

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 2010

366 messages · Thu 31 Dec 2009 – Sun 31 Jan 2010

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

January 2010 opened a new decade by looking backward, and asking, with real longing, whether the old heroic age of the avant-garde could ever come again. Three hundred and sixty-six messages moved through the list, and its two largest threads were both, at heart, about greatness — whether a movement like the ones that had made this community could still happen, and whether the canon that enshrines such things is a genuine record of merit or merely a racket. The room greeted the twenty-tens the way an aging generation greets a new year: measuring the present against a glorious past.

The largest thread was a cry of nostalgia phrased as a question. A member asked the room, plainly, *“Can anything like the Black Mountain School ever expand our possibilities again?”* — invoking the mid-century community of Olson and Creeley and Duncan that had given this very list its lineage, and wondering whether the conditions for such a flowering were simply gone. It was the New American inheritance examined in the cold light of a new decade: had the heroic age been a one-time accident, and were its heirs now only its curators?

The quarrel turned to the canon that keeps such reputations. A long, hot thread argued whether the notion of great writers is useless or indispensable — one poster reporting an ugly fight over whether the canon is a conspiracy of professors protecting their niches, another proposing, half in jest, that the whole thing be settled like a sports poll, a bracket of poets playing for a bowl game. Beneath the joke sat the real doubt: whether lasting is earned by craft and reach, or merely arranged by the institutions that profit from the ranking.

Under the big questions ran the decade's new textures. A thread marveled bleakly at a bank's online-banking prose as the mother of all blog posts, corporate language colonizing the poetic, while another revisited Poe and the negative review, the room reminded that the fight over criticism was two centuries old. The new decade, it turned out, had inherited every one of the old arguments intact — the canon, the bad review, the vanishing of the great communities — as though the turning of the calendar had changed the date and nothing else the room actually cared about.

I have set January down exactly as the archive delivered it — the ache for another Black Mountain, the brawl over whether the canon means anything, and the corporate prose creeping into the frame — because it was the month the list

stepped into a new decade and spent it facing the last one, and the ones before. A room that opens 2010 by asking whether it can ever again build what Olson built, and whether greatness is earned or merely enshrined, is a room aware that it may have become the keeper of a tradition rather than the maker of one — and brave enough, at least, to say the fear out loud, on the first pages of a new ten years.

— *K. M. F.*

Contents

Every entry links to its message. 366 in all.

31 DEC 2009

1. Nate Pritts — new pdf chapbooks @ H_NGM_N
2. Halvard Johnson — Happy New Year, friends and neighbors!
3. Alison Croggon — Re: Edgar Allan Poe & Negative Reviews
4. Alan Sondheim — new years, let us hope for better

1 JAN 2010

5. Obododimma Oha — Fwd: CONTEXT, Volume 12, Number 2, December 2009
6. carol dorf — Re: Edgar Allan Poe & Negative Reviews
7. David Chiro — Re: Edgar Allan Poe & Negative Reviews
8. jared schickling — Re: Edgar Allan Poe and Negative Reviews
9. Chris Mansell — Chapbook Award

2 JAN 2010

10. Chris Jones — Re: Art games
11. jared schickling — Re: Edgar Allan Poe & Negative Reviews
12. steve russell — why the canon??
13. Adam Fieled — "Posit" Re-Posited
14. steve russell — Re: Edgar Allan Poe & Negative Reviews
15. Catherine Daly — Re: Edgar Allan Poe & Negative Reviews
16. Aldon Nielsen — Re: MLA 2009 Readings
17. george spencer — Re: why the canon??
18. Mark Weiss — Re: Edgar Allan Poe & Negative Reviews
19. St. Thomasino — a noun sing e-ratio 13 · featuring the Alan Halsey interview
20. Adam Tobin — Re: why the canon??
21. Alison Croggon — Re: Edgar Allan Poe & Negative Reviews
22. Halvard Johnson — Re: Edgar Allan Poe & Negative Reviews
23. Jim Andrews — Re: why the canon??
24. Susan Webster Schultz — Tinfish Editor madly blogs; readers on vacation!

3 JAN 2010

25. Regina Pinto — Project "AlphaAlpha" - More collaborations are already on line. Would you li...
26. Jeffrey Side — Re: why the canon??
27. Jim Andrews — London Hypotrochoid
28. Murat Nemet-Nejat — Re: Art games
29. crystal hoffman — The TypewriterGirls Poetry Cabaret at the Bowery Poetry Club January 17th!

4 JAN 2010

30. Maryrose . — PDX: Schlesinger, Bettridge and Alexander Jan 10
31. CA Conrad — Re: our war
32. CA Conrad — touch yourself for art
33. Jorgensen, Alexander — fwd: Issue #2 Released LIES/ISLE - accepting submissions for #3
34. Jim Andrews — Re: Art games
35. Megan M Garr — Only a few days left to submit to Versal
36. mIEKAL aND — Electronic Literature as a Model of Creativity and Innovation in Practice: €1.
...
37. amy king — Bookslut interview
38. steve russell — Re: why the canon??
39. steve russell — Re: Edgar Allan Poe & Negative Reviews
40. Metta Sama — April 2010 Books
41. amy king — Ursula K Le Guin -- 'deal with the devil' on book digitalization

- 42. Ann Bogle — Ana Verse at 2010
- 43. Catherine Daly — Re: why the canon??
- 44. aaron tieger — SKY BRIGHTLY PICKED by Jess Mynes
- 45. Jon Cotner — Book Party (NYC) -- Thursday, January 7th
- 46. Halvard Johnson — Re: Ursula K Le Guin -- 'deal with the devil' on book digitalization
- 47. Nicholas Ravnkar — Two eChaps Free at The Bathroom
- 48. Jerome Rothenberg — A New Reading of Romantic Poetry -- McClure, Rothenberg, Scalapino (ann...
- 49. Anny Ballardini — Update: the Poets' Corner
- 50. Tim Peterson — Wednesday 1/6: Cassells, Peterson, and Zurawski
- 51. Ram Devineni — SEXUAL HEALING: A new play by Jonathan Leaf and produced by Rattapallax.
- 52. K. R. Waldrop — new from Burning Deck

5 JAN 2010

- 53. William Allegrezza — Series A this Wed. in Chicago: Farrah & Kilwein-Guevara
- 54. William Allegrezza — Moria Call for Work
- 55. Paul Siegel — 01.11.10 is coming!
- 56. steve russell — Re: why the canon??
- 57. Troy Camplin — Re: why the canon??
- 58. Noah Eli Gordon — Texture Notes by Sawako Nakayasu & Iowa by Travis Nichols
- 59. Sam Truitt — Re: why the canon??
- 60. jared schickling — Prozac and Poet Trees
- 61. amy king — Re: why the canon??
- 62. George Spencer — Re: why the canon??
- 63. Adam Tobin — Re: why the canon??

6 JAN 2010

- 64. Mark Francis Johnson — Re: why the canon??
- 65. Jonathan Penton — Re: why the canon??
- 66. Mark Weiss — Re: why the canon??
- 67. steve dalachinsky — Re: why the canon??
- 68. Jim Andrews — Re: why the canon??
- 69. Gerald Schwartz — Re: why the canon??
- 70. Obododimma Oha — Call for articles
- 71. Elizabeth Switaj — Re: why the canon??
- 72. Alan Sondheim — the DNA announcement (please post - Azure's singing my texts, which should ...
- 73. Zamsky, Robert — Re: why the canon??
- 74. Ruth Lepson — an invitation
- 75. Mark Weiss — Re: why the canon??
- 76. Peter Quartermain — Re: why the canon??
- 77. Mary Kasimor — Re: why the canon??
- 78. L Trent — Re: why the canon??
- 79. amy king — UP to Bat -- Slaves to Do These Things ...
- 80. Jim Andrews — Re: why the canon??
- 81. Robin Hamilton — Re: why the canon??
- 82. Mark Young — Out from Otoliths—nick-e melville's selections and dissections
- 83. Mark Francis Johnson — Re: why the canon??
- 84. Jim Andrews — Re: why the canon??
- 85. Scott Howard — Re: Call for articles

7 JAN 2010

- 86. Bruce McPherson — Re: Why the canon
- 87. steve dalachinsky — Re: why the canon??
- 88. Catherine Daly — Re: why the canon??
- 89. Mark Weiss — query

90. Nicholas Ravnika — eChaps & Readings from The Bathroom
91. Poetry Project — Events at The Poetry Project January
92. peter ganick — 01.2010
93. Robin Hamilton — Re: why the canon??
94. Catherine Daly — Re: why the canon??
95. Mark Weiss — Re: why the canon??

8 JAN 2010

96. Pam Brown — calling Carla Harryman
97. Chris Jones — Deviant Propulsion
98. Obododimma Oha — Re: Call for articles
99. steve russell — Re: why the canon??
100. Gerald Schwartz — Schwartz/ TenEyck: Genesee Reading Series
101. Michael — ANNOUNCING BIG BRIDGE ISSUE 14, 2.0
102. Mark Johnson — Re: why the canon??
103. steve dalachinsky — Re: whyare these folks reading are they part of the canon
104. Mark Weiss — Re: why the canon??
105. Pam Brown — Thanks - I have that contact
106. amy king — Forward on behalf of Gina Myers -- Call for Reviewers and Titles

9 JAN 2010

107. Rob McLennan — new(ish) on rob's clever blog
108. Kimmelman, Burt — David Lehman
109. Sharon Mesmer/David Borchart — Sharon Mesmer's Poetry Project workshop
110. Brian Stefans — Like, for Carl Solomon

10 JAN 2010

111. Chris Jones — Re: Art games
112. Sarah Sarai — Re: why the canon??
113. julia bloch — videos of 2009 MLA Off-Site Reading
114. Jim Andrews — Re: Art games
115. Aldon Nielsen — Re: videos of 2009 MLA Off-Site Reading
116. Alan Sondheim — Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com (fwd)

11 JAN 2010

117. David Kirschenbaum — This Sun./ Portable Boog Reader 4 Launch Party
118. Camille Martin — new at Rogue Embryo
119. Scott Howard — RECONFIGURATIONS / VOLUME THREE (2009): Immanence / Imminence
120. Alan Sondheim — Archive Index Text (of interest)
121. steve dalachinsky — Re: Sharon Mesmer's Poetry Project workshop
122. Joel Chace — READING: Joel Chace's Fundamentalism (Jan 13 at 7pm)
123. Al Filreis — identify YouTube video of Duchamp
124. Paul Siegel — Re: 01.11.10 is coming!
125. Catherine Daly — Fwd:
126. amy king — Re: identify YouTube video of Duchamp
127. Murat Nemet-Nejat — Re: Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com (...)
128. George Bowering — Re: 01.11.10 is coming!
129. Gerald Schwartz — Schwartz/TenEyck performance/reading
130. Jesse Glass — Ahadada Books Presents: "After Lolita," a Saucy New E-Chap by Cassandra Ather...

12 JAN 2010

131. D.Buuck — Small Press Traffic's Poets Theater Fest 2010- night one
132. Mathias Svalina — Announcing The Home Video Review of Books, Vol 3, Issue 1: January 2010
133. Brian Clements — Sentence 7 Now Available

- 134. richard owens — BKS: TORREGIAN & KNIGHT
- 135. Adam Fieled — "Beams" Re-beamed
- 136. Jacqueline Waters — New pamphlets: AARON KUNIN / Cold Genius and DANIEL NOHEJL / Live a Lit...
- 137. Nate Pritts — descriptive sketches :: chapbook
- 138. Paul Siegell — Re: 01.11.10 is coming!

13 JAN 2010

- 139. Susan Webster Schultz — Tinfoil news
- 140. mIEKAL aND — Xerolage 44 - "proviles encouragolage" by musicmaster
- 141. steve russell — Re: why the canon??
- 142. mIEKAL aND — Xerolage 45 - "d wwwhy dddd EElio" by Andy Martrich
- 143. Jim Andrews — future programmerly works of net art
- 144. Bill Berkson — Berkson/KIndel at Sycamore
- 145. Bill Berkson — Berkson in Georgia
- 146. Cara Benson — Fw: Tidal Basin Review inaugural E-Issue Call
- 147. amy king — A reminder on behalf of Carmen Giménez Smith
- 148. Alison Croggon — Re: why the canon??
- 149. Jesse Glass — Ahadada Books Presents: "the meh of zzzz" by Pam Brown

14 JAN 2010

- 150. Al Filreis — PoemTalk 27: C. Bernstein, J. Robinson, J. Rothenberg on Robert Duncan
- 151. Cara Benson — Fw: Tidal Basin Review inaugural E-Issue Call
- 152. Krysia Orlowski — book recommendations + poetry manuscript contest
- 153. Poetry Project — Events at The Poetry Project
- 154. Scott Howard — RECONFIGURATIONS, Vol. 3: special features (1 of 4)

15 JAN 2010

- 155. Gabriel Gudding — Frederick Douglass on Haiti
- 156. David Beaudouin — The poet David Franks has passed...
- 157. Gerald Schwartz — Can anything...?
- 158. Mairead Byrne — Re: Can anything...?
- 159. Stuart Ross — Canadian poets! Let's topple Harper ... or at least give him something to read
- 160. amy king — CUNY Distinguished Professors - The City University of New York
- 161. Lori Emerson — Re: CUNY Distinguished Professors - The City University of New York
- 162. Maria Damon — Re: CUNY Distinguished Professors - The City University of New York
- 163. Maria Damon — Re: CUNY Distinguished Professors - The City University of New York
- 164. steve russell — Re: Can anything...?
- 165. Cassandra Laity — Re: CUNY Distinguished Professors - The City University of New York
- 166. Paul Nelson — Re: Can anything...?
- 167. Mark Weiss — lodgings needed for visiting poet
- 168. Ruth Lepson — Re: Can anything...?
- 169. amy king — Re: Can anything...?
- 170. Paul Nelson — Re: Can anything...?
- 171. Catherine Daly — Re: CUNY Distinguished Professors - The City University of New York
- 172. Ruth Lepson — Re: Can anything...?
- 173. Mark Weiss — Re: The poet David Franks has passed...
- 174. Catherine Daly — Re: Can anything...?
- 175. amy king — Robert Philbin reviews Amy King's Slaves to Do These Things
- 176. Skip Fox — Re: Can anything...?
- 177. Mark Weiss — Re: why the canon??
- 178. Christopher Rizzo — Re: Can anything...?
- 179. Jim Andrews — Re: Can anything...?
- 180. Alison Croggon — Re: Can anything...?

16 JAN 2010

- 181. Anny Ballardini — Re: Robert Philbin reviews Amy King's Slaves to Do These Things

- 182. Laura Hinton — Re: CUNY Distinguished Professors - The City University of New York
- 183. steve russell — Re: can anything...??
- 184. Dan Wilcox — Third Thursday Poetry Night, Jan. 21 - Todd Fabozzi
- 185. Paul Nelson — Re: Responding to Catherine Daly on Black Mountain, Quantum physics, &c.
- 186. amy king — Re: Can anything...?
- 187. amy king — Re: Robert Philbin reviews Amy King's Slaves to Do These Things
- 188. Lewis Warsh — David Franks
- 189. amy king — Re: CUNY Distinguished Professors - The City University of New York
- 190. Ann Bogle — Re: CUNY Distinguished Professors - The City University of New York
- 191. steve russell — Re: Can anything...?
- 192. carol dorf — Re: CUNY Distinguished Professors - The City University of New York
- 193. Regina Pinto — Project "AlphaAlpha" - More collaborations are already on line. Would you li...
- 194. Ann Bogle — Brief review
- 195. Ann Bogle — (no subject)
- 196. Ruth Lepson — Re: Can anything...?
- 197. Ruth Lepson — Re: CUNY Distinguished Professors - The City University of New York
- 198. Ruth Lepson — Re: Can anything...?
- 199. William Slaughter — Notice: Mudlark

17 JAN 2010

- 200. Factory School — Depleted Burden Down by Deborah Meadows
- 201. Christophe Casamassima — Canadian Journal Editors and Book Reviewers - Please Contact Me...
- 202. Murat Nemet-Nejat — Re: David Franks
- 203. David Chiot — Re: Can anything...?
- 204. Adam Tobin — Re: Can anything...?

18 JAN 2010

- 205. steve dalachinsky — readings
- 206. Camille Martin — new at Rogue Embryo
- 207. julia bloch — Thurs: Scappettone & Foster read in Philly
- 208. Douglas Manson — Blake Lecture plus
- 209. Kyle Schlesinger — Jack Hirschman
- 210. Joel Weishaus — "The Gateless Gate-New Series"
- 211. Sarah Sarai — Re: Can anything...?
- 212. Wanda Phipps — Wanda's Upcoming Shows
- 213. Gabrielle Welford — The Rescue Operation's Priorities in Haiti (fwd)

19 JAN 2010

- 214. Brian Stefans — Bank of American Online Banking (the mother of all blog posts)
- 215. Jeffrey Side — Interviewer for Bruce Andrews needed
- 216. Jeffrey Side — Interviewer needed for Amiri Baraka
- 217. Bob Heman — 10th Big CLWN WR Event - Friday, January 29th at Westbeth
- 218. Patrick F. Durgin — The Kenning Anthology of Poets Theater: 1945-1985
- 219. steve russell — Re: Can anything...?
- 220. Aldon Nielsen — a place to stay in San Diego in early March?
- 221. David Chiot — Happy 201st Birthday Edgar Allan Poe!!!!
- 222. Hugh Behm-Steinberg — Opera reading
- 223. amy king — Re: Happy 201st Birthday Edgar Allan Poe!!!!
- 224. Ruth Lepson — Re: Happy 201st Birthday Edgar Allan Poe!!!!
- 225. amy king — Re: Bank of American Online Banking (the mother of all blog posts)
- 226. Ruth Lepson — Re: The Rescue Operation's Priorities in Haiti
- 227. Sharon Mesmer/David Borchart — Re: Bank of American Online Banking (the mother of all blog ...
- 228. Mairead Byrne — Re: Bank of American Online Banking (the mother of all blog posts)
- 229. Catherine Daly — [REDACTED]

230. David Kirschenbaum — Boog City presents Alice James Books and Robert Kerr

20 JAN 2010

231. Jim Andrews — Re: "The Gateless Gate-New Series"
232. Susan Webster Schultz — Tinfish Editor's Blog
233. Jeffrey Side — Interviewer for Bruce Andrews now found
234. Laura Hinton — Re: Bank of American Online Banking (the mother of all blog posts)
235. Ward Tietz — Wheels-Welts-Water
236. Rachel Loden — Hef & "Miss October" at Washington Post
237. Ryan Daley — Re: Bank of American Online Banking (the mother of all blog posts)
238. Maria Damon — Re: Bank of American Online Banking (the mother of all blog posts)
239. Mary Kasimor — Re: Hef & "Miss October" at Washington Post
240. steve russell — Re: Can anything...?
241. Paul Siegell — "30 Awesome Poetry Blogs You Aren't Reading Yet"
242. amy king — Fri, Jan 22nd - Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenst...
243. Mark Jenkins — Re: Hef & "Miss October" at Washington Post
244. Rachel Loden — Re: Hef & "Miss October" at Washington Post
245. Ruth Lepson — Re: Hef & "Miss October" at Washington Post
246. Pluto, Anne Elezabeth — Re: Hef & "Miss October" at Washington Post
247. Joel Weishaus — Re: "The Gateless Gate-New Series"
248. Maria Damon — Re: Hef & "Miss October" at Washington Post
249. Jim Andrews — Re: Can anything...?
250. Gabrielle Welford — Re: Bank of American Online Banking (the mother of all blog posts)
251. David Seaman — Re: Hef & "Miss October" at Washington Post

21 JAN 2010

252. Jim Andrews — Re: "The Gateless Gate-New Series"
253. Laura Wetherington — issue 7 of textsound journal is online now
254. John Perman — Idiolects of Silence
255. Gabrielle Welford — Grassroots Organizations in Haiti Still Need Help (fwd)
256. Poetry Project — Events at The Poetry Project
257. Jesse Glass — Ahadada Books Presents: Canto Diurno #4: The Tang Extending From The Blade by...

22 JAN 2010

258. Jeffrey Side — Interviewer for Amiri Baraka now found
259. Jeffrey Side — Interviewer needed for David Meltzer
260. steve russell — Re: Can anything...?
261. Nicholas Ruiz III — Re: Bank of American Online Banking (the mother of all blog posts)
262. amy king — TONIGHT - Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, ...
263. Ruth Lepson — Re: Can anything...?
264. Jim Andrews — Re: Can anything...?
265. A. J. Patrick Liszkiewicz — new chapbook, "Count as One"

23 JAN 2010

266. Chris Jones — Absolute deviation blog
267. Louis Cabri — K Davies email?
268. Catherine Daly — Re: Can anything...?

24 JAN 2010

269. Sarah Sarai — 2 links: Perloff on reviewing and state of the slush pile
270. peter ganick — currently reading electronic manuscripts for publication...
271. Camille Martin — new at Rogue Embryo
272. Jason Quackenbush — Re: Can anything...?
273. Mark Weiss — Re: Can anything...?
274. Catherine Daly — Re: Can anything...?

25 JAN 2010

- 275. steve dalachinsky — new chapbook
- 276. Lewis Warsh — The Imperfect by George Tysh
- 277. Ruth Lepson — Re: Can anything...?
- 278. Murat Nemet-Nejat — Re: Can anything...?
- 279. Jim Andrews — Re: Can anything...?
- 280. William Slaughter — Notice: Mudlark
- 281. Mark Weiss — Re: Can anything...?

26 JAN 2010

- 282. steve dalachinsky — Re: Wanda's Upcoming Shows
- 283. Jason Quackenbush — Re: Can anything...?
- 284. Jason Quackenbush — Re: Can anything...?
- 285. Bob Heman — more info on friday's CLWN WR event at Westbeth
- 286. Murat Nemet-Nejat — Re: Can anything...?
- 287. Donna Kuhn — New poetry book-Leather Roses by Donna Kuhn (blue lion books)
- 288. amy king — This Friday - BARD ROVING READING SERIES - King and Benson
- 289. Ryan Daley — A must-see
- 290. Pierre Joris — Recent NOMADICS posts
- 291. Alan Sondheim — DNA Involuntaries class last week (this is amazing)
- 292. David Chiot — Re: Can anything...?
- 293. David Chiot — Fwd: Ebong Aamra Boilmela issue - PAROKIA
- 294. Scott Howard — RECONFIGURATIONS, Vol. 3: special features (2 of 4)
- 295. Jim Andrews — Re: Can anything...?
- 296. Alan Sondheim — Dance Review (Foofwa, Azure, Jonathan, moi at DNA)
- 297. V. Joshua Adams — *** TWO READINGS IN CHICAGO THIS WEEK! ***
- 298. Wanda Phipps — Wanda Phipps and John Guth at Starving Artist Cafe

27 JAN 2010

- 299. Robin Hamilton — Re: Can anything...?
- 300. steve russell — Re: Can anything...?
- 301. Peter ciccariello — New work up at The New Post-literate
- 302. Paul Siegel — PHILLY EVENT: PBQ's Slam, Bam, Thank You, Ma'am!
- 303. amy king — So this guy walks into a book...
- 304. Ruth Lepson — Re: Can anything...?
- 305. Daniel Godston — Painted Ghost Rhythm at the Velvet Lounge
- 306. K. Silem Mohammad — Position at new Center for Emerging Media and Digital Arts at Southern ...
- 307. Mark Weiss — Re: Can anything...?
- 308. Mark Weiss — query
- 309. Joel Weishaus — Poetica [blog]
- 310. Jennifer Karmin — Donations for Woodland Pattern Book Center -- sponsor a poet!
- 311. Jim Andrews — Re: Can anything...?
- 312. Paul Nelson — Re: Relevance of Olson/Black Mountain

28 JAN 2010

- 313. Gerald Schwartz — i. m. Howard Zinn
- 314. steve russell — Re: Can anything...?
- 315. Cara Benson — Re: i. m. Howard Zinn
- 316. susan maurer — Re: Donations for Woodland Pattern Book Center -- sponsor a poet!
- 317. Brian Stefans — Fw: Suicide in an Airplane (1919) -- resend
- 318. Charlie Rossiter — Sam Hamill reading/workshop, in Oak Park, Sat. Apr 17
- 319. Mark Weiss — Re: Can anything...?
- 320. Hugh Behm-Steinberg — Re: Can anything...?
- 321. steve russell — Re: Can anything...?
- 322. amy king — Tomorrow Night - BARD ROVING READING SERIES - King and Benson
- 323. Robin Hamilton — Re: Can anything...?

- 324. steve dalachinsky — Re: Interview with M. Magnus up at Towson Arts Collective
- 325. Mark Weiss — Re: Can anything...?
- 326. Poetry Project — Events at The Poetry Project
- 327. steve dalachinsky — Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago
- 328. Robin Hamilton — Re: Can anything...?
- 329. Mairead Byrne — Re: Fw: Suicide in an Airplane (1919) -- resend
- 330. peter ganick — chalk editions first twenty titles. and mission statement.

29 JAN 2010

- 331. David Kirschenbaum — Advertise in Boog City 62
- 332. John Herbert Cunningham — not quite ekphraic
- 333. Lars Palm — Three new e-books from ungovernable press
- 334. Mark Weiss — Horn tooting
- 335. Mark Weiss — Re: not quite ekphraic
- 336. CA Conrad — THIS Sunday, CAConrad & Frank Sherlock cordially invite you to the book party
- 337. Paul Nelson — Re: not quite ekphraic
- 338. Robert Dewhurst — John Wieners criticism
- 339. George Bowering — Re: not quite ekphraic
- 340. Murat Nemet-Nejat — Re: Can anything...?
- 341. Murat Nemet-Nejat — Re: Horn tooting
- 342. Hugh Behm-Steinberg — Re: not quite ekphraic
- 343. Alison Croggon — Public domain manifesto
- 344. Alan Sondheim — To the Editor: (in response to Macaulay's review 1/22/10) (fwd)

30 JAN 2010

- 345. Jim Andrews — Re: chalk editions first twenty titles. and mission statement.
- 346. John Cunningham — Re: not quite ekphraic
- 347. Mark Weiss — Re: not quite ekphraic
- 348. Stephen Ellis — Re: John Wieners criticism
- 349. mIEKAL aND — Re: chalk editions first twenty titles. and mission statement.
- 350. Adam Katz — Re: John Wieners criticism
- 351. Kimmelman, Burt — Ralph Maud
- 352. Halvard Johnson — Re: chalk editions first twenty titles. and mission statement.
- 353. Ruth Lepson — Re: John Wieners criticism
- 354. Kyle Schlesinger — contact info
- 355. Bob Grumman — Runaway Spoon Press Clearance Sale
- 356. Jim Andrews — Re: chalk editions first twenty titles. and mission statement.
- 357. David Kirschenbaum — Blake Babies Tribute, and Blake and Ginsberg, Too

31 JAN 2010

- 358. Lars Palm — two new ungovernable books
- 359. Steensen, Sasha — Re: POETICS Digest - 29 Jan 2010 to 30 Jan 2010 (#2010-29)
- 360. Mark Young — Issue sixteen of Otoliths has gone live
- 361. Camille Martin — new at Rogue Embryo
- 362. Bill Berkson — Berkson in Portland & Seattle
- 363. Cheryl Pallant — Re: not quite ekphraic
- 364. patrick dunagan — Re: John Wieners criticism
- 365. Eric Elshtain — New Beard of Bees Chapbook
- 366. Catherine Daly — san francisco poetry contest

1. **Nate Pritts**

new pdf chapbooks @ H_NGM_N

Thu 31 Dec 2009

2 new portable document format chapbooks from H_NGM_N ::

<http://www.h-ngm-n.com>

Adam Fell * Ten Keys to Being a Champion On And Off the Field.

"I think a hammock between two trees / is what we should be shooting for."

~

Nate Slawson * Tiny Jukebox

"is not yr soul / a tiny jukebox, / a pain in yr heart"

http://www.h-ngm-n.com/h_ngm_n-b_ks/portable-document-format-chapbooks.html

!! Also be sure to click over & enter your full-length poetry manuscript in our Open Reading period - Jan 1 - April 30 !!

Details here --> http://www.h-ngm-n.com/h_ngm_n-b_ks/h_ngm_n-poets.html

yrs,

██████_NGM_N

:: Dr. Nate Pritts

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

Hotmail: Free, trusted and rich email service.

<http://clk.atdmt.com/GBL/go/171222984/direct/01/>

[↑ Contents](#)

2. **Halvard Johnson**

Happy New Year, friends and neighbors!

Thu 31 Dec 2009

This as Including That

This rock and the dry birds

Fluttering in blue leaves,

This rock and the priest,

The priest of nothingness who intones--

It is true that you live on this rock
And in it. It is wholly you.

It is true that there are thoughts
That move in the air as large as air,

That are almost not our own, but thoughts
To which we are related,

In an association like yours
With the rock and mine with you.

The iron settee is cold.
A fly crawls on the balustrades.

--Wallace Stevens

Hal

Halvard Johnson

=====



<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

3. **Alison Croggon**

Re: Edgar Allan Poe & Negative Reviews

Thu 31 Dec 2009

So glad you mentioned Bolano, David: I'm reading him at the moment and finding him revelatory.

This is a bit of a sidejump from Catherine's comments, but I think relevant. I've been spending a bit of time, for admittedly low-grade voyeuristic amusement, lurking around fanfic communities. What strikes me forcibly is the parallels between online fan communities and poetry communities: both are non-mainstream (even if mostly derivative from mass culture, fanfic is feral) cultural communities passionate, often one-eyed, about their concerns. You get very familiar-looking flame wars, a dizzying number of cliques rallying around each other and fighting others, usually over "canon", the same struggling for notice and influence, the same arguments about criticism (what they call, bless them, "concrit"), and exactly the same discussions about whether reviews ought to be honest or nice, or whether they just follow lines of community influence, and how "supportive" criticism is bad for the writing community as a whole, etc etc

etc. You even get the same kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as "social experiment" (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.

Admittedly, the spelling can be out-there mediaeval and the grammar often uncertain (although often it isn't); but in some ways the ethics of some of the more intelligent communities are way ahead of many poetry communities, especially in terms of gender/queer politics and various discussions of privilege (abled, gendered, race). But that is by the bye.

It occurs to me that the (endless) discussions about criticism might be an inevitable spinoff of passionate and self-focused communities gathering volubly online, with the crossover that happens online between what were once more clearly cut amateur and professional divisions. Poetry has always been a little fuzzy on this one, because it's relied on small presses for the distribution of new work. Lucid and disinterested criticism or reviewing can help in sorting out the more rewarding work from the plethora of stuff available, which is why it's important; but because of the social structures of communities - various loyalties, collations of belief, clique rules, tunnel-vision focus etc it becomes harder and harder to find in the thickets.

What's clear in any case is that calling for negative criticism as a corrective to fanboy lurv is, as Catherine says, the other side of the same coin. Excellent criticism is often positive. Negative criticism is often as thoughtless as a puff piece. Maybe we should just be looking for "useful criticism"?

xA

On Fri, Jan 1, 2010 at 9:02 AM, Catherine Daly <[REDACTED]> wrote:

- > Part of the problem seems to be the conflation of criticism and
- > reviewing, or a practice of criticism rising up from, being abstracted
- > from, reviews.
- >
- > So what is the difference between a negative review and criticism
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- > puff piece and a review which finds a lot -- even everything -- to
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- > Do we think of them as puff pieces, especially when the writer has a
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> engaged except obliquely. And as these are some of the most fluent
> reviewers -- well, one has to read between the lines of the roundtable
> just as one reads between the lines of reviews.
>
> --
> All best,
> Catherine Daly
> [REDACTED]
>
>

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

4. **Alan Sondheim**

new years, let us hope for better

Thu 31 Dec 2009

new years, let us hope for better

and the approach of the occidental new year's day. we continue to hear distant sounds of vehicles, the christmas of 1925, the new year of 1926, distant sounds of vehicles, the christmas of 1925, the new year of 1926, distant sounds of vehicles, the christmas of 1925, the new year of 1926, hangup (0:00:00) "can't be helped! it's a new year and teachers revolve!" january, 1859, on the first day of the new year, willsey writes: distant sounds of vehicles, the christmas of 1925, the new year of 1926, architecture for a new year: architecture for a new year: distant sounds of vehicles, the christmas of 1925, the new year of 1926, the distant sounds of the vehicles, as if there were something more, to the new-born world beyond the lanes of highways tremulously cut through wilderness such as no man or woman had seen before, and

it was as if cities of wilderness, great trees and thoroughfares, emerged quietly through the hushed mists of distant waterfalls, where teachers revolve, and

let us hope for a new year's architecture, tremulously gliding among the soft
loams and mosses of our memory, let us hope for pain's cessation, for a brief
and murmuring time when worries disappear, so many waterfalls, so much
beauty and wonder in the new-born world, and

it is january, 1859, and, trembling, january 2010 is heard among the flares of
distant trumpets, and

silence, and being whispers, darkness, and being softly illuminates the new-
born world

[↑ Contents](#)

5. **Obododimma Oha**

Fwd: CONTEXT, Volume 12, Number 2, December 2009

Fri 1 Jan 2010

The current issue of *CONTEXT: Journal of Social & Cultural Studies* (ISSN
1119 -- 9229) is now available online at <
<http://contextjournal.wordpress.com/current-issue/>>.

Articles published in this issue include:

Symbolism in Ogoni Traditional Church Songs

<<http://contextjournal.wordpress.com/articles/barine/>>

-- *Barine Saana Ngaage*

The Practice of Specialized

Translation<<http://contextjournal.wordpress.com/articles/decampos/>>

-- *Elisabeth De Campos*

"Abatease;" or Book Review as the Eighth Wonder of

Fiction<<http://contextjournal.wordpress.com/articles/obiwu/>>

-- *Obiwu*

Once My Heart Was Wide and Loved the

World<<http://contextjournal.wordpress.com/articles/bobbi-lurie/>>

-- *Bobbi Lurie*

Submissions to the next issue, Volume 13, Number 1, March 2010 are welcome.

All submissions should be sent by email to Obododimma Oha <[REDACTED]>, <
[REDACTED]>, <[REDACTED]>. For more information on the journal, visit:

<<http://contextjournal.wordpress.com/about/>>

Happy New Year.

Obododimma Oha.

--

Obododimma Oha

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

Dept. of English
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&

Fellow, Centre for Peace & Conflict Studies
University of Ibadan

Phone: [REDACTED];
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[REDACTED].

--

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[REDACTED];
[REDACTED].

[↑ Contents](#)

6. **carol dorf**

Re: Edgar Allan Poe & Negative Reviews

Fri 1 Jan 2010

I liked your take, Alison. A side point, but I don't think you need to be so critical of your interest in the fan community -- after all they are people who are learning to write in a genre, and/or expressing their love of books in their genre.

My take on negative reviews is related to what Jonathan Gold says about reviewing restaurants -- there are so many good books out there that deserve attention/readers, why waste time on reviewing books that one dislikes. This doesn't preclude situating the book in a stream of poetry, and pointing out over-reliance on conventions of one type or another. But I guess, outside of a college class, I don't understand why anyone would want to read or write reviews of books they feel no sympathy with.

Happy New Year,
Carol

On Thu, Dec 31, 2009 at 5:08 PM, Alison Croggon <[REDACTED]> wrote:

So glad you mentioned Bolano, David: I'm reading him at the moment and finding him revelatory.

This is a bit of a sidejump from Catherine's comments, but I think relevant. I've been spending a bit of time, for admittedly low-grade voyeuristic amusement, lurking around fanfic communities. What strikes me forcibly is the parallels between online fan communities and poetry communities: both are non-mainstream (even if mostly derivative from mass culture, fanfic is feral) cultural communities passionate, often one-eyed, about their concerns. You get very familiar-looking flame wars, a dizzying number of cliques rallying around each other and fighting others, usually over "canon", the same struggling for notice and influence, the same arguments about criticism (what they call, bless them, "concrit"), and exactly the same discussions about whether reviews ought to be honest or nice, or whether they just follow lines of community influence, and how "supportive" criticism is bad for the writing community as a whole, etc etc etc. You even get the same kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as "social experiment" (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.

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--

*All best,
Catherine Daly*

[REDACTED]

--

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Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

7. **David Chirot**

Re: Edgar Allan Poe & Negative Reviews

Fri 1 Jan 2010

Dear Alison and Catherine:

"Useful criticism"--yes to this!--

Re Bolano: the novella **Chile By Night** is the stream of consciousness deathbed confession of a Priest-critic-poet, Father Ibanache, whose name & self appear in other Bolano works, most notably **Distant Star**, itself an "expansion" of the final entry in **Nazi Literature of the Americas**. **The Father's** story takes place primarily during the Pinochet years, with the good Priest acting as a representative and go-between among the Institutions of the dictatorship, the Church and Chilean Literature; the poet-critic is sent by the State on a mission to Europe to discover how the deterioration of monasteries and churches due to bird shit is being handled so efficiently, as well as at one point being asked to be the Regime's Inner Circle's tutor in a seminar in Marxism. Among the torture chambers, there dwells, fittingly a Black, Gallows Humor--

And, literally, just upstairs from the torture chambers in a household run by an American agent and his would-be novelist Chilean wife, is a famous Literary Salon--based on a "true story" of the times; the house where the salon was held is under consideration as a National Museum---at which are gathered all the shining lights of Chilean writing--poetry, drama, criticism, belles-lettres, etc. It is to this house that Fr. Ibanache returns near the very end of his journey into the night, visiting the now shamed, deserted wife and the closed down Salon haunted by rumors, ghosts, screams--and it is here that the now barely surviving woman remarks that Chilean literature is made out of this--that it emerges from torture hidden in the basements of the cozy literary worlds, mingling with the State, torturers, American agents and various "intellectual" military types. Driving away from the almost palpable horrors screaming in his head, the Father wonders if, after all, it is not all literature which is now emerging from just such chambers of horrors, concealed neatly beneath the rituals of the literary world. The world of Bolano's post 9/11/73 Chile is now the world of post 9/11/2001 USA, where a world-wide network of secret torture prisons, of Abu Ghraib and Guantánamos as well as the horrors of domestic detention centers, is the "sub (terranean) text" of an American writing which is tremendously productive of writing from which all such horrors are expunged. As Pierre Vidal-Naquet, in the book of his I previously cited, **Torture Cancer of*

Democracy*--remarks, what began as a police mission, developed into a military operation and became, finally, a clandestine institution.(As Vidal-Naquet notes, the seeming contradictory nature of "clandestine institution" in itself is a sign of the forced equivalencies of meaning, of terms--) At the very heart of the torturing State's language lie the tortured bodies of its various and ever more abundant "enemy combatants," as well as an ever increasing number of "undesireds" and "disappeareds" on the domestic scene.

