.com/poetry/lisajarnot/patternpoetry.html) Another Spring Poetry Workshop in Sunnyside, Queens. 10 weeks, \$300. Monday evenings from 6-9 pm beginning January 19th. Avant-Film and Avant-Poetry: A Tribute to Stan Brakhage: in this class we'll look at poets influenced by filmmakers and filmmakers influenced by poets. The class will be run in the style of Stan Brakhage's Salons— with films shown in the first half of class and conversation, film-generated writing, and workshopping held afterwards. We'll look at poems and films by Brakhage, Gertrude Stein, Robert Duncan, Charles Olson, Jack Spicer, Lawrence Jordan, Kenneth Anger, Joseph Cornell, Rudy Burkhardt, Edwin Denby, Abigail Child, Henry Hills, Jennifer Reeves, Hannah Weiner, and others. Filmmakers welcome! Limit nine students. Syllabus available at [www.angelfire.com/poetry/lisajarnot/film.html](http://www.angelfire.com/poetry/lisajarnot/film.html) Contact Lisa Jarnot at  for more information.

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533. **Nicholas Karavatos**

***Re: India...Muslims and Hindus***

*Sat 29 Nov 2008*

---

"It \*is\* terrible when we essentialize."

I've been living on a few coasts of the Arabian Peninsula for several years where there is a significant South Asian expatriate population. I've never been in such an "essentialist" or "essentializing" environment anywhere else.

Most all politics here are Identity Politics.

The hierarchy is that Muslims are on top, next it is Arabs (Khaleejis feel they're the more blessed) above all other Muslims (though South Asians vastly outnumber Arabs), then there are the tribal hierarchies among Arabs ... And we are all familiar with the caste system of India, so no need go into that.

Palestinians seem to be everyone's pet sacred cow.

In India there is the Hindu Nationalist movement, no different than any Religion+Nationalism movement, basically supreamist. Hindu Nationalists see themselves as True Indians (like religious right Republicans and their Real America crap) and that all other religions in India are the result of invasion and colonialism.

Yes, there are Indians who use their religious identity as an impetus, rationale, justification for acts of violence: "Hindu Terrorism" as Alex alluded. But that is also the outline of "Islamic Terrorism" in India or elsewhere, as well: as I would define it, when a structure/organization (not isolated individuals) uses their religious identity as an impetus/rationale/justification for their nationalistic violence. This is also how I would define "Judaic Terrorism" or "Christian Terrorism."

Alex says that "democracy doesn't work" in these environments, and that's because democracy needs secularism to be successful. Otherwise, people vote according to their religion, religious sect, tribe, etc., identity. However, within these (mono?)cultures there is the al-Shura ("consultation") tradition.

I am still waiting for a Zoroastrian to be elected president in the Islamic Republic of Iran. If it's a democracy, why not?

As I watched the Mumbai attacks unfold on television, the Indian government claimed "foriegn elements" were behind it. Yes, always blame The Other first.

Then there is this unfolding in Nigeria:

<http://english.aljazeera.net/news/africa/2008/11/20081129175135493970.html>

Nicholas Karavatos  
Dept of English  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates

> Date: Sat, 29 Nov 2008 07:14:23 -0800

> From: [REDACTED]

> Subject: India...Muslims and Hindus

> To: [REDACTED]

>

> Alexander is tired, especially given

> situation in Mumbai, of the abuse thrown at MUSLIMS. Lots of

> "terrorism," as they called it (THEY), is performed by HINDUS . Fact.

>

> Purely anecdotal, but I spent weeks with Sufis, spent lots of time with Muslim

descendants from Persia...and always, and they knew me, and there were no tourists, treated kindly.

>

> It is a terrible when we essentialize. There is little solidarity in India. Democracy doesn't work as well as Bush likes to say it does.

>

> It is a terrible thing what happened, more terrible for the ineffectuality of the government there, all care and well wishes sent to friends, but let us not let this situation be exploited for the sake of what is an AGENDA.

>

> Alex

>

>

>

>

>

>

---

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534. **Catherine Daly**

***Re: New essay in Jacket Magazine: 'Empirical and Non-Empirical Identifiers'***

*Sat 29 Nov 2008*

---

I think of more the poem as an engine simlie, where the gizmo hooked up to a car tells one what is wrong

but -- my cursory scan of the article mostly confised me, formatting wise, and I didn't see any striking new "tools" for reading

On Fri, Nov 28, 2008 at 6:50 PM, Mark Weiss <[REDACTED]> wrote:

*As I asked on a different list, diagnostic devices? Like stethoscopes or xrays? You mean there's a way to find out whether that lump in line three is dangerous?*

*Mark*

--

All best,  
Catherine Daly  
[REDACTED]

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535. **Lauren Russell**

**Re: Request for information**

Sun 30 Nov 2008

---

Hi Sharon,

Though they don't fulfill the "non-Western" requirement, I really love some of the poems in Gregory Orr's Orpheus & Eurydice series, to the extent that I sometimes find myself reading them on long walks in cemeteries.

Are you teaching experimental fiction this semester, by any chance?