In order for language to handle the contradictions which are exposed, like Poe's Purloined Letter, in plain site/sight/cite, it is necessary for it to function as the Orwellian unity, the "equals signs," of War=Peace and so on--not unlike President Obama's Nobel Peace Prize Speech which was a justification for the ramping up of his "right war" in Afghanistan and areas of Pakistan and now Yemen. The President himself is a walking example of the Orwellian Newspeak in that he is a Black President supportive of the Apartheid of the USA's number one ally. Rather than "taking sides" on these issues--which would be much about denying or "softening" them--I think, like Bolano, one might find such events interesting and useful as a way to open investigations into the writing of poetry as well as criticism. That is, what is writing in such a situation, what forms of critique of a useful nature may be made not only of works but of the language itself used by them? What is the para-critical, meta-critical nature of such discourse? What is the relationship of not only silence, "sins of omission" to existing and possible, potential writing and criticism, essays, but also what is their relationship with what a Russian artist has said re language--that it is a fascism in that it is not silence which stifles, which censors, but a "being forced to speak," which is the objective of torture--not to elicit "the truth" so much as to force a speaking from the subject, regardless of its content--to force a formal construction--a "confession," "intelligence"--which as "language material" exists as "proof" that something has been articulated which recognizes and affirms, "proves," the "rightness" of the State, its wars, its language, its Institutions--

As Vidal-Naquet might point out yet again--the very nature of the clandestine has become Institutionalized, hidden in plain site/sight/cite--and so--invisible--taekn to be "things as they are" to such an extent that to point out their actual existence as something troubling in itself is considered "wrong," "perverse," and so forth--

I am suggesting that this is one possible set of tools with which to work in writing re writing, in working with a method of "criticism;" it is by no means "the only way" or even particularly the "right way"--the words "right war" have led one to wonder after all, what is a "right" war--so one wonders if there is any such thing as a "right" criticism or reviewing or writing of poetry itself--rather than embracing what is often accepted almost without question whatever way is being taken to be "the right one." That is, a "useful and interesting" critique is

not "aimed at" producing yet more texts conforming to the "norms" or "resistances" already on the table, but to go outside, beyond these either/or battles and find many other ways of considering the actions of language in relation with what they think they are--or intend to--be thinking, "saying," "doing." The original meaning of the term avant-garde was a military one--today, there is what is called the "avant," the "post-avant" --a cutting in half of the original term, so that what is left is an idea of "avant" as a form of "forward"/"before"/"post/after before"--with the military overtones "left behind." Yet the early avant-gardes such as Italian Futurism (Pro) and Dada (anti) confronted directly war and the military aspects of the arts as expressed in speed, design, shattering of grammar, syntax, punctuations, the uses of sound and noise, of technologies or crude, non-technologies as ways of examining what the actions of art are in relation with the military in times of war. In this sense, "avant" in itself signals perhaps a turning away from any such confrontation, making it easier to turn away from other related issues such as torture, Apartheid, mass murder, ethnic cleansing--while at the same time preserving a sense of "moving forward," "being progressive"--"coming after"--a useful question: are "avant" or "post avant" on their own "progressive"--or "reactionary"--or--?? the assumption is that they are "progressive"--whereas what Bolano examines is the possibilities equally of politically "reactionary" avant-gardes--which of course, are well known to exist throughout the 20th Century and into the current one--)

One might find even such seemingly slight shifts as this--"avant-garde" to "avant"--very useful as "can openers" so to speak for the opening of discussions which have become perhaps overly "canned." I think that one finds in Bolano's works just such an investigation going on, into the military nature of militant avant-gardes, or--"anti-militant" avants, or--militant avants-- such as the ones Alison writes of so brilliantly among the incredibly vast variety of communities of discussion--and forms of discussion-- on line--

Besides, isn't there something unimaginative, "non-challenging" in countering "too much positivity" with massive doses of negativity? Isn't this just another way of "balancing the equals sign"--? If one wrote reviews as an unsigned reviewer--would it change one's writing as such, let alone one's ways of thinking positively or negatively of the work being reviewed? After all, the unsigned **faits divers** of Felix Feneon today are read and enjoyed so much because they are expressive of Feneon's style and his methods of thinking, his ideological points of view. Feneon did not think of these unsigned pieces as being somehow ""not mine" but as "writing at a distance"--that is at a distance from the signed name--which might possibly be a way of distancing oneself from--what more--that is the interesting situation which the writer is posing--consider, after all, that Feneon wrote under various pseudonyms, and depending

on the nature of the journal, adopted his style, his vocabulary, to that demanded either directly or indirectly by the journal's editors. (For example, one journal he wrote for required its Anarchist based articles be written in working people's slang rather than in a bourgeois mode of expression--just as one writes differently for say a daily paper than from a specialized journal--)

As Bolano's work demonstrates and that of Poe, Borges and many others--criticism need not be limited to a form of "non-fiction," but may be part of a fictional context also. These are just a few suggestions suggesting hopefully how many many more one may continually open up--and with that Happy New Year to all!

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Which is part of what Poe was writing and part of what I feel is the true nature of the problem, which few of the roundtable participants engaged except obliquely. And as these are some of the most fluent reviewers -- well, one has to read between the lines of the roundtable just as one reads between the lines of reviews.

--

*All best,
Catherine Daly
[REDACTED]*

--

Editor, Masthead: <http://www.masthead.net.au>

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Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

8. **jared schickling**

Re: Edgar Allan Poe and Negative Reviews

Fri 1 Jan 2010

Responding to Catherine Daly's precision: "part of the problem seems to be the conflation of criticism and reviewing"

I posted this in another note, but here it is again: reconfigurations.blogspot.com (section titled "Review Review")

"the true nature of the problem, which few of the [Mayday] roundtable participants engaged except obliquely": that was more or less my thinking in gathering the Reconfigurations gathering. See my introduction, or preface, I can't remember, it addresses this directly.

Jared

Date: Thu, 31 Dec 2009 14:02:48 -0800

From: Catherine Daly <[REDACTED]>

Subject: Re: Edgar Allan Poe & Negative Reviews

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--

All best,
Catherine Daly



____ Your E-mail

and More On-the-Go. Get Windows Live Hotmail Free.

<http://clk.atdmt.com/GBL/go/171222985/direct/01/>

[↑ Contents](#)

9. **Chris Mansell**

Chapbook Award

Fri 1 Jan 2010

Greetings!

Could you pass the word about this to anyone you think might be interested?

PressPress Chapbook Award 2010

Entries for the Award are now open!

The PressPress Chapbook Award is for an original manuscript of poetry between 20-40pp. The winning manuscript will receive \$600 and chapbook publication with PressPress. The Award will be announced in July 2010 on the PressPress site.

The manuscript must be unpublished and not on offer to another publisher in Australia or elsewhere (except that individual poems can be already taken or on offer to journals, sites or anthologies where you keep the copyright).

Have a look at the site to see what sort of thing we've done in the past and what the judges said last year.

best wishes

Chris

www.presspress.com.au

[↑ Contents](#)

10. **Chris Jones**

Re: Art games

Sat 2 Jan 2010

First to Allen, thanks to for the extra kick along to read more of your writings which I had already hoped to do, but I ordered Liz Grosz's book first. (A shortage of money thing...) Your suggestions of cheating in SL has me thinking again of difficulties that can be encountered by following Luce Irigaray's strategies of jamming the mechanism. By jamming in this way one may encounter something far more terrible and intolerable then that from which escape is sought. Anyway, I am interested in reading your thoughts on this before I can make further comments.

On Wed, 2009-12-30 at 13:04 -0800, Jim Andrews wrote:

- > i operate under the disturbing assumption that it's important to
- > understand
- > the media /um one works in/with/through, and that the unique
- > characteristics
- > of the media/um are where art in that media/um can create something
- > new and
- > exciting. in the case of computing, those unique characteristics
- > include
- > interactivity and programmabilit

Jim, by your own reckoning I did my first degree at a quaint and outmoded place known as an institute of technology. Essential to passing this degree was the ability to understand the media you are working with which includes knowing the history of the technology and understanding the poetics and aesthetics problems involved on top of being able to think critically and come up with original thought and ideas. The problems of interactivity is fairly old hat stuff here, last heard of about twenty or thirty years ago from my memory.

If you are going to call on the naming logos god and claim the authority of an early media critic such as Marshall McLuhan who says the medium is the message then it would be a good idea to actually read him. Here you will find that McLuhan is actually referring to and using the earlier writings of Kant and the actual aesthetic problems of mechanism which Kant did write about some centuries ago. Interactivity and programming is actually a Kantian mechanism, prior to his more important and famous book with its passages on the sublime.

I was being factually accurate when I wrote that using a monorail view camera and silver gelatin was a newer technology then computer code by around two centuries. To be more precise as to the history of computer coding technology we would have to go back further to Leibniz. But then I graduated from an old fashion out of date technology institute, so what do I know about computers.

As for your mythical future metaphysical world that would prove you right, may I suggest you read Aristotle. And coding such a world is a trivial matter. It has been done many times on Sony and Xbox computer games. While we are with Aristotle it would also be a good idea to have a look at Plato and the problems of transitivity with regard to poetics.

With best wishes, Chris Jones.

[↑ Contents](#)

11. **jared schickling**

Re: Edgar Allan Poe & Negative Reviews

Sat 2 Jan 2010

When speaking of “useful criticism,” I think we’re including asking about reviews, including asking about the utility of negative reviews. If critics are arbiters of value, broadly, then the utility of negative reviews seems a useful question. Kurt Vonnegut once said something about negatively critiquing a book resembling dressing up in armor to attack apple pie. Is this true? Does it depend on the desired outcome, the desired effect on the hearer, perhaps making the task rather difficult? Or, allowing that it is somehow true, does it mean it’s not worthwhile?

I’d go either way depending, probably on mood and rest. In any case:

“kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as ‘social experiment’ (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.”

What I read here is an attempt at defining the limits of “thoughtful discussion.” As if “loony abuse” had no power or reason to corrupt entrenched ways of thinking. My experience transitioning from working with developmentally disabled adults to working with developmentally enabled adults in academic settings has suggested other possibilities—e.g. that the terms for “loony” can flip (“selective complicity” here is a key concept). Indeed the “whole community outrage” should suggest something otherwise than suggested in the quote about the inaccuracy of terming Johnson’s DAY and elsewhere “social experiment.” The value of such “shenanigans” would be the value of other things considered valuable in their chances for exposing certain ideologic foundations and buried motives. The nature of the act will help determine the discussion to be had, and where fancy’s threatened, where one’s talk is interrupted, it seems, watch out.

Later:

“in some ways the ethics of some of the more intelligent communities are way ahead of many poetry communities, especially in terms of gender/queer politics and various discussions of privilege (abled, gendered, race).”

A similar attempt at controlling the limits of “the more intelligent.” What I read as absent in “discussions of privilege” is, interestingly enough, mention of the word “class.” Or more specifically, “ruling class.”

I sense an allergy to inflammatory rhetoric that bars fire from the library (even if we do teach WCW) even before the value of the nature of the threat posed to the subsidized and guarded body of the knowledge has been accurately assessed.

Perhaps, who wants to be on the side of the unjust, the unfair, the pricks and the jerks? We won’t even consider that a cultural obsession with identity politics might itself be a question worth pursuing. It’s assumed not only that the struggle is good, but also, and more importantly, how it is—“good” as barely considered, “struggle” accepted as such. But where does it lead, exactly? Where does it begin, how does it happen? What’s at work in the “intelligence” of regard for the value of individual freedoms and liberties and the in-born right to all of this, namely, a right to uniquely re-imagined being and its facilitation, in a place where this slips easily into campaign platforming and sprawling endless production and consumption? (Cult of the New.) I don’t suggest human rights in political contexts aren’t necessary. Rather, I ask, did Eddie Bernays locate the money tree, or do we call him a moral or ethical actor in his use of Uncle Sigmund to convince us of our right to our unfettered, unrepressed lifestyles? It’s a question, that’s all, one that comes to bear on how we determine and measure “intelligence” and “useful.”

All I mean to ask is, to “access [the] ‘real’ reviewers,” what must be served?

Jared

Date: Fri, 1 Jan 2010 12:08:49 +1100
From: Alison Croggon <[REDACTED]>
Subject: Re: Edgar Allan Poe & Negative Reviews

So glad you mentioned Bolano, David: I'm reading him at the moment and

finding him revelatory.

This is a bit of a sidejump from Catherine's comments, but I think relevant. I've been spending a bit of time, for admittedly low-grade voyeuristic amusement, lurking around fanfic communities. What strikes me forcibly is the parallels between online fan communities and poetry communities: both are non-mainstream (even if mostly derivative from mass culture, fanfic is feral) cultural communities passionate, often one-eyed, about their concerns. You get very familiar-looking flame wars, a dizzying number of cliques rallying around each other and fighting others, usually over "canon", the same struggling for notice and influence, the same arguments about criticism (what they call, bless them, "concrit"), and exactly the same discussions about whether reviews ought to be honest or nice, or whether they just follow lines of community influence, and how "supportive" criticism is bad for the writing community as a whole, etc etc etc. You even get the same kinds of trollings which are then explained, like some of Kent Johnson's shenanigans, as "social experiment" (once they've got the whole community outraged and spitting acronyms and everybody has resigned/been banned/given up). They've got the lot in terms of discourse - it runs the whole gamut from lolcats and loony abuse to serious and thoughtful discussion.

Admittedly, the spelling can be out-there mediaeval and the grammar often uncertain (although often it isn't); but in some ways the ethics of some of the more intelligent communities are way ahead of many poetry communities, especially in terms of gender/queer politics and various discussions of privilege (abled, gendered, race). But that is by the bye.

It occurs to me that the (endless) discussions about criticism might be an inevitable spinoff of passionate and self-focused communities gathering volubly online, with the crossover that happens online between what were once more clearly cut amateur and professional divisions. Poetry has always been a little fuzzy on this one, because it's relied on small presses for the distribution of new work. Lucid and disinterested criticism or reviewing can help in sorting out the more rewarding work from the plethora of stuff available, which is why it's important; but because of the social structures of communities - various loyalties, collations of belief, clique rules, tunnel-vision focus etc it becomes harder and harder to find in the thickets.

What's clear in any case is that calling for negative criticism as a corrective to fanboy lurv is, as Catherine says, the other side of the same coin. Excellent criticism is often positive. Negative criticism is often as thoughtless as a puff piece. Maybe we should just be looking for "useful criticism"?

xA

On Fri, Jan 1, 2010 at 9:02 AM, Catherine Daly <[REDACTED]> wrote=
:

Part of the problem seems to be the conflation of criticism and reviewing, or a practice of criticism rising up from, being abstracted from, reviews.

So what is the difference between a negative review and criticism which uncovers and / or discusses serious flaws in a work? =A0Isn't the latter more interesting? =A0We can recognise the difference between a puff piece and a review which finds a lot -- even everything -- to praise in a work. =A0But do we think of positive reviews as criticism? Do we think of them as puff pieces, especially when the writer has a motive to praise?

Now that so many more books are being published, on micropresses, do we still have the idea that a book which doesn't receive a review is so bad no one could praise it? =A0What about all the books published which are only reviewed -- raved -- by friends of the author, because the author wasn't able to access "real" reviewers for whatever reason?

Which is part of what Poe was writing and part of what I feel is the true nature of the problem, which few of the roundtable participants engaged except obliquely. And as these are some of the most fluent reviewers -- well, one has to read between the lines of the roundtable just as one reads between the lines of reviews.

Hotmail:

Trusted email with Microsoft's powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/177141664/direct/01/>

[↑ Contents](#)

12. **steve russell** **why the canon??**

Sat 2 Jan 2010

got in an ugly argument recently. poet says that the notion of great writers is useless.

why do certain writers last?

is it a conspiracy?

...professors/universities protecting their precious niche?

i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon. isn't there such a thing as craft ... intellectual

reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...

or maybe we could agree upon a sports like poll.

lit/college football, lump them together.

who makes the top 5?

top 10?

who gets to play in a bowl game?

GO SEMINOLES...

[↑ Contents](#)

13. **Adam Fieled** **"Posit" Re-Posited**

Sat 2 Jan 2010

My first release, the chapbook Posit, which came out through Susana Gardner's Dusie Press in 2007, is now up on Issuu. There is also a podcast on Issuu to accompany the text. Many thanks to Didi Menendez for this.

<http://www.issuu.com/afieled/docs/posit>

Happy New Years,
Adam

[↑ Contents](#)

14. **steve russell** **Re: Edgar Allan Poe & Negative Reviews**

Sat 2 Jan 2010

reading between the lines? that's exhausting/double guessing & ... ambiguity is a damn sight better than dogmatic anything, but why should reviews involve so much hair splitting? Harold Bloom is easy enough to understand. But he's a scholar. Maybe we need more scholars reviewing books.

From: Catherine Daly <[REDACTED]>

To: [REDACTED]

Sent: Thu, December 31, 2009 2:02:48 PM

Subject: Re: Edgar Allan Poe & Negative Reviews

Part of the problem seems to be the conflation of criticism and reviewing, or a practice of criticism rising up from, being abstracted from, reviews.

So what is the difference between a negative review and criticism which uncovers and / or discusses serious flaws in a work? Isn't the latter more interesting? We can recognise the difference between a puff piece and a review

which finds a lot -- even everything -- to praise in a work. But do we think of positive reviews as criticism? Do we think of them as puff pieces, especially when the writer has a motive to praise?

Now that so many more books are being published, on micropresses, do we still have the idea that a book which doesn't receive a review is so bad no one could praise it? What about all the books published which are only reviewed -- raved -- by friends of the author, because the author wasn't able to access "real" reviewers for whatever reason?

Which is part of what Poe was writing and part of what I feel is the true nature of the problem, which few of the roundtable participants engaged except obliquely. And as these are some of the most fluent reviewers -- well, one has to read between the lines of the roundtable just as one reads between the lines of reviews.

--

All best,
Catherine Daly



[↑ Contents](#)

15. **Catherine Daly**

Re: Edgar Allan Poe & Negative Reviews

Sat 2 Jan 2010

what's the difference between a scholar reviewing, an academic reviewing, and a would-be academic reviewing? one would hope, nothing. however, there is a big difference in the relationship to literature and to teaching and to source of income/employment.

one of the things that drew me toward criticism and reviewing is that it is the last bastion of the self-appointed amateur; it is not as though I can really do philosophy or paint without being an outsider/never getting "in", but not only can I be a self-appointed critic, being somewhat outside is good for that.

if reviewing has mostly become a way for less experienced writers -- or those still in school -- to engage more accomplished writers/published writing and the writing community, aren't reviews peculiarly anonymous, in that the majority of reviews aren't written by "names"?

have any reviewers found many blurbs and flap copy / liner notes *not* to be helpful, or prejudicial, or whatever, even if only because they are written by "names" and/or the author?

what is the difference between "going negative" -- which has quasi-political overtones -- and describing what seems to the reviewer to be bad and giving reasons?

while dogma vs. ambiguity -- maybe it is just a choice, I would rather have a clear argument to consider -- to investigate by reading and thinking -- than a pile of grey slush.

On Sat, Jan 2, 2010 at 9:24 AM, steve russell <[REDACTED]> wrote:

> reading between the lines? that's exhausting/double guessing & ... ambiguity is a damn sight better than dogmatic anything, but why should reviews involve so much hair splitting? Harold Bloom is easy enough to understand. But he's a scholar. Maybe we need more scholars reviewing books.

>

>

>

>

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

16. **Aldon Nielsen**

Re: MLA 2009 Readings

Sat 2 Jan 2010

I've just uploaded the recordings from both the on-site and off-site MLA readings at this year's MLA for posting by Penn Sound --

For anyone who wants to hear them right away (and has the bandwidth to download large files [412 MBs]), they can be found here for the next 14 days:

<https://download.yousendit.com/TzY3eW4vcGtveE4zZUE9PQ>

<<https://download.yousendit.com/TzY3eW4vcGtveE4zZUE9PQ>> This will arrive as a Zip file containing several nested folders. Once you extract the files from the zip, just keep clicking through till you arrive at the two large MP3 files.

They will appear at the Penn Sound site before too long for easier clickaphonics.

--

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University

University Park, PA
16802-6200



sailing the blogosphere at <http://heatstrings.blogspot.com>

"kindling his mind (more
than his mind will kindle)"

--William Carlos Williams, early adopter

[↑ Contents](#)

17. **george spencer**

Re: why the canon??

Sat 2 Jan 2010

there must be alternative or anti-canon lists out there.
can anyone direct me to one or some?

From: steve russell < >

To: 

Sent: Sat, January 2, 2010 11:03:15 AM

Subject: why the canon??

got in an ugly argument recently. poet says that the notion of great writers is
useless.

why do certain writers last?

is it a conspiracy?

...professors/universities protecting their precious niche?

i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh,
exalted, ugh, place in the canon. isn't there such a thing as craft ... intellectual
reach. ... or any number of ways to say that this Pleases while something else is
easy to ignore ...??...

or maybe we could agree upon a sports like poll.

lit/college football, lump them together.

who makes the top 5?

top 10?

who gets to play in a bowl game?

GO SEMINOLES...

[↑ Contents](#)

18. **Mark Weiss**

Re: Edgar Allan Poe & Negative Reviews

Sat 2 Jan 2010

Or talk to people with whom one feels no sympathy, etc.? There's the risk stepping outside one's boundaries that they may expand.

Most of the reviews I've done have been requested by editors. Should I have declines to review books that I discover I don't like?

What does one do when a friend asks for a review and you don't like the book? In the past I've begged out by telling the friend as much, risking the friendship. I owe too much to the craft to which I've devoted my life to lie, even for friendship.

The usefulness of a negative review for the critic is the examination it requires of what one considers the limits of form or taste. Not a bad thing to do. The usefulness for the reader is the opportunity to consider those boundaries.

The usefulness of a bad restaurant review is the warning about wasting money and time (not to mention food poisoning).

Best,

Mark

My take on negative reviews is related to what Jonathan Gold says about reviewing restaurants -- there are so many good books out there that deserve attention/readers, why waste time on reviewing books that one dislikes. This doesn't preclude situating the book in a stream of poetry, and pointing out over-reliance on conventions of one type or another. But I guess, outside of a college class, I don't understand why anyone would want to read or write reviews of books they feel no sympathy with.

Announcing *The Whole Island: Six Decades of Cuban Poetry* (University of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

19. **St. Thomasino**

a noun sing e·ratio 13 · featuring the Alan Halsey interview

Sat 2 Jan 2010

e·

a noun sing e·ratio 13 · 2010 · featuring the Alan Halsey interview

with poetry by Laynie Browne, Jill Jones, Jane Adam, Jeff Encke, Joseph F. Keppler, Mark Cunningham, Jadon Rempel, Keith Higginbotham, Anne Fitzgerald, and Halvard Johnson

e·ratio editions e-chaps by Travis Macdonald and Carey Scott Wilkerson

and featuring The Alan Halsey Interview

edited for real by Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com/issue13.html>

e·

[↑ Contents](#)

20. **Adam Tobin**

Re: why the canon??

Sat 2 Jan 2010

i have a bookstore, for example.

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

>From: george spencer <[REDACTED]>

>Sent: Jan 2, 2010 3:32 PM

>To: [REDACTED]

>Subject: Re: why the canon??

>

>there must be alternative or anti-canon lists out there.

>can anyone direct me to one or some?

>

[↑ Contents](#)

21. **Alison Croggon**

Re: Edgar Allan Poe & Negative Reviews

Sat 2 Jan 2010

Hi all - Just to be clear, I wasn't arguing against negative criticism. "Useful" reviews/criticism can of course be negative (criticism that is negative isn't by that virtue "useful", is all). And the other thing I think about "useful" criticism - this with my theatre critic hat on, in which guise I've thought a lot about this question - is that there needs to be a lot of it; maybe what's most crucial about a healthy critical community, aside from a disinterest inflected through a common passion, is its diversity of viewpoint. It's pretty easy to know what useful criticism is, I think: it's informed, well written, seriously attends to the art in question, is conscious of context, genealogy etc. And for my money is felt as well as smart.

To answer your question seriously for a moment, Jared, I've been thinking a lot lately about ethics and art in relation to the question of the "good", which I agree is a box of worms that always has to be open. I don't believe in criticism "leading" anywhere - I can't see art and progress in the same sentence - but the question of ethics has been getting more urgent for me over the past few years, which doesn't mean I've reached any conclusions. Maybe a useful criticism is one that is aware of ethics; David has a good example of that kind of searching. I guess I'm speaking more about a constantly evolving process than any result. The aim might be, if you need one, to be more conscious, to be part of a stimulating discourse.

Carol, I wasn't being critical so much as honest about my fascination with fanfic. Fan communities in all their glorious weirdness and variety can be hilarious (to those who are part of them as well as the outsider voyeur) as well as fascinating. I discovered them when fanfic started being written from my own genre novels, so I can't claim that I am not, however tangentially, implicated in that community myself or that I am in any way "above" it. One thing: like poetry, it's very difficult to generalise: fandom is a huge subculture, ranging from Harry Potter and Twilight through obscure animes and comics to seriously brilliant writing and graphic novels.

Jared, I'm sorry I missed class in my list of privilege, although given the social status of genre culture v literature, there's actually a lot of class discussion. I remember eg a fair bit of class indignation a few years ago when Harold Bloom attacked the awarding of Stephen King with a major literary prize, bemoaning it as the end of literature. Genre/mass culture fandom includes people of extremely various classes, abledness, education, sexuality (furries omg) and so on (and a lot of geeky autodidacts) - by its nature it trawls a wider net than poetry. It's self-policing, in a brutal way, because stupid or straight-out misogynist/racist/homophobic/snobby statements will result in a lot of merciless mockery. But on its wilder fringes, it is pretty lawless.

My points about the parallels are maybe crude, but all the same, KJ would unambiguously be called a troll if he turned up in Harry Potter fandom, which seems to attract a great number of very similar "experiments": sockpuppets, invented identities, etc - with similar results to what happened years ago on the British poetry list, eg (and even the same kinds of discussions about intellectual ownership). Not wanting to open old scars here, I hasten to say, just making an observation. And there are certainly communities of self-identified capslock trolls who proudly go around setting flames. Whatever, I'm not personally interested in "controlling" anything; although I find some things more interesting than others.

xA

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

22. **Halvard Johnson**

Re: Edgar Allan Poe & Negative Reviews

Sat 2 Jan 2010

Anyone remember the E. V. Griffith School of Criticism (was it in Poetry Now?)? When he came upon a poetry collection he enjoyed, he'd display in a box in his mag a poem or two or maybe three. That was it: no slush, no mush, no bother.

Hal

"We don't serve fine wine in half-pints, buddy."

--Robert Ashley

Halvard Johnson

=====

██████████

<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Sat, Jan 2, 2010 at 12:51 PM, Catherine Daly <██████████> wrote:

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if reviewing has mostly become a way for less experienced writers -- or those still in school -- to engage more accomplished writers/published writing and the writing community, aren't reviews peculiarly anonymous, in that the majority of reviews aren't written by "names"?

*have any reviewers found many blurbs and flap copy / liner notes *not* to be helpful, or prejudicial, or whatever, even if only because they*

are written by "names" and/or the author?

what is the difference between "going negative" -- which has quasi-political overtones -- and describing what seems to the reviewer to be bad and giving reasons?

while dogma vs. ambiguity -- maybe it is just a choice, I would rather have a clear argument to consider -- to investigate by reading and thinking -- than a pile of grey slush.

On Sat, Jan 2, 2010 at 9:24 AM, steve russell <[REDACTED]> wrote:

reading between the lines? that's exhausting/double guessing & ... ambiguity is a damn sight better than dogmatic anything, but why should reviews involve so much hair splitting? Harold Bloom is easy enough to understand. But he's a scholar. Maybe we need more scholars reviewing books.

--

*All best,
Catherine Daly
[REDACTED]*

[↑ Contents](#)

23. **Jim Andrews** ***Re: why the canon??***

Sat 2 Jan 2010

the 'game' aspect of the literary is nowhere so evident as in such matters as canon, awards, grants, and so forth. the main rules are know the judges but, first and foremost, validate the world view of the judges. especially the ones with money.

yet, for all that, yes, there are writers/poets who deserve to be widely read and recognized.

art is a rigged game.

there are two types of power. there's power that others confer on you. and there's your own power and strength as a person and an artist. it's important to work on the latter. to be able to really enjoy life and art and pursue new things with passion and intensity. we cultivate the former at our own risk. what would

you rather play? snakes and ladders or a game where the goal is not so much winning or losing as pursuit of the meaning of life?

but we are always embroiled in both, aren't we? the enigmas of fortune and life.

ja

<http://vispo.com>

got in an ugly argument recently. poet says that the notion of great writers is useless.

why do certain writers last?

is it a conspiracy?

...professors/universities protecting their precious niche?

i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.

isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Please while something else is easy to ignore ...??...

or maybe we could agree upon a sports like poll.

lit/college football, lump them together.

who makes the top 5?

top 10?

who gets to play in a bowl game?

GO SEMINOLES...

[↑ Contents](#)

24. **Susan Webster Schultz**

Tinfish Editor madly blogs; readers on vacation!

Sat 2 Jan 2010

<http://tinfisheditor.blogspot.com>

aloha, Susan M. Schultz

[↑ Contents](#)

25. **Regina Pinto**

Project "AlphaAlpha" - More collaborations are already on line.

Would you like to collaborate? Deadline 2010 January 15th

Sun 3 Jan 2010

Project AlphaAlpha:

NEW PAGES:

http://arteonline.arq.br/a/p_a_trick_burgaud.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/p_a_trick_burgaud1.html (Patrick Burgaud - France)

http://arteonline.arq.br/a/m_a_rtha_deed.html (Martha Deed - USA)

http://arteonline.arq.br/a/muriel_frega_a.html (Muriel Frega - Argentina)

http://arteonline.arq.br/a/myron_turner_a.html (Myron Turner - Canada)

WHICH MORE PAGES ARE READY?

http://arteonline.arq.br/a/a_ndrews.html (Jim Andrews - Canada)

http://arteonline.arq.br/a/a_randa_yto.html (Isabel Aranda - YTO - Chile)

http://arteonline.arq.br/a/b_a_bel.html (babel - Canada & UK)

http://arteonline.arq.br/a/ver_a_bighetti.html (Vera Bighetti - Brazil)

http://arteonline.arq.br/a/bruno_a.html (Bruno - Brazil)

http://arteonline.arq.br/a/fr_a_zao.html (Marcelo Frazão - Brazil)

http://arteonline.arq.br/a/lis_a_hutton.html (Lisa Hutton - USA)

http://arteonline.arq.br/a/s_a_tu.html (Satu KaikKonen - Finland)

http://arteonline.arq.br/a/neufeldt_a.html (Brigitte Neufeudt - Germany)

http://arteonline.arq.br/a/niss_a.html (Millie Niss - USA)

http://arteonline.arq.br/a/villel_a.html (Paulo Villela - Brazil)

http://arteonline.arq.br/a/a_raceli_zunig_a.html (Araceli Zuñiga- Mexico)

My own pages:

<http://arteonline.arq.br/a/um.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/doi.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/tres.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/quatro.html> (Regina Pinto- Brazil)

How to collaborate:

Read the call at: <http://arteonline.arq.br/a/call.htm> and ... PARTICIPATE! Do not forget, the deadline is 2010 January 15th

All the best,
Regina Pinto

=====

<http://arteonline.arq.br>
<http://pintor.tumblr.com>

[↑ Contents](#)

26. **Jeffrey Side**

Re: why the canon??

Sun 3 Jan 2010

Because of the various distinctions within literary theory that encompass views of poetry along lines of gender, ethnicity, sexual orientation, politics etc., I think the days of a single universally accepted canon are over—or nearly so. I assume each of the above classifications now have their own canon—or if not now, they probably will in a couple of decades.

On Sat, 2 Jan 2010 12:32:21 -0800, george spencer

<[REDACTED]> wrote:

>there must be alternative or anti-canon lists out there.

>can anyone direct me to one or some?

>

>

>

>

>

>From: steve russell <[REDACTED]>

>To: [REDACTED]

>Sent: Sat, January 2, 2010 11:03:15 AM

>Subject: why the canon??

>

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>

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>GO SEMINOLES...

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[↑ Contents](#)

27. **Jim Andrews** ***London Hypotrochoid***

Sun 3 Jan 2010

London Hypotrochoid

[http://vispo.com/dbcinema/sw/sw.htm?](http://vispo.com/dbcinema/sw/sw.htm?c=London&b=Voctor&n=RectangleE&g=Hypotrochoid&s=svga&i=100)

[c=London&b=Voctor&n=RectangleE&g=Hypotrochoid&s=svga&i=100](http://vispo.com/dbcinema/sw/sw.htm?c=London&b=Voctor&n=RectangleE&g=Hypotrochoid&s=svga&i=100)

A Google search on London, 100 images bigger than 800x600, the Voctor brush, the Rectangle nib, and the Hypotrochoid geometry.

Mac users need to use Firefox.

You'll need the Shockwave plugin, which you can install from <http://vispo.com/sw> if you don't have it already.

ja

<http://vispo.com>

[↑ Contents](#)

28. **Murat Nemet-Nejat** ***Re: Art games***

Sun 3 Jan 2010

Chris,

Thank you for bringing the discussion on the computer as a medium out of the confines of the self-reflecting and uncritical love of its own "newness" and showing how the ideas expounded in it constitute a continuum with earlier ideas going back for centuries. I have been trying to do that with Jim to no avail.

Ciao,

Murat

On Sat, Jan 2, 2010 at 12:05 AM, Chris Jones <[REDACTED]> wrote:

First to Allen, thanks to for the extra kick along to read more of your writings which I had already hoped to do, but I ordered Liz Grosz's book

first. (A shortage of money thing...) Your suggestions of cheating in SL has me thinking again of difficulties that can be encountered by following Luce Irigaray's strategies of jamming the mechanism. By jamming in this way one may encounter something far more terrible and intolerable than that from which escape is sought. Anyway, I am interested in reading your thoughts on this before I can make further comments.

*On Wed, 2009-12-30 at 13:04 -0800, Jim Andrews wrote:
i operate under the disturbing assumption that it's important to understand
the media /um one works in/with/through, and that the unique characteristics
of the media/um are where art in that media/um can create something new and
exciting. in the case of computing, those unique characteristics include
interactivity and programmability*

Jim, by your own reckoning I did my first degree at a quaint and outmoded place known as an institute of technology. Essential to passing this degree was the ability to understand the media you are working with which includes knowing the history of the technology and understanding the poetics and aesthetics problems involved on top of being able to think critically and come up with original thought and ideas. The problems of interactivity is fairly old hat stuff here, last heard of about twenty or thirty years ago from my memory.

If you are going to call on the naming logos god and claim the authority of an early media critic such as Marshall McLuhan who says the medium is the message then it would be a good idea to actually read him. Here you will find that McLuhan is actually referring to and using the earlier writings of Kant and the actual aesthetic problems of mechanism which Kant did write about some centuries ago. Interactivity and programming is actually a Kantian mechanism, prior to his more important and famous book with its passages on the sublime.

I was being factually accurate when I wrote that using a monorail view camera and silver gelatin was a newer technology than computer code by around two centuries. To be more precise as to the history of computer coding technology we would have to go back further to Leibniz. But then I graduated from an old fashion out of date technology institute, so what do I know about computers.

As for your mythical future metaphysical world that would prove you right, may I suggest you read Aristotle. And coding such a world is a trivial matter. It has been done many times on Sony and Xbox computer games. While we are with Aristotle it would also be a good idea to have

a look at Plato and the problems of transitivity with regard to poetics.

With best wishes, Chris Jones.

[↑ Contents](#)

29. **crystal hoffman**

***The TypewriterGirls Poetry Cabaret at the Bowery Poetry Club
January 17th!***

Sun 3 Jan 2010

TypewriterGirls
Gone Biblical

TypewriterGirls
Gone Biblical
(NYC Version)

January 17th, 2009 at 6:00 pm at The Bowery Poetry Club in NYC

The TypewriterGirls' Dada-bred performances are collage-work theatre formed from sketch comedy, poetry, music, whiskey games, collaborative writing, dancing, and a little magic. In their first NYC performance, they take the audience on a whirlwind adventure to "fix" the Bible and will feature some all-stars of TypewriterGirls shows past: Straight Razor, a group of queer artists who came together to confront ideas of gender through performance, will be performing burlesque, drag pieces, as well as avant-garde puppetry; David Doyle, a veteran typewritergirl, in the guise of a well known biblical friend will perform miraculous feats of shock and awe; and the poets for the evening will be two of NYC's finest and most unique poet performers: Huang Xiang, one of the greatest poets of 20th century China and a radical human rights activist and Patrick Rosal, an award winning poet and author of two full-length poetry collections, Uprock Headspin Scramble and Dive.

Come partake in an Exquisite Corpse on a typewriter turned “Bible-Editing Machine” and surrealist games which may win you either kisses or whisky, watch and see if the TypewriterGirls succeed in their attempts to stop the Jews from declaring a king or keep Jesus from damning the fig tree, dance along to gender-bending burlesque. You may just find yourself realizing why exactly the Comte de LautrÃ©mont once declated “poetry must be made by all.”

Event Details:

What:

A poetry reading and performance by the avant-garde poetry cabaret troupe, The TypewriterGirls.

Who:

The

TypewriterGirls Poetry Cabaret w/ poets

Huang Xiang

and Patrick

Rosal,

performance art troupe Straight

Razor, magician

David Doyle.

Where:

The Bowery Poetry Club, 308 Bowery New York, NY 10012-2802

When:

Sunday, January

17 at 6:00 pm

Cost:

\$7.00

More Info: www.typewritergirls.net Poet Bios: Patrick Rosal is the author of two full-length poetry collections, *Uprock Headspin Scramble and Dive*, which won the Asian American Writers' Workshop Members' Choice Award, and most recently *My American Kundiman*, winner of the Book Award in poetry from the Association of Asian American Studies. His chapbook *Uncommon Denominators* won the Palanquin Poetry Series Award from the University of South Carolina, Aiken. His poems and essays are forthcoming or have been published widely in journals and anthologies including *Harvard Review*, *Indiana Review*, *Ninth Letter*, *North American Review*, *Pindledyboz*, *Black Renaissance Noire*, *Brevity*, *Columbia*, and the *Beacon Best*. His work has been honored by the annual Allen Ginsberg Awards, the James Hearst Poetry Prize, the Arts and Letters Prize, Best of the Net among others.

Huang

Xiang is one of

the greatest poets of 20th century China and a master calligrapher.Â Huang Xiang spent over twelve years in Chinese prisons and endured much suffering for writing his lyrical, free-spirited poetry and for his advocacy of human rights in China. Huang Xiang's poetry and calligraphy is internationally recognized and he has performed for crowds numbering in the thousands. Fifteen of his books have been published in several languages.Â His latest book in English A Lifetime is a Promise to Keep: Poems of Huang Xiang, Â is available from Berkeley Press.Â Huang Xiang's mission today is to use his art to build a bridge between East and WestÂ and to promote a universal humanity. Having completing a residency with the City of Asylum/Pittsburgh, Huang Xiang and his wife, the writer, Zhang Ling, live in New York City.

[↑ Contents](#)

30. **Maryrose .**

PDX: Schlesinger, Bettridge and Alexander Jan 10

Mon 4 Jan 2010

Spare Room presents

*

Kyle Schlesinger

Charles Alexander

Joel Bettridge

**

**Sunday, January 10*

7:30 pm

Concordia Coffee House

2909 NE Alberta, Portland, OR

\$5.00 suggested donation

www.flim.com/spareroom



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Upcoming Readings

February 7: Jesse Morse & Allison Cobb

February 21: Bill Berkson

March 21: Canarium Books Reading Tour:

Suzanne Buffam, John Beer, Ish Klein, & Paul Killebrew

=====

Kyle Schlesinger is the proprietor of Cuneiform Press, recently relocated from New York to Texas, and coeditor of the journal **Mimeo Mimeo**. His latest book, **What You Will**, is due next month from New Lights Press; **Charles Olson at Goddard College**, which he edited, will be out from Effing Press in April. Kyle's writings and research related to poetics, visual communication, and artist's books can be found at www.kyleschlesinger.com.

Charles Alexander is founder/director of Chax Press, publisher of innovative poetry and book arts editions. His books of poetry include **Hopeful Buildings**, *Arc of Light / Dark Matter*, *Near or Random Acts*, and *Certain Slants**. He shares a studio and life with Tucson visual artist Cynthia Miller. Lately he has been lost (or found) somewhere among the poetic waters of Ludovico Ariosto, Walter Raleigh, Marie de France, and David Jones. He'll surface sometime soon . . . perhaps.

Joel Bettridge is the author of two books of poetry, **Presocratic Blues** (recently out from Chax Press) and **That Abrupt Here**, as well as the critical study, **Reading as Belief: Language Writing, Poetics, Faith**. He coedited, with Eric Selinger, **Ronald Johnson: Life and Works**. Currently he is an Assistant Professor of English at Portland State University.

=====

There's nothing more

To it
Than that

The sky is
Broken and

It's making
A mess

Kyle Schlesinger

*if I place this word on this page will a *here* develop
more than an accidental mark less than destiny or life's calling
physical fact is a line of verse curving to the right spiraling
into the air incising itself into a sheet of paper*

*sew it closed so that it opens
throw it far so that it embraces you
crunch the language of consonants
so that it sings
howl the language of vowels so that
it floats upon matter or with matter or without*

*in the red room we sit with straight spines
in the blue village our ears rise with readiness
in the white car our hair is blown back by a breeze
at the end of the road we see a path*

*the end is not in sight
the grass underfoot sighs for lack of love
we lie down and feel it upon our chests
for we have been identified, carried away
into the center that neither holds nor unfolds completely
into the last curious question
into the color blue
into the perilous light
into folds and fields*

**Charles Alexander
**

**His theory of becoming having failed, Philolaus seeks an answer to his
puzzlement
from the Oracle at Delphi who channels Bessie Smith**

*At least it's a day distinguished like every other
in knowing in the end that everyone will be in a right damn fix,
a house we can't live in no more
a tongue that echoes, the intelligence only in what encompasses us
a dialectic that can't understand itself
and even still you find enough trouble to make a poor girl wonder where to
go.*

Joel Bettridge

[↑ Contents](#)

31. **CA Conrad**

Re: our war

Mon 4 Jan 2010

Herb Levy wrote: <<< I'm not anymore in favor of Obama's plans to escalate the war in <<< Afghanistan than you seem to be, but to say that Obama somehow ran as <<< a secret warmonger is simply a sign that you weren't paying attention <<< to what Obama was repeatedly and consistently saying in his foreign <<< policy speeches.

Herb, there is NOTHING simple about WANTING TO NOT be cynical when voting. My grandmother used to sing a song when I was a kid with the line, "The cynic and the killer waltz together." I allow that line to haunt my decisions, keep me in check.

You say it is "simply a sign" about me though. Not so simple, and you're incorrect as I was paying close attention. And what you say is being said all day long on the news to anyone who makes their voices heard against Obama's decision to increase the war machine. We're being told that we "weren't paying attention." It's not new what you're saying. It's a game to make people like you feel GREAT because you get to say you were paying attention, and point a finger at people like me to make us feel stupid, it's a game of Simon Says Tell Them How Stupid They Are. And you do it, and feel great.

You must recall how Obama humiliated Hilary Clinton about her vote for the invasion of Iraq? In doing so he pointed a finger at her to call her, in front of MILLIONS of viewers, The War President To Be. He did that to her to rally the anti-war vote. He took her down and smeared her face in it.

And yes I was paying close attention to Obama talk about the differences he saw in both Iraq and Afghanistan, but he NEVER ONCE SAID that he intended to increase the war. He talked about reallocation of troops, and he spoke an awful lot about What Would Obama Do, if Obama had been in the White House at the time. He even spoke quite frankly about Pakistan, and what he thinks should have been done there. But he DID NOT say "Oh, and when I am president I PROMISE to send EXTRA troops, MORE TROOPS, in fact 30,000 in my first year." No, he did not.

Herb, you should write to the Nobel Prize committee while you're at it, tell them what you tell me. The saddest thing about the decision for that prize is

that no one had the courage to say to him when he arrived to receive it, "OH NO YOU DON'T, WE MADE A MISTAKE!"

Herb, please think about how it's NOT simple the next time you point your finger at someone like me who desperately wanted peace, wanted the killing in their name to STOP. People like me, who has thousands of dead bodies filled with bullets coming in the near future, paid for with votes and taxes.

I'm never voting for another president, at least not a Democrat. Let the voters taste the blood by themselves next time.

A shout out to those who cannot sleep at night for what we have done, I'm with you,

CAConrad

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

32. **CA Conrad** ***touch yourself for art***

Mon 4 Jan 2010

TOUCH YOURSELF FOR ART

<http://somaticpoetryexercises.blogspot.com/>

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

33. **Jorgensen, Alexander** ***fwd: Issue #2 Released LIES/ISLE - accepting submissions for #3***

Mon 4 Jan 2010

Experimental textual and visual poetry by likes of this talented cast: SUZANNE GORGAS, ANTONIO URDIALES, KEVIN SPARROW, NIKOLINA NEDELJKOV, ALEXANDER JORGENSEN, REYNARD SEIFERT, PAUL CURRAN, MITCH PATRICK, RICKY LEE, and M KITCHELL.

<http://liesisle.com/index.html>

CURRENTLY:

LIES/ISLE is now accepting submissions to theme for our third issue. Theme of

the third issue will be THE DOUBLE. Submissions will be open until February 14th.

We are particularly interested in expanding the realm of literary theory and criticism. Inspired by the wealth of knowledge set forth by the Tel Quel group, the L=A=N=G=U=A=G=E group, and the New Narrative collective, we are interested in establishing a community of similarly-minded critical thinkers who desire a wider consideration of literature outside of that which exists exclusively in academia.

<http://liesisle.com/submit.html>

[↑ Contents](#)

34. **Jim Andrews**

Re: Art games

Mon 4 Jan 2010

If you are going to call on the naming logos god and claim the authority of an early media critic such as Marshall McLuhan who says the medium is the message then it would be a good idea to actually read him. Here you will find that McLuhan is actually referring to and using the earlier writings of Kant and the actual aesthetic problems of mechanism which Kant did write about some centuries ago. Interactivity and programming is actually a Kantian mechanism, prior to his more important and famous book with its passages on the sublime.

What gives you the impression that I haven't read McLuhan? I wrote something about him at <http://vispo.com/writings/essays/mcluhana.htm> that is widely read. I read McLuhan when I was producing a literary radio show in the eighties. And read him again when I started learning HTML in 1995.

As for Kant, I expect you're right that McLuhan knew and used Kant. But McLuhan's ideas on media are probably about as strongly indebted to Kant as the development of the computer is to Leibniz.

I was being factually accurate when I wrote that using a monorail view camera and silver gelatin was a newer technology than computer code by around two centuries. To be more precise as to the history of computer coding technology we would have to go back further to Leibniz. But then I graduated from an old fashion out of date technology institute, so what do I know about computers.

Leibniz is considered quite important concerning computing, yes. But he never built anything like a computer. He envisioned (but never built) a logic machine that would be an aide to human reason, so that when heads of state sat down to solve the problems of the world, they would say 'Now let us calculate!' and wheel in Leibniz's envisioned aide to reason. He envisioned a language of symbolic logic and a machine that could be used to generate true propositions

in that language. And he always maintained that if only he could set aside five years to this project, it would be a truly wonderful thing. But between his original mathematical work and the demands of Mr. Hanover, his boss, with whom he was employed to write the family history (did he ever finish that?), he just never got those five years.

There's a genuinely important book by Martin Davis called 'Engines of Logic' which looks at the life and work of Leibniz, Boole, Frege, Cantor, Hilbert, Godel, and Turing concerning the development of symbolic logic and the computer. The development of symbolic logic and the computer had quite a way to go from Leibniz to Turing, Chris. Leibniz was on the (real) job, and was closer to building a computer than my childhood dreams of building a rocket ship from wood in the back yard but, well, it never happened. I'm still here. 2010 beyond a space odyssey. But still not down to earth.

I highly recommend Martin Davis's book. Davis himself is quite a renowned logician. So the book is top notch in the 'history of ideas' vein, but it's also terrific in its biographical sketches of these men, these paragons of reason. Godel starved himself to death out of paranoia that his food was being poisoned. Cantor was in and out of sanatoria and his work was never properly recognized in his lifetime. Many considered his work deeply flawed. Turing (probably) committed suicide. Frege was apparently an anti-Semite.

In any case, the book gives one some sense of the distance between Leibniz and Turing concerning the development of symbolic logic and the computer.

What gives you the impression that I think badly of institutes of technology? I never said a word about it. Or is that just a way of telling me that you studied both literature and technology?

As for your mythical future metaphysical world that would prove you right, may I suggest you read Aristotle. And coding such a world is a trivial matter. It has been done many times on Sony and Xbox computer games. While we are with Aristotle it would also be a good idea to have a look at Plato and the problems of transitivity with regard to poetics.

Oh I've read Aristotle and Plato, Chris. Long ago. But perhaps I will re-read them some day. They're always generative for me.

Concerning interactivity and computers, I think we still have a long way to go with them, as artists. Domic Lopes's claim, in his book 'A Philosophy of Computer Art', that computer art is a new art form is still true, though computers and computer art have been around since the second half of the last century. Compared with other art forms, which generally have a much longer history, it's new. And it's still new also in the range of unexplored possibilities. And in the general lack of understanding of what it is all about. There is a great

deal of ignorance about computers and, correspondingly, a great deal of fear and suspicion about them. And hence about computer art.

But it is obvious that computers are becoming more ubiquitous in society and also the devices they are part of are proliferating and will continue to do so. We need to come to grips with them, and computer art is, I think, an important part of that process. We need to come to grips with them like we need to come to grips with pen and paper. Computer art shows us what it means to be computer literate in the same way that reading poetry is part of becoming literate in the usual sense. And a sense of interactivity, its conventions and protocols, its possibilities and its possible human connection, is important to that literacy.

ja

<http://vispo.com>

[↑ Contents](#)

35. **Megan M Garr**

Only a few days left to submit to Versal

Mon 4 Jan 2010

VERSAL 8

Internationally acclaimed literary annual published in Amsterdam, bringing together the world's urgent, involved, and unexpected.

Versal's submission window closes on January 15.

We want your poetry, prose, and art for the eighth issue due out in May 2010.

Inquiries (only) can be directed to: versaljournal AT wordsinhere DOT com

Please feel free to forward this into your networks!

[↑ Contents](#)

36. **mIEKAL aND**

Electronic Literature as a Model of Creativity and Innovation in Practice: €1.000.000 Research Project Funded

Mon 4 Jan 2010

Electronic Literature as a Model of Creativity and Innovation in Practice:
€1.000.000 Research Project Funded

<http://retts.net/index.php/2010/01/electronic-literature-as-a-model-of-creativity-and-innovation-in-practice-e1-000-000-research-project-funded/>

Shortly before Christmas, we received some excellent news from the Humanities in the European Research Area (HERA) review panel. Our project "Electronic Literature as a Model of Creativity and Innovation in Practice" has

been recommended for funding, pending final contract negotiations with the European Science Foundation to be completed in January 2010. Scott Rettberg, of the University of Bergen Linguistic, Literary, and Aesthetic department's Digital Culture Group, will be the Project Leader. The total budget for the project as a whole will be just under 1.000.000 Euros.

"Electronic Literature as a Model of Creativity and Innovation in Practice" (ELMCIP) is a 3-year collaborative research project which will run from 2010-2013. The project will be funded under HERA joint research project theme: 'Humanities as a Source of Creativity and Innovation'.

ELMCIP involves seven European academic research partners and one non-academic partner who will investigate how creative communities of practitioners form within a transnational and transcultural context in a globalized and distributed communication environment. Focusing on the electronic literature community in Europe as a model of networked creativity and innovation in practice, ELMCIP is intended both to study the formation and interactions of that community and also to further electronic literature research and practice in Europe.

The partners include: The University of Bergen, Norway (PL Scott Rettberg, Co-I Jill Walker Rettberg), the Edinburgh College of Art, Scotland (PI Simon Biggs, Co-I Penny Travlou), Blekinge Institute of Technology, Sweden (PI Maria Engberg, Co-I Talan Memmott), The University of Amsterdam, Netherlands (PI Yra Van Dijk), The University of Ljubljana, Slovenia (PI Janez Strehovec), The University of Jyväskylä, Finland (PI Raine Koskimaa), and University College Falmouth at Dartington, England (PI Jerome Fletcher), and New Media Scotland.

The project will fund three post-docs and one PhD. The positions that will be advertised include: a 20-month post-doc in electronic literature bibliography at the University of Bergen, a 12-month post-doc focused on electronic literature publication and education at Blekinge Institute of Technology, and a three year PhD in electronic literature and design at the Edinburgh College of Art. The project also funds a three-year post-doc in ethnography of digital culture at the Edinburgh College of Art (Penny Travlou).

The research outcomes of the project will include: a series of case studies and research papers on electronic literature, a series of public seminars on electronic literature in different cultural contexts, the production of an extensive online knowledge including papers and presentations from the seminars, project information and bibliographic records of works of electronic literature, a workshop on electronic literature and education and a companion anthology of electronic literature including pedagogical materials, a major international conference, a public exhibition of electronic literature artworks

and performances. All publications resulting from the project, including conference proceedings, exhibition catalog, project documentation and the DVD anthology, will be made available on an open access basis.

As the lead partner, the University of Bergen will be responsible for overall project administration, for research and a seminar on electronic literature communities to take place in 2010, for the production of the project's online knowledge base, and for the production of the project's final report. UiB's share of the project budget, pending ESF approval, is 298.625 Euros.

More information, including a website for the project, details of planned public events, and calls for projects and positions associated with ELMCIP, will be forthcoming soon.

[↑ Contents](#)

37. **amy king** ***Bookslut interview***

Mon 4 Jan 2010

"It's not like all lawyers or lesbians or Lebanese are alike once we're off in our own enclaves!"

Interview on Bookslut here --

http://www.bookslut.com/features/2010_01_015554.php

(By the way, the underground home I refer to is Forestiere.)

[↑ Contents](#)

38. **steve russell** ***Re: why the canon??***

Mon 4 Jan 2010

there are two types of power. there's power that others confer on you. and there's your own power and strength as a person and an artist. it's important to work on the latter. to be able to really enjoy life and art and pursue new things with passion and intensity. we cultivate the former at our own risk. what would you rather play? snakes and ladders or a game where the goal is not so much winning or losing as pursuit of the meaning of life?

Wise...

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Sat, January 2, 2010 8:33:58 PM

Subject: Re: why the canon??

the 'game' aspect of the literary is nowhere so evident as in such matters as canon, awards, grants, and so forth. the main rules are know the judges but, first and foremost, validate the world view of the judges. especially the ones with money.

yet, for all that, yes, there are writers/poets who deserve to be widely read and recognized.

art is a rigged game.

but we are always embroiled in both, aren't we? the enigmas of fortune and life.

ja

<http://vispo.com>

got in an ugly argument recently. poet says that the notion of great writers is useless.

why do certain writers last?

is it a conspiracy?

...professors/universities protecting their precious niche?

i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.

isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...

or maybe we could agree upon a sports like poll.

lit/college football, lump them together.

who makes the top 5?

top 10?

who gets to play in a bowl game?

GO SEMINOLES...

[↑ Contents](#)

39. **steve russell**

Re: Edgar Allan Poe & Negative Reviews

Mon 4 Jan 2010

now i get it. & agee.

From: Catherine Daly <[REDACTED]>

To: [REDACTED]

Sent: Sat, January 2, 2010 1:51:35 PM

Subject: Re: Edgar Allan Poe & Negative Reviews

what's the difference between a scholar reviewing, an academic reviewing, and a would-be academic reviewing? one would hope, nothing. however, there is a

big difference in the relationship to literature and to teaching and to source of income/employment.

one of the things that drew me toward criticism and reviewing is that it is the last bastion of the self-appointed amateur; it is not as though I can really do philosophy or paint without being an outsider/never getting "in", but not only can I be a self-appointed critic, being somewhat outside is good for that.

if reviewing has mostly become a way for less experienced writers -- or those still in school -- to engage more accomplished writers/published writing and the writing community, aren't reviews peculiarly anonymous, in that the majority of reviews aren't written by "names"?

have any reviewers found many blurbs and flap copy / liner notes *not* to be helpful, or prejudicial, or whatever, even if only because they are written by "names" and/or the author?

what is the difference between "going negative" -- which has quasi-political overtones -- and describing what seems to the reviewer to be bad and giving reasons?

while dogma vs. ambiguity -- maybe it is just a choice, I would rather have a clear argument to consider -- to investigate by reading and thinking -- than a pile of grey slush.

On Sat, Jan 2, 2010 at 9:24 AM, steve russell <[REDACTED]> wrote:
> reading between the lines? that's exhausting/double guessing & ... ambiguity is a damn sight better than dogmatic anything, but why should reviews involve so much hair splitting? Harold Bloom is easy enough to understand. But he's a scholar. Maybe we need more scholars reviewing books.

>

>

>

>

--

All best,
Catherine Daly

[REDACTED]

[↑ Contents](#)

40. **Metta Sama**

April 2010 Books

Mon 4 Jan 2010

Hi, All

If you have a book coming out in April, could you backchannel the title & publication info to me: [REDACTED]

A friend is pitching an article for Paste. . .

Thanks much,

~Metta

[↑ Contents](#)

41. **amy king**

Ursula K Le Guin -- 'deal with the devil' on book digitalization

Mon 4 Jan 2010

Le Guin accuses Authors Guild of 'deal with the devil'

Ursula K Le Guin has accused the Authors Guild of selling authors "down the river" in the Google settlement and has resigned from the US writers' body in protest after almost 40 years' membership.

In a strongly-worded letter of resignation the award-winning science fiction and fantasy author said the Guild's decision to support Google in its plans to digitise millions of books meant she could no longer countenance being a member.

"You decided to deal with the devil, as it were, and have presented your arguments for doing so. I wish I could accept them. I can't," Le Guin wrote.

"There are principles involved, above all the whole concept of copyright; and these you have seen fit to abandon to a corporation, on their terms, without a struggle."

Continued -- <http://www.guardian.co.uk/books/2009/dec/24/le-guin-authors-guild-deal>

BOOK

Slaves to Do These Things-- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut-- http://www.bookslut.com/features/2010_01_015554.php

[↑ Contents](#)

42. **Ann Bogle**

Ana Verse at 2010

Mon 4 Jan 2010

Some of you may want to read some of these. All are on the first scroll page of Ana Verse: <http://annbogle.blogspot.com>

Inaccrochable
Hypogynormous ruble (exchange rates for Zynga)
Seven digits
Why I Farm
Unplugged Hand
Interview
The Argotist Online
Olmsted Point at Yosemite
Work on What Has Been Spoiled
Turning Thirty
Solzhenitsyn Juke-Box
Sound Experiment (2)
Po-cash
Queen of Spades
Curfew

[↑ Contents](#)

43. **Catherine Daly**

Re: why the canon??

Mon 4 Jan 2010

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--

All best,
Catherine Daly



[↑ Contents](#)

44. **aaron tieger**

SKY BRIGHTLY PICKED by Jess Mynes

Mon 4 Jan 2010

Skys

[on behalf of Skysill Press, with apologies for cross-posting]

Skysill Press is pleased to announce the publication of Jess Mynes's Sky Brightly Picked.

96 pages. ISBN 978-1-907489-00-6

\$15.00 / £8.95

Sky Brightly Picked is Jess Mynes's first full length collection. Rooted in the poet's responses to the work of Mark Rothko and the landscape of rural Massachusetts, these concise, witty, and deftly worked poems bring us 'other / kinds of knowing'. Possessed of a fresh and distinctive style, Jess shows in this book that he knows instinctively how to 'give a line muck / to sense about':

Sky Brightly Picked accumulates. An irreducible hope for exact details.
Striations of seasonal light, prismic silence. (John Coletti)

Irrepressible, that urge to form the irreducible poem. Jess Mynes has my sympathy, my admiration. (Clark Coolidge)

Payment can be made via PayPal at: <http://skysillpress.blogspot.com/>

*

No. 14, 1960

harbor light stains
blue-black scored
docks where fleeting
geese get figured
space in pose whites
surrounding brown

No. 61 (Rust and Blue) {Brown, Blue, Brown on Blue}, 1953

blue is difficult
right up your up
yours to do list
a used to useless world
brown-blue
blue-brown
the crown's yours

*

Thanks for your support.

Sam Ward
Editor, Skysill Press

[↑ Contents](#)

45. **Jon Cotner**

Book Party (NYC) -- Thursday, January 7th

Mon 4 Jan 2010

UGLY DUCKLING PRESSE BOOK PARTY

Jon Cotner and Andy Fitch will launch Ten Walks/Two Talks
on Thursday, January 7th.

McNally Jackson (52 Prince Street) // 7 p.m. // free admission

"Barbed with genius." --Wayne Koestenbaum

"An aesthetic and intellectual stretch. Poetry in motion." --Lynne Tillman

"A moving page from that very fine idea in which small talk is large." --Eileen
Myles

<http://www.uglyducklingpresse.org/page-10walks.html>

[↑ Contents](#)

46. **Halvard Johnson**

Re: Ursula K Le Guin -- 'deal with the devil' on book digitalization

Mon 4 Jan 2010

Another proof that when it comes to making money,
enough is never enough.

Hal

"The secret of managing is to keep the guys
who hate you away from the guys who are
undecided."

--Casey Stengel

Halvard Johnson

=====



<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mon, Jan 4, 2010 at 12:13 PM, amy king <> wrote:

Le Guin accuses Authors Guild of 'deal with the devil'

Ursula K Le Guin has accused the Authors Guild of selling authors "down the

river" in the Google settlement and has resigned from the US writers' body in protest after almost 40 years' membership.

In a strongly-worded letter of resignation the award-winning science fiction and fantasy author said the Guild's decision to support Google in its plans to digitise millions of books meant she could no longer countenance being a member.

"You decided to deal with the devil, as it were, and have presented your arguments for doing so. I wish I could accept them. I can't," Le Guin wrote. "There are principles involved, above all the whole concept of copyright; and these you have seen fit to abandon to a corporation, on their terms, without a struggle."

Continued --

<http://www.guardian.co.uk/books/2009/dec/24/le-guin-authors-guild-deal>

BOOK

Slaves to Do These Things-- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut-- http://www.bookslut.com/features/2010_01_015554.php

[↑ Contents](#)

47. **Nicholas Ravnika**

Two eChaps Free at The Bathroom

Mon 4 Jan 2010

The Bathroom <<http://bathroommagazine.wordpress.com>> officially kicks off its first annual Bathroom Reading Materials series with two outstanding manuscripts: Ryan Philip Kulefsky's **Dead Twins **(28 pp.)* and Steve Timm's ** 'n'altra storio **(40 pp.).

Full PDFs can be downloaded free (MP3 audio books forthcoming) at <http://bathroommagazine.wordpress.com>.

26 signed & lettered print copies of each chapbook will be available for purchase at their upcoming joint reading in Chicago (\$5 ea. / \$8 for both).

In celebration of their chapbooks' publication, Ryan Philip Kulefsky and Steve Timm will be reading at Tuesday Funk<<http://tuesdayfunk.blogspot.com/>>(@ the Hopleaf) in Chicago, IL on February 2, 2010, 7pm.

MP3 audiobooks of each manuscript will also be available soon and The Bathroom #6 comes out in February, so check back with The Bathroom<<http://bathroommagazine.wordpress.com>>in the coming weeks for updates.

Toodles,

Nicholas Michael Ravnika

Head Janitor-in-Charge

The Bathroom

[↑ Contents](#)

48. **Jerome Rothenberg**

A New Reading of Romantic Poetry -- McClure, Rothenberg, Scalapino (announcement)

Mon 4 Jan 2010

An evening of Romantic Poetry

with Michael McClure, Jerome Rothenberg, Leslie Scalapino

City Lights Books

261 Columbus Avenue

San Francisco

Thursday, January 14th, 7:00 p.m.

Poetry must have something in it
that is barbaric, vast and wild.

-- D. Diderot

In the spirit of an experimental and visionary romanticism that links closely with the experimental modernisms of where we are right now, McClure, Rothenberg and Scalapino will read from and discuss the works of acknowledged Romantics and postromantics like Blake, Shelley, Goethe, Hugo, Whitman, Dickinson, and Rimbaud, as well as poems of their own in the newest and oldest of romantic traditions. The reading will also include works outside of conventional literatures and national boundaries, sound poems and non-sense poems, prose poems and visual poems, journal poems and fragment

poems, outsider poems and aboriginal poems, shouted poems and whispered poems. The evening will let new ideas fly from the poems, the audience, and the readers.

Michael McClure's next two books are *Of Indigo and Saffron* from UC Press, and *Mysteriosos and other poems* from New Directions. McClure performed on December 8th with The Charles Lloyd Quartet in Los Angeles at Disney Hall.

Jerome Rothenberg is the author of over seventy books of his own poetry (thirteen from New Directions) and major assemblages of experimental and traditional poetry such as *Technicians of the Sacred* and *Poems for the Millennium*, the third volume of which is a no-holds barred anthology of romantic and postromantic poetry.

Leslie Scalapino is the author of thirty books of poetry, fiction, essays, and poem-plays, the most recent being: *Day Ocean State of Stars' Night* published by Green Integer; and *It's go in horizontal, Selected Poems 1974-2006* published by UC Press, Berkeley, 2007.

Jerome Rothenberg Language is Delphi.
1026 San Abella -- Novalis
Encinitas, CA 92024
poemsandpoetics.blogspot.com

[↑ Contents](#)

49. **Anny Ballardini**

Update: the Poets' Corner

Mon 4 Jan 2010

With my best wishes for a Happy 2010!

Jonathan Penton

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=356](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=356)

Leonardo Franchini

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=357](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=357)

Rachel Blau DuPlessis

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=359](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=359)

Grzegorz Wroblewski

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=360](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=360)

Sohrab Sepehri

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=362](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=362)

Gilberto Isella

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=363](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=363)

Nuri Gene-Cos

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=364](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=364)

Alex Cigale

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=365](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=365)

Richard M. Berlin

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=366](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=366)

New Poems by already featured Authors:

New Poetry Mailing List

James Finnegan's Statement for the ARS POETICA LIBRARY

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3130>

And the *ARS POETICA LIBRARY - 2009 EDITION* by James Finnegan

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3126>

Jeff Harrison

Porphyry Ziggurat<[http://www.fieralingue.it/corner.php?
pa=printpage&pid=3140](http://www.fieralingue.it/corner.php?pa=printpage&pid=3140)>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3140>

The grave of Archilochus<[http://www.fieralingue.it/corner.php?
pa=printpage&pid=3141](http://www.fieralingue.it/corner.php?pa=printpage&pid=3141)>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3141>

Child of Melusina<[http://www.fieralingue.it/corner.php?
pa=printpage&pid=3156](http://www.fieralingue.it/corner.php?pa=printpage&pid=3156)>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3156>

Cephalophore Verge<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3157>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3157>

Charles Martin

Recently in Algiers<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3150>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3150>

Eugen Galasso

Ulteriori Poesiole<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3172>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3172>

Poesiole <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3265>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3265>

Jessica Fiorini

Bare Intrinsic Charge<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3190>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3190>

Float <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3191>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3191>

Helium <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3192>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3192>

Mind of God <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3193>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3193>

Salt <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3195>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3195>

Space Matters <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3196>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3196>

Travel <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3197>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3197>

Holiday Schedule<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3198>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3198>

Octopi Lack the Backbone of Chinese

Proverbs<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3199>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3199>

Boxcar Jumper Cable<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3200>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3200>

Brittle Bone Sandwich<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3201>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3201>

Annie Finch

No Matter, Never

Mind<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3194>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3194>

Evelyn Posamentier

THE BIRD NAMED ISIDORE<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3239>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3239>

Barry Alpert

THE GO-BETWEEN [via Joseph Losey, Harold Pinter, & L.P. Hartley]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3252>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3252>

SPICER PLAYED BY WYLIE WATSON IN BRIGHTON ROCK [via Graham Greene's script

from directors John & Roy Boulting's adaptation of his novel]<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3253>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3253>

Edward Mycue

TRISTE FUI <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3271>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3271>

LETTER TO JIM WHO MOVED

AWAY<<http://www.fieralingue.it/corner.php?pa=printpage&pid=3283>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3283>

Richard Dillon

New Year, 2010, 1/1 <<http://www.fieralingue.it/corner.php?pa=printpage&pid=3282>>

<http://www.fieralingue.it/corner.php?pa=printpage&pid=3282>

As usual the order of appearance respects the order by which I received the submissions. You can find the main index at:

<http://www.fieralingue.it/modules.php?name=Content>

With my acknowledgment to all the Poets,

Anny

--

Anny Ballardini

<http://annyballardini.blogspot.com/>

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.lulu.com/content/5806078>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

« Stulta est clementia, cum tot ubique
vatibus occurras, periturae parcere chartae »
Giovenale

[↑ Contents](#)

50. **Tim Peterson**

Wednesday 1/6: Cassells, Peterson, and Zurawski

Mon 4 Jan 2010

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

From: Uncalled-For Readings <[REDACTED]>

Date: Wed, Dec 16, 2009 at 10:17 AM

Subject: Wednesday 1/6: Cassells, Peterson, and Zurawski

To:

Hear here:

CYRUS CASSELLS

TIM PETERSON (TRACE)

MAGDALENA ZURAWSKI

downstairs at Unnameable Books

600 Vanderbilt Ave. @ St. Marks

January 6, 2010 / 7pm / free

+

Cyrus Cassells is the author of four acclaimed books of poetry: *The Mud Actor*, *Soul Make a Path through Shouting*, *Beautiful Signor*, and *More Than Peace and Cypresses*. His fifth book, *The Crossed-Out Swastika*, and a translation manuscript, *Still Life with Children: Selected Poems of Francesc Parcerisas*, are forthcoming. Among his honors are a Lannan Literary Award, a William Carlos Williams Award, a Pushcart Prize, two NEA grants, and a Lambda Literary Award. He is a Professor of English at Texas State University-San Marcos and has served on the faculty of Cave Canem, the African American Poets Workshop. He divides his time between Austin, New York City, and Paris, and works on occasion in Barcelona as a translator of Catalan poetry.

Tim Peterson (Trace) is the author of *Since I Moved In* which received the Gill Ott Award from Chax Press. Chapbooks include the recent *Violet Speech* (2nd Avenue Poetry), as well as *CUMULUS* (Portable Press at Yo-Yo Labs), and *Trinkets Mashed into a Blender* (Faux Press). Peterson continues to edit *EOAGH: A Journal of the Arts* which features a special issue on Queering Language dedicated to kari edwards(<http://chax.org/eoagh>). Peterson also curates *TENDENCIES: Poetics & Practice*, a talks series titled in honor of Eve Kosofsky Sedgwick at CUNY Graduate Center which explores the intersection of queer poetics and the manifesto (<http://tendenciespoetics.blogspot.com>).

Magdalena Zurawski's novel *The Bruise* won the 2008 Lambda Award for lesbian debut fiction. Currently she is working on a manuscript of poems. She lives in Durham, NC.

+

down one flight of stairs
hosted by Danica Colic + Ari Baniyas

--

Uncalled-for Readings
mostly poets mostly queer some Wednesdays
uncalledforreadings.blogspot.com

[↑ Contents](#)

51. **Ram Devineni**

SEXUAL HEALING: A new play by Jonathan Leaf and produced by Rattapallax.

Mon 4 Jan 2010

SEXUAL HEALING: A new play by Jonathan Leaf and produced by Rattapallax.
<http://www.sexualhealingplay.com>

SEXUAL HEALING details the taboo experimentation and practices of a renowned sex researcher who conducted scientific research into human sexuality and oversaw the filming of hundreds of couples having intercourse thousands of times. Intellectually explicit, SEXUAL HEALING spotlights the role sex played in divorce and the disintegration of the family unit. It tells the story of the development of various techniques for sexual arousal, the employment of surrogate wives, impotence and the "reprogramming" of homosexual men, prior to the American Psychological Association's decision to re-classify homosexuality from being a mental disorder. The play includes nudity and adult themes concerning the treating of male sexual dysfunction. --
broadwayworld.com

Staring Peter O'Connor, Judith Hawking, Chuck Montgomery, and Sayra Player.