Lauren

Date: Fri, 28 Nov 2008 12:39:01 -0500

From: Sharon Mesmer/David Borchart <[REDACTED]>

Subject: Request for information

Dear friends,

This summer at the New School I'll be teaching a literature/poetry course called "The Muse Singing: Myth in Poetry from Classical Times to Now." I would deeply appreciate suggestions regarding non-Western

poetic responses to the Greek myths, from any era, any country. I'll

post the course description below and the texts I'm already using. Many thanks in advance!

THE MUSE SINGING: MYTH IN POETRY FROM CLASSICAL TIMES TO NOW  
Sharon Mesmer, Instructor / Humanities Division

The artful, emotive tellings of timeless myth-stories by poets of the

classical world continue to enthrall us today. What is it about these mysterious and beautiful tales that has so captured the poetic imagination for so long? How, to paraphrase Walter Pater, have poets

become the depositaries of the instinctive products of the imagination, fixing its outlines and developing its situations? To

gain a new appreciation of four of the most central and familiar Greek myths (Demeter and Persephone; Cupid and Psyche; Daedalus and Icarus; Orpheus and Eurydice) we'll first examine their oldest known

literary sources (The Homeric Hymn to Demeter; Apuleius; Ovid) and read short interpretations by well-known scholars such as Edith Hamilton, Walter Pater, Jane Harrison, Guy Davenport and Joseph Campbell. Finally, we do close readings of modern and contemporary poetic retellings of each tale and discuss connections/ disconnections with the original sources. Access to the films Belle et Le Bête/Beauty and the Beast (as a modern interpretation of the Cupid and Psyche story) by Jean Cocteau and Orfeu Negro/Black Orpheus by Marcel Camus will also be provided through Blackboard.

#### TEXTS:

##### MYTHOLOGY: TIMELESS TALES OF GODS AND HEROES

Edith Hamilton

##### METAMORPHOSIS

Ovid, translation by David Raeburn

##### THE HOMERIC HYMN TO DEMETER

Helen Foley, editor

##### CUPID AND PSYCHE

Apuleius, translation by E.J. Kenney

##### ORPHEUS AND COMPANY

Deborah de Nicola, editor

##### GODS AND MORTALS

Nina Kossman, editor

from Google Books:

##### GREEK STUDIES

Walter Pater (short excerpt)

##### PROLEGOMENA TO THE STUDY OF GREEK RELIGION

Jane Harrison (short excerpt)

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536. **steve d. dalachinsky**

**Re: Dave Church**

Sun 30 Nov 2008

---

it's with great sadness i announce the following

Hey Steve,

It's been a while, but I am writing on behalf of the Dave Church, who died on Thanksgiving morning (officially pronounced dead at 1:30 A.M.). He was found in his cab, slumped over, having suffered what appears to have been a heart

attack (still waiting to hear from the coroner). One can only hope it was fast, for I'm quite sure he thought a great deal about death, and the only part of it that frightened, or moved, him was "how it would go down" - the direct confrontation with death.

At any rate, one might think of the Dylan song - "Let me die in my footsteps..." - and think he went the right way, but he was not fond of taxicab driving, even if he drew material for his writing from his experiences in the seedy netherworld that many drivers get to see from behind their wheel. Instead, he wanted to be remembered as a poet, for that indeed was what he was.

Not sure where to go from here. I'm sending this to you because of the obvious history between you and him, and because of the wider community of poets to which you have access.

I have control over his drafts, writings, correspondence, publications, etc., so anyone with an interest in what will happen to this material can contact me at this email address for the time being.

In the meantime, a biography of Dave Church can be found at:

<http://www.poetrymagazines.org.uk/magazine/record.asp?id=16312>

I'll be busy with the wake and funeral this week in RI, but I'll get in touch with you when I'm back in New York soon after.

Thanks,  
Jonathan

Windows Live Hotmail now works up to 70% faster. Sign up today.

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### 537. **John Cunningham** *language v. experimental*

Sun 30 Nov 2008

---

In my recent query re Canadian language poets to which there were many responses, most of them civil (and my thanks to all those who took the trouble to reply to that thread - even to G.B. (and know Rob that's not you), there was one that was of considerable interest. That was the one that spoke of language poets and experimental poets. Is there a difference? If so, what is it? And where does Erin Moure sit in that binary? John Herbert Cunningham

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538. **Steve Halle**

***Michael Theune @ Seven Corners***

*Sun 30 Nov 2008*

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New work by \*Michael Theune\* is online now at \*Seven Corners\*(<<http://www.sevencornerspoetry.blogspot.com/>>(<http://www.sevencornerspoetry.blogspot.com/>)). Please take a minute to stop by and check it out.

Best,  
Steve Halle  
Editor

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539. **William James Austin**

***Blackbox open for submissions***

*Sun 30 Nov 2008*

---

Hello everyone,

The fall Blackbox gallery is now open for submissions.? The submission period will last approximately two weeks.? Please be certain to read and follow the submission guidelines on the Blackbox page.? Per usual, go to [WilliamJamesAustin.com](http://WilliamJamesAustin.com) and follow the Blackbox link.? Correspondence regarding Blackbox, like submissions, must be sent to [REDACTED].

Thank you in advance for your continued support of my little project.

Best,  
William James Austin

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