January 6th to January 30th, 2010 at 7:30/8pm

The Mint Theatre, Theater 3, 311 West 43rd Street, 3rd Floor, NYC
(between 8th and 9th Avenues). \$18

~~~Tickets now available from SmartTix~~~

<https://www.smarttix.com/show.aspx?EID=&showCode=SEX18&GUID³f474dd-3a14-4aae-9e59-06b6923c038d>

Cheers

Ram Devineni

Producer

[↑ Contents](#)

## 52. **K. R. Waldrop** ***new from Burning Deck***

*Mon 4 Jan 2010*

---

now available from [www.burningdeck.com](http://www.burningdeck.com), [www.spdbooks.org](http://www.spdbooks.org),  
and in Europe: [www.audiaturn.no/Bokhandel](http://www.audiaturn.no/Bokhandel)

PETER WATERHOUSE

Language Death Night Outside

translated from the German by Rosmarie Waldrop

POEM. Novel. 128 pages, offset, smyth-sewn

ISSN 1077-4203

ISBN 978-1-886224-99-5

original paperback \$14

Publication date: December 15, 2009

An "I" between languages. A text between the genres of poem and novel. 3 cities, 3 poems, 3 philosophers. A life takes shape through precise particulars in short, staccato sentences. But the effort toward the definite stands in tension



with the boundlessness of thought where a flower in Vienna can touch the sand dunes of North Africa.

Born 1956 in Berlin, of an English father and an Austrian mother, Peter Waterhouse is one of Austria's leading poets and a noted translator from both English and Italian. He has received numerous prizes.

"Though Waterhouse evokes experience he does not resort to narrative, exactly....There is a relentless multiplicity of reference – to experience, to ideas, to cultural detritus, to memory. There is the death of an Austrian grandfather. There is a questioning of what it means to be a German of the post-war generation.... There is a desire to be inclusive that makes the book a sort of masterwork.... I want to make the point here that the experiential aspect of LANGUAGE DEATH NIGHT OUTSIDE is often in relation to a kind of abstract thinking or reading that is as compelling a part of the non-narrative as cityscapes, colors, art, people, the seasons, meetings."—Laura Moriarty [full text: <http://atonalistdoc.blogspot.com/>]

[↑ Contents](#)

### 53. **William Allegrezza**

#### ***Series A this Wed. in Chicago: Farrah & Kilwein-Guevara***

*Tue 5 Jan 2010*

---

Come to this week's Series A reading this Wednesday in Chicago.

January 6, Wed, 7-8 p.m.

George Farrah

and Maurice Kilwein-Guevara

Location: Hyde Park Art Center

5020 S. Cornell

Parking: Free.

Easy Public Transport Access.

Byob.

[↑ Contents](#)

### 54. **William Allegrezza**

#### ***Moria Call for Work***

*Tue 5 Jan 2010*

---

Moria ([www.moriapoetry.com](http://www.moriapoetry.com)) is looking for work for a big new issue. I'm looking for all types of work, including video, image, and sound pieces. Reviews and articles welcome as well.

Bill Allegrezza  
www.moriapoetry.com

[↑ Contents](#)

55. **Paul Siegell**  
***01.11.10 is coming!***  
*Tue 5 Jan 2010*

---

VisPonauts!

Preview *\*wild life rifle fire\** (Otoliths Books, 2010), coming 01.11.10...

here: GOV'T ISSUE: <http://bit.ly/7XUmhm>

here: Otoliths: <http://bit.ly/6JvIvE>

here: ReVeLeR @ eYeLeVeL: <http://bit.ly/4OlWte>

"Paul Siegell's *\*wild life rifle fire\** proves, if proof were needed, that the electrifying art of Concrete Poetry is not dead!

Siegell's book-length carmen figuratum not only flashes the reader back to the heady first days of the Noigrandes Group in São Paulo and Eugen Gomringer's adventures in VisPo, but even further back to Medieval anagrams, Greek bucolic poems and Sumerian figure poems. Here we find DaDa dynamite and typographical talismans freshened by a poet whose native gifts imbue this exciting work with a whole new sense of "poetic object."

Siegell's haptic heroism compels the reader to re-examine the basic elements of a language that we too often taken for granted, in the process creating an energetic and always surprising work of both visual art and poetry. Not to be missed!" —Vladimir Slender-Hedge

—

Others by Paul Siegell:

jambandbootleg (A-Head Publishing, 2009): <http://bit.ly/6zTaqh>

Poemergency Room (Otoliths Books, 2008): <http://bit.ly/4OnwRA>

[↑ Contents](#)

56. **steve russell**  
***Re: why the canon??***  
*Tue 5 Jan 2010*

---

maybe so-called inspirational verse ... i consider the word "sacred," but i limit my reading, only read 1st rate material. & I also try to discover new authors  
Limited time ... limited reading ... life would stink without worthwhile words ...

best,  
S Russell

---

From: Catherine Daly <[REDACTED]>  
To: [REDACTED]  
Sent: Mon, January 4, 2010 2:47:17 PM  
Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--

All best,  
Catherine Daly  
[REDACTED]

[↑ Contents](#)

57. **Troy Camplin**  
***Re: why the canon??***

*Tue 5 Jan 2010*

---

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiracy is needed -- just an understanding of how real social systems and networks work.

Troy Camplin

-----

Sent from AT&T's Wireless network using Mobile Email

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

From: Catherine Daly <[REDACTED]>  
To: <[REDACTED]>  
Date: Mon, Jan 4, 2010 11:47 AM  
Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--

All best,  
Catherine Daly



[↑ Contents](#)

58. **Noah Eli Gordon**

***Texture Notes by Sawako Nakayasu & Iowa by Travis Nichols***

*Tue 5 Jan 2010*

---

Dear friends,

Letter Machine Editions is pleased to announce the pre-release of our first full-length collections.

Iowa by Travis Nichols

Texture Notes by Sawako Nakayasu

Although the official launch for these books is months away, we're currently offering a limited-time discount of twenty dollars (postage paid) for the pair, which we'll ship right away: <http://www.lettermachine.org/purchase.html>

As a fledgling press, we'd be honored if you'd help spread the word!

---

Texture Notes by Sawako Nakayasu

ISBN: 9780981522722

\$14, trade paperback, 136 pages, 5.25" x 7.5"

Is there a relationship between the population density of Tokyo and the pinkest part of a hamburger? Can one touch the inside of a noun to learn the difference between one bicycle and a field of bicycles? How close is yellow to need? How far are human fears from the fears of insects? Through a sequence of prose investigations, directions, theoretical performances, and character sketches, Sawako Nakayasu's *Texture Notes* presses itself against everything. Here is a book of liminal cartography, where textures are percolated by thought and propelled by feeling, where intellectual frottage meets sunlight, moonlight, the pain of seeing something beautiful and an entire town enamored by a simple rock. Once again, Nakayasu's writing explodes with genre-bending fury and fine-tuned improvisation, leaving in its wake a largess of feeling for the things of the world.

"[Nakayasu]...pursues speed, crowds, performance and collapse...serious quirkiness across a range of forms..." —David Perry, Poetry Project Newsletter

“Nakayasu’s distortions encourage a state of deepened perception...” —Craig Santos Pérez, Rattle

Sawako Nakayasu was born in Japan and has lived mostly in the US since the age of six, spending various bouts of time in Tokyo, Shanghai, and Paris as well. She is the author of *Hurry Home Honey* (Burning Deck, 2009); *Nothing* (fictional but the accuracy or arrangement (she, (Quale Press, 2005); and *So we have been given time Or*, (Verse Press, 2004). Books of translations include *For the Fighting Spirit of the Walnut* by Takashi Hiraide (New Directions, 2008), which won the 2009 Best Translated Book Award; *Four From Japan* (Litmus Press, 2006) featuring four contemporary poets; *To the Vast Blooming Sky* (Seeing Eye Books, 2007), a chapbook of poems by the Japanese modernist Chika Sagawa; and *Time of Sky // Castles in the Air* (Litmus Press, 2010) by Ayane Kawata. She holds an MFA in Poetry from Brown University and has received grants from the NEA and PEN for translating Japanese poetry. Her own poetry has been translated into Japanese, Swedish, Arabic, Chinese, and Vietnamese. More information can be found here: <http://www.sawakonakayasu.net>

\*\*\*

Iowa by Travis Nichols

ISBN: 9780981522739

\$14, trade paperback, 80 pages, 5.25" x 7.5"

In *Iowa*, Travis Nichols turns the bleak cultural void of Midwestern adolescence into a sequence of stunning prose vignettes. Here, a coming-of-age consciousness articulates the knotty uncertainties of personal, social and familial anxieties in sentences as equally complex as the feelings they house: “The memories true or not against him seem to be turning to steam, as I turned, all the while thinking of chewing out alone through the ghostly meats.” With youthful perplexity and zeal, a humorous and caustic violence of reflection drives this meditative, unclassifiable book. The scary truth is that the foreignness of private teenage cant was always asking the right questions. Now, we just have to listen: “Is this the right one thing you haunt? Looking at this one house year after year? Yes. It must be. Not to let you move on. That was the way out.”

“[T]he people who surprise me most are the ones I’ve never ever heard of before...Travis Nichols is [one] with several short sharp prose poems from... Iowa.” —Ron Silliman, Silliman’s Blog 8/16/05

“A series of dynamic self-histories, richly compiled...stoked with radically expressive image-torquing...” —Brad Fliss, Octopus [review of a chapbook excerpt from *Iowa*]

Travis Nichols was born and raised in Ames, Iowa. He now lives in Chicago, where he works as an editor at the Poetry Foundation. His writing has appeared in The Village Voice, The Believer, Details, Paste, The Seattle Post-Intelligencer, The Stranger, and The Huffington Post. With Katie Geha, he co-edited Poets on Painters. Iowa is his first book. His forthcoming books include the novel Off We Go Into the Wild Blue Yonder (Coffee House Press) and an as-yet untitled collection of poems from Copper Canyon Press.

\*\*\*

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---

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<http://clk.atdmt.com/GBL/go/177141665/direct/01/>

[↑ Contents](#)

59. **Sam Truitt**  
***Re: why the canon??***

*Tue 5 Jan 2010*

---

I like this - perhaps - my sense is we have given up our power - the means of power - how we get our juice - namely, how we heat ourselves, get water and food to eat - which compromises at the get-go the other power - enjoin life, new things (meetings), passion - though I like the question of meaning of life - which is for me a life of meaning - of meaning here as measuring - and there are many ways, including language.

-----  
[www.samtruitt.org](http://www.samtruitt.org)

---

From: Jim Andrews <[REDACTED]>  
To: [REDACTED]  
Sent: Sat, January 2, 2010 8:33:58 PM  
Subject: Re: why the canon??

the 'game' aspect of the literary is nowhere so evident as in such matters as canon, awards, grants, and so forth. the main rules are know the judges but, first and foremost, validate the world view of the judges. especially the ones with money.

yet, for all that, yes, there are writers/poets who deserve to be widely read and recognized.

art is a rigged game.

there are two types of power. there's power that others confer on you. and there's your own power and strength as a person and an artist. it's important to work on the latter. to be able to really enjoy life and art and pursue new things with passion and intensity. we cultivate the former at our own risk. what would you rather play? snakes and ladders or a game where the goal is not so much winning or losing as pursuit of the meaning of life?

but we are always embroiled in both, aren't we? the enigmas of fortune and life.

ja

<http://vispo.com>

*got in an ugly argument recently. poet says that the notion of great writers is useless.*

*why do certain writers last?*

*is it a conspiracy?*

*...professors/universities protecting their precious niche?*

*i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.*

*isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Pleases while something else is easy to ignore ...??...*

*or maybe we could agree upon a sports like poll.*

*lit/college football, lump them together.*

*who makes the top 5?*

*top 10?*

*who gets to play in a bowl game?*

*GO SEMINOLES...*

[↑ Contents](#)

## 60. **jared schickling**

### ***Prozac and Poet Trees***

*Tue 5 Jan 2010*

Prozac and Poet Trees: "Follow the Money"

Poets risen from the beds of pharmaceuticals and investment banking?

You be the judge (or not, as the case may be)

Poetry "mystified" at the accusations

<http://www.chicagotribune.com/news/chi-ap-il-poetrymagazine-li,0,3908264.story>

<http://www.chicagotribune.com/news/chi-obit-lillyjan01,0,6895017.story>

"There is no money in poetry, but then there is no poetry in money either."

"Among their concerns are plans for a \$25 million mansion-like 'Home for Poetry,' which one trustee characterized as the foundation's 'monument' to itself; the granting of a job to foundation president John Barr's wife [quoted: "I'm not versed in poetry."]; and the spending of more than \$1 million on a Web site and a brow-raising \$706,000 on a survey to determine poetry's place in American life today." Now this is class.

<http://www.chicagotribune.com/features/chi-poetry-foundation-31-dec31,0,3503555.story>

JS

---

Hotmail: Powerful Free email with security by Microsoft.

<http://clk.atdmt.com/GBL/go/171222986/direct/01/>

[↑ Contents](#)

61. **amy king**

***Re: why the canon??***

*Tue 5 Jan 2010*

---

Yeah, because the canon is ironclad-objective goodness all around. Nothing biased or politically-motivated there. Read without question. "Profit" indeed.

Ugh.

Amy

---

BOOK

Slaves to Do These Things-- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut-- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

---

From: Troy Camplin <[REDACTED]>

To: [REDACTED]

Sent: Tue, January 5, 2010 1:19:13 PM

Subject: Re: why the canon??

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit.



No conspiacy is needed -- just an understanding of how real social systems and networks work.

Troy Camplin

-----

Sent from AT&T's Wireless network using Mobile Email

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

From: Catherine Daly <[REDACTED]>

To: <[REDACTED]>

Date: Mon, Jan 4, 2010 11:47 AM

Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--

All best,

Catherine Daly

[REDACTED]

[↑ Contents](#)

---

62. **George Spencer**

***Re: why the canon??***

*Tue 5 Jan 2010*

---

supporting catherine daly's request, i also would like to see an anti-canon list.

[↑ Contents](#)

---

63. **Adam Tobin**

***Re: why the canon??***

*Tue 5 Jan 2010*

---

I would guess that -- like it or not -- such a list would include pretty much all poetry being written today, for starters. And therefore most of what we all read anyway, i hope.

(excepting from the "we" of course troy camplin ph.d., who reads only what his doctorate prescribes), a

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

>From: Catherine Daly <[REDACTED]>

>Sent: Jan 4, 2010 2:47 PM

>To: [REDACTED]

>Subject: Re: why the canon??  
>  
>I would be really interested in looking at a list of works that don't  
>belong in any sort of canon, or, perhaps, 20th century - current books  
>of poetry which shouldn't be considered standard, recognized,  
>"sacred," or perhaps even be acknowledged.  
>  
>--  
>All best,  
>Catherine Daly  
>[REDACTED]  
>

[↑ Contents](#)

#### 64. **Mark Francis Johnson**

##### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

What canon? Are we talking about all the books that Harold Bloom loves? All the books that are still regularly taught? All the books that could possibly be used to furnish clues for the New York Times crossword puzzle?

Take, just for example, the works of the poet F. T. Prince. Are his poems part of the canon? I believe his collected is still in print. But I don't recall ever seeing his work mentioned outside an essay by Ashbery I read years ago. Auden admired him, too. He published a pamphlet with New Directions sixty or seventy years ago, so James Laughlin must've thought he had something. Is that enough? If it isn't, is it enough to get him on the anti-canon list? If not, why?

[↑ Contents](#)

#### 65. **Jonathan Penton**

##### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

Has anyone else noticed that when people speak of the current irrelevancy of poetry, they're using the word "poetry" synonymously with "the canon and its direct descendants?"

On 1/4/2010 10:23 AM, steve russell wrote:

> there are two types of power. there's power that others confer on you.  
> and there's your own power and strength as a person and an artist. it's  
> important to work on the latter. to be able to really enjoy life and  
> art and pursue new things with passion and intensity. we cultivate the  
> former at our own risk. what would you rather play? snakes and ladders

> or a game where the goal is not so much winning or losing as pursuit of  
> the meaning of life?  
>  
> Wise...  
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> From: Jim Andrews<[REDACTED]>  
> To: [REDACTED]  
> Sent: Sat, January 2, 2010 8:33:58 PM  
> Subject: Re: why the canon??  
>  
> the 'game' aspect of the literary is nowhere so evident as in such matters as  
canon, awards, grants, and so forth. the main rules are know the judges but,  
first and foremost, validate the world view of the judges. especially the ones  
with money.  
>  
> yet, for all that, yes, there are writers/poets who deserve to be widely read  
and recognized.  
>  
> art is a rigged game.  
>  
>  
> but we are always embroiled in both, aren't we? the enigmas of fortune and  
life.  
>  
> ja  
> <http://vispo.com>  
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>  
>> got in an ugly argument recently. poet says that the notion of great writers  
is useless.  
>> why do certain writers last?  
>> is it a conspiracy?  
>> ...professors/universities protecting their precious niche?  
>>  
>> i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh,  
exalted, ugh, place in the canon.

>> isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Please while something else is easy to ignore ...??...

>>

>> or maybe we could agree upon a sports like poll.

>> lit/college football, lump them together.

>> who makes the top 5?

>> top 10?

>> who gets to play in a bowl game?

>> GO SEMINOLES...

>>

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[↑ Contents](#)

66. **Mark Weiss**

***Re: why the canon??***

*Wed 6 Jan 2010*

---

The act of listing would turn it into a canon, alas.

At 11:40 PM 1/5/2010, you wrote:

>supporting catherine daly's request, i also would like to see an

>anti-canon list.

>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

Forthcoming in November 2009.

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

67. **steve dalachinsky**

***Re: why the canon??***

*Wed 6 Jan 2010*

---

what's first rate to others and vice versa may not be first rate to you and vice versa

On Tue, 5 Jan 2010 08:51:45 -0800 steve russell <[REDACTED]>  
writes:

> maybe so-called inspirational verse ... i consider the word "sacred,"  
> but i limit my reading, only read 1st rate material. & I also try to  
> discover new authors Limited time ... limited reading ... life would  
> stink without worthwhile words ...

>

> best,

> S Russell

>

>

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> \_\_\_\_\_  
> From: Catherine Daly <[REDACTED]>

> To: [REDACTED]

> Sent: Mon, January 4, 2010 2:47:17 PM

> Subject: Re: why the canon??

>

> I would be really interested in looking at a list of works that

> don't

> belong in any sort of canon, or, perhaps, 20th century - current

> books

> of poetry which shouldn't be considered standard, recognized,

> "sacred," or perhaps even be acknowledged.

>

> --

> All best,

> Catherine Daly

> [REDACTED]

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[↑ Contents](#)

68. **Jim Andrews**

**Re: why the canon??**

Wed 6 Jan 2010

---

*Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiracy is needed -- just an understanding of how real social systems and networks work.*

*Troy Camplin*

That is simple-minded and naive.

If you get involved in contemporary art of any consequence, you see many factors at work in the selection process of what gets recognized either via grants or awards or being taught in the classroom enough to be considered canonical. And the quality of the work is but one of several considerations. A relatively small consideration.

Regionalism is always at play, for instance. Work by people who are connected in the larger cities such as (and especially) New York has its advantages. Nationalism is also a factor.

'Schools' also have a certain influence above the work simply of individuals. Because real social systems are indeed \*systems\* where power is not simply a matter of the quality of an individual's work but a function of the coordinated power of the group.

Additionally, we have seen how, in previous eras, the work of very few women was considered canonical. Their historical exclusion reflects formation of canon upon social position, not quality of work or "what great artists have consistently been influenced by".

The operation of "real social systems and networks" is indeed important in the manufacture of canon. But their operation is predicated less on disinterested assessment of the quality and relevance of art as it is on the promotion of those involved in those systems and networks.

And this is just the way of the world, the way of "real social systems and networks" and individuals working in them to survive and prosper with their friends. As Paul Simon said, "A man sees what he wants to see and disregards the rest."

It takes a special sort of a person to try to approach unknown work and artists with an open mind. We are used to our art being carefully framed toward foregone conclusions.

ja  
http://vispo.com

[↑ Contents](#)

69. **Gerald Schwartz**

***Re: why the canon??***

*Wed 6 Jan 2010*

---

Agredd. And to add... isn't canon constantly being recast by those (of us) who cast canons?

Gerald Schwartz

Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiracy is needed -- just an understanding of how real social systems and networks work.

Troy Camplin

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Sent from AT&T's Wireless network using Mobile Email

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

From: Catherine Daly <[REDACTED]>

To: <[REDACTED]>

Date: Mon, Jan 4, 2010 11:47 AM

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I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--

All best,  
Catherine Daly  
[REDACTED]

[↑ Contents](#)

70. **Obododimma Oha**

***Call for articles***

*Wed 6 Jan 2010*

---

\*CONTEXT: Journal of Social & Cultural Studies\* (ISSN 1119 -- 9229), homesteading online at <<http://contextjournal.wordpress.com/>> invites articles

(critical essays, reviews, short fiction/faction, poems, and visual narratives (on jpeg or pdf) for publication in its March 2010 issue. All submissions are usually peer-reviewed. Essays, which should be on Word document, should not exceed 25 A4 pages and be without rigid formatting. For more information on the journal, visit <http://contextjournal.wordpress.com/about/>

All submissions are to be made by email to: Obododimma Oha <[REDACTED]> or <[REDACTED]>

--

Obododimma Oha  
<http://udude.wordpress.com/>

Dept. of English  
University of Ibadan  
Nigeria

&

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED];  
[REDACTED].

[↑ Contents](#)

#### 71. **Elizabeth Switaj**

##### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

Jonathan, could you expand on this? I'm not entirely sure that I understand.

2010/1/6 Jonathan Penton <[REDACTED]>

*Has anyone else noticed that when people speak of the current irrelevancy of poetry, they're using the word "poetry" synonymously with "the canon and its direct descendants?"*

[↑ Contents](#)

#### 72. **Alan Sondheim**

##### ***the DNA announcement (please post - Azure's singing my texts, which should pass as poetics performance, thanks)***

*Wed 6 Jan 2010*

---

PLEASE COME!



=====

=====

DANCE NEW AMSTERDAM

PERFORMANCE:

Foofwa d'Imobilite: Musings

Foofwa d'Imobilite, Azure Carter, Alan Sondheim: Involuntaries

January 21-24

Performance Times: Thursday, Friday, Saturday at 8:00pm, Sunday at 3:00pm

Ticket Prices: \$17 (\$12 members, \$10 RUSH tickets)

Please come to this amazing event!

Dance New Amsterdam

280 Broadway, 2nd Floor (entrance on Chambers, near City Hall)

New York, NY 10007

Phone: [REDACTED]

Fax: [REDACTED]

E-mail: [REDACTED]

<http://www.dnadance.org/site>

Foofwa d.Imobilite/Neopost Ahrrrt

Musings and Involuntaries 1.6

January 21 . January 23 at 8:00pm, January 24 at 3:00pm

Post show discussion moderated by Nancy Dalva on January 21st

The efforts of Foofwa d'Imobilite and collaborators Alan Sondheim and Azure Carter result in Involuntaries 1.6, a world premiere that saunters along the edge of reason. The US premiere, Musings, is a collaboration with lighting designer Jonathan O.Hear and reflects on the ideas of icons; John Cage and the late Merce Cunningham. The performance will also include the screening of videos by Foofwa d'Imobilite and Alan Sondheim.

Musings

US Premiere

Choreographed by Foofwa d'Imobilite

Performed by Foofwa dit Mobilit

Music by Foof Mobile

Lighting Design by Jonathan O.Hear

Musings should have been a duet and will bear the mark and weight of absences, hence its subtitle: "solitary duet." The piece is structured in a succession of several "musings," separated by nothingness.

The title implies the notions of "daydreams," "meditations," "reflections," "studies" and "introspections." Each "musing" includes a moment of meditative study around some of Merce Cunningham's and John Cage's ideas - independence of dance and music, using chance as a way to make artistic decisions and Zen Buddhist philosophy applied to theatrical art = adding a curious and lively look to it. - Foofwa d'Imobilite

Involuntaries 1-6

World Premiere

A Production of Foofwa d'Imobilite/Neopost Ahrrrt

Collaboration with Alan Sondheim and Azure Carter

Performed by Azure Carter, Foofwa d'Imobilite, and Alan Sondheim

Dance/choreography/performance by Foofwa d'Imobilite

Song/performance by Azure Carter

Music by Alan Sondheim (cobza, yayli tanbur, hegelung, electric oud and saz, cura cumbus, ukulele)

Costumes by Basse-Couture

"If you want to understand what they're about, perhaps these works will open up the vast chasm of comprehension on the edge of falling apart - I can't think of any better pieces in this regard, and, for that matter, in the sheer beauty of fractured movement." - from Breaking New Ground by Alan Sondheim

For the DNA performance, we are screening several videotapes illustrating body performance in real and virtual worlds.

One of the things that has been most important for us has been the bridges between "real" and "virtual" worlds. The two are intertwined, and I believe that the "real" body is a cultural production, virtual in a way as well. Foofwa moves among any number of worlds, as do my avatars and online work; at times it is difficult to know where virtual worlds begin and the real ones (for there are more than one) end. We have been able to explore these issues, as well as those of "technological" and "natural" movements, consistently throughout our projects.

Foofwa d'Imobilite

Born Fredric Gafner in Geneva in 1969 from parents in dance and photography, Foofwa d'Imobilite studied at the Ecole de Danse de Genève and was a member of the Geneva-based Ballet Junior. He danced professionally with the Stuttgart Ballet in Germany (1987-1990) and with the Merce Cunningham Dance Company, in New-York (1991-1998). In 1998, he started his own work with solos and duets. Basing himself in Geneva, he founded Neopost Ahrrrt in 2000 and created : Media Vice Versa (2002), on media and digital images, Perform.dancerun.2 (2003), on the relations between dance and sport, and Injuria (2004), on the precariousness of dancers' conditions. He collaborated on

three pieces with French choreographer Thomas Lebrun: Le Show (2001), Un-Twomen-Show (2004) and MIMESIX (2005) and toured throughout Europe with them. He created also Benjamin de Bouillis (2005), a solo about out-of-body experiences, Live & Dance, (2005) a piece for 8 dancers or non-dancers, Incidences (2006), a multi-media and indeterminate piece about rituals and primitivity, BodyToys (2007), a trio about the manipulated bodies of the entertainment business, and The Making of Spectacles (2008), a quartet asking the audience to construct the dance by voting in a public, democratic process. Foofwa made numerous dance videos and collaborated with artists such as Alan Sondheim, Nicolas Rieben, Christian Marclay and Antoine Lengo and has had large group pieces commissioned by the Nederlands Dans Theater 2, the Bern Ballet and the Ballet Junior. He won several international dance competitions, among them, a bronze medal at the 1986 International Dance Competition in Jackson, Mississippi, a 1987 Prix Professionnel at the Prix de Lausanne, a 1995 New York Bessie Award and the 2006 Swiss Prize for dance and choreography. He is a recipient of a 1999 Swiss-based Fondation Leenaards cultural grant, and a 2009 individual grant from the New York-based Foundation for Contemporary Arts.

For Carter/Sondheim biography and other information:

<http://www.dnadance.org/site/performances/dnawinter2010/foofwa-neopost/>

We hope to see you at the event!

=====

[↑ Contents](#)

### 73. **Zamsky, Robert**

#### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

I don't see this at all. In fact, quite the opposite. It is both canonical texts and highly traditional notions of literature that are very often mobilized in defense of, say, literary education in the schools. Accusations or proclamations about the "irrelevance" of poetry are much more likely to point to contemporary, innovative, marginal -- "weird" -- poetic practices, at least in my experience. The challenge (and the responsibility I feel as an educator), is to argue for and demonstrate the relevance of poetry (canonical and not) as a practice in the world. The general public is often ready to hear that Shakespeare or Keats or Yeats are "relevant" in an old-fashioned kind of way; Susan Howe or Nate Mackey or Kevin Davies or Kasey Mohammad....not so much. I, of course, seek to demonstrate the relevance of such poets in many of my courses; but that is a

persuasive challenge very different from what I face when I teach a course on the Romantics, for instance.

On a side-note, but related to a practical sense of how/why canonicity is perpetuated. When I was teaching in Chicago, I worked with a suburban highschool on a program to incorporate poetry into their curriculum. This was a high school in a wealthy suburb with a real desire to do something along these lines; they even have (had?) a full-time faculty member whose entire job revolved around their poetry-performance groups, much like a varsity coach. So, they had the resources and the will. What they didn't have was the time. Even the most interested teachers are seriously constrained because of the pressures of testing and assessment. If they teach poetry at all, which even the best/most committed rarely do, it is most often as an easily digestible kernel related to a thematic/historical unit. It took us forever just to manipulate the schedule in such a way as to dedicate 1 day to poetry as such. In these circumstances, it's much easier for a teacher to turn to the "tried and true" -- easier to persuade administrators, parents, students, even themselves. I was astonished to see the effects of testing pressures on the curriculum, and disheartened. These teachers were good, smart, committed people who simply have no time in the day. It felt like a different planet from when I was in school. My sense of poetry was fundamentally shaped by the experience of reading a lot of Gary Snyder in my middle-school English class -- it stuck with me partly because I grew up in Southern Oregon and I knew those mountains and forests, my grandfather was a logger in many of the same areas Snyder worked, and I hunted elk and deer in those same valleys. So, to me, poetry was a part of, a means of knowing that place. I would like to think that students today have similar opportunities, but they rarely do. If they don't have the chance to see poetry as an activity in the world, they are left to think they should know it (if indeed they should) just because it's something they should know...it might be on the test.

Ok, now I'm depressing myself.

- rZ

---

From: Poetics List (UPenn, UB) on behalf of Jonathan Penton

Sent: Wed 1/6/2010 7:22 AM

To: [REDACTED]

Subject: Re: why the canon??

Has anyone else noticed that when people speak of the current irrelevancy of poetry, they're using the word "poetry" synonymously with "the canon and its direct descendants?"

On 1/4/2010 10:23 AM, steve russell wrote:

> there are two types of power. there's power that others confer on you.  
> and there's your own power and strength as a person and an artist. it's  
> important to work on the latter. to be able to really enjoy life and  
> art and pursue new things with passion and intensity. we cultivate the  
> former at our own risk. what would you rather play? snakes and ladders  
> or a game where the goal is not so much winning or losing as pursuit of  
> the meaning of life?

>

> Wise...

>

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> \_\_\_\_\_  
> From: Jim Andrews<[REDACTED]>

> To: [REDACTED]

> Sent: Sat, January 2, 2010 8:33:58 PM

> Subject: Re: why the canon??

>

> the 'game' aspect of the literary is nowhere so evident as in such matters as  
canon, awards, grants, and so forth. the main rules are know the judges but,  
first and foremost, validate the world view of the judges. especially the ones  
with money.

>

> yet, for all that, yes, there are writers/poets who deserve to be widely read  
and recognized.

>

> art is a rigged game.

>

>

> but we are always embroiled in both, aren't we? the enigmas of fortune and  
life.

>

> ja

> <http://vispo.com> <<http://vispo.com/>>

>

>

>

>

>> got in an ugly argument recently. poet says that the notion of great writers  
is useless.

>> why do certain writers last?  
>> is it a conspiracy?  
>> ...professors/universities protecting their precious niche?  
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>> i'm as cynical as most -- but don't some writers/poets DESERVE their, ugh, exalted, ugh, place in the canon.  
>> isn't there such a thing as craft ... intellectual reach. ... or any number of ways to say that this Please while something else is easy to ignore ...??...  
>>  
>> or maybe we could agree upon a sports like poll.  
>> lit/college football, lump them together.  
>> who makes the top 5?  
>> top 10?  
>> who gets to play in a bowl game?  
>> GO SEMINOLES...  
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[↑ Contents](#)

74. **Ruth Lepson**  
***an invitation***

*Wed 6 Jan 2010*

---

For those of you in the Boston area on Th, Jan. 21--

Celia Gilbert and I will be reading from our books of poetry with blazevox.

Brookline Booksmith  
Harvard St.  
Coolidge Corner  
Brookline, MA  
7PM

Celia's book is *Something to Exchange*; this is her fifth wonderful book. Ashbery chose one of her books for Viking. Alice James published two others. She is also a printmaker and painter.

[↑ Contents](#)

75. **Mark Weiss**

**Re: why the canon??**

Wed 6 Jan 2010

---

A couple of things to take issue with here, or at least to propose amendments.

At 04:13 AM 1/6/2010, you wrote:

>>Life is too short to read bad literature. That is why we have the  
>>canon. The canon is nothing more or less than what great artists  
>>have consistently been influenced by. It is the list of works most  
>>have been able to reread with profit. No conspiracy is needed --  
>>just an understanding of how real social systems and networks work.

>

>>Troy Camplin

>

>That is simple-minded and naive.

>

>If you get involved in contemporary art of any consequence, you see  
>many factors at work in the selection process of what gets  
>recognized either via grants or awards or being taught in the  
>classroom enough to be considered canonical. And the quality of the  
>work is but one of several considerations. A relatively small consideration.

Although we most of us have lists of contemporary poets we tend to follow or return to, canons are really about the past, and, whatever their other costs and benefits, a necessity for the classroom, since there's only so much time. It's not a bad idea for students to learn what's been considered important, no matter how the list was compiled. As long as it's understood that the syllabus is a starting point--for those interested the Countess of Pembroke should lead to her brother Phillip Sidney and vice versa.

*Regionalism is always at play, for instance. Work by people who are connected in the larger cities such as (and especially) New York has its advantages. Nationalism is also a factor.*

It depends on a canon of what, and also what's meant by "in the larger cities." Large cities have been centers of everything except farm production until very recently, and those interested in careers in or education about poetry or the company of poets have tended to congregate in them. So, the New York School was a gathering of poets from elsewhere who would have had a hard time connecting with each other if they'd stayed at home. The internet is changing this, and in the US the academicization of poetry and, increasingly, poetry publishing, has meant increasing decentralization.

It's worth remembering that a lot of the regionalists have spent long periods living outside their regions. Faulkner isn't unique in his generation for staying

close to home, but almost so. Quintessentially midwestern writers like Hamlin Garland, Willa Cather and Mark Twain lived and wrote in Boston and New York. Has anybody investigated the influence of the city on their work?

*'Schools' also have a certain influence above the work simply of individuals. Because real social systems are indeed \*systems\* where power is not simply a matter of the quality of an individual's work but a function of the coordinated power of the group.*

*Additionally, we have seen how, in previous eras, the work of very few women was considered canonical. Their historical exclusion reflects formation of canon upon social position, not quality of work or "what great artists have consistently been influenced by".*

Whatever form canons take, they need to evolve, and we've seen this happening. We've also seen the formation of parallel canons (this is primarily a US phenomenon), probably a good thing except that increasingly it has meant mutual exclusion: students tend to learn one and not the other.

One educational benefits of canons has been that poetry difficult because the culture and the language have changed has continued to be taught. Otherwise few students would have the chance to learn from Shakespeare, Milton, Donne, etc.

*The operation of "real social systems and networks" is indeed important in the manufacture of canon. But their operation is predicated less on disinterested assessment of the quality and relevance of art as it is on the promotion of those involved in those systems and networks.*

*And this is just the way of the world, the way of "real social systems and networks" and individuals working in them to survive and prosper with their friends. As Paul Simon said, "A man sees what he wants to see and disregards the rest."*

*It takes a special sort of a person to try to approach unknown work and artists with an open mind. We are used to our art being carefully framed toward foregone conclusions.*

Wherever we begin, if we continue to read, we form our own personal syllabi, hopefully open-ended, the company of poets with whom we see ourselves in dialogue.

Best,

Mark

Announcing *The Whole Island: Six Decades of Cuban Poetry* (University of California Press).



Forthcoming in November 2009.  
<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

76. **Peter Quartermain**

***Re: why the canon??***

*Wed 6 Jan 2010*

---

Steve Russell wrote:

" i limit my reading, only read 1st rate material"

But how do you know it's "first-rate" before you've read it?

And then Steve Russell wrote:

" I also try to discover new authors Limited time ... limited reading"

Presumably you can't "discover" them without "reading" them. Are there, then, two kinds of "reading"? Would you explain the difference please?

P

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

=====

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

From: Poetics List (UPenn, UB) [mailto:██████████] On  
Behalf Of steve russell

Sent: 05 January 2010 08:52 AM

To: ██████████

Subject: Re: why the canon??

maybe so-called inspirational verse ... i consider the word "sacred," but. & I also try to discover new authors Limited time ... limited reading ... life would stink without worthwhile words ...

best,

S Russell

---

From: Catherine Daly <██████████>

To: ██████████

Sent: Mon, January 4, 2010 2:47:17 PM

Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--

All best,  
Catherine Daly  
[REDACTED]

[↑ Contents](#)

77. **Mary Kasimor**

***Re: why the canon??***

*Wed 6 Jan 2010*

---

I am jumping into the conversation a little late--I don't know exactly all that has been discussed. I do know and I have read that the canon is considered important because it gives students a background when references are being made about common knowledge ideas. I just read an article written by a freshman college comp. professor who wrote about how his students lack so much background knowledge about authors, references, etc. that most older and educated people know about. Of course, I am not sure that I knew much about Thoreau when I started as a first year in college student, although I certainly was familiar with Shakespeare and Sinclair Lewis, among others. It seems as though our community has widened so much that not only the dead white males should be included, but so many others. I think the problem is simply that our students don't read enough unless they are told that they have to read something.

I have stayed away from science fiction, simply because it did not sound very interesting to me. I had a student who gave me Philip K Dick novels to read. I have discovered something new and quite wonderful. I know that science fiction writers are certainly not part of the canon, but he is a worthwhile read, in my opinion. I will continue reading more of that genre. I think what I am saying is that there is so much to read and so many wonderful writers, ideas, ways of presenting the ideas, that we need to encourage students to read as much as possible.

--- On Wed, 1/6/10, Mark Weiss <[REDACTED]> wrote:

From: Mark Weiss <[REDACTED]>

Subject: Re: why the canon??

To: [REDACTED]

Date: Wednesday, January 6, 2010, 11:19 AM

A couple of things to take issue with here, or at least to propose amendments.

At 04:13 AM 1/6/2010, you wrote:

>> Life is too short to read bad literature. That is why we have the canon. The canon is nothing more or less than what great artists have consistently been influenced by. It is the list of works most have been able to reread with profit. No conspiacy is needed -- just an understanding of how real social systems and networks work.

>

>> Troy Camplin

>

> That is simple-minded and naive.

>

> If you get involved in contemporary art of any consequence, you see many factors at work in the selection process of what gets recognized either via grants or awards or being taught in the classroom enough to be considered canonical. And the quality of the work is but one of several considerations. A relatively small consideration.

Although we most of us have lists of contemporary poets we tend to follow or return to, canons are really about the past, and, whatever their other costs and benefits, a necessity for the classroom, since there's only so much time. It's not a bad idea for students to learn what's been considered important, no matter how the list was compiled. As long as it's understood that the syllabus is a starting point--for those interested the Countess of Pembroke should lead to her brother Phillip Sidney and vice versa.

*Regionalism is always at play, for instance. Work by people who are connected in the larger cities such as (and especially) New York has its advantages. Nationalism is also a factor.*

It depends on a canon of what, and also what's meant by "in the larger cities." Large cities have been centers of everything except farm production until very recently, and those interested in careers in or education about poetry or the company of poets have tended to congregate in them. So, the New York School was a gathering of poets from elsewhere who would have had a hard time connecting with each other if they'd stayed at home. The internet is changing this, and in the US the academicization of poetry and, increasingly, poetry publishing, has meant increasing decentralization.

It's worth remembering that a lot of the regionalists have spent long periods living outside their regions. Faulkner isn't unique in his generation for staying close to home, but almost so. Quintessentially midwestern writers like Hamlin

Garland, Willa Cather and Mark Twain lived and wrote in Boston and New York. Has anybody investigated the influence of the city on their work?

*'Schools' also have a certain influence above the work simply of individuals. Because real social systems are indeed \*systems\* where power is not simply a matter of the quality of an individual's work but a function of the coordinated power of the group.*

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Whatever form canons take, they need to evolve, and we've seen this happening. We've also seen the formation of parallel canons (this is primarily a US phenomenon), probably a good thing except that increasingly it has meant mutual exclusion: students tend to learn one and not the other.

One educational benefits of canons has been that poetry difficult because the culture and the language have changed has continued to be taught. Otherwise few students would have the chance to learn from Shakespeare, Milton, Donne, etc.

*The operation of "real social systems and networks" is indeed important in the manufacture of canon. But their operation is predicated less on disinterested assessment of the quality and relevance of art as it is on the promotion of those involved in those systems and networks.*

*And this is just the way of the world, the way of "real social systems and networks" and individuals working in them to survive and prosper with their friends. As Paul Simon said, "A man sees what he wants to see and disregards the rest."*

*It takes a special sort of a person to try to approach unknown work and artists with an open mind. We are used to our art being carefully framed toward foregone conclusions.*

Wherever we begin, if we continue to read, we form our own personal syllabi, hopefully open-ended, the company of poets with whom we see ourselves in dialogue.

Best,

Mark

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[↑ Contents](#)

78. **L Trent**

**Re: why the canon??**

Wed 6 Jan 2010

---

I think that the idea of a canon exists so that the humanities can create a coherent narrative of literature to teach college students--it's an academic creation that unfortunately simplifies and smooths out what is actually complicated and sticky. And so works that fit into that narrative, whatever narrative it might be, get put there. I guess it's necessary to simplify for academic purposes, but the trouble is that academia sometimes forgets to tell students that this is just one story, one way of understanding things, and that there are infinite ways that any particular story can be told.

I went to a fairly conservative college that taught a "western civilization" course where we read Dante, Shakespeare, Milton, romantic poets, Stephen Crane, All Quiet on the Western Front, Edith Wharton, some Camus, some Kafka, and strangely, Barbara Kingsolver. Obviously, tons of things were left out, but what was put there was put specifically to tell a particular story about Western culture and the progression from a Christian-based worldview to a postmodern worldview (with romanticism, positivism, existentialism, and a dash of civil rights movement lit in between). We didn't read anything more "experimental" than a James Joyce short story and glbt work, as well as most feminist and African American lit, were completely left out. After T.S. Eliot, poetry was pretty much irrelevant. Those kinds of books didn't fit the neat narrative that was being told.

But now I think those ideas of the canon are pretty much dead outside of universities. Now each particular school of lit or genre of writing has its own canon of "books you have to read" in order to be a real whatever-it-is-you-are-trying-to-be.

On Wed, Jan 6, 2010 at 12:32 AM, Mark Francis Johnson <

 wrote:

*What canon? Are we talking about all the books that Harold Bloom loves? All the books that are still regularly taught? All the books that could possibly be used to furnish clues for the New York Times crossword puzzle?*

*Take, just for example, the works of the poet F. T. Prince. Are his poems part of the canon? I believe his collected is still in print. But I don't recall ever seeing his work mentioned outside an essay by Ashbery I read years ago. Auden admired him, too. He published a pamphlet with New Directions sixty or seventy years ago, so James Laughlin must've thought he had something. Is that enough? If it isn't, is it enough to get him on the anti-canon list? If not, why?*

[↑ Contents](#)

79. **amy king**

***UP to Bat -- Slaves to Do These Things ...***

*Wed 6 Jan 2010*

---

<http://www.ama>

My book is now on Amazon (SPD later) for order - enjoy!

<http://www.amazon.com/Slaves-These-Things-Amy-King/dp/1935402315>

"I'm portable. My mind travels / the verse and valleys of whole people says the poet." Correct! Readers of this book will discover their own memories. They will melt in them, amazed, lullabied, dramatized, shocked that they exist. Amy King is a true bard.

â€” TomaÅ¾ Å alamun

Smoke nâ€™ hott, these poems emerge as "â€| audible diamonds that cut," where Rock is King & candor disarms paranoia, or, in Kingâ€™s case, downright dismembers it: "Forgive me, I am the final/ seminary soul to check your shape/ in the dress of that embalming line." Passengered adeptly under the influence of Lorca, Neruda maybe, (Buried by midnight/ I am a warm/ fly in amber.) the reader wants to shout, GO DUENDE!!!

â€”Jeni Olin

"Amy King is a poet's poet, highly respected in the contemporary world of letters. Her latest collection of poems reveals why.

Mistress of a mythic surrealism that is laced at times with bawdy language, Amy combines images like "moldy dark stools in back room encounters" with "Michaelangelo turning crosshairs to sunshine." Unusual juxtapositions like these compel the reader to turn the page, discover more. Divided into five acts, this collection of poetry arcs like a prize-winning drama, a volume that should be in everyone's hands and on everyone's shelf!" --The Tower Journal

"While the imperious imperialism of the title speaks of inequality, distance, and irony, Kingâ€™s latest book, her third from BlazeVOX, actually draws and holds the reader close. Youâ€™ll feel understood by this book as it speaks of birth, divinity, and the sociocultural moment that may have you weary. I like Kingâ€™s invocation of American angst in poems such as 'Stimulus Package' and 'Everything Happens At Once'; the former ends with the lines 'we ignore the dress of death/ when they mirage America back,' while the latter begins with 'the government wants their money,/ retirement shrinks its future,/ I am

stuck at the bottom of alert/ that is only a test/ of what?' She grabs and inverts the crummy corniness that keeps people up at night.

It's a strength of *Slaves to Do These Things* that such unadorned phrasing coexists well with its opposite: arresting noun phrases, carefully concatenated. Thus, 'Everything Happens At Once' invokes not only government, retirement, phones, and doors, but also 'fortune's dial tone,' 'the fields of water crocus/ set adrift with handmade paddles,' and 'houses in swollen grass.' Elsewhere, you'll find 'chalk blown sky of rabbit tails,' 'a calico sky in an earlobe's kerchief,' and a deft definition: 'Moustache: a salt & pepper mole rat' "has it been said better? I wish I could see with my eyes half of the things that King describes." --The University of Arizona Poetry Center

Sample poem -- <http://versedaily.org/2009/aboutamykingstdtt.shtml>

Sample poem -- <http://www.ashokkarra.com/2010/01/amy-king-the-always-song/>

---

## BOOK

*Slaves to Do These Things*-- <http://www.blazevox.org/bk-ak3.htm>

## INTERVIEW

Bookslut-- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

### 80. **Jim Andrews**

#### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

yes, in classrooms there is only so much time and grant committees only have so much money and, generally, decisions need to be made.

but let's not pretend that they are selections of 'the best' artists. that's insufferable hogwash. it negates what it affirms: any notion of quality in thinking or art.

not that that's your claim, Mark. i agree with you that canon arise out of the finitude of time and resources and the necessity to make selections and justify them.

but they are usually accompanied with rhetoric of bestness. which is pernicious nonsense that masks reality rather than uncovering it.

bestness of canon is a gamey cloak (win/lose) over the veil of illusion.

ja

<http://vispo.com>

*A couple of things to take issue with here, or at least to propose amendments.*

Mark

[↑ Contents](#)

## 81. **Robin Hamilton**

### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

<<

Take, just for example, the works of the poet F. T. Prince. Are his poems part of the canon?

>>

He might figure in a canon constructed by the New Formalists, if they'd heard of him.

<<

I believe his collected is still in print.

>>

Probably. His academic editorial work on Shakespeare's Poems certainly still is. (And a nice piece of editing it is too -- part of the Arden Shakespeare series, which is echt-canonical.)

<<

But I don't

recall ever seeing his work mentioned outside an essay by Ashbery I read years ago. Auden admired him, too. He published a pamphlet with New Directions sixty or seventy years ago, so James Laughlin must've thought he had something. Is that enough?

>>

Nope. That could apply to a lot of minor, interesting, worthy writers -- say Edgell Rickworth or Norman Cameron [who, come to think of it, would be a better candidate for any canon that thought of getting round to including F.T.Prince].

<<

If it isn't, is it enough to get him on the anti-canon list? If not, why?

>>

For exactly the reasons that Troy Camplin pointed too, and promptly generated a whole cascade of vitrol and misunderstandings.



Interesting to see the descriptivist/prescriptivist debate played out yet once more, with the prescriptivists howling for a revised canon.

(Hell, I'd love to see Anne Bradstreet and Lady Mary Wortly Montague incorporated as part of the canon, but unfortunately wishing don't make it so. Nor even does serious editorial scrutiny, such as Roger Lonsdale performed. Or individual poetic enthusiasms, as Berryman did for Bradstreet. The bottom line of making the work available is necessary, but this isn't ever sufficient, even for poets of great merit.)

Robin Hamilton

[↑ Contents](#)

## 82. **Mark Young**

### ***Out from Otoliths—nick-e melville's selections and dissections***

*Wed 6 Jan 2010*

---

First cab off the rank in what is shaping up to be a busy year for the book publishing arm of Otoliths is a large collection from Scottish concrete & visual poet, nick-e melville.

\*selections and dissections\*

nick-e melville

128 pages

Otoliths 2010

ISBN: 978-0-9806025-4-8

\$14.95 + p&h

URL:

<http://www.lulu.com/content/paperback-book/selections-and-dissections/7440802>

This is poetry from within an international concrete-typographic tradition to which it pays respect as a means of placing itself precisely in its own distinct take on language. Gide said most good writers have their own specific sense of irony, and that's one of the things nick-e melville shows in the work here. But by irony is not meant that commonplace smart-arsedness of British literary middleclass detachment and defence; on the contrary this is a way of viewing and engaging that is basic, delicate, and political. — \*Tom Leonard\*

What nick-e melville creates within \*selections and dissections\* is text as experience, presenting us with different ways to look at visual language, different ways to understand the ubiquitous textscapes of daily living. The pages of this book are filled with games, but games of the most serious kind,

games about the act of being sentient textual beings. Melville, a textual imagineer, examines the spaces between letters, the negative spaces between lines of text, and even the halftone atoms of printing, always looking for the surprise in the printed text. To read this book is to experience these acts of textual imagination as cinema, as vibrant and moving sequences of thought. —  
\*Geof Huth\*

Check out the entire range of Otoliths books & the print editions of the e-zine at The Otoliths Storefront <[http://stores.lulu.com/l\\_m\\_young](http://stores.lulu.com/l_m_young)>.

[↑ Contents](#)

### 83. **Mark Francis Johnson**

#### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

I'm not sure how to quote other posts, so... this post is a reply to Robin Hamilton.

Most of your post I agree with completely. Prince is not part of any canon I have in my head as one of the official ones, though he's part of my own. Why he should be excluded, however, seems to be more obvious to you than to me...

My post was trying to get at an answer to Catherine Daly's --what, I thought, could an anti-canon list possibly look like? If it excludes writers like F. T. Prince or Unica Zurn or John Heywood or William Hope Hodgson or Richard Griffin -to make a crazy miscellany- then it must be very long indeed, because there are thousands of interesting minor writers out there who retain some claim to a small, devoted readership.

[↑ Contents](#)

### 84. **Jim Andrews**

#### ***Re: why the canon??***

*Wed 6 Jan 2010*

---

"Literary Canon"

<http://vispo.com/dbcinema/sw/sw.htm?>

[c=Literary+Canon&b=Vector&n=Text&g=Random&s=xga&i=100](http://vispo.com/dbcinema/sw/sw.htm?c=Literary+Canon&b=Vector&n=Text&g=Random&s=xga&i=100)

Requires the Shockwave plugin from <http://vispo.com/sw> , if you don't have it already. Mac users need to use Firefox.

ja

<http://vispo.com>

[↑ Contents](#)

85. **Scott Howard**

**Re: Call for articles**

Wed 6 Jan 2010

---

Good luck with this, Obododimma. I'll be interested to see how the journal comes together for you.

Cheers,  
Scott

p.s. I'll have the rest of your collection published in one or two days. I've had a health crisis at home to deal with. My son was in hospital for a week and is now home recovering.

///

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

From: Obododimma Oha <[REDACTED]>

Date: Wednesday, January 6, 2010 9:42 am

Subject: Call for articles

To: [REDACTED]

*\*CONTEXT: Journal of Social & Cultural Studies\* (ISSN 1119 -- 9229),  
homesteading online at < invites  
articles (critical essays, reviews, short fiction/faction, poems, and  
visual  
narratives (on jpeg or pdf) for publication in its March 2010 issue.*

*All  
submissions are usually peer-reviewed. Essays, which should be on Word  
document, should not exceed 25 A4 pages and be without rigid  
formatting. For  
more information on the journal, visit  
<http://contextjournal.wordpress.com/about/>*

*All submissions are to be made by email to: Obododimma Oha <[REDACTED]>  
or <[REDACTED]>*

--

*Obododimma Oha  
<http://udude.wordpress.com/>*

*Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

Phone: [REDACTED];  
[REDACTED];  
[REDACTED];

[↑ Contents](#)

86. **Bruce McPherson**

***Re: Why the canon***

Thu 7 Jan 2010

The canon, any canon, is merely a starting point for serious dialogue. The difficulty is in preventing the canon from becoming an endpoint, that is, a terminus for dialogue. The canon consists of markers to the other. The canon changes depending upon what you wish to speak about and to whom. Know thy other. It establishes your bona fides; if you have read (that is, have thought upon) what you need to have read in order to carry on a dialogue with someone of your choosing, then you have mastered the necessary canon. How much you need to have read varies according to interpersonal factors, and according to the purpose of the dialogue. Assuming you wish to be taken seriously, experience has proven that it is quite helpful when you can demonstrate by competent familiarity with the canon that you are taking the other person in the dialogue seriously. The dialogue you carry on may be actual, virtual, imaginary, hypothetical, or solipsistical. The other may be merely another part of yourself. Taken seriously. You determine the use value of the canon according to your psychological desire and capacity for dialogue. The canon does not exist outside or beyond your willingness to accredit its value for dialogue. There is no canon. You are the canon.

Bruce McPherson

[↑ Contents](#)

87. **steve dalachinsky**

***Re: why the canon??***

Thu 7 Jan 2010

so how many folks on this list particularly those involved in this discussion believe they are or will be part of the canon , please don't blush and put aside yer egos... - whichever canon we're discussing here - yeats keats li po lorca we forget alot of non- english speaking/writing poets saktaro hagiwara basho we tend to limit canon to our particular tastes needs prejudices knowledge and requirements tho of course there are stalwarts (sp?) within the canon / whatever happend to merrick gther ye rose buds had to learn that in 5th grade i

think it wa never forgot it been a rock for me to lean upon ditto homer HEY ROBERT HOW COME YO NEVER GOT THOSE BOOKS AND CDS from ME speaking of canons the 3 folks you mention have been foisted by academia into the modern canon where will they/we be in the time - worn cliché scenario a hundred years from now ????

On Wed, 6 Jan 2010 12:09:05 -0500 "Zamsky, Robert" <[REDACTED]> writes:

> I don't see this at all. In fact, quite the opposite. It is both  
> canonical texts and highly traditional notions of literature that  
> are very often mobilized in defense of, say, literary education in  
> the schools. Accusations or proclamations about the "irrelevance"  
> of poetry are much more likely to point to contemporary, innovative,  
> marginal -- "weird" -- poetic practices, at least in my experience.  
> The challenge (and the responsibility I feel as an educator), is to  
> argue for and demonstrate the relevance of poetry (canonical and  
> not) as a practice in the world. The general public is often ready  
> to hear that Shakespeare or Keats or Yeats are "relevant" in an  
> old-fashioned kind of way; Susan Howe or Nate Mackey or Kevin Davies  
> or Kasey Mohammad....not so much. I, of course, seek to demonstrate  
> the relevance of such poets in many of my courses; but that is a  
> persuasive challenge very different from what I face when I teach a  
> course on the Romantics, for instance.  
>  
> On a side-note, but related to a practical sense of how/why  
> canonicity is perpetuated. When I was teaching in Chicago, I worked  
> with a suburban highschool on a program to incorporate poetry into  
> their curriculum. This was a high school in a wealthy suburb with a  
> real desire to do something along these lines; they even have (had?)  
> a full-time faculty member whose entire job revolved around their  
> poetry-performance groups, much like a varsity coach. So, they had  
> the resources and the will. What they didn't have was the time.  
> Even the most interested teachers are seriously constrained because  
> of the pressures of testing and assessment. If they teach poetry at  
> all, which even the best/most committed rarely do, it is most often  
> as an easily digestible kernel related to a thematic/historical  
> unit. It took us forever just to manipulate the schedule in such a  
> way as to dedicate 1 day to poetry as such. In these circumstances,  
> it's much easier for a teacher to turn to the "tried and true" --  
> easier to persuade administrators, parents, students, even  
> themselves. I was astonished to see the effects of testing  
> pressures on the curriculum, and disheartened. These teachers were

> good, smart, committed people who simply have no time in the day.  
> It felt like a different planet from when I was in school. My sense  
> of poetry was fundamentally shaped by the experience of reading a  
> lot of Gary Snyder in my middle-school English class -- it stuck  
> with me partly because I grew up in Southern Oregon and I knew those  
> mountains and forests, my grandfather was a logger in many of the  
> same areas Snyder worked, and I hunted elk and deer in those same  
> valleys. So, to me, poetry was a part of, a means of knowing that  
> place. I would like to think that students today have similar  
> opportunities, but they rarely do. If they don't have the chance to  
> see poetry as an activity in the world, they are left to think they  
> should know it (if indeed they should) just because it's something  
> they should know...it might be on the test.

>

> Ok, now I'm depressing myself.

>

> - rz

>

>

>

> From: Poetics List (UPenn, UB) on behalf of Jonathan Penton

> Sent: Wed 1/6/2010 7:22 AM

> To: [REDACTED]

> Subject: Re: why the canon??

>

>

>

> Has anyone else noticed that when people speak of the current  
> irrelevancy of poetry, they're using the word "poetry" synonymously  
> with

> "the canon and its direct descendants?"

>

> On 1/4/2010 10:23 AM, steve russell wrote:

> > there are two types of power. there's power that others confer on  
> you.

> > and there's your own power and strength as a person and an artist.  
> it's

> > important to work on the latter. to be able to really enjoy life

> and

> > art and pursue new things with passion and intensity. we cultivate  
> the

> > former at our own risk. what would you rather play? snakes and

> ladders  
> > or a game where the goal is not so much winning or losing as  
> pursuit of  
> > the meaning of life?  
> >  
> > Wise...  
> >  
> >  
> >  
> >  
> >  
> >  
\_\_\_\_\_  
> > From: Jim Andrews<[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Sat, January 2, 2010 8:33:58 PM  
> > Subject: Re: why the canon??  
> >  
> > the 'game' aspect of the literary is nowhere so evident as in such  
> matters as canon, awards, grants, and so forth. the main rules are  
> know the judges but, first and foremost, validate the world view of  
> the judges. especially the ones with money.  
> >  
> > yet, for all that, yes, there are writers/poets who deserve to be  
> widely read and recognized.  
> >  
> > art is a rigged game.  
> >  
> >  
> > but we are always embroiled in both, aren't we? the enigmas of  
> fortune and life.  
> >  
> > ja  
> > <http://vispo.com> <<http://vispo.com/>>  
> >  
> >  
> >  
> >  
> >> got in an ugly argument recently. poet says that the notion of  
> great writers is useless.  
> >> why do certain writers last?  
> >> is it a conspiracy?  
> >> ...professors/universities protecting their precious niche?  
> >>

> >> i'm as cynical as most -- but don't some writers/poets DESERVE  
> their, ugh, exalted, ugh, place in the canon.  
> >> isn't there such a thing as craft ... intellectual reach. ... or  
> any number of ways to say that this Pleases while something else is  
> easy to ignore ...??...  
> >>  
> >> or maybe we could agree upon a sports like poll.  
> >> lit/college football, lump them together.  
> >> who makes the top 5?  
> >> top 10?  
> >> who gets to play in a bowl game?  
> >> GO SEMINOLES...  
> >>  
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[↑ Contents](#)

## 88. **Catherine Daly**

### ***Re: why the canon??***

*Thu 7 Jan 2010*

---

I am under the impression that Anne Bradstreet is definitely "in", as are Marie de France, Sor Juana, and Sappho, of poets.

I think we can remove Tennyson from the list. But we can't get rid of all the verse that went out of fashion, can we? .

Can we remove genre fiction? I've been reading some YA novels in verse. The boom in YA lit has led to college age kids moving from Encyclopedia Brown and whatnot not to canonical works like Frankenstein or the Brontes or Russian novels, or even to war novels and genre fiction, but to new commercial fiction



written for kids. And YA novels in verse about hookers, vampires, and drugs. Parading as "issues."

But I'm not thinking about some lit survey course or the readings for comp., courses that no one at a top tier college or university would have to take anyway; I'm thinking about the list of books which do get taught in poetry courses. For example, Adrienne Rich is still "in", but Galway Kinnell isn't, of books I was taught. At the same time, I wonder if Plath, Lowell, Sexton, Berryman have made it in, or if Laux & Olds are still subbing in as confessionals who didn't commit suicide. I still wonder why Dylan Thomas never made it in. So it is not really "canon"/

But as for the Prince question, is Laforgue in? I think not. So then not Prince.

--

All best,  
Catherine Daly



[↑ Contents](#)

## 89. **Mark Weiss**

### *query*

Thu 7 Jan 2010

---

Anyone have Sam Hamill's email? b/c please.

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

## 90. **Nicholas Ravnika**

### *eChaps & Readings from The Bathroom*

Thu 7 Jan 2010

---

I've tried to send the announcement below to the list serve previously, but I didn't see it posted. I'm not sure if it violates a policy of the group, but I don't think so. In any case, I thought that some of the Illinois- and Wisconsin-area subscribers might be interested...

THE BATHROOM LAUNCHES CHAPBOOK SERIES WITH TWO MIDWEST READINGS\* \*

The Bathroom officially kicks off its first annual Bathroom Reading Materials series with two outstanding manuscripts by Steve Timm and Ryan Philip Kulefsky. Both chapbooks are available for free (as in beer) as PDFs (with MP3

audiobooks forthcoming) from The Bathroom. In celebration of their chapbooks' publication, Kulefsky and Timm will be giving free readings in Racine, WI (1/30/10) and Chicago, IL (2/2/10), where the 26 signed & lettered print copies will be available for purchase while supplies last.

The first event is at the Racine Arts

Council<<http://www.racineartscouncil.org/>>,

Saturday, January 30th 2010. Doors will open at 6:30 and the reading will start at 7:00. Light refreshments will be served, and the event is free.

(Donations for The Bathroom and the Racine Arts Council gladly accepted!).

The second reading is at Tuesday Funk <<http://tuesdayfunk.blogspot.com/>> (@ the Hopleaf) in Chicago, IL on February 2, 2010. Seating upstairs will be available starting at 6:30. There is no charge for admission and a full menu of food and drinks will be available for purchase.

Copies of the books will be available for purchase at both readings (\$5 each/\$8 for the set). Free MP3 audiobooks of each manuscript will also be available soon and The Bathroom #6 comes out in February, so check back with The Bathroom <<http://bathroommagazine.wordpress.com/>> in the coming weeks.

Ryan Philip Kulefsky lives in Chicago, IL and holds an MFA from Bard. He teaches English writing & rhetoric along with literature at Columbia College Chicago. \*Dead Twins\* comprises Kulefsky's contributions to an email listserv started by Nick Demske in the Fall of 2009. Three poems have been removed from the line-up due to page limitations, but their contents (or something similar) have been integrated into others. All texts appear in chronological order.

Steve Timm lives in rural southern Wisconsin with his wife, Sue, two dogs, Bella and Luigi, and one cat, Benny. He teaches ESL at the University of Wisconsin-Madison, his poems have appeared in numerous publications, and he is the author of Disparity (BlazeVox), AVERAGE (Answer Tag), and Stragetics (Bronze Skull), all of which have gone out of print. \*n'altra storio\* is a sequel to his yet-to-be-published manuscript \*Un storia\*. The titles are "bad" Italian; here, the "proper" title wd be Un'altra storia. The work had one rule of composition: each chapter had to have some form of Italian in it: morphology, vocabulary, grammar, etc. These italianesqueries are launch sites, not keys to any meaning one may wish to ascribe."

Toodles,

Nicholas Michael Ravnika



[↑ Contents](#)

## 91. **Poetry Project**

### ***Events at The Poetry Project January***

*Thu 7 Jan 2010*

---

Here's what's coming up at The Poetry Project!

Friday, January 8, 8 PM

Fall Workshop Reading

Students from the Fall writing workshops, led by Vito Acconci and Mitch Highfill, will share their work.

Monday, January 11, 8 PM

Diana Hamilton & Laura Jaramillo

Diana Hamilton's poetry has appeared in midrib, Nap, Foursquare 3.1, and The Boog Reader 3, and is forthcoming in The Physical Poets Vol 3. She co-coordinated the Friday Night Series at the Poetry Project from 2008-09. Other work can be found at her website: <http://sites.google.com/site/dianahamilton>.

Laura Jaramillo is a poet from Queens. She's the author of chapbooks The Reactionary Poems (Olywa Press) and The Civilian Nest (forthcoming from Love Among the Ruins Press).

Wednesday, January 13, 8 PM

Reading for Leland Hickman's TIRESIAS: THE COLLECTED POEMS

Named for Leland Hickman's unfinished, long poem, <sup>3</sup>Tiresias,<sup>2</sup> this volume, co-published by Nightboat Books and Otis Books/Seismicity Editions, gathers all of the poetry published during Hickman's lifetime as well as unpublished pieces drawn from his archives. With this book, Hickman's work will join the landscape of twentieth century American experimental poetry. Los Angeles poet and editor Leland Hickman (1934-1991) was the author of two collections of poetry: Great Slave Lake Suite (1980) and Lee Sr. Falls to the Floor (1991). He was the editor of the poetry journal Temblor, which ran for 10 issues during the 1980s. Readers will include: Elaine Equi, Alan Gilbert, Pierre Joris, Douglas A. Martin, Bill Mohr, Stephen Motika, John Yau, Marjorie Welish and more t.b.a.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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.org](http://www.poetryproject.org)

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].

[↑ Contents](#)

92. **peter ganick**  
**01.2010**

*Thu 7 Jan 2010*

---

\*chalkeditions's publications as of january 2010\*

these are our titles published as of January 2010.....all books are free to read, download, and print..... we are open for new manuscripts..... please send your electronic manuscript to [REDACTED] and [REDACTED] ..... thanks for taking a look at our site.....

please visit our site at <http://chalkeditions.co.cc>

Thomas Lowe Taylor - "...of shooting stars and brightness."

Andrew Topel - RE-ECHOES

Jim Leftwich - OF IF IN

Peter Ganick - g=e=i=s=t=l=i=c=h

Hugh R. Tribbey - waitinale glasses

Lawrence Upton - water lines

Jeff Crouch - furious peddler

Sheila E. Murphy - Reverse Haibun

John M. Bennett - Fla g Wh ale

zachary count lawrence - parsing

Sheila E. Murphy - circumsanct

Ivan Arguelles - SECRET POEM

Ivan Arguelles - SATURDAY AFTERNOON IN THE UPANISHADS

Alan Sondheim - Pushing to Convulsion

Jim Leftwich - BEGET STATESMAN

Jim Leftwich - TIME JUNK

Peter Ganick - recent / how recent

Jukka-Pekka Kervinen - Bad Knob

forthcoming are titles by John Crouse and Lars Palm.....

[↑ Contents](#)

### 93. **Robin Hamilton**

#### ***Re: why the canon??***

Thu 7 Jan 2010

---

Catherine:

| *I am under the impression that Anne Bradstreet is definitely "in" ...*

In one sense, in that most (?literate? whatever; poetry reading) people have at least heard of her. A revaluation that probably occurred in the wake of Berryman's "Homage to Anne Bradstreet". But when I was teaching her, as late as the late eighties, at least, it was much more difficult to give the students easy access to a reasonably-sized selection of her work than any comparable writer. (I used to fit her in as the fourth of the Metaphysical Poets, after Donne, Marvell, and George Herbert, though I personally think her work is more interesting than Herbert's.)

But, as far as I know, there still isn't a full-scale annotated edition, complete with textual discussions, etc. So OK, this isn't necessary for the general reader, but it's pretty much necessary as a foundation for a Reader's Text.

But see:

<http://books.google.com/books?id=%frNwTkO6gC&printsec=frontcover&dq=anne+bradstreet&ei=N5NGS-GqGoiGlQSI8fz5DQ&cd=1#v=onepage&q=&fúlse> -- 1867 Edition

<http://books.google.com/books?id=idë85OZVGAeUC&printsec=frontcover&dq=anne+bradstreet&ei=N5NGS-GqGoiGlQSI8fz5DQ&cd=3#v=onepage&q=&fúlse> -- 1897

The Internet Archive also has various 19thC editions. But nothing in Project Gutenberg, which is beginning to approximate to an Internet Canon, as the first port of call.

The Brown Corpus of Woman's Writing has (I think) transcribed her poems, but I'm not sure how available that is.

Then, if you have institutional access to EEBO (or happen on a back door to it), the best thing would be to look at the original 17thC editions.

But it shouldn't be \*necessary to go to that trouble to access a writer of Bradstreet's worth and importance, and it makes teaching her incredibly more difficult than it should be.

Basically, if you're seriously interested in canon-busting, you have to get down and dirty to basic textual editing. When I started working on what might be called the canon of English cant poetry a few years ago, I assumed that some texts would be missing or not easily available. What I didn't realise was that I'd have to re-edit \*every bloody text I was working with that was written before maybe 1850. That's three hundred years ... And that included quasi-canonical writers like Thomas Dekker -- once you get typecast as "writing in cant," it seems that the usual scholarly principles no longer apply.

And that's \*before we get to texts and writers who are ignored, writers who are misrepresented (the typical dismissive term for cant poetry is to characterise it as "doggerel"), don't start me ...

As a result, I'm slightly out of sympathy for generalised discussions of the nature of the canon that don't get down to specifics. <g>

Best,

Robin

PS -- Lots of interesting points, here, but I've said enough for the moment.

R.

*are Marie de France, Sor Juana, and Sappho, of poets.*

*I think we can remove Tennyson from the list. But we can't get rid of all the verse that went out of fashion, can we? .*

*Can we remove genre fiction? I've been reading some YA novels in verse. The boom in YA lit has led to college age kids moving from Encyclopedia Brown and whatnot not to canonical works like Frankenstein or the Brontes or Russian novels, or even to war novels and genre fiction, but to new commercial fiction written for kids. And YA novels in verse about hookers, vampires, and drugs. Parading as "issues."*

*But I'm not thinking about some lit survey course or the readings for comp., courses that no one at a top tier college or university would have to take anyway; I'm thinking about the list of books which do get taught in poetry courses. For example, Adrienne Rich is still "in", but Galway Kinnell isn't, of books I was taught. At the same time, I wonder if Plath, Lowell, Sexton, Berryman have made it in, or if Laux & Olds are still subbing in as confessionals who didn't commit suicide. I still wonder why Dylan Thomas never made it in. So it is not really "canon"/*

*But as for the Prince question, is Laforgue in? I think not. So then not Prince.*

--

*All best,  
Catherine Daly*

██████████

[↑ Contents](#)

---

94. **Catherine Daly**

***Re: why the canon??***

*Thu 7 Jan 2010*

---

this crazy minor writers thing bears thought, as some of the "different cultures" (Like Dante, Shakey, and Kingsolver) "in english and not" "race" and "women" writers have been first seen as merely minor and then who becomes major (but I think Bradstreet does, and also stands for ever more less culturally and educationally interesting Puritan writers)

so I wonder who minor white male authors can be the anti canon? and who are THEY?

--

All best,  
Catherine Daly

██████████

[↑ Contents](#)

---

95. **Mark Weiss**

***Re: why the canon??***

*Thu 7 Jan 2010*

---

Here's a few thoughts.

Since there have been more things to read than time to read them there's been a canon. Much of what was in the canon before printing no longer exists, and if we go back to antiquity what survives is largely an accident, though it certainly helped a book's chances if there were more manuscripts to begin with. The canon was somewhat fixed for a long time, or at least changed very slowly. It's always been dicey when talking about contemporaries.

Tennyson is very much a part of the canon if one is interested in Victorian poetry, though not many are. But all of these determinations are also impacted

by the very new--post WWII--phenomenon of the industrialization of higher education. There's a Tennyson Industry, a Plath industry, etc., with hundreds or thousands of employees in each, all with a vested interest in maintaining the brand name. So canon formation and evolution has been somewhat distorted.

Canons often consist of works that support the values of a class in power, but not in detail. They don't have to. Both the Iliad and pastorals were a part of the canon that an upper class Roman was supposed to have mastered, and so were Sappho and Ovid, and it's a stretch to see them as supportive of a narrow set of values. The use of a canon, regardless of its content, is often to define a class of people as distinct from other classes of people--the washed have read it, the unwashed not. If this weren't so those who teach literature would be out of jobs and universities would teach only skills directly useful in the job market.

Which has nothing to do with the generally high quality of canonical works and their usefulness for those of us who write. Hell, anyone who writes in English should read Pilgrim's Progress, which used to be in everyone's canon, once Bunyan and his kind were no longer being routinely arrested. And the same is true for most of what's in anybody's canon.

Best,

Mark

At 12:01 PM 1/7/2010, you wrote:

>I am under the impression that Anne Bradstreet is definitely "in", as

>are Marie de France, Sor Juana, and Sappho, of poets.

>

>I think we can remove Tennyson from the list. But we can't get rid of

>all the verse that went out of fashion, can we? .

>

>Can we remove genre fiction? I've been reading some YA novels in

>verse. The boom in YA lit has led to college age kids moving from

>Encyclopedia Brown and whatnot not to canonical works like

>Frankenstein or the Brontes or Russian novels, or even to war novels

>and genre fiction, but to new commercial fiction written for kids.

>And YA novels in verse about hookers, vampires, and drugs. Parading

>as "issues."

>

>But I'm not thinking about some lit survey course or the readings for

>comp., courses that no one at a top tier college or university would

>have to take anyway; I'm thinking about the list of books which do get

>taught in poetry courses. For example, Adrienne Rich is still "in",

>but Galway Kinnell isn't, of books I was taught. At the same time, I

>wonder if Plath, Lowell, Sexton, Berryman have made it in, or if Laux



>& Olds are still subbing in as confessionals who didn't commit  
>suicide. I still wonder why Dylan Thomas never made it in. So it is  
>not really "canon"/  
>  
>But as for the Prince question, is Laforgue in? I think not. So then  
>not Prince.  
>  
>--  
>All best,  
>Catherine Daly  
> [REDACTED]  
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University  
of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

96. **Pam Brown**  
*calling Carla Harryman*

*Fri 8 Jan 2010*

---

Dear Poeticists,

I would like to contact Carla Harryman.

If you can help. Please backchannel me - [REDACTED]

Thanks very much,

Happy Twenty Ten,

Pam

--

---

blog : <http://thedeletions.blogspot.com>

website : <http://pambrownbooks.blogspot.com/>

associate editor : <http://jacketmagazine.com/>

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[↑ Contents](#)

97. **Chris Jones**  
***Deviant Propulsion***  
*Fri 8 Jan 2010*

---

My copy of CAConrad, *Deviant Propulsion*, has arrived and given this is a signed first edition I am too frightened to break the spine or crimp pages, but based on what I have read this is a great first collection.

This is what I had hoped future books of queer poetry would be like. I will stick my neck out and say this is a very important collection of queer poetry.

I have a hard back copy of Dennis Cooper, *Dream Police*, along side of which I will put *Deviant Propulsion* on my shelves. These two are important queer poetry, of that I am very confident.

Best wishes, Chris Jones.

[↑ Contents](#)

98. **Obododimma Oha**  
***Re: Call for articles***  
*Fri 8 Jan 2010*

---

Thanks, Scott. And sorry about the illness of your son.

Wishing him good health..

Warmly,  
Obododimma.

On Wed, Jan 6, 2010 at 8:18 PM, Scott Howard <[REDACTED]> wrote:

*Good luck with this, Obododimma. I'll be interested to see how the journal comes together for you.*

*Cheers,  
Scott*

*p.s. I'll have the rest of your collection published in one or two days.  
I've had a health crisis at home to deal with. My son was in hospital for a week and is now home recovering.*

*///*

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

*From: Obododimma Oha <[REDACTED]>*

*Date: Wednesday, January 6, 2010 9:42 am*

*Subject: Call for articles*

To: [REDACTED]

*\*CONTEXT: Journal of Social & Cultural Studies\* (ISSN 1119 -- 9229),  
homesteading online at < invites  
articles (critical essays, reviews, short fiction/faction, poems, and  
visual  
narratives (on jpeg or pdf) for publication in its March 2010 issue.*

*All*

*submissions are usually peer-reviewed. Essays, which should be on Word  
document, should not exceed 25 A4 pages and be without rigid  
formatting. For  
more information on the journal, visit  
<http://contextjournal.wordpress.com/about/>*

*All submissions are to be made by email to: Obododimma Oha <  
[REDACTED]>  
or <[REDACTED]>*

--

*Obododimma Oha  
<http://udude.wordpress.com/>*

*Dept. of English  
University of Ibadan  
Nigeria*

*&*

*Fellow, Centre for Peace & Conflict Studies  
University of Ibadan*

*Phone: [REDACTED];  
[REDACTED];  
[REDACTED].*

--

*Obododimma Oha  
<http://udude.wordpress.com/>*

*Dept. of English  
University of Ibadan  
Nigeria*

*&*

Fellow, Centre for Peace & Conflict Studies  
University of Ibadan

Phone: [REDACTED];  
[REDACTED];  
[REDACTED].

[↑ Contents](#)

99. **steve russell**

***Re: why the canon??***

*Fri 8 Jan 2010*

---

don't always have the time to write thoughtfully... or be terribly coherent.  
should have said I read what i consider to be 1st rate.  
which implies that the selection has already been made.

same with discover/new writers -- which is mostly from random reading. i don't  
discover writers as i might a quarter or wallet on the street.

---

From: Peter Quartermain <[REDACTED]>  
To: [REDACTED]  
Sent: Wed, January 6, 2010 12:59:55 PM  
Subject: Re: why the canon??

Steve Russell wrote:

" i limit my reading, only read 1st rate material"

But how do you know it's "first-rate" before you've read it?

And then Steve Russell wrote:

" I also try to discover new authors Limited time ... limited reading"

Presumably you can't "discover" them without "reading" them. Are there, then,  
two kinds of "reading"? Would you explain the difference please?

P

=====

Peter Quartermain  
846 Keefer Street  
Vancouver  
BC Canada V6A 1Y7  
[REDACTED] (voice and fax)  
[REDACTED]

=====

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

From: Poetics List (UPenn, UB) [mailto:[REDACTED]] On

Behalf Of steve russell

Sent: 05 January 2010 08:52 AM

To: [REDACTED]

Subject: Re: why the canon??

maybe so-called inspirational verse ... i consider the word "sacred," but. & I also try to discover new authors Limited time ... limited reading ... life would stink without worthwhile words ...

best,

S Russell

---

From: Catherine Daly <[REDACTED]>

To: [REDACTED]

Sent: Mon, January 4, 2010 2:47:17 PM

Subject: Re: why the canon??

I would be really interested in looking at a list of works that don't belong in any sort of canon, or, perhaps, 20th century - current books of poetry which shouldn't be considered standard, recognized, "sacred," or perhaps even be acknowledged.

--

All best,

Catherine Daly

[REDACTED]

[↑ Contents](#)

100. **Gerald Schwartz**

***Schwartz/ TenEyck: Genesee Reading Series***

*Fri 8 Jan 2010*

---

For those of you in the Rochester area, Tuesday, Jan. 12th--

Richard TenEyck and I will be reading as part of the

Genesee Reading Series

TUESDAY, JANUARY 12, 2009

7:30 pm

WRITERS AND BOOKS

740 UNIVERSITY AVENUE

ROCHESTER, NY 14607

I will be reading/performing new work, including

"The (O)racle of (Om)aha," "parOUsia," "The GLEaning Field,"  
"winSTRESS," and others.

--Gerald Schwartz

[↑ Contents](#)

101. **Michael**

## **ANNOUNCING BIG BRIDGE ISSUE 14, 2.0**

*Fri 8 Jan 2010*

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### ANNOUNCING BIG BRIDGE ISSUE 14, 2.0

#### TWO GREAT FEATURES

##### I. ROCKPILE on the road, [www.bigbridge.org/rockpile](http://www.bigbridge.org/rockpile)

Blogs, photos, videos from David Meltzer, Michael Rothenberg, Terri Carrion and friends documenting a two month on the road adventure of collaboration. Meet The Dirty Dozen Brass Band, Burnett Thompson, Marty Ehrlich, Bob Malone, Joseph Cunliffe, Gregory Davis, Roger Lewis, Jarmal Watson, Julius McKee, Larry Sawyer, Jacob Eckert, Ellen Miller, Dave Black, Dan McNaughton and The Spider Trio, Michael Stephans, Lindsey Horner, Bill Zavatsky, Johnny Lee Schell, John B. Williams, Bill Zavatsky, Joe Sublett, David Henderson, Theo Saunders, John B. Williams, Debra Dobkin, The Thunderbird Poetry Orchestra, Wanda Phipps, Isabel Rivero, Dan Godston, Suzi Winson, The Gershwin Hotel, Murat Nemat-Nejat, Ammiel Alcalay, Jim Feast, Harris Schiff, Christa Hillhouse, Jason Braun, John Roche, Dan Godston, Ammiel Alcalay, Jim Christy, Robert Priest, The Rabbles, Marina Lazzara, J.Lee, Dave Mairs, Jamie Kimmel, Charlie Huisken, Sarah Browning, Carlo Parcelli, Brian Gilmore, Jay Jackson, Carl Atkins, Michael Kelleher, Jerry Hill, Mic Boshans, David A.N. Jackson, Jason Braun, Michael Castro, Shirley LeFlore, Marc Singer, K. Curtis Lyle, Alexander Balogh, Sean Arnold, Niagara Falls, Howard Schwartz, Philip Gounis, Dreamland Barbecue, Francesco Levato, Art Lange, Joe Wetteroth, Brian Pardo, Tim Keenan, Tom Hibbard, Geoffrey Gatza, Bill Lavender, Lewis Schmidt, George Kimball, Joan Delott, Avi Frishman, Kelly Bucheger, Randy Cauthen, Evan Christopher, John Werick, Doug Dreishpoon, Nicki Gonzalez, Richard Miller, Don West, Laura Mattingly, Dennis Fomento, Danny Kerwick, Renee Baker, Satya Gummuluri, Jimmy Bennington, Kenneth Rexroth, Thelonius Monk, Louis Armstrong and a cast of thousands.

##### II. BIG BRIDGE NEW ORLEANS ANTHOLOGY

#### STURM UND DRANG

<http://www.bigbridge.org/BB14/NO1.HTM>

Edited by Dave Brinks and Bill Lavender

## OLD SCHOOL POETS AND POETRICS:

Ralph Adamo, Katya Apekina/David Weinberg, Bill Berkson, Edmund Berrigan, Joseph Bienvenu, Louis Braquet, Dave Brinks, Lee Ann Brown, Paul Chasse, Andrei Codrescu and Ruxandra Ceseranu, Richard Collins, Jack Collom and Maureen Owen, Thaddeus Conti, Jonathan Cott, Joel Dailey, Andy di Michele, Margot Douaihy, Johnette Downing, Brad Elliot, Lenny Emmanuel, Brett Evans, Vincent Farnsworth, Gina Ferrara, Karen Finnigan, Skip Fox, Jackqueline Frost, Elizabeth Garcia, John Gery, Kelly Gartman, Philip Good, Nancy Harris, Khaled Hegazzi, Anselm Hollo, R. Moose Jackson, Kevin Johnson, Phil Johnson, Jamey Jones, Pierre Joris, Rodger Kamenetz, Herbert Kearny, Daniel Kerwick, Jonathan Kline, Bill Lavender, Hank Lazer, Benjamin Lowenkron, Ben Luton, Jenna Mae, Laura Mattingly, Bernadette Mayer, Lee Meitzen Grue, Bill Myers, James Nolan, Biljana Obradovic, Amy Ouzzonian, Arthur Pfister, Valentine Pierce, Quess, Chuck Perkins, Jimmy Ross, Jerome Rothenberg, David Rowe, Eero Ruutitila, Edward Sanders, Frank Sherlock, Harris Schiff, Harris Schiff, Lewis Schmidt, Jean-Mark Sens, Christopher Shipman, John Sinclair, Hal Sirowitz, Jennifer Stewart, Stuart Strum, Chris Sullivan, Eric Sweet, Quo Vadis Gex-Breaux, Larbaud Valery Translations, Gordon Walmsley, Jerry W. Ward Jr., Kelcy Wilburn, Andy Young, and Bill Zavatsky

## ARTIST'S WORKS:

Bill Berkson and Molly Springfield, Louis Braquet, Dave Brinks, Mina Brinks, Megan Burns and Dave Brinks, Jamie Chiarello, Thaddeus Conti, Michael Fedor, Daniel Finnigan, Alex Haverfield, Pat Kaschalk, Herbert Kearney, Jonathan Kline, Bill Lavender, with Terrance Sanders, Joseph Makkos, and Chandler Fritz, Joseph Makkos, John Sohr, Joshua Walsh, William Warren, Miriam Waterman, Kristen Wetterhahan, Romano Zamprioli

## ESSAYS AND DISCOURSE:

Max Cafard: Deep Play in the City, Surre(gion)al Explorations and Lisa Suarez: Playing Chicken with Reality

## FICTIONISTAS:

Katya Apekina, Summer Brenner; Jonathan Cott; Moira Crone, Marci Davis, Susan Kirby-Smith, Dave Parker, J. Patrick Travis

## INTERVIEWS:

Dave Brinks with Peter Anderson, John Sinclair, Bill Zavatsky; Ogoanah with Niyi Osundare

## BOOK REVIEWS:

William Allegrezza's Review of I of the Storm, by Bill Lavender; Reginald Martin's Review of The Katrina Papers, by Jerry W. Ward Jr.; Adam Peltz's

Review of The Caveat Onus, by Dave Brinks; Megan Sanders: On What Cannot Be Written; Responses to Edward Sanders' Poems for New Orleans; Megan Sanders: The Messiness of Life; Skip Fox's For To (Blazevox, 2008)

AND A WHOLE LOT MORE!!

Long Live New

Orleans!!!

\*\*\*\*\*

#### SPECIAL NOTICE:

Helping to sustain renewable, arboreal ecosystems while celebrating the written word

Mary Sands Woodbury, guest editor and webmaster of Big Bridge, editor of Jack Magazine and Beat Generation News, recently launched Moon Willow Press, a small, independent press with a green initiative. MWP also offers inexpensive editorial services for more than just books

[↑ Contents](#)

#### 102. **Mark Johnson** ***Re: why the canon??***

*Fri 8 Jan 2010*

---

I'm looking at a single bookcase in my study... Here's a very brief list of dead white male authors, most poets, excluded from the official canon but not from mine:

Ivor Gurney

Thomas Lovell Beddoes

David Schubert

Charles Tennyson (much more interesting than his brother)

F. T. Prince

William Barnes

Walter de la Mare (for a couple dozen poems, as many stories, and the magnificent MEMOIRS OF A MIDGET)

Edward Dahlberg

James Clarence Mangan

James Thomson (The City of Dreadful Night)

William Morris

I could also add D. H. Lawrence's poetry, which doesn't seem to have made the cut.

But I guess I'm not really sure who's in and who's out these days... Raleigh? Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my canon!



On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly <[REDACTED]> wrote:

*this crazy minor writers thing bears thought, as some of the "different cultures" (Like Dante, Shakey, and Kingsolver) "in english and not" "race" and "women" writers have been first seen as merely minor and then who becomes major (but I think Bradstreet does, and also stands for ever more less culturally and educationally interesting Puritan writers)*

*so I wonder who minor white male authors can be the anti canon? and who are THEY?*

--

*All best,  
Catherine Daly*

[REDACTED]

[↑ Contents](#)

103. **steve dalachinsky**

***Re: whyare these folks reading are they part of the canon***

*Fri 8 Jan 2010*

---

DOUBLE HEADER

---

steve dalachinsky reads

january 25, 2010 at 9 p m

with matt maneri on viola at

local 269 - 269 e. houston st. (at suffolk)

10\$ / 7\$ for students & seniors

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Tuesday January 26, 2010 7PM - 9PM

Bluestockings Bookstore Reading Series  
(hosted by Vittoria Repetto)

Featuring: Joy Ladin & Yuko Otomo

Bluestockings Bookstore

172 Allen St.

(between Staton & Rivington)

1 1/2 blocks south from E.Houston

NYC

[REDACTED]

Open mike - sign-up at 7 pm - 8 minute limit  
\$5 suggested donation

[↑ Contents](#)

104. **Mark Weiss**

***Re: why the canon??***

*Fri 8 Jan 2010*

---

This really gets to a central issue. There really is no official canon, except in schools organized around Great Books. A canon may be what gets taught in schoolroom, or it might be what's included in the standard histories of literature. Parse it further. Taught to whom in the schoolroom? Is the canon what gets taught in survey classes? In which case it's a pretty small lot, often selected primarily for "relevance" and perceived teachability. If it's what's taught to those specializing in contemporary in universities that no longer expect much education beyond the field it's pretty limited. For those in older fields Beddoes, de la Mare, Mangan, Thomson and Morris are very much in the canon, tho less prominently than some of their contemporaries, as, for instance, Surrey is in comparison to Wyatt. The others have cults of devoted readers or are read, like Dahlerg, as much for their associations as for themselves.

In an earlier post I spoke of the canon as a device for separating the washed from the unwashed. That sort of canon is supposed to be limited, and it includes none of these. But there's also the canon that curious readers know they will never fully master and that serves as a jumping-off point for still wider reading. A love of Shakespeare's plays leads to seeking out his predecessors, contemporaries and those who came after, at least into the 18th century, not all of whom were in that initial canon, tho they may once have been (everybody should read Thomas Otway, for instance). Maybe another way to conceive it is that a canon is the beginning of a body of knowledge.

Best,

Mark

At 01:16 PM 1/8/2010, you wrote:

>I'm looking at a single bookcase in my study... Here's a very brief list of  
>dead white male authors, most poets, excluded from the official canon but  
>not from mine:  
>  
>Ivor Gurney  
>Thomas Lovell Beddoes  
>David Schubert  
>Charles Tennyson (much more interesting than his brother)

>F. T. Prince  
>William Barnes  
>Walter de la Mare (for a couple dozen poems, as many stories, and the  
>magnificent MEMOIRS OF A MIDGET)  
>Edward Dahlberg  
>James Clarence Mangan  
>James Thomson (The City of Dreadful Night)  
>William Morris  
>  
>I could also add D. H. Lawrence's poetry, which doesn't seem to have made  
>the cut.  
>  
>But I guess I'm not really sure who's in and who's out these days... Raleigh?  
>Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my canon!  
>  
>  
>On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly <[REDACTED]>wrote:  
>  
> > this crazy minor writers thing bears thought, as some of the  
> > "different cultures" (Like Dante, Shakey, and Kingsolver) "in english  
> > and not" "race" and "women" writers have been first seen as merely  
> > minor and then who becomes major (but I think Bradstreet does, and  
> > also stands for ever more less culturally and educationally  
> > interesting Puritan writers)  
> >  
> > so I wonder who minor white male authors can be the anti canon? and  
> > who are THEY?  
> > --  
> > All best,  
> > Catherine Daly  
> > [REDACTED]  
> >  
> >  
> >  
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University  
of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

105. **Pam Brown**

***Thanks - I have that contact***

*Fri 8 Jan 2010*

---

Thank you  
I have a contact for C. Harryman  
  
All the best,  
Pam  
  
--

---

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

---

[↑ Contents](#)

106. **amy king**

***Forward on behalf of Gina Myers -- Call for Reviewers and Titles***

*Fri 8 Jan 2010*

---

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

From: Gina Myers Forwarded note: Hi everyone, I have just become the new Book Review Editor at NewPages (<http://NewPages.com>). We currently publish book reviews on a monthly basis, and I hope that I am able to increase the number of reviews we publish each month. I also hope to add reviews of nonfiction to the fiction and poetry reviews we are already doing. If you are interested in writing reviews for NewPages, you can contact me at [ginamyers\[AT\]newpages\[DOT\]com](mailto:ginamyers@newpages.com). If you are a press, please consider sending copies of your newest titles to NewPages at: NewPages PO Box 1580

Bay City, MI 48706 Each book we receive is listed on our New & Noteworthy page, which reviewers then select titles from. Please feel free to re-post or forward this info to anyone who you think may be interested. Thanks,  
Gina Myers \_\_\_\_\_

BOOK

Slaves to Do These Things-- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut-- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

107. **Rob McLennan**

***new(ish) on rob's clever blog***

*Sat 9 Jan 2010*

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- The Al Purdy A-Frame Anthology
- The Best Canadian Poetry in English, edited by A.F. Moritz
- Against the Hard Angle, matt robinson
- simple songs (poem)
- fwd; The Puritan #8 now on-line
- The Dragonfly Fling, Jean McKay
- Gregory Betts, The Others Raised in Me
- 12 or 20 questions: with Natalee Caple
- Open Text: Canadian Poetry in the 21st Century, volume 2, ed. Roger Farr
- Ongoing notes; late December, 2009 (Stuart Ross' hardscrabble & Cameron Anstee)
- another christmas in old glengarry (sick);
- Kim Minkus, thresh
- an interview with me in today's ottawa citizen
- Sarah Pinder: some detritus;
- Jay MillAr, ESP: ACCUMULATION SONNETS
- 12 or 20 questions: with Lina ramona Vitkauskas
- an article on me by nigel beale for guerilla magazine
- 2 new poetry chapbooks from above/ground press: Carr + mclennan
- 12 or 20 questions: with Frank Davey
- Trout Fishing in Ontario
- Diane Schoemperlen, Double Exposures
- 12 or 20 questions: with Moez Surani
- 12 or 20 questions: with David Helwig
- fwd Black Bile Press Media Release
- Penned: Zoo Poems, eds. Stephanie Bolster, Katia Grubisic and Simon Reader
- 12 or 20 questions: with Maleea Acker
- Hush up and listen stinky poo butt, Ken Sparling

[www.robmclennan.blogspot.com](http://www.robmclennan.blogspot.com)

+ some other new things at ottawa poetry newsletter,

[www.ottawapoetry.blogspot.com](http://www.ottawapoetry.blogspot.com)

+ some other new things at the Chaudiere Booksblog,

[www.chaudierebooks.blogspot.com](http://www.chaudierebooks.blogspot.com)

-- writer/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - a compact of words (Salmon) ...2nd novel - missing persons www.abovegroundpress.blogspot.com \* http://robmcclennan.blogspot.com/

[↑ Contents](#)

108. **Kimmelman, Burt**  
**David Lehman**

Sat 9 Jan 2010

---

Hi Everyone,

If you happen to have a snail mail address for David Lehman and you are willing to share it with me then could you send it to me via backchannel?

Thanks and best wishes,

Burt Kimmelman

██████████

[↑ Contents](#)

109. **Sharon Mesmer/David Borchart**  
**Sharon Mesmer's Poetry Project workshop**

Sat 9 Jan 2010

---

Hello, everyone,

( . . . and yes I do know there are prose writers who can indeed write poetry, but am always looking to learn of more, so please feel free to suggest your favorites)

Simple Text(s): Poetry In and Around Prose

You've heard it before: why is it that poets can write prose, but prose writers can't write poetry? Maybe it's because prose writers haven't fully explored the places where poetry and prose effectively come together — the textural artus points that hinge and pivot to access the strengths of both forms. In this workshop (open, of course, to poets who want to bring narrative intentionality to their work without sacrificing imagery), we will look at prose that blends narrative with idiosyncratic language (Clarice Lispector's *The Hour of the Star*; Elizabeth Smart's *By Grand Central Station I Sat Down and Wept*), prose that includes poetry (Ki no Tsurayuki's *The Tosa Diary*), prose vignettes (16th and 17th century Chinese "hsiao-p'in"; Fernando Pessoa's *Book of Disquiet*), prose-poem essays (Nelson Algren's *Chicago: City on the Make*) dream stories (Kafka's *The Bucket Rider*), flarf fiction and cut-ups. The above texts and many

others will serve as examples for beginning, extending and finishing hybrid poem-stories.

Sharon Mesmer, a two-time New York Foundation for the Arts fellow in poetry, is the author of the poetry collections *Annoying Diabetic Bitch* (Combo Books), *The Virgin Formica* (Hanging Loose Press), *Vertigo Seeks Affinities* (Belladonna Books), *Half Angel, Half Lunch* (Hard Press) and *Crossing Second Avenue* (ABJ Books). Her fiction collections include *Ma Vie a Yonago* (Hachette Litteratures, France, in French translation) and *In Ordinary Time* and *The Empty Quarter* (both from Hanging Loose). She teaches poetry and fiction at the undergraduate and graduate levels at the New School, and is a member of the flarf collective.

Tuesdays, 7-9 pm, beginning February 9, in the Parish Hall of St. Mark's Church, 131 E. 10th Street (near 2nd Avenue), New York City Workshop fee is \$350, which includes a one-year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Registration begins officially on January 5th. If you would like to reserve a spot in my class, please call [REDACTED] or go to <http://poetryproject.org/> and click on "Program Calendar" and then "Workshops."

\* \* \*

Thanks!  
-- Sharon

[↑ Contents](#)

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110. **Brian Stefans**  
*Like, for Carl Solomon*  
*Sat 9 Jan 2010*

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<http://www.arras.net/fscIII/?p=886>

[↑ Contents](#)

---

111. **Chris Jones**  
*Re: Art games*  
*Sun 10 Jan 2010*

---

On Mon, 2010-01-04 at 01:29 -0800, Jim Andrews wrote:

>

> What gives you the impression that I haven't read McLuhan?

Thanks for this reply and apologies for delayed response. Like a lot of artists toward the ends of a large project I seem to overwork. However your response

is interesting. Part of my wish was to put my foot down on the rhetorical gas pedal since rhetoric is what you seemed to be putting forward which addressed me as a reader presumed ignorant of technology rather the more concrete arguments in this latest post. If you read back perhaps you may see how I could readily read this as an hostile attack, and hence also my response.

My other concern is that simply claiming McLuhan as a supporter of computer based interactive art doesn't seem to fit in with McLuhan's writings since he is hostile to technology and says as much; opposed to change and opposed to technology. If we follow his writings *The Mechanical Bride* lays out a Leavisite reading of technology as a student of FR Leavis. This gets further developed into notions such as anti-environment which includes use of a method from Bergson and readings of Freud on the unconscious and dreams. Again this will take us back to early Kant and the claim that the pure empty form of space is sufficient ground for art. For computer art, or any recent arts which work with some technique or idea of interaction and feedback this is not reality since space is already completely saturated with media images. This is also a problem which arises if interaction is seen as what is already given as different. Another problem that arises is that time then becomes elided into space the way it does with Hegel which effectively short circuits sensations and the aesthetic potential of interactivity. What gets left out is art. For that reason my main argument is that we need to begin with art first and like most artists, this requires study and thinking art which includes art history, of course.

The other problem with thinking computer art as essentially interaction which sets up this pure empty form and using a defence of enigma and mystery is it ignores the saturation of rhetorical links which pose interaction as the body of women upon which programming and interaction takes place. This is the exchange of women which not only supports misogynist rape fantasy but also is a universalising force which structures homophobia. For art today this is vital for historic reasons.

The other problem with only interaction is it ignores what can be done with application of photographic textures in various graphics apps such as Blender (and from what I understand, Mayo, although I have not used Mayo.) This cannot be done any other way. The question of doubling and interaction is another problem that is also something recent art encounters and to exclude it on mechanical grounds avoids interacting with the solutions it may offer. Another problem with interaction appears when it gets reduced to computer interaction only as a category or productive faculty in which case this would make computer art impossible.



My own solution to the problem of intervening in a saturated media environment is absolute deviation which places us inside time, but I don't expect others to follow this. With best wishes, Chris Jones.

[↑ Contents](#)

112. **Sarah Sarai**

***Re: why the canon??***

*Sun 10 Jan 2010*

---

I agree with Mark Weiss. An anti-canon is a canon. I read new-to-me poets by seeing their names on this and other lists. I make discoveries every month through random library browsing. I go to readings to hear new-to-me poets. I would rather work toward fluidity and exploration in taste than create another list. In 1996 I thought Bill Knott would join the canon. I still admire his poetry (and apologize if he's on this list) but I kept reading (I'd only been writing poetry for a few years). My experience of suffering--and of poetry-- changed and I no longer put Knott on my canon. Every time I discover a new poet, whether I like them or not, my perspective changes.

Also: My first two years in college were all "Great Books." It was useful in the way that knowing English is useful, a lingua franca that is respected (but not always); I can nod knowingly when the Greeks or Rabelais & co. are discussed. It was also damaging although back then (a long time ago) I didn't have handy arguments to help me understand why this exclusive club was injurious to my psyche. I'm wary of any canon, although I fully understand movements (feminist, Cave Canem, Kundiman, etc.) which strike out to claim our/their share.

I avoided reading this thread until today and am really impressed so many are also resisting anti/re/retro/canonizing.

Sarah Sarai

no human cannon ball I

<http://www.blazevox.org/bk-ss2.htm>

[↑ Contents](#)

113. **julia bloch**

***videos of 2009 MLA Off-Site Reading***

*Sun 10 Jan 2010*

---

Videos of the 2009 MLA Off-Site Reading in Philadelphia are now available at Aldon Nielsen's blog:

<http://heatstrings.blogspot.com>

(for a list of readers, visit <http://mlaoffsitereading.blogspot.com/>; for audio recordings at PennSound, visit <http://writing.upenn.edu/pennsound/x/MLA-Offsite.php#2009>)

all best,  
Julia

[↑ Contents](#)

#### 114. **Jim Andrews**

##### **Re: Art games**

Sun 10 Jan 2010

---

*My other concern is that simply claiming McLuhan as a supporter of computer based interactive art doesn't seem to fit in with McLuhan's writings since he is hostile to technology and says as much; opposed to change and opposed to technology.*

I didn't claim McLuhan was "a supporter of computer based interactive art". I brought him up concerning the importance of understanding media. Computer based interactive art existed when he was alive, but not with the prominence it has now. It is something that mainly comes after McLuhan, though many of his writings are relevant to the effects of computer media, which is partly why he is still as widely read as he is.

Your other point also is off. To characterize McLuhan as "opposed to change and opposed to technology" is simplistic. He was ambivalent about the effects of electronic media. He realized that it brings big changes to the way we perceive and think about ourselves and the world. It changes our notion of literacy. But he also saw some advantages to technologies. As to being "opposed to change", well, we all resist it, to a certain extent, but we recognize it is better to bend than to break in the wind. Same with McLuhan.

*If we follow his writings The Mechanical Bride lays out a Leavisite reading of technology as a student of FR Leavis. This gets further developed into notions such as anti-environment which includes use of a method from Bergson and readings of Freud on the unconscious and dreams. Again this will take us back to early Kant and the claim that the pure empty form of space is sufficient ground for art. For computer art, or any recent arts which work with some technique or idea of interaction and feedback this is not reality since space is already completely saturated with media images.*

I have no idea what that means.

*This is also a problem which arises if interaction is seen as what is already given as different. Another problem that arises is that time then becomes elided into space the way it does with Hegel which effectively short circuits sensations and the aesthetic potential of*

*interactivity. What gets left out is art. For that reason my main argument is that we need to begin with art first and like most artists, this requires study and thinking art which includes art history, of course.*

Don't start with anything first. Look at what is in front of your nose and go from there.

*The other problem with thinking computer art as essentially interaction which sets up this pure empty form and using a defence of enigma and mystery is it ignores the saturation of rhetorical links which pose interaction as the body of women upon which programming and interaction takes place. This is the exchange of women which not only supports misogynist rape fantasy but also is a universalising force which structures homophobia. For art today this is vital for historic reasons.*

Again, I have no idea what this means, Chris. You're packing too much into each sentence.

*The other problem with only interaction is it ignores what can be done with application of photographic textures in various graphics apps such as Blender (and from what I understand, Mayo, although I have not used Mayo.)*

I think you mean Maya. Mayo is a condiment. Maya is software for creating 3D figures.

Interactive work can use Maya, ie, interactive work can use 3D figures. Computer games use a lot of them.

*This cannot be done any other way. The question of doubling and interaction is another problem that is also something recent art encounters and to exclude it on mechanical grounds avoids interacting with the solutions it may offer. Another problem with interaction appears when it gets reduced to computer interaction only as a category or productive faculty in which case this would make computer art impossible.*

Again, Chris, this requires a great deal of unpacking.

*My own solution to the problem of intervening in a saturated media environment is absolute deviation which places us inside time, but I don't expect others to follow this. With best wishes, Chris Jones.*

Interactive work is time-based. Yet, in our minds, we go back and forth in time, typically, in non-linear ways.

ja

<http://vispo.com>

[↑ Contents](#)

115. **Aldon Nielsen**

***Re: videos of 2009 MLA Off-Site Reading***

*Sun 10 Jan 2010*

---

P.S.

You can also find these videos directly on YouTube --

Thanks again to all the poets, and to Michelle and Julia for organizing and hosting the event.

--

Aldon L. Nielsen  
Kelly Professor of American Literature  
The Pennsylvania State University  
University Park, PA  
16802-6200



sailing the blogosphere at <http://heatstrings.blogspot.com>

"kindling his mind (more  
than his mind will kindle)"

--William Carlos Williams, early adopter

[↑ Contents](#)

116. **Alan Sondheim**

***Somatic Death, Soma Life :: Show Announcement ::  
LumenEclipse.com (fwd)***

*Sun 10 Jan 2010*

---

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1647003689-1263178495=:15401

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

Date: Sun, 10 Jan 2010 21:10:14 -0500

From: MGFest -- Jameson <>

Subject: Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com

Somatic Death, Soma Life

Curated by Jameson Wallace

Presented by Lumen Eclipse on two flat panel displays in Harvard  
Square from January 2009 to March 2009.

Sponsored by the Motion Graphics Festival.

At the moment of separation of the body from the brain, our ability to differentiate thought from prosthetic breaks down. Our body extends as far as our effect, far beyond our ability to see it happen. Both the threat and promise of virtualization is that its nature will have a form of dance more appropriate to us than what we now call "human."

Feature Artist:

+ Alan Sondheim, <http://alansondheim.org/>

Context Artists:

+ Jean-Paul Frenay (Belgium)

+ Shantell Martin (Japan)

+ Addictive TV (UK)

+ Three Legged Legs & N.A.S.A. (US)

=====

Somatic Death, Soma Life

PermaLink:

[http://www.lumeneclipse.com/gallery/indexJan\\_10.html](http://www.lumeneclipse.com/gallery/indexJan_10.html)

Artist Information:

Featured Artist: Alan Sondheim, <http://alansondheim.org/>

Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, musician, and theorist, he has exhibited, performed and lectured internationally.

Sondheim recently ended a solo installation and nine-month residency at the Odyssey exhibition space in the virtual world, Second Life. He has been involved in online avatar performance with Sandy Baldwin for live audiences in Paris, London, Basel, Portland OR, and Providence RI. Sondheim also collaborates with Myk Freedman, lap steel, and Azure Carter, with whom he is opening the season for Dance New Amsterdam in Manhattan this January.

Piece 1: Water Slope, Water Flow, Water Dance, Water Hands

Videography: Alan Sondheim, performer: Azure Carter

Deconstructed dancework from Little Cottonwood Canyon, Wasatch Mountains, UTAH, 2009

USA - 2009

Piece 2: Two Guys VEL

Created at the Virtual Environments Laboratory, West Virginia University, using altered motion capture equipment. Mocap performers: David Bello, Azure Carter, 2006

USA - 2006

Piece 3: Duet Avatar Grange

Videography: Alan Sondheim, performers: Foofwa d'Imobilite, Maud Liardon

Human simulation of altered avatar motion capture performance, Alpine Grange in Switzerland, 2006

USA - 2006

Piece 4: noOne

Alan Sondheim: installation, performance, videography

Second life avatar dance/performance in active environment, created for the UMove dance film festival (one of six finalists/winners), 2009

USA - 2009

+ Jean-Paul Frenay, <http://www.frenayjp.be/>

Artificial Paradise

Artificial Paradise, Inc is an experimental film anticipating a future where a major corporation has developed an unique software, based on organic virtual reality, which holds all the lost memories of humankind. A user connects to this database of the forgotten...what is he searching for?

Production : Condor

Director / editor / compositing : Jean-Paul Frenay

Main 3D artist / compositing : Sandro Paoli

3D artists : Sylvain Jorget and Sébastien Desmet

Additional 3D operators : Otto Heinen and Okke Voerman

Sound Design : Seal Phüric feat. Neptunian8

Belgium - 2009

+ Shantell Martin, <http://www.shantellmartin.com/>

Hidden Ora

I ask a person to stand in front of a large projector screen for four minutes each, while I capture their moving Hidden Ora. To do this I connect my computer to the projector, open up the drawing software, plug in my Wacom tablet, paint the background black, and then I'm ready to go.

Music [soundispatch.com/mmf/](http://soundispatch.com/mmf/)

Edited [lightrhythmvisuals.com](http://lightrhythmvisuals.com)

Location super-deluxe.com  
Released on lightrhythmvisuals.com

USA - 2008

+ Addictive TV, <http://www.addictive.com/>

Sims 3 Remix

Following Addictive TV's recent Hollywood movie remixes including Slumdog Millionaire, Fast & Furious and the blockbuster movie version of Max Payne, the hugely successful computer game; Electronic Arts, the world's leading independent developer and publisher of video games, have asked the London based audiovisual artists to remix the much anticipated Sims 3 game for its June 2nd release.

USA - 2009

+ Three Legged Legs & N.A.S.A.

Gifted

N.A.S.A. created an album that, at its core, was about the merging of cultures and collaboration between different peoples. The ultimate goal was to have it be as much about the art it inspired as the music itself. With Three Legged Legs setting the video to the track, "Gifted", one is taken on a journey through a Martian landscape and psychedelia, featuring Kanye West, Santigold and Lykke Li.

additional\_credits: Record Label: Spectrophonic; Director and Post Production: Three Legged Legs; Production Company: Green Dot Films; Managing Director: Rick Fishbein; Executive Producers: Darren Foldes and Rich Pring; Post Production: Creative Directors: Greg Gunn, Casey Hunt and Reza Rasoli; Design and Animation: Mark Kulakoff, Dylan Spears and Michael Tavarez; Squeak E. Clean Productions Creative Director: Syd Garon; Squeak E. Clean Productions Executive Producer: Susan Applegate.

USA - 2009

--0-1647003689-1263178495=:15401--

[↑ Contents](#)

117. **David Kirschenbaum**

***This Sun./ Portable Boog Reader 4 Launch Party***

*Mon 11 Jan 2010*

---

Please forward

-----

Boog City presents

Launch Party for  
The Portable Boog Reader 4  
annual poetry anthology

with 48 NYC poets and now 24 D.C. Metro area poets  
all of them new to The Portable Boog Reader

This Sun., Jan. 17, 7:00 p.m.  
\$5

Zinc Bar  
82 W. 3rd St. (Sullivan/Thompson sts.)  
NYC

WITH READINGS FROM PBR4 CONTRIBUTORS

N.Y.C. poets:

Ivy Johnson \* Boni Joi

Steven Karl \* Ada Limon

D.C. poets:

Lynne Dreyer \* Phyllis Rosenzweig

Curated and hosted by Portable Boog Reader 4 N.Y.C. editors Sommer  
Browning, Joanna Fuhrman, David Kirschenbaum, and Urayoán Noel, and D.C.  
editors Cathy Eisenhower and Maureen Thorson.

Directions: A/B/C/D/E/F/V to W. 4th St.

For further information:

212-842-BOOG (2664), 

PBR4 (BC61) features the work of 48 New York City and 24 D.C. Metro  
area poets.

The online pdf is available at:

<http://welcometoboogcity.com/boogpdfs/bc61.pdf>

Bios:

**\*\*Boog City\*\***

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

Boog City is a New York City-based small press now in its 19th 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.

**\*\*Lynne Dreyer\*\***

<http://writing.upenn.edu/pennsound/x/Dreyer.php>

Lynne Dreyer has been a D.C. poet for the past 35 years. She lives in Falls Church, Va.

**\*\*Ivy Johnson\*\***

Ivy Johnson would like to thank all of the Brooklyn bartenders who doused her in alcohol and set her on fire.

**\*\*Boni Joi\*\***

Boni Joi has been nominated twice for a Pushcart Prize. Her poems have appeared in Arabella, Big Hammer, Mind Gorilla, The Brooklyn Rail, and many other journals.

**\*\*Steven Karl\*\***

<http://stevenkarl.blogspot.com/>

Steven Karl and the artist Joseph Lappie collaborated on State(s) of Flux (Peptic Robot Press). Karl has chaps from Flying Guillotine and Scantly Clad presses forthcoming.

**\*\*Ada Limon\*\***

<http://www.adalimon.com>

Ada Limón is the author of two award-winning poetry books. Her third book, Sharks in the Rivers, is forthcoming from Milkweed Editions.

**\*\*Phyllis Rosenzweig\*\***

<http://www.aerialedge.com/dogs.htm>

Phyllis Rosenzweig has lived in Washington, D.C. since 1974. She edits Primary Writing with Diane Ward.

--

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)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

[↑ Contents](#)

118. **Camille Martin**  
*new at Rogue Embryo*

*Mon 11 Jan 2010*

---

New on my blog:

\* Connie Deanovich's Essence of Saint

\* A Collage for the New Year

\* ditch,

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

[↑ Contents](#)

119. **Scott Howard**  
*RECONFIGURATIONS / VOLUME THREE (2009): Immanence / Imminence*

*Mon 11 Jan 2010*

---

Finally . . . Volume Three is complete . . . !

<http://reconfigurations.blogspot.com/>

Seventy-five contributors.

One hundred and thirty-one individual publications: twenty-one dialogues, seventeen essays, three fictions, twenty image-texts, sixty-four poems, and six reviews.

Please share the news . . . Enjoy the work . . .

Best wishes,

Scott

///

[↑ Contents](#)

120. **Alan Sondheim**

**Archive Index Text (of interest)**

Mon 11 Jan 2010

---

Archive Index Text

here's a list of all the digital work I have done online from 1994-present, in tree form, assembled for archiving. it also includes files from my collaborations (with Foofwa d'Imobilite, Azure Carter, others), and various other files, texts, etc. it's longer than I thought it would be.

<http://www.alansondheim.org/archex.txt>

<http://www.alansondheim.org/archelim.txt> (gross eliminate of duplicate names)

2000-3000 videos (different)

28000 images (around, different)

900 sound/music (different)

1400 texts, programs, digital obj files etc. (different)

it's weirdly interesting. it doesn't include iso files, Second Life full .avi video files, personal stuff. it runs about 830 gigabytes, would be larger w/ the additions.

[↑ Contents](#)

121. **steve dalachinsky**

**Re: Sharon Mesmer's Poetry Project workshop**

Mon 11 Jan 2010

---

carl watson bonny finberg alot more

On Sat, 9 Jan 2010 15:52:26 -0500 Sharon Mesmer/David Borchart

<[REDACTED]> writes:

> Hello, everyone,

>

> ( . . . and yes I do know there are prose writers who can indeed

> write

> poetry, but am always looking to learn of more, so please feel free

> to

> suggest your favorites)

>

> Simple Text(s): Poetry In and Around Prose

>

> You've heard it before: why is it that poets can write prose, but

> prose writers can't write poetry? Maybe it's because prose writers

>

> haven't fully explored the places where poetry and prose effectively  
>  
> come together — the textural artus points that hinge and pivot to  
> access the strengths of both forms. In this workshop (open, of  
> course,  
> to poets who want to bring narrative intentionality to their work  
> without sacrificing imagery), we will look at prose that blends  
> narrative with idiosyncratic language (Clarice Lispector's *The Hour*  
> of  
> the Star; Elizabeth Smart's *By Grand Central Station I Sat Down and*  
>  
> Wept), prose that includes poetry (Ki no Tsurayuki's *The Tosa*  
> Diary),  
> prose vignettes (16th and 17th century Chinese "hsiao-p'in";  
> Fernando  
> Pessoa's *Book of Disquiet*), prose-poem essays (Nelson Algren's  
> *Chicago: City on the Make*) dream stories (Kafka's *The Bucket Rider*),  
>  
> flarf fiction and cut-ups. The above texts and many others will  
> serve  
> as examples for beginning, extending and finishing hybrid  
> poem-stories.  
>  
> Sharon Mesmer, a two-time New York Foundation for the Arts fellow in  
>  
> poetry, is the author of the poetry collections *Annoying Diabetic*  
> *Bitch* (Combo Books), *The Virgin Formica* (Hanging Loose Press),  
> *Vertigo*  
> *Seeks Affinities* (Belladonna Books), *Half Angel, Half Lunch* (Hard  
> Press) and *Crossing Second Avenue* (ABJ Books). Her fiction  
> collections include *Ma Vie a Yonago* (Hachette Littératures, France,  
> in  
> French translation) and *In Ordinary Time* and *The Empty Quarter* (both  
>  
> from Hanging Loose). She teaches poetry and fiction at the  
> undergraduate and graduate levels at the New School, and is a member  
>  
> of the flarf collective.  
>  
> Tuesdays, 7-9 pm, beginning February 9, in the Parish Hall of St.  
> Mark's Church, 131 E. 10th Street (near 2nd Avenue), New York City  
> Workshop fee is \$350, which includes a one-year Sustaining Poetry

> Project membership and tuition for any and all spring and fall  
> classes. Reservations are required due to limited class space, and  
>  
> payment must be received in advance. Registration begins officially  
> on  
> January 5th. If you would like to reserve a spot in my class,  
> please  
> call [REDACTED] or go to <http://poetryproject.org/> and click on  
> "Program Calendar" and then "Workshops."  
>  
> \* \* \*  
>  
> Thanks!  
> -- Sharon  
>  
>

[↑ Contents](#)

## 122. **Joel Chace**

### ***READING: Joel Chace's Fundamentalism (Jan 13 at 7pm)***

*Mon 11 Jan 2010*

---

One Armed Man Productions Newsletter

[<http://cts.vresp.com/c/?OneArmedManInc./e67b5afd00/TEST/5daf2e0123>]

Next Wednesday, as part of Subjective Theatre Company's Play Reading Series, One Armed Man will be assistant co-producer of Joel Chace's *Fundamentalism*, a racy meditation on lust, self-knowledge and the fundamentals of perception on January 13, 2010 at 7pm at Under St. Marks (94 St. Marks Place). Admission is FREE, and seating is general admission at the door.

In *Fundamentalism*, a woman picks up a man in a bar for a one night stand, and she finds an ex-boyfriend - and his new lover - in her house. Sexual couplings and triplings ensue, until the man who stumbled into the free-for-all discovers that the three strangers have been sent on a highly lucrative mission to derail his life and alter his perceptions.

The cast includes Dan Cozzens, Sarah Koestner, Chris Keogh, Yesim Ak and Diana Sheivprasad.

I first met playwright Joel Chace when his play *Triptych* was presented in Amphibian Productions' play reading series at Manhattan's ArcLight Theatre in April 2004. *Triptych* told the story with continuous action on a stage divided into thirds, and I was immediately impressed with his unique vision, sense of

experimentation and imaginative use of a stage. Fundamentalism will be his second play to receive a staged reading. Although primarily renowned as a poet, he also is a playwright to watch. His other plays include *To the Thieves* and *Decorative Hermits*.

As a poet, Chace has been published in *6ix*, *Tomorrow*, *Lost and Found Times*, *Coracle*, *xStream*, and *Jacket*. For many years, Chace has been Poetry Editor for the experimental electronic magazine *5\_Trope*.

This is the first reading that I will be directing since my production of the Mark Twain docudrama *The Report of My Death*, which recently premiered aboard the Steamship *Lilac* last summer. And this is the first time my theater company *One Armed Man* has collaborated with *The Subjective Theatre Company*, whose mission follows the legacy of Joe Papp: To produce politically and socially relevant theatre for at no cost to the public.

We hope to see you at the show.

All my best,

Adam Klasfeld

Artistic Director, *One Armed Man*

---

If you no longer wish to receive these emails, please reply to this message with "Unsubscribe" in the subject line or simply click on the following link:  
<http://cts.vresp.com/u?e67b5afd00/TEST/TEST>

---

This message was sent by *One Armed Man Productions* using VerticalResponse

*One Armed Man Inc.*  
c/o Adam Klasfeld  
214 N. 6th St., #3R  
Brooklyn, New York 11211  
US

Read the VerticalResponse marketing policy:  
[http://www.verticalresponse.com/content/pm\\_policy.html](http://www.verticalresponse.com/content/pm_policy.html)

[↑ Contents](#)

123. **Al Filreis**

***identify YouTube video of Duchamp***

*Mon 11 Jan 2010*

---

Does anyone have any idea where this YouTube video clip of a TV interview with Marcel Duchamp comes from? <http://afilreis.blogspot.com/2009/12/never-had-any-why.html>

Any idea about date? Who is the interviewer? Hints and guesses welcome. Please respond directly to me at [afilreis \[at\] writing \[dot\] upenn \[dot\] edu](mailto:afilreis@writing.upenn.edu).

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 Al: <http://bit.ly/1UCfRp>

[↑ Contents](#)

124. **Paul Siegell**

***Re: 01.11.10 is coming!***

*Mon 11 Jan 2010*

---

ahhh, yeah. not so fast...

care to join me in putting \*wild life rifle fire\* back on the "coming soon" shelf?  
d'oh!

more info here:

<http://mhcyoung.blogspot.com/2010/01/fucked-by-fickle-finger-of-fate.html>

enjoy the day,

paul>

<http://paulsiegell.blogspot.com/>

—

Others by Paul Siegell:

jambandbootleg (A-Head Publishing, 2009): <http://bit.ly/6zTaqh>

Poemergency Room (Otoliths Books, 2008): <http://bit.ly/4OnwRA>

[↑ Contents](#)

125. **Catherine Daly**

**Fwd:**

*Mon 11 Jan 2010*

---

posting events to iPhone

<http://latimesblogs.latimes.com/jacketcopy/2010/01/iphone-app-local-books-urban-spoon.html>

--

All best,  
Catherine Daly



[↑ Contents](#)

126. **amy king**

**Re: identify YouTube video of Duchamp**

*Mon 11 Jan 2010*

---

Marcel Duchamp Interviewed by Russell Connor  
Museum of Fine Arts Boston in association with WGBH-TV  
1964, 29:02 min, b&w, sound

Russell Connor interviews Marcel Duchamp on the occasion of the Boston Museum of Fine Art's exhibition of the work of Duchamp's brother, "Impressionist-Cubist" Jacques Villon (formerly Gaston Duchamp). Connor first introduces paintings, etchings, sculpture and lithographs by Villon, and is then joined by Duchamp, who discusses Villon's work and contributes his thoughts on art in general. This fascinating document gives the viewer a rare opportunity to hear the legendary Dadaist as he reveals observations on the state of art in the 1960's.

Presented by Museum of Fine Arts, Boston in association with WGBH-TV, Boston and the Livell Institute Cooperative Broadcasting Council. Director: Allan Hinderstein. Lighting Director: Linda Beth Hepler. Video: Al Potter. Audio: Will Morton. Recordist: Pat Kane. Associate Producer: Thalia Kennedy. Executive Producer: Patricea Barnard.

Buy it here: <http://www.eai.org/eai/title.htm?id=4001>

---

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)



---

From: Al Filreis <[REDACTED]>

To: [REDACTED]

Sent: Mon, January 11, 2010 10:49:46 AM

Subject: identify YouTube video of Duchamp

Does anyone have any idea where this YouTube video clip of a TV interview with Marcel Duchamp comes from? <http://afilreis.blogspot.com/2009/12/never-had-any-why.html>

Any idea about date? Who is the interviewer? Hints and guesses welcome. Please respond directly to me at [afilreis \[at\] writing \[dot\] upenn \[dot\] edu](mailto:afilreis@writing.upenn.edu).

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 Al: <http://bit.ly/1UCfRp>

[↑ Contents](#)

127. **Murat Nemet-Nejat**

***Re: Somatic Death, Soma Life :: Show Announcement ::  
LumenEclipse.com (fwd)***

*Mon 11 Jan 2010*

---

"At the moment of separation of the body from the brain, our ability to differentiate thought from prosthetic breaks down. Our body extends as far as our effect, far beyond our ability to see it happen. Both the threat and promise of virtualization is that its nature will have a form of dance more appropriate to us than what we now call "human."

Here is a writer/artist who is thinking about the nature of the internet as a medium and its relation to the "human." Jim, Alan's statement is fully relevant to the question I raised about "the spiritual life of replicant," an issue you found technically too far into the future, therefore, not worth discussion or dealing with -whereas, as Alan's observation implies, the relation of the human to the machine, in this specific case to the virtual, is something full of relevance to our present condition.

Ciao,

Murat

On Sun, Jan 10, 2010 at 9:55 PM, Alan Sondheim <[REDACTED]> wrote:

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

Date: Sun, 10 Jan 2010 21:10:14 -0500

From: MGFest -- Jameson <[REDACTED]>

Subject: Somatic Death, Soma Life :: Show Announcement :: LumenEclipse.com

*Somatic Death, Soma Life*

*Curated by Jameson Wallace*

*Presented by Lumen Eclipse on two flat panel displays in Harvard*

*Square from January 2009 to March 2009.*

*Sponsored by the Motion Graphics Festival.*

*At the moment of separation of the body from the brain, our ability to differentiate thought from prosthetic breaks down. Our body extends as far as our effect, far beyond our ability to see it happen. Both the threat and promise of virtualization is that its nature will have a form of dance more appropriate to us than what we now call "human."*

*Feature Artist:*

*+ Alan Sondheim, <http://alansondheim.org/>*

*Context Artists:*

*+ Jean-Paul Frenay (Belgium)*

*+ Shantell Martin (Japan)*

*+ Addictive TV (UK)*

*+ Three Legged Legs & N.A.S.A. (US)*

=====

*Somatic Death, Soma Life*

*PermaLink:*

*[http://www.lumeneclipse.com/gallery/indexJan\\_10.html](http://www.lumeneclipse.com/gallery/indexJan_10.html)*

*Artist Information:*

*Featured Artist: Alan Sondheim, <http://alansondheim.org/>*

*Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, musician, and theorist, he has exhibited, performed and lectured internationally.*

*Sondheim recently ended a solo installation and nine-month residency at the Odyssey exhibition space in the virtual world, Second Life. He has been involved in online avatar performance with Sandy Baldwin for live audiences in Paris, London, Basel, Portland OR, and Providence RI. Sondheim also collaborates with Myk Freedman, lap steel, and Azure Carter, with whom he is opening the season for Dance New Amsterdam in Manhattan this January.*

*Piece 1: Water Slope, Water Flow, Water Dance, Water Hands*

*Videography: Alan Sondheim, performer: Azure Carter  
Deconstructed dancework from Little Cottonwood Canyon, Wasatch Mountains, UTAH, 2009*

*USA - 2009*

*Piece 2: Two Guys VEL*

*Created at the Virtual Environments Laboratory, West Virginia University, using altered motion capture equipment. Mocap performers: David Bello, Azure Carter, 2006*

*USA - 2006*

*Piece 3: Duet Avatar Grange*

*Videography: Alan Sondheim, performers: Foofwa d'Imobilite, Maud Liardon*

*Human simulation of altered avatar motion capture performance, Alpine Grange in Switzerland, 2006*

*USA - 2006*

*Piece 4: noOne*

*Alan Sondheim: installation, performance, videography  
Second life avatar dance/performance in active environment, created for the UMove dance film festival (one of six finalists/winners), 2009*

*USA - 2009*

*+ Jean-Paul Frenay, <http://www.frenayjp.be/>  
Artificial Paradise*

*Artificial Paradise, Inc is an experimental film anticipating a future where a major corporation has developed an unique software, based on*

*organic virtual reality, which holds all the lost memories of humankind. A user connects to this database of the forgotten...what is he searching for?*

*Production : Condor*

*Director / editor / compositing : Jean-Paul Frenay*

*Main 3D artist / compositing : Sandro Paoli*

*3D artists : Sylvain Jorget and Sébastien Desmet*

*Additional 3D operators : Otto Heinen and Okke Voerman*

*Sound Design : Seal Phüric feat. Neptunian8*

*Belgium - 2009*

*+ Shantell Martin, <http://www.shantellmartin.com/>*

*Hidden Ora*

*I ask a person to stand in front of a large projector screen for four minutes each, while I capture their moving Hidden Ora. To do this I connect my computer to the projector, open up the drawing software, plug in my Wacom tablet, paint the background black, and then I'm ready to go.*

*Music [soundispatch.com/mmf/](http://soundispatch.com/mmf/)*

*Edited [lightrhythmvisuals.com](http://lightrhythmvisuals.com)*

*Location [super-deluxe.com](http://super-deluxe.com)*

*Released on [lightrhythmvisuals.com](http://lightrhythmvisuals.com)*

*USA - 2008*

*+ Addictive TV, <http://www.addictive.com/>*

*Sims 3 Remix*

*Following Addictive TV's recent Hollywood movie remixes including Slumdog Millionaire, Fast & Furious and the blockbuster movie version of Max Payne, the hugely successful computer game; Electronic Arts, the world's leading independent developer and publisher of video games, have asked the London based audiovisual artists to remix the much anticipated Sims 3 game for its June 2nd release.*

*USA - 2009*

*+ Three Legged Legs & N.A.S.A.*

*Gifted*

*N.A.S.A. created an album that, at its core, was about the merging of cultures and collaboration between different peoples. The ultimate goal was to have it be as much about the art it inspired as the music*

*itself. With Three Legged Legs setting the video to the track, "Gifted", one is taken on a journey through a Martian landscape and psychedelia, featuring Kanye West, Santigold and Lykke Li.*

*additional\_credits:*

*Record Label: Spectrophonic; Director and Post Production: Three Legged Legs; Production Company: Green Dot Films; Managing Director: Rick Fishbein; Executive Producers: Darren Foldes and Rich Pring; Post Production: Creative Directors: Greg Gunn, Casey Hunt and Reza Rasoli; Design and Animation: Mark Kulakoff, Dylan Spears and Michael Tavaréz; Squeak E. Clean Productions Creative Director: Syd Garon; Squeak E. Clean Productions Executive Producer: Susan Applegate.*

*USA - 2009*

[↑ Contents](#)

128. **George Bowering**  
**Re: 01.11.10 is coming!**

*Mon 11 Jan 2010*

It's nearly eleven months till that date (The first of November, 2010) in all parts of the world except the US, which also uses miles and gallons.

gb

On Jan 11, 2010, at 7:54 AM, Paul Siegell wrote:

*ahhh, yeah. not so fast...*

*care to join me in putting \*wild life rifle fire\* back on the "coming soon" shelf? d'oh!*

*more info here:*

*<http://mhcyoung.blogspot.com/2010/01/fucked-by-fickle-finger-of-fate.html>*

*enjoy the day,*

*paul>*

*<http://paulsiegell.blogspot.com/>*

—

*Others by Paul Siegell:*

*jambandbootleg (A-Head Publishing, 2009): <http://bit.ly/6zTaqh>*

*Poemergency Room (Otoliths Books, 2008): <http://bit.ly/4OnwRA>*

*welcome.html*

George Z. Bowering  
Master of Arghs.

[↑ Contents](#)

129. **Gerald Schwartz**  
***Schwartz/TenEyck performance/reading***

*Mon 11 Jan 2010*

---

Gerald Schwartz (reading/performance) &  
Richard TenEyck (reading)

Tuesday//January 12th//2010

7:30 PM

WRITERS & BOOKS

740 University Ave.

Rochester, Neuvo York 14607

Free

Schwartz will be reading//performing from ")Or)acle of )O)ma)HA,"  
"PAROUSIA," and "WINstressE" among others.

TenEych will read from a wide variety of his work.

[↑ Contents](#)

130. **Jesse Glass**  
***Ahadada Books Presents: "After Lolita," a Saucy New E-Chap by  
Cassandra Atherton***

*Mon 11 Jan 2010*

---

A marvelous new talent from the Aussie zone, who pushes the E-rotic well  
beyond E! [www.ahadadabooks.com](http://www.ahadadabooks.com) Or Google it up, kids! Jess

[↑ Contents](#)

131. **D.Buuck**

***Small Press Traffic's Poets Theater Fest 2010- night one***

*Tue 12 Jan 2010*

---

Join us for a night of costumed ribaldry, artistic blasphemy, and cultural craziness, along with drinks, food and other wonders! As part the first night of SPT's annual fundraiser we will present performances and other surprises, including plays by:

Dodie Bellamy, "Turn on the Heat, by A.A. Fair" (directed by Kevin Killian)

Rodney Koeneker, "The Impertinents" (directed by Lauren Shufan)

Stephen Boyer, "Bidgood Opening - Life on Mars" (directed by Stephen Boyer)

Brent Cunningham, "The Event" (directed by Brent Cunningham)

Gabe Gudding, "Praise to the Swiss Federations" (directed by Michael Cross)

Audience Participation Encouraged!

All events take place at:

California College of the Arts, Timken Hall

Tickets are \$20 for this annual fundraiser.

Questions? email [REDACTED]

see you there!

[↑ Contents](#)

132. **Mathias Svalina**

***Announcing The Home Video Review of Books, Vol 3, Issue 1: January 2010***

*Tue 12 Jan 2010*

---

The Home Video Review of Books  
is an online review journal  
of poetry & lyric prose.

Reviews of

After a hiatus, the new issue of The Home Video Review of Books<<http://thehomevideoreviewofbooks.blogspot.com/>>is up:  
<http://thehomevideoreviewofbooks.blogspot.com>

It contains reviews of:

If Not Metamorphic by Brenda Iijima

Catch Light by Sarah O'Brien

Killing Kanoko: Selected Poems of Hiromi Ito by Hiromi Ito

Texture Notes by Sawako Nakayasu

Stars of the Night Commute by Ana BoÅ¾iÄeviÄ†

Shot by Christine Hume

The Sri Lankan Loxodrome by Will Alexander

Sum of Every Lost Ship by Allison Titus

All the Little Red Girls by Angela Veronica Wong

A Mouth in California by Graham Foust

We Take Me Apart by Molly Gaudry

Editors:

Julia Cohen & Mathias Svalina

Staff Reviewers: Zachary Schomburg, Daniela Gesundheit, Dan Goldman, Stephanie Sherman, Ken Rumble, Jon Pack, Jayna Maleri, Mary Turnipseed, Elisabeth Reinkordt, Alex Goldberg, Ben Schechter

To submit a book for review send copies to:

HVRB

c/o Julia Cohen & Mathias Svalina

1110 Clarkson St #6

Denver, CO 80218

[↑ Contents](#)

133. **Brian Clements**

***Sentence 7 Now Available***

*Tue 12 Jan 2010*

---

Sentence 7 includes:

A special feature on Contemporary American Indian Prose Poetry curated and introduced by Dean Rader, with work by Sherman Alexie, Scott Andrews, Lois Beardslee, Esther Belin, Kimberly Blaeser, Chezia Thompson Cager, Allison Hedge Coke, Susan Deer Cloud, Heid E. Erdrich, Laura M. Furlan, Eric Gansworth, Diane Glancy, Janice Gould, Gordon Henry, LeAnn Howe, Lara Mann, Janet McAdams, Molly McGlennen, Deborah A. Miranda, Phillip Carrol Morgan, dg nanouk okpik, Sara Marie Ortiz, Carter Revard, Kimberly Roppolo, Jaune Quick-to-See Smith, Mark Turcotte, Ron Welburn, and Orlando White.

Additional prose poems by Jen Bartman, Erin M. Bertram and Ryan Collins, Deborah Bogen, Christopher Buckley, Cindy Carlson, Robin Clarke, Peter Connors, Paola Corso, Scott Creley, Jim Daniels, Jamey Dunham, Peter Everwine, Elisabeth Frost, Chris Gallagher, Joseph Gastiger, Tara Goedjen, Ray Gonzalez, Douglass Guy, Bob Heman, Meghan Horton, Alta Ifland, David James, Louis Jenkins, Kirsten Kaschock, Laura Kasischke, Charles Kesler, Gerry Lafemina, Jean Lamberty, Keith Leonard, Li-Tsung-Yuan, Rachel Loden, Diana Magallon, Morton Marcus, Sandy McIntosh, Jonathan Monroe, Colm O'Shea,



Linnea Ogden, John Olson, Cheryl Pallant, Carmen Palmer, Rachael Peckham, Chad Prevost, Doug Ramspeck, James Michael Robbins, Catherine Sasanov, Jeffrey Skinner, Dave Snyder, D. E. Steward, Jeni Stewart, Peter Streckfus, Erika Suni, Tracy Truels, Liz Waldner, G. C. Waldrep, Lawrence Wray, Gary Young, and Matt Zambito.

An interview with Gary Young (by Tony Leuzzi).

Reviews of/conversations about recent books by Ben Lerner, Cyrus Console, Michael Gizzi, Ronaldo V. Wilson, Mary Ruefle, Christopher Buckley, Gary Young, Joe Bonomo, Cecilia Woloch, Susan M. Schultz, Meg Withers, and Allison Benis White.

Subscribe, purchase a single issue, or order back issues at <http://firewheel-editions.org/sentence/subscriptions.htm>

[↑ Contents](#)

134. **richard owens**

***BKS: TORREGIAN & KNIGHT***

*Tue 12 Jan 2010*

---

new PUNCH PRESS titles:

SOTERE TORREGIAN'S ENVOY

&

Â

NATALIE KNIGHT'S ARCHIPELAGOS

<http://damnthecaesars.org/punchpress.html>

ENVOY | SOTERE TORREGIAN

Andrew Joron notes in his brief introduction, "In the present collection, Torregian remains the envoy of a utopian zone where (quoting Hediegger) the poet is 'the Shepherd of Being.' With undiminished fervor, Torregian mobilizes prose, artwork, and epistolary forms along with poetry to enact a tragicomic carnival of the imagination."

Sotère Torregian is an American poet, born in Newark, New Jersey on June 25, 1941. He attended Rutgers University, and taught briefly at the Free University of New York and Stanford University, where he helped establish the Afro-American studies program in 1969. In the mid-1960s he was associated with the "New York School" of poets. At that time he proposed a kind of American "orthodox Surrealism" (following the dictates of André Breton), based on "reinterpretations of surrealist stands on Revolutionary perspectives in art, poetry, and theology." He presently resides in Stockton, California.

Two-color letterpress on Magnani Pescia wraps around black bristol covers.  
Tipped in four-color image. 40 pages. Hand-stitched.

US = \$10Â OUTSIDE US = \$15

ARCHIPELAGOS | NATALIE KNIGHT

In the first of two prefaces that struggle outward to stitch the circularity of her Archipelagos shut Knight writes: "Don't let in description, this archipelagos is serene. Enter the domesticulating orating, the pronouncements, fillings and metal caskets. Enter our blunders and minis. Refer to Zeus in black."

Natalie Knight's poems have appeared or are forthcoming in Octopus, moria, 3by3by3, converse, and Slightly West. Her chapbooks Xenia (Furniture Press) and prairies (Scantly Clad Press) were published in Spring 2009. Originally from Western Washington, she lives in Albany, New York and works towards a PhD at University at Albany, SUNY.

Two-color letterpress on Fabriano Tiziano wraps folded around a black bristol cover.

US = \$5 OUTSIDE US = \$10

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal  
damn the caesars, the blog

[↑ Contents](#)

135. **Adam Fieled**  
**"Beams" Re-beamed**

*Tue 12 Jan 2010*

---

Blazevox released my e-book, "Beams," in 2007. It has since been taught at Wofford College in South Carolina. Didi Menendez took the trouble to re-release the e-book on Issuu. It can be found here:

<http://www.issuu.com/afieled/docs/beams>

For those of you who read or re-read "Posit," many thanks. I hope you enjoy this too.

Best,

Adam Fieled



[↑ Contents](#)

136. **Jacqueline Waters**

***New pamphlets: AARON KUNIN / Cold Genius and DANIEL NOHEJL / Live a Little Better***

Tue 12 Jan 2010

---

New pamphlets from The Physiocrats are available.

Read excerpts / order online: <http://www.thephysiocrats.com>

Cold Genius /// AARON KUNIN

// Stupid pretending to be

Smart could be smarter than smart

Pretending to be stupid //

26 pp. | 100 copies | \$4

Live a Little Better /// DANIEL NOHEJL

// A person as a process, anything as a process, that everything processes,  
emerges from processes, disappears into processes loudly mutely, loudly from  
within to without, mutely from without, loudly-mutely from within-without, in-  
out. //

21 pp. | 100 copies | \$4

The Physiocrats: a pamphlet press: <http://www.thephysiocrats.com> | 

[↑ Contents](#)

137. **Nate Pritts**

***descriptive sketches :: chapbook***

Tue 12 Jan 2010

---

My new chapbook, DESCRIPTIVE SKETCHES, is out now from J. Johnson (London).

<http://www.h-ngm-n.com/descriptive-sketches>

Each "sketch" is a haze of language built out of the first line – in all cases, an alexandrine composed en route to Brockport, NY in the fall of 2009. The intent was to explore the tensile strength of language itself, bereft (except accidentally or tangentially) of its usual context of connotation & denotation. One of the poems is up now in the new issue of DEAR SIR, I hope you'll consider ordering one or more of the 100 copies!

Nate.

---

:: Dr. Nate Pritts

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

---

Hotmail: Free, trusted and rich email service.  
<http://clk.atdmt.com/GBL/go/196390708/direct/01/>

[↑ Contents](#)

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138. **Paul Siegell**  
***Re: 01.11.10 is coming!***  
*Tue 12 Jan 2010*

---

George,

You're right. Absolutely. And at the rate we're going, it just might be the first of November, 2010, when this book finally comes out! Stay tuned...

Very Respectfully Yours,  
Paul

<http://paulsiegell.blogspot.com/>

—

Others by Paul Siegell:

jambandbootleg (A-Head Publishing, 2009): <http://bit.ly/6zTaqh>

Poemergency Room (Otoliths Books, 2008): <http://bit.ly/4OnwRA>

[↑ Contents](#)

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139. **Susan Webster Schultz**  
***Tinfish news***  
*Wed 13 Jan 2010*

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Dear friends:

Please join us at 3 p.m. on Sunday, January 17 at Revolution Books on King Street for the launch of Tinfish 19, along with a mini-launch of Lyz Soto's *\_Eulogies\_*. Featured readers will include Ryan Oishi, Gizelle Gajelonia, Jill Yamasawa and guests reading from those writers who are geographically challenged. (If you would like to be one of them, please let me know.)

Kaia Sand's *\_Remember to Wave\_* is just in to the Tinfish office, but the pre-publication sales for her book and Lyz Soto's will be in effect for one more week. See our website for details: <http://tinfishpress.com> (under "new stuff" and "books").

I've been blogging on dementia this past week, and will return to literary endeavors soon on <http://tinfisheditor.blogspot.com>

aloha, Susan

[↑ Contents](#)

140. **mIEKAL aND**

***Xerolage 44 - "proviles encouragolage" by musicmaster***

*Wed 13 Jan 2010*

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X E R O L A G E 4 4  
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Xerolage 44 - "proviles encouragolage" by musicmaster

from the introduction:

Now, I'd like to say you're seeing the results of my one-day art binge, of my subjugation to the shackles of art rules, art impulses, art battles – the pretty angel on my left shoulder whispering Make something nice and upbeat, it doesn't have to contain bad language or crazy lines, and the little red devil on my right shoulder whispering Buy her a drink and shut her up; if she knew what she was talking about she wouldn't be working for you. I'd like to say you're holding proof that I'm mad. But alas, that's not the case. Only 21 pages of this publication contain content written/drawn/mutated on April 1st, so technically I might be 64% mad. Originally I had 24 pages wrapped and emailed to mIEKAL on April 2 after scanning and positioning a few pieces I finished before midnight on the 1st. But then mIEKAL replied that I was supposed to do 28 pages and in black & white only. Of course I had forgotten. When I had agreed to the task in October, my mind was basking in the idea of the vacation time I had allowed myself during the 1000 Drawings project. Remember? Sure you do. But how can one remember all the days of the week when so many are named the same! How can this wretch be expected to know that in the anything-possible-world-of-visual-poetry and calamitous invention that page count is thuggish and that black & white is colorless?

So I sighed about failing to do Xerolage 44 on one day and figured hell, I'll go nuts for real, which equals 64% mad, and spend a few more days tidying up where I'd rushed things and adding 4 more pages. I don't know to whom I apologize for not meeting the unnecessary challenge (except to mIEKAL who should be thankful I'm not apologizing for considerably more), but I'm sorry that I didn't. I wanted at least the ridiculous part of the great idea to have credibility.

Thomas M. Cassidy (aka Musicmaster) is a fixture in the international smallpress/mail-art community and his works have appeared in hundreds of offbeat publications, and solo and group shows around the world. He has

shown/performed at dozens of colleges, universities and galleries across the country and has participated as a performer, producer and chalk artist in the Minneapolis Fringe Fest since 2002. His doppelganger has held the same real world job for 28 years. He owes his sliver of sanity to his beautiful and tolerant wife, Dawn, and their two deranged children.

more at:

<http://xexoxial.org/is/xerolage44/by/musicmaster>

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

[↑ Contents](#)

141. **steve russell**

***Re: why the canon??***

*Wed 13 Jan 2010*

---

for my money

(3.29)

Lawerence is the most gifted

writer of

last

century: 1st rate poet, noveliest, visionary essayiest ... travel writer ...

playwright ... & sometime painter.

---

From: Mark Johnson <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 8, 2010 1:16:48 PM

Subject: Re: why the canon??

I'm looking at a single bookcase in my study... Here's a very brief list of dead white male authors, most poets, excluded from the official canon but not from mine:

Ivor Gurney

Thomas Lovell Beddoes

David Schubert

Charles Tennyson (much more interesting than his brother)

F. T. Prince

William Barnes

Walter de la Mare (for a couple dozen poems, as many stories, and the magnificent MEMOIRS OF A MIDGET)

Edward Dahlberg

James Clarence Mangan

James Thomson (The City of Dreadful Night)

William Morris

I could also add D. H. Lawrence's poetry, which doesn't seem to have made the cut.

But I guess I'm not really sure who's in and who's out these days... Raleigh? Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my canon!

On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly <[REDACTED]> wrote:

*this crazy minor writers thing bears thought, as some of the "different cultures" (Like Dante, Shakey, and Kingsolver) "in english and not" "race" and "women" writers have been first seen as merely minor and then who becomes major (but I think Bradstreet does, and also stands for ever more less culturally and educationally interesting Puritan writers)*

*so I wonder who minor white male authors can be the anti canon? and who are THEY?*

--

*All best,  
Catherine Daly*

[REDACTED]

[↑ Contents](#)

142. **mIEKAL aND**

**Xerolage 45 - "d wwwhy dddd EElio" by Andy Martrich**

Wed 13 Jan 2010

-----  
X E R O L A G E 4 5  
-----

Xerolage 45 - "d wwwhy dddd EElio" by Andy Martrich

from the introduction:

d wwhy dddd EElio initially began as a stencil project— taking the shape of The Waste Land as governed by each page of the 75th Anniversary Harvest Book Edition and using it to carve content from online essays, analysis, cheat sheets, comment streams, copyright information, etc. This was done as an exploration into Creeley and Olson’s idea that “form is never more than an extension of content” —an inquiry into the privileging of content over context. This opposition is particularly noticeable in digital recreations of writing where form is completely disregarded as an inessential side effect of content (as in The Waste Land at Project Gutenberg, where the original shape of the poem is distorted, or as with Kindle, which houses the content of a novel regardless of whether its content was created specifically for the context of the book-form).

d wwhy dddd EElio leaves Eliot’s The Waste Land in the last century, for this, as a communion of working artists, we are most grateful and filled with glee. On this rubble Andy Martrich builds a new proposal using the frame of the page as a unit of composition, all angular as the culture of the computer suggests, and it is in the frames of this narrative concrete poetry that our living poetry manifests. His geometric forms veil and obliterate our heritage yet acknowledge that our poetry is derivative. It is a derivation, however, that refuses repeating the successes of the past and the past’s failures. As an emergence in our time, the poetry becomes an alive art by involving our common mass language and the languages of mass advertising and information delivery. Martrich, the poet, expends this harvest to include pictures. As we read all the world today everywhere images are a facet of our dictionary. They are read like the letters of the alphabet and they are literary aural images. The poet says, read. I read: go beyond and underneath and above our mundane flatness. The Waste Land, as much as it is at times a worthy monument, is here washed, cleansed, and forgiven, and now as literary molecule matriculates with Andy Martrich literary intelligence into a poetry that is a procession into our future poetry, the wish land.

—Michael Basinski

Brothers and sisters, is there hope for the up-to-the-eyeballs deluge of lit-crit detritus that attends a pedagogical work-horse like The Waste Land? And for that matter, is there hope for the iconic poem itself? Believe it or not, yes. But only as meta-critically repurposed by visual poet Andy Martrich, whose ecological intervention into the trashbin of Waste-Landia transforms it into swirling, primitive letter-scapes that return language to the grimy, inventive freshness it deserves. Reborn from a conservative bastion of pulpity into a vibrating field of shapes, images and implied sounds, this poem lives again in the undoing of its “character armor.”

—Maria Damon



Martrich graciously guides us thru the 'apocalypse' of the book-object in its supposed death throes—historically savvy, absolutely contemporary, the lesson is that there is energy in what we thought was leaving, that fewer things are dead than we might think. A familiar investigation is suddenly invigorated, & we are fortunate enough to be along for a ride which is at turns elegant, radiant, occasionally grotesque & always entertaining.

—Patrick Lovelace

Andy Martrich is an American writer, musician, librarian and archivist from Emmaus, Pennsylvania currently living in New York. He is the author of several chapbooks including *pegs* (2007) and *prod* (2008). Poems have appeared under various pseudonyms in *filling Station*, *Other Cl/utter*, *onedit*, *otoliths*, *fmachinery* and others. He edits *mid)rib* ([www.midribpoetry.com](http://www.midribpoetry.com)), an online journal of contemporary poetics, with Gordon Faylor. He is a volunteer and committee member for FAVL (Friends Of African Village Libraries) a non-profit organization which manages and supports community libraries in rural Africa. He also works in a music library.

more at:

[http://xexoxial.org/is/xerolage45/by/andy\\_martrich](http://xexoxial.org/is/xerolage45/by/andy_martrich)

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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[↑ Contents](#)

143. **Jim Andrews**

*future programmerly works of net art*

*Wed 13 Jan 2010*

---

In the future, presuming there will be a future, programmerly works of net art that need artificial intelligence will get feeds from web services that offer different types of intelligence. A web service is such that you send it stuff (like a query) and it sends you back other stuff, in response.

We can see a bit of this already in the chat bots that chat with you (see <http://www.google.ca/search?q=chat+bots> ). Some of these support

customization, and advertise that you can customize the 'personality' of the chat bot for your site. The idea is that the chat bot is something/(somebody) on your web site. The 'brain' of the bot is via a feed from the chat bot company. The 'personality' is via custom files stored on your site.

We can generalize this to imagine an artificial intelligence cobbled together from multiple feeds from multiple companies offering different types of intelligence. Perhaps one feed is for detecting allusion in user remarks. Perhaps another is for accessing a database of poetry. Yet another may offer ontologies. Perhaps another is to let the bot play chess with the user while they chat. And so forth.

We can generalize this further to observe that web services can be not just for getting intelligence feeds, but feeds of all sorts. dbCinema uses Google image search. That is a web service. The user types stuff into dbCinema; dbCinema sends that stuff to Google image search, and gets back a list of URLs of images somehow related to what the user typed in.

This is 'intelligence' in a broad sense, like spooks use the word. Future programmerly works of net art will use feeds to gather intelligence from around the net that let the work of art respond meaningfully to the user.

But, of course, this is not the be-all-and-end-all of computer art. For the life of art is not so much in artificial intelligence or artificial life as in the liveliness we associate with art.

And that liveliness is not so much a matter of autonomous intelligence, on the part of the work of art, as it is in engaging the liveliness of the audience. The life of art is in this double liveliness: its and ours.

ja  
<http://vispo.com>

[↑ Contents](#)

144. **Bill Berkson**  
***Berkson/Kindel at Sycamore***  
*Wed 13 Jan 2010*

---

Bill Berkson & Florence Kindel  
Poetry Reading Sunday, January 24  
Sycamore  
1118 Cortelyou Road, Brooklyn, NY  
5 pm

<http://sycamorebrooklyn.com>  
Q-train to Cortelyou, left out of station, few blocks, south side of street  
between Westminster & Stratford

[↑ Contents](#)

145. **Bill Berkson**  
***Berkson in Georgia***

*Wed 13 Jan 2010*

---

Bill Berkson in Georgia

January 21 -- Poetry Reading, University of Georgia, Lab Room at Cin , Athens, GA, 7 pm

January 22 -- Poetry Reading, Visual Arts Gallery, Emory University, 700 Pevine Creek Drive, Atlanta, GA, 8 pm

[↑ Contents](#)

146. **Cara Benson**  
***Fw: Tidal Basin Review inaugural E-Issue Call***

*Wed 13 Jan 2010*

---

Inaugural Spring E-Issue

Rea

From the Editors at Tidal Basin....

Inaugural Spring E-Issue

Reading Period & Submission Guidelines Tidal Basin Review seeks to publish high-quality, well-crafted literature for our electronic debut! Our vision is to amplify the voice of the human experience through art that is intimate, engaging, and audacious. We do not seek shock value art, but rather work that broadens the artistic landscape.

Reading Period Inaugural Spring E-Issue:  
January 1, 2010 – February 28, 2010

Submission Guidelines(for Inaugural Spring E-Issue Only) Please send submissions of 3-5 poems totaling no more than 5 pages, one (1) short story, one (1) stand alone novel chapter or creative non-fiction piece of no more than 2,500 words, in an email attachment in doc., rtf, or .pdf format to [REDACTED] for poetry submissions and [REDACTED] for fiction and non-fiction submission.

Please send work, in English, which has not been previously published. Publication rights revert to the author upon publication. We accept simultaneous submissions, however, please inform us immediately upon acceptance of your work elsewhere. Be sure to include a brief cover letter which includes your name, mailing address, email address, and phone number, as well as a brief bio with a maximum of 60 words.

Best of luck from the Basin

[↑ Contents](#)

147. **amy king**

***A reminder on behalf of Carmen Giménez Smith***

*Wed 13 Jan 2010*

---

if you haven't submitted work for our film and popular culture issue, please do so. Send all work to: [REDACTED]

and if someone's on the buffalo list, please pass it along?

--

Carmen Giménez Smith  
Assistant Professor  
New Mexico State University  
PO Box 30001, MSC 3E  
Las Cruces, NM 88003  
[REDACTED]

Publisher, Noemi Press | [www.noemipress.org](http://www.noemipress.org)  
Editor-in-Chief, Puerto del Sol | [www.puertodelsol.org](http://www.puertodelsol.org)

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BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

148. **Alison Croggon**

***Re: why the canon??***

*Wed 13 Jan 2010*

---

This may be a bit off-topic. I have a soft spot for Lawrence's poetry and short stories. But I really find it hard to look past his misogyny, repellent racism and straight-out bizarre ideas about sexuality. His novels are infuriating: he can turn in the space of one sentence from genius lyricism to some of the worst badfic I've ever read between covers. A man of great talent, I think, and a wonderful writer of landscape, but he had almost no taste at all.

xA

On Thu, Jan 14, 2010 at 1:45 AM, steve russell <[REDACTED]> wrote:

> for my money  
> (3.29)  
> Lawrence is the most gifted  
>  
> writer of  
> last  
> century: 1st rate poet, noveliest, visionary essayist ... travel writer ...  
playwright ... & sometime painter.

>

>

>

>

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>

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> From: Mark Johnson <[REDACTED]>

> To: [REDACTED]

> Sent: Fri, January 8, 2010 1:16:48 PM

> Subject: Re: why the canon??

>

> I'm looking at a single bookcase in my study... Here's a very brief list of  
> dead white male authors, most poets, excluded from the official canon but  
> not from mine:

>

> Ivor Gurney

> Thomas Lovell Beddoes

> David Schubert

> Charles Tennyson (much more interesting than his brother)

> F. T. Prince

> William Barnes

> Walter de la Mare (for a couple dozen poems, as many stories, and the

> magnificent MEMOIRS OF A MIDGET)

> Edward Dahlberg

> James Clarence Mangan

> James Thomson (The City of Dreadful Night)

> William Morris

>

> I could also add D. H. Lawrence's poetry, which doesn't seem to have made  
> the cut.

>

> But I guess I'm not really sure who's in and who's out these days... Raleigh?

> Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my

canon!

>

>

> On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly <[REDACTED]> wrote:

>

>> this crazy minor writers thing bears thought, as some of the  
>> "different cultures" (Like Dante, Shakey, and Kingsolver) "in english  
>> and not" "race" and "women" writers have been first seen as merely  
>> minor and then who becomes major (but I think Bradstreet does, and  
>> also stands for ever more less culturally and educationally  
>> interesting Puritan writers)

>>

>> so I wonder who minor white male authors can be the anti canon? and  
>> who are THEY?

>> --

>> All best,

>> Catherine Daly

>> [REDACTED]

>>

>>

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Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

#### 149. **Jesse Glass**

***Ahadada Books Presents: "the meh of zzzz" by Pam Brown***

*Wed 13 Jan 2010*

---

A great new e-chap from a brilliant Aussie poet, featuring the photography of "Margaret." [www.ahadadabooks.com](http://www.ahadadabooks.com). Or google it up, kids! Jess

[↑ Contents](#)

150. **Al Filreis**

**PoemTalk 27: C. Bernstein, J. Robinson, J. Rothenberg on Robert Duncan**

Thu 14 Jan 2010

---

Today we release episode 27 of the PoemTalk series. Jeffrey Robinson, Charles Bernstein, Jerome Rothenberg and I discuss Robert Duncan's poem, "Often I Am Permitted to Return to a Meadow," which served as the prologue-poem to Duncan's 1960 book, *The Opening of the Field*.

<http://www.poemtalk.org>

<http://www.poetryfoundation.org/journal/audio.html?show=Poem%20Talk>

Next time on PoemTalk: C.A. Conrad, Rachel Blau DuPlessis, and Julia Bloch discuss Jack Spicer's elegy to psychoanalysis.

- Al Filreis

Al Filreis

Kelly Professor of English

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 Al: <http://bit.ly/1UCfRp>

[↑ Contents](#)

151. **Cara Benson**

**Fw: Tidal Basin Review inaugural E-Issue Call**

Thu 14 Jan 2010

---

Sorry for the second post, but I got a few personal emails and wantÂ to be clear so folks don't send to me. This is a forward for some friends. Good luck!

From the Editors at Tidal Basin....

Inaugural Spring E-Issue

Reading Period & Submission Guidelines Tidal Basin Review seeks to publish high-quality, well-crafted literature for our electronic debut! Our vision is to amplify the voice of the human experience through art that is intimate, engaging, and audacious. We do not seek shock value art, but rather work that broadens the artistic landscape.

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Please send work, in English, which has not been previously published. Publication rights revert to the author upon publication. We accept simultaneous submissions, however, please inform us immediately upon acceptance of your work elsewhere. Be sure to include a brief cover letter which includes your name, mailing address, email address, and phone number, as well as a brief bio with a maximum of 60 words.

Best of luck from the Basin

[↑ Contents](#)

## 152. **Krysia Orlowski**

### ***book recommendations + poetry manuscript contest***

*Thu 14 Jan 2010*

---

Just want to recommend two recently released collections from the Cleveland State University Poetry Center - 'Destruction Myth' by Mathias Svalina and 'Sum of Every Lost Ship' by Allison Titus.

Also some people here may want to know that Rae Armantrout will be judging the CSU Poetry Center First Book Contest, with a submissions deadline of 2/16. More info can be found at <http://www.csuohio.edu/poetrycenter/contest1.html>  
Thanks!Krysia

Hotmail:

---

Trusted email with Microsoft's powerful SPAM protection.  
<http://clk.atdmt.com/GBL/go/196390706/direct/01/>

[↑ Contents](#)

## 153. **Poetry Project**

### ***Events at The Poetry Project***

*Thu 14 Jan 2010*

---

Here's what's happening next week at The Poetry Project.

You can check out photos of our big New Year's Day reading here:  
<http://poetryproject.org/project-blog>



Wednesday, January 20, 8 PM  
William Corbett & Jonas Mekas

William Corbett is a poet living in Boston's South End. He teaches writing at MIT, directs the small press Pressed Wafer and is on the advisory board of Manhattan's CUE Art Foundation. He edited James Schuyler's letters and his book on Philip Guston's late work remains in print. His recent books of poetry are *Poems On Occasion* (Pressed Wafer) and *Opening Day* (Hanging Loose Press.)

Filmmaker and poet Jonas Mekas was born in 1922 in Semeniskiai, Lithuania. He has been one of the leading figures of American avant-garde filmmaking or the <sup>3</sup>New American Cinema,<sup>2</sup> as he dubbed it in the late '50s, playing various roles: in 1954, he became editor and chief of Film Culture; in 1958 he began writing his <sup>3</sup>Movie Journal<sup>2</sup> column for the Village Voice; in 1962 he co-founded the Film-Makers<sup>1</sup> Cooperative (FMC) and the Filmmakers<sup>1</sup> Cinematheque in 1964, which eventually grew into Anthology Film Archives, one of the world's largest and most important repositories of avant-garde films. His own output ranging from narrative films (*Guns of the Trees*, 1961) to documentaries (*the Brig*, 1963) and to <sup>3</sup>diaries<sup>2</sup> such as *Walden* (1969) and *As I was Moving Ahead*, *Occasionally I saw Brief Glimpses of Beauty* (2001) have been screened extensively at festivals and museums around the world. His latest book *To Petrarca* is published by Dis Voir. A one man show of his mixed media works will open later this spring at Serpentine Gallery, London. Visit his website for more at [www.jonasmekas.com](http://www.jonasmekas.com).

Friday, January 22, 10 PM  
Francesca Chabrier & Christopher Cheney

Francesca Chabrier is the assistant editor of *jubilat*. Her poems appear or will appear in places like *notnostrums*, *Sixth Finch*, *Forklift*, *Ohio* and *Invisible Ear*. Her collaborations with Christopher Cheney can be found in *Glitterpony* magazine. She was chosen by Thomas Sayers Ellis to receive the Deborah Slosberg Memorial prize for poetry, and currently lives in Northampton, Massachusetts.

Christopher Cheney is the managing editor of Slope Editions. His poems have appeared or will appear in *Subtropics*, *Forklift Ohio*, *Konundrum Engine*, *Literary Review*, *Shampoo*, and other places. His e-book *They Kissed Their Homes* was recently published by Blue Hour Press.

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131 East 10th Street at Second Avenue

New York City 10003  
Trains: 6, F, N, R, and L.



www.poetryproject.org

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 .

[↑ Contents](#)

154. **Scott Howard**

***RECONFIGURATIONS, Vol. 3: special features (1 of 4)***

*Thu 14 Jan 2010*

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\*\*\*

Jared Schickling,  
Preface to "Review Review"

<http://reconfigurations.blogspot.com/2009/11/jared-schickling-preface.html>

"Book reviews. One can do a great service, or disservice, or minimal service in either case, to the work under consideration, not to mention both authors and to some extent perhaps, the "state" of American Poetry. And look around, they're everywhere.

This potential and saturation inspired the project presented here. It's what motivated me to seek out responses to the question of book reviews. A question, because when I ask it to myself (and I don't think I'm alone), the familiar answer contains 500 words of as much objectivity as one can muster. But forgoing the formulaic, what actually is this activity called "reviewing?" What can it be? What should it be? And why? Is it somehow relatable to acts of reading and if so, what could that suggest for the review to be written?"

<http://reconfigurations.blogspot.com/2009/11/review-review.html>

\*\*\*

[↑ Contents](#)

155. **Gabriel Gudding**  
***Frederick Douglass on Haiti***  
*Fri 15 Jan 2010*

---

<http://www.webster.edu/~corbetre/haiti/history/1844-1915/douglass.htm>

...though we are large and Haiti is small; though we are strong and Haiti is weak; though we are a continent and Haiti is bounded on all sides by the sea, there may come a time when even in the weakness of Haiti there may be strength to the United States."

Lecture on Haiti

The Haitian Pavilion

Dedication Ceremonies, World's Fair, Jackson Park,

Chicago, Jan. 2d, 1893

By the HON. FREDERICK DOUGLASS,

Ex-Minister to Haiti

[↑ Contents](#)

156. **David Beaudouin**  
***The poet David Franks has passed...***  
*Fri 15 Jan 2010*

---

Very sad news to report: the Baltimore poet David Franks was found dead in his Fells Point apartment early Thursday, after his brother had been unable to contact him over the previous two days. In recent years, David's health had declined due to his battle with cancer and other complications. A cause of death has not been released at this point.

David was a much-loved figure in the Baltimore poetry scene for his amazing public performances and readings, as well as his unwavering support of the writing community and the work of younger poets. A memorial service is in the works and will be posted to this list.

Thanks.

[↑ Contents](#)

157. **Gerald Schwartz**  
***Can anything...?***  
*Fri 15 Jan 2010*

---

Can anything like the Black Mountain School ever expand our possibilities again?

Gerald Schwartz

[↑ Contents](#)

158. **Mairead Byrne**

***Re: Can anything...?***

*Fri 15 Jan 2010*

---

er ...

feminism?

web 2.0?

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>>> [REDACTED] 01/15/10 9:40 AM >>>

Can anything like the Black Mountain School  
ever expand our possibilities again?

Gerald Schwartz

[↑ Contents](#)

159. **Stuart Ross**

***Canadian poets! Let's topple Harper ... or at least give him  
something to read***

*Fri 15 Jan 2010*

---

Comrade poet!

Since Parliament has been prorogued, you're probably just sitting on your  
hands, bereft. But things are looking up!

Canadian poets are invited to submit a poem for consideration for a new  
anthology to be published by Mansfield Press just in time for the reconvening of  
Parliament on March 3.

The collection is titled *Rogue Stimulus: The Stephen Harper Holiday Anthology*  
for a Prorogued Parliament. We're looking for poems of up to 75 lines: your  
tender musings on Stephen Harper.

We have to move fast. The deadline is midnight on Tuesday, January 19.  
Payment for your contribution is one copy of the anthology. It's gonna look good  
and it's gonna be full of good poems.

The editors of *Rogue Stimulus* are Ottawa poet Stephen Brockwell and  
Toronto/Cobourg poet Stuart Ross. Denis De Klerck, publisher of Toronto  
literary house Mansfield Press, is oiling up the machinery for quick action, to  
ensure the anthology's timely release.

Please email your poem (preferably as a Word attachment) to: [REDACTED]

We look forward to hearing from you.

Stephen and Stuart

[↑ Contents](#)

160. **amy king**

***CUNY Distinguished Professors - The City University of New York***

*Fri 15 Jan 2010*

---

Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)

I happened to be scrolling down this page last night looking for someone, when I realized that being a man really helps CUNY deem a professor "distinguished". Wonder what the remaining criteria are (I'm serious - I'll investigate) and if there are similar instances in other noteworthy academic realms?

<http://www.cuny.edu/academics/oaa/distinguished/view.html>

104 men

37 women

Best,

Amy

--

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

161. **Lori Emerson**

***Re: CUNY Distinguished Professors - The City University of New York***

*Fri 15 Jan 2010*

---

Amy, if you're interested & if it's related to what you're thinking about there have been a number of studies and articles published in the Chronicle about how few women there are after the Associate Professor level - here's one: Not Moving On Up: Why Women Get Stuck at Associate Professor (<http://chronicle.com/article/Not-Moving-On-Up-Why-Women/47213>). Here at CU Boulder is stunning, really, miniscule percentage of women at the higher levels.

- Lori

On Fri, Jan 15, 2010 at 8:17 AM, amy king <[REDACTED]> wrote:

> Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)

>

> I happened to be scrolling down this page last night looking for someone, when I realized that being a man really helps CUNY deem a professor "distinguished". Wonder what the remaining criteria are (I'm serious - I'll investigate) and if there are similar instances in other noteworthy academic realms?

>

>

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> 104 men

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> 37 women

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> Best,

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> Amy

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> BOOK

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>

> INTERVIEW

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--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder  
Hellem 101, 226 UCB, Boulder, CO 80309-0226  
<http://www.loriemerson.com>  
<http://www.electronicbookreview.com>  
<http://twitter.com/loriemerson>

[↑ Contents](#)

162. **Maria Damon**

***Re: CUNY Distinguished Professors - The City University of New York***

*Fri 15 Jan 2010*

---

pretty much the same all over, i'm sorry to say, though perhaps UC system is a little more advanced...

amy king wrote:

> Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)

>

> I happened to be scrolling down this page last night looking for someone, when I realized that being a man really helps CUNY deem a professor "distinguished". Wonder what the remaining criteria are (I'm serious - I'll investigate) and if there are similar instances in other noteworthy academic realms?

>

>

> <http://www.cuny.edu/academics/oaa/distinguished/view.html>

>

>

> 104 men

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> 37 women

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> Best,

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> Amy

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> BOOK

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> Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

>

> INTERVIEW

>

> Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

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[↑ Contents](#)

163. **Maria Damon**

***Re: CUNY Distinguished Professors - The City University of New York***

*Fri 15 Jan 2010*

---

yes, it's a national problem in academia. a clear signal that women are considered service horses and not true scholars worthy of compensation for their intellectual labor.

Lori Emerson wrote:

> Amy, if you're interested & if it's related to what you're thinking  
> about there have been a number of studies and articles published in  
> the Chronicle about how few women there are after the Associate  
> Professor level - here's one: Not Moving On Up: Why Women Get Stuck at  
> Associate Professor  
> (<http://chronicle.com/article/Not-Moving-On-Up-Why-Women/47213>). Here  
> at CU Boulder is stunning, really, miniscule percentage of women at  
> the higher levels.

>

> - Lori

>

> On Fri, Jan 15, 2010 at 8:17 AM, amy king <[REDACTED]> wrote:

>

>> Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)

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>> <http://www.cuny.edu/academics/oaa/distinguished/view.html>



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>> 104 men  
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>> 37 women  
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>> Best,  
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>> Amy  
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[↑ Contents](#)

164. **steve russell**  
***Re: Can anything...?***  
*Fri 15 Jan 2010*

---

the horizon seems awfully limited.  
same old ... in universities.  
neo this/that/whatever...

---

From: Gerald Schwartz <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 15, 2010 9:40:09 AM

Subject: Can anything...?

Can anything like the Black Mountain School  
ever expand our possibilities again?

Gerald Schwartz

[↑ Contents](#)

165. **Cassandra Laity**

***Re: CUNY Distinguished Professors - The City University of New York***

*Fri 15 Jan 2010*

---

Hi--

You might be interested in looking at the report from MLA "Standing Still: The Associate Professor Survey"- published in the last *\_Profession\_* -it looks into why women don't move out of the associate level as fast as men. Some of the main reasons were many more hours spent in child-care, poor mentoring, and more time spent grading, mentoring students (nurturing), etc.

Cassandra Laity

Cassandra Laity

Associate Professor

Co-Editor *Modernism/Modernity*

Drew University

Madison, NJ 07940

>>> amy king <[REDACTED]> 01/15/10 10:26 AM >>>

Re: The "elite" (i.e. Billy Collins, Mary Ann Caws, etc)

I happened to be scrolling down this page last night looking for someone, when I realized that being a man really helps CUNY deem a professor "distinguished". Wonder what the remaining criteria are (I'm serious - I'll investigate) and if there are similar instances in other noteworthy academic realms?

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Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

166. **Paul Nelson**  
***Re: Can anything...?***

*Fri 15 Jan 2010*

---

Gerald,

Good question. Black Mountain was influenced greatly by the breakthroughs in science (quantum physics, field theory) that have not yet fully manifested in culture. Though this science is an evolution from the mechanistic, mainstream culture is, by and large, still there. In fact, the actions of the Bush administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama administration's extension of much of that approach indicate that we're more mechanistic than ever.

The possibilities of Projective Verse have not fully been explored, although Michael McClure and Nate Mackey seem to be the main ones (most popular anyway) utilizing that method. Although I see little on this list about McClure's use of the method.

I wonder how much living in such a pervasive hyper-capitalist and Industry-Generated-Culture addles engagement with a writing method that involves the HEAD, by way of the EAR, to the SYLLABLE and especially the HEART, by way of the BREATH, to the LINE

as well as "a use of speech at its least careless and least logical."

When practiced for a long enough time, this method does lead one to a deeper "stance toward reality" that is likely world-centric.

The Tools of the Sacred conference this May in Brussels will likely get into some of this.[http://www.ulb.ac.be/philo/dll/colloques/tools\\_of\\_the\\_sacred/](http://www.ulb.ac.be/philo/dll/colloques/tools_of_the_sacred/)

Ciao,

Paul

P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City Lights last night?

Paul E. Nelson  
Global Voices Radio  
SPLAB!

C. City, WA [REDACTED]

---

From: Gerald Schwartz <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 15, 2010 6:40:09 AM

Subject: Can anything...?

Can anything like the Black Mountain School  
ever expand our possibilities again?

Gerald Schwartz

[↑ Contents](#)

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167. **Mark Weiss**

***lodgings needed for visiting poet***

*Fri 15 Jan 2010*

---

An Irish poet and his lady will be visiting New York March 13 to 21 and are looking for a place to stay. Totally reliable. Anybody going to be out of town and willing to rent to them? Totally reliable. Please b/c and I'll give details.

Best,

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

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168. **Ruth Lepson**

***Re: Can anything...?***

*Fri 15 Jan 2010*

---

can you say more about quantum physics & BM, as well as McClure's continuation of BM's ways, Paul?

Ruth L.

On 1115110 11:11 AM, "Paul Nelson" <[REDACTED]> wrote:

Gerald,

Good question. Black Mountain was influenced greatly by the breakthroughs in

science (quantum physics, field theory) that have not yet fully manifested in culture. Though this science is an evolution from the mechanistic, mainstream culture is, by and large, still there. In fact, the actions of the Bush administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama administration's extension of much of that approach indicate that we're more mechanistic than ever.

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Ciao,

Paul

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Global Voices Radio  
SPLAB!

C. City, WA [REDACTED]

---

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Sent: Fri, January 15, 2010 6:40:09 AM  
Subject: Can anything...?

*Can anything like the Black Mountain School  
ever expand our possibilities again?*

Gerald Schwartz

[↑ Contents](#)

---

169. **amy king**  
***Re: Can anything...?***  
*Fri 15 Jan 2010*

And the silence echoes. - crickets.

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

From: Mairead Byrne <[REDACTED]>

er ...

feminism?

web 2.0?

m

>>> [REDACTED] 01/15/10 9:40 AM >>>

Can anything like the Black Mountain School  
ever expand our possibilities again?

Gerald Schwartz

[↑ Contents](#)

---

170. **Paul Nelson**  
***Re: Can anything...?***  
*Fri 15 Jan 2010*

Ruth,

McClure's introduction to his book Three Poems is the best statement about PV  
since the actual essay, now 60 years old. (Copies available here:

[http://www.abebooks.com/servlet/SearchResults?  
an=McClure&sts=t&tn=Three+Poems&x=38&y=14](http://www.abebooks.com/servlet/SearchResults?an=McClure&sts=t&tn=Three+Poems&x=38&y=14))

Jeffrey Side was kind enough to publish my essay on McClure on the Argotist website: <http://www.argotistonline.co.uk/Nelson%20essay.htm>

I am working on something for the Brussels conference as well.

But Olson used Alfred North Whitehead's work as a prime source. Robin Blaser's essay "The Violets" and Shahar Bram's book, written in Hebrew and translated into English, is an excellent source: "Charles Olson and Alfred North Whitehead: An Essay on Poetry."

William Carlos Williams hinted at how Field Theory should be applied to poetry in 1948 ("The Poem as a Field of Action") and, of course, there's Duncan's "The Opening of the Field."

WCW was searching for a new measure throughout his life. I think "The Variable Foot" was a kind of awkward attempt to state the notion that, after Einstein's Theory of Relativity, a more relative (open) approach to structuring the poetic line was necessary. Olson sub-titled Projective Verse "Composition by Field" and while that applies to the page itself, the field of composition being much like the canvas of a Pollock painting, it also relates to the fields of energy one enacts as they write projectively. Olson said the process leads to "dimensions larger than the man."

I think one aspect of quantum physics which is most interesting to contemplate as we see that line, is the notion of "non-locality." What is MIND? Is it brain, or does it extend, in prayer for example, from Seattle (my location) to Haiti, or to Reading, Brussels, New Zealand, Cuba, Mars? If mind is non-local, then we ARE connected as one organism, making war akin to shooting at yr foot.

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Francis Cook's "The Jewel Net of Indra" helps get these points across.

Also, more here: <http://organicpoetry.org/essays.html>

Thanks for asking.

Paul

Paul E. Nelson

Global Voices Radio  
SPLAB!

C. City, WA [REDACTED]

---

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 15, 2010 8:30:46 AM

Subject: Re: Can anything...?

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Ruth L.

On 1115110 11:11 AM, "Paul Nelson" <[REDACTED]> wrote:

*Gerald,*

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*Ciao,*

*Paul*



*P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City Lights last night?*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!*

*C. City, WA* [REDACTED]

---

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To: [REDACTED]  
Sent: Fri, January 15, 2010 6:40:09 AM  
Subject: Can anything...?*

*Can anything like the Black Mountain School  
ever expand our possibilities again?*

*Gerald Schwartz*

[↑ Contents](#)

171. **Catherine Daly**

***Re: CUNY Distinguished Professors - The City University of New York***

*Fri 15 Jan 2010*

---

The complete report is at the mla site  
[http://www.mla.org/assocprof\\_survey](http://www.mla.org/assocprof_survey)

--

All best,  
Catherine Daly

[REDACTED]

[↑ Contents](#)

172. **Ruth Lepson**  
**Re: Can anything...?**  
Fri 15 Jan 2010

---

That was fast! Many thanks, Paul, & I--and am sure others--will read all this with care.

Best,

Ruth

I have The Jewel Net. Was used to thinking of McClure's sound poems primarily. Olson & Whitehead, huh. Relation to non-revision interesting--of course it makes sense.

On 1115110 12:07 PM, "Paul Nelson" <[REDACTED]> wrote:

*Ruth,*

*McClure's introduction to his book Three Poems is the best statement about PV since the actual essay, now 60 years old. (Copies available here: <http://www.abebooks.com/servlet/SearchResults?an=McClure&sts=t&tn=Three+Poems&x=38&y=14>)*

*Jeffrey Side was kind enough to publish my essay on McClure on the Argotist website: <http://www.argotistonline.co.uk/Nelson%20essay.htm>*

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*Also, more here: <http://organicpoetry.org/essays.html>*

*Thanks for asking.*

*Paul*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!*

*C. City, WA* [REDACTED]

---

*From: Ruth Lepson <[REDACTED]>*

*To: [REDACTED]*

*Sent: Fri, January 15, 2010 8:30:46 AM*

*Subject: Re: Can anything...?*

*can you say more about quantum physics & BM, as well as McClure's continuation of BM's ways, Paul?  
Ruth L.*

*On 1115110 11:11 AM, "Paul Nelson" <[REDACTED]> wrote:*

Gerald,

*Good question. Black Mountain was influenced greatly by the breakthroughs in science (quantum physics, field theory) that have not yet fully manifested in culture. Though this science is an evolution from the mechanistic, mainstream culture is, by and large, still there. In fact, the actions of the Bush administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama administration's extension of much of that approach indicate that we're more mechanistic than ever.*

*The possibilities of Projective Verse have not fully been explored, although Michael McClure and Nate Mackey seem to be the main ones (most popular anyway) utilizing that method. Although I see little on this list about McClure's use of the method.*

*I wonder how much living in such a pervasive hyper-capitalist and Industry-Generated-Culture addles engagement with a writing method that involves*

*the HEAD, by way of the EAR, to the SYLLABLE and especially the HEART, by way of the BREATH, to the LINE*

*as well as "a use of speech at its least careless and least logical."*

*When practiced for a long enough time, this method does lead one to a deeper "stance toward reality" that is likely world-centric.*

*The Tools of the Sacred conference this May in Brussels will likely get into some of this.[http://www.ulb.ac.be/philo/dll/colloques/tools\\_of\\_the\\_sacred/](http://www.ulb.ac.be/philo/dll/colloques/tools_of_the_sacred/)*

*Ciao,*

*Paul*

*P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City Lights last night?*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!*

*C. City, WA* [REDACTED]

---

*From: Gerald Schwartz <[REDACTED]>*

*To: [REDACTED]*

*Sent: Fri, January 15, 2010 6:40:09 AM*

*Subject: Can anything...?*

*Can anything like the Black Mountain School  
ever expand our possibilities again?*

*Gerald Schwartz*

[↑ Contents](#)

173. **Mark Weiss**

***Re: The poet David Franks has passed...***

*Fri 15 Jan 2010*

---

This is very saddening. David and I were in the only university poetry workshop I ever attended, I as an undergrad, he as a grad student, at Johns Hopkins in 1964-65. It was run by Elliot Coleman. On the day of TS Eliot's death Coleman, deeply saddened, read one of the Four Quartets to the class, then gave me the floor--it was my scheduled turn to present a new poem. He questioned an inversion in one of the lines, I resisted, and he invoked Eliot, who he said wouldn't have approved. At which David exclaimed, "who the fuck cares what TS Eliot would have said?" Nobody else in the class challenged Coleman, then or ever. Afterwards he told me that he agreed with Coleman about the inversion, but the appeal to authority bugged him. He was right about the inversion. I was still a kid. It was an act of generosity.

David was profoundly depressed at the time. All you had to know about the imminent dissolution of

his marriage was apparent every time you saw him  
with his wife. He would sit in class nursing a  
pint bottle of booze in a paper bag.

David was very close to Bob Creeley. Hopkins was  
rigidly mainstream. David managed to get Creeley  
invited to read. First time I heard Bob. It was a  
few more years before I became a devotee, but  
even then I was grateful for the crack in that  
airless space. I don't know how David tolerated it.

Twenty years later a mutual friend arranged for  
me to come to David's apartment. Probably not  
great for David that it was nestled between bars,  
but it was a great place. David, on the other  
hand, seemed in very bad shape. Aside from the  
drinking, his thought seemed disconnected and on  
the edge of bizarre. It was pretty shocking. On the drive back to NY I wrote:

#### CLOUDS

After ten years I visit a friend through whose fingers  
everything passes. He tells  
endless unfinished stories.  
Later,  
driving home,  
a thundercloud over the highway,  
I think of crazy Ruskin and his clouds  
that changed--not his perception, but the clouds themselves,  
becoming sinister.  
How a life  
can demand of you what you can't sustain.  
On the radio  
Bizet frames his tragedy with a folksong that calls to mind  
a life of herding in the mountains,  
beloved solitude.  
And then  
in the face of the final disaster  
she laughs, Carmen,  
who knows what's coming.  
Under the black sky the trees  
are flooded with sunlight.  
They blow in the wind.

I suppose now I can add the dedication. It should be there. This is David's poem.

Mark

At 12:51 AM 1/15/2010, you wrote:

>Very sad news to report: the Baltimore poet David Franks was found dead in  
>his Fells Point apartment early Thursday, after his brother had been unable  
>to contact him over the previous two days. In recent years, David's health  
>had declined due to his battle with cancer and other complications. A cause  
>of death has not been released at this point.

>

>David was a much-loved figure in the Baltimore poetry scene for his amazing  
>public performances and readings, as well as his unwavering support of the  
>writing community and the work of younger poets. A memorial service is in  
>the works and will be posted to this list.

>

>Thanks.

>

Announcing The Whole Island: Six Decades of Cuban  
Poetry (University of California Press).  
<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

174. **Catherine Daly**

***Re: Can anything...?***

*Fri 15 Jan 2010*

---

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--

All best,  
Catherine Daly



[↑ Contents](#)

175. **amy king**

**Robert Philbin reviews Amy King's *Slaves to Do These Things***

*Fri 15 Jan 2010*

---

Robert Philbin reviews Amy King's *Slaves to Do These Things*:

[http://towerjournal.com/winter\\_09/robert\\_philbin2.htm](http://towerjournal.com/winter_09/robert_philbin2.htm)

---

BOOK

*Slaves to Do These Things* -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

176. **Skip Fox**

**Re: *Can anything...?***

*Fri 15 Jan 2010*

---

A footnote to Paul:

Looking through the index of a secondary bibliography of Creeley, Dorn, and Duncan (G.K. Hall, 1989) I find the following:

Steven Carter wrote a diss. finished in 1985 titled "Epistemological Models Shared by American Projectivist Poetry and Quantum Physics" at Univ. of Arizona. (This presumably is both Olson and Duncan, Duncan with about 20 pages.)

In an interview by George Bowering and Robert Hogg with Duncan in *Robert Duncan: An Interview* (Toronto: Coach House/Beaver Kosmos, 1971), Duncan discusses his sense of particle physics.

In a Romanian essay ("Pietre in cimpul lui Robert Duncan" in *Steaua* 25.3, 1974) Loring Taylor discusses note the use of the field as a symbol in *The Opening of the Field*, noting its relationship to relativistic physics, field composition, linguistic fields, fields of self and poetry, experimental fields, and the field of memory, especially childhood memory. It sounds provocative, but the article is very brief.

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

From: Poetics List (UPenn, UB) [mailto:████████] On

Behalf Of Paul Nelson

Sent: Friday, January 15, 2010 11:07 AM

To: ██████████

Subject: Re: *Can anything...?*



Ruth,

McClure's introduction to his book *Three Poems* is the best statement about PV since the actual essay, now 60 years old. (Copies available here:

<http://www.abebooks.com/servlet/SearchResults?an=McClure&sts=t&tn=Three+Poems&x=38&y=14>)

Jeffrey Side was kind enough to publish my essay on McClure on the Argotist website: <http://www.argotistonline.co.uk/Nelson%20essay.htm>

I am working on something for the Brussels conference as well.

But Olson used Alfred North Whitehead's work as a prime source. Robin Blaser's essay "The Violets" and Shahrar Bram's book, written in Hebrew and translated into English, is an excellent source: "Charles Olson and Alfred North Whitehead: An Essay on Poetry."

William Carlos Williams hinted at how Field Theory should be applied to poetry in 1948 ("The Poem as a Field of Action") and, of course, there's Duncan's "The Opening of the Field."

WCW was searching for a new measure throughout his life. I think "The Variable Foot" was a kind of awkward attempt to state the notion that, after Einstein's Theory of Relativity, a more relative (open) approach to structuring the poetic line was necessary. Olson sub-titled *Projective Verse* "Composition by Field" and while that applies to the page itself, the field of composition being much like the canvas of a Pollock painting, it also relates to the fields of energy one enacts as they write projectively. Olson said the process leads to "dimensions larger than the man."

I think one aspect of quantum physics which is most interesting to contemplate as we see that line, is the notion of "non-locality." What is MIND? Is it brain, or does it extend, in prayer for example, from Seattle (my location) to Haiti, or to Reading, Brussels, New Zealand, Cuba, Mars? If mind is non-local, then we ARE connected as one organism, making war akin to shooting at yr foot.

McClure was influenced greatly by the Hua Yen school of Buddhism, which predates Whitehead by quite a bit, but is quite similar. (Some scholars trace Whitehead's ideas back to ancient China.) With Olson, inspired by Whitehead, reality is deeper than objects. It is an "occasion of experience." Train yourself to fully immerse your consciousness in that occasion of experience and revision is unnecessary. Perhaps some fine-tuning as Gary Snyder put it, but there is intelligence in the language of the moment that supersedes the individual ego.

Francis Cook's "The Jewel Net of Indra" helps get these points across.

Also, more here: <http://organicpoetry.org/essays.html>

Thanks for asking.

Paul

Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

---

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 15, 2010 8:30:46 AM

Subject: Re: Can anything...?

can you say more about quantum physics & BM, as well as McClure's continuation of BM's ways, Paul?

Ruth L.

On 1115110 11:11 AM, "Paul Nelson" <[REDACTED]> wrote:

> Gerald,

>

> Good question. Black Mountain was influenced greatly by the breakthroughs in

> science (quantum physics, field theory) that have not yet fully manifested in

> culture. Though this science is an evolution from the mechanistic, mainstream

> culture is, by and large, still there. In fact, the actions of the Bush

> administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama

> administration's extension of much of that approach indicate that we're more

> mechanistic than ever.

>

> The possibilities of Projective Verse have not fully been explored, although

> Michael McClure and Nate Mackey seem to be the main ones (most popular anyway)

> utilizing that method. Although I see little on this list about McClure's use

> of the method.

>

> I wonder how much living in such a pervasive hyper-capitalist and

> Industry-Generated-Culture addles engagement with a writing method that

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>  
> the HEAD, by way of the EAR, to the SYLLABLE and especially  
> the HEART, by way of the BREATH, to the LINE  
>  
> as well as "a use of speech at its least careless and least logical."  
>  
> When practiced for a long enough time, this method does lead one to a deeper  
> "stance toward reality" that is likely world-centric.  
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> The Tools of the Sacred conference this May in Brussels will likely get into  
> some of this.[http://www.ulb.ac.be/philo/dll/colloques/tools\\_of\\_the\\_sacred/](http://www.ulb.ac.be/philo/dll/colloques/tools_of_the_sacred/)  
>  
> Ciao,  
>  
> Paul  
>  
> P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City Lights  
> last night?  
>  
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>  
> Paul E. Nelson  
>  
> Global Voices Radio  
> SPLAB!  
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> C. City, WA [REDACTED]  
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> From: Gerald Schwartz <[REDACTED]>  
> To: [REDACTED]  
> Sent: Fri, January 15, 2010 6:40:09 AM  
> Subject: Can anything...?

>  
> Can anything like the Black Mountain School  
> ever expand our possibilities again?  
>  
> Gerald Schwartz  
>  
guidelines &  
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guidelines &

[↑ Contents](#)

177. **Mark Weiss**  
***Re: why the canon??***  
*Fri 15 Jan 2010*

---

Right non the mark.

At 05:59 PM 1/13/2010, you wrote:

>This may be a bit off-topic. I have a soft spot for Lawrence's poetry  
>and short stories. But I really find it hard to look past his  
>misogyny, repellent racism and straight-out bizarre ideas about  
>sexuality. His novels are infuriating: he can turn in the space of one  
>sentence from genius lyricism to some of the worst badfic I've ever  
>read between covers. A man of great talent, I think, and a wonderful  
>writer of landscape, but he had almost no taste at all.

>

>xA

>

>On Thu, Jan 14, 2010 at 1:45 AM, steve russell <[REDACTED]> wrote:

> > for my money

> > (3.29)

> > Lawerence is the most gifted

> >

> > writer of

> > last

> > century: 1st rate poet, noveliest, visionary essayiest ... travel

> writer ... playwright ... & sometime painter.

> >

> >

> >

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> >

> > From: Mark Johnson <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Fri, January 8, 2010 1:16:48 PM  
> > Subject: Re: why the canon??  
> >  
> > I'm looking at a single bookcase in my study... Here's a very brief list of  
> > dead white male authors, most poets, excluded from the official canon but  
> > not from mine:  
> >  
> > Ivor Gurney  
> > Thomas Lovell Beddoes  
> > David Schubert  
> > Charles Tennyson (much more interesting than his brother)  
> > F. T. Prince  
> > William Barnes  
> > Walter de la Mare (for a couple dozen poems, as many stories, and the  
> > magnificent MEMOIRS OF A MIDGET)  
> > Edward Dahlberg  
> > James Clarence Mangan  
> > James Thomson (The City of Dreadful Night)  
> > William Morris  
> >  
> > I could also add D. H. Lawrence's poetry, which doesn't seem to have made  
> > the cut.  
> >  
> > But I guess I'm not really sure who's in and who's out these  
> > days... Raleigh?  
> > Campion? Fulke Greville? Crabbe? Gascoigne? D.G. Rossetti? All in my  
canon!  
> >  
> >  
> > On Thu, Jan 7, 2010 at 10:25 PM, Catherine Daly  
> <[REDACTED]> wrote:  
> >  
> >> this crazy minor writers thing bears thought, as some of the  
> >> "different cultures" (Like Dante, Shakey, and Kingsolver) "in english  
> >> and not" "race" and "women" writers have been first seen as merely  
> >> minor and then who becomes major (but I think Bradstreet does, and  
> >> also stands for ever more less culturally and educationally  
> >> interesting Puritan writers)  
> >>  
> >> so I wonder who minor white male authors can be the anti canon? and

> >> who are THEY?  
> >> --  
> >> All best,  
> >> Catherine Daly  
> >> [REDACTED]  
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> guidelines  
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>Editor, Masthead: <http://www.masthead.net.au>  
>Blog: <http://theatrenotes.blogspot.com>  
>Home page: <http://www.alisoncroggon.com>  
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).  
<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

178. **Christopher Rizzo**

***Re: Can anything...?***

*Fri 15 Jan 2010*

---

Gerald,

I second Paul's thought: good question. And Steve makes a good point, too. While I'm not a defeatist, the horizon indeed seems very limited. Since the historical moment of Black Mountain can't be recreated, I suspect that anything akin to the school itself will never happen again.

That said, the principles are still alive, however. Paul makes a number of very good points, although I'm a bit wary of Bram's study, if only because it relies a bit too much on Whitehead to read Olson.

If you haven't done so already, I suggest you take a look at the ten volume set of *Olson: The Journal of the Charles Olson Archives*, especially volume two, which includes Olson's notes on the college (e.g., "A Draft of a Plan for the College," "Black Mountain Courses of Instruction, 1954," and so forth.) A great resource. Here is the opening paragraph from Olson's "The Act of Writing in the Context of Postmodern Man," a course description that appeared in the college bulletin in 1952:

"The effort is definitely non-literary. Neither is the reading in 'literature', like they say, nor is the writing 'composition'. The amount of either is not at all the question. The idea is to enable the person to achieve the beginnings of a disposition toward reality now, by which he or she can bring himself or herself to bear as value."

Interesting, no? I've modeled my upper-level creative writing courses on this description, in fact, so spaces of Black Mt. can indeed be opened up within the larger landscape of "neo this/that," as Steve rightly says.

As for Olson's interest in the sciences, Ruth, a fantastic primer is Ann Charters' dated but still informative book *Olson / Melville: A Study in Affinity*, which includes the postscript "Charles Olson at Black Mountain College 1953-56." I tend to call this postscript the "Whitehead lecture," since Olson discusses Whitehead at length.

Some of the important books for Olson while at Black Mt. include not only Norbert Wiener's *Cybernetics: or Control and Communication in the Animal and Machine*, but also Hermann Weyl's *Philosophy of Mathematics and Natural Science*. While Whitehead is often rightly cited as the source of Olson's knowledge of physics, he was actively reading Weyl while at Black Mt. He also took a course on mathematics at the school, the details about which escape me at the moment.

Obviously, though, Riemann and the non-Euclidean geometers influenced Olson's thought, as well as Heisenberg.

Anyway, I could keep going, but this is getting long. I hope some of the info here is useful.

Bests,  
Chris

On Fri, Jan 15, 2010 at 9:40 AM, Gerald Schwartz <[REDACTED]> wrote:

*Can anything like the Black Mountain School  
ever expand our possibilities again?*

*Gerald Schwartz*

[↑ Contents](#)

179. **Jim Andrews**  
***Re: Can anything...?***

*Fri 15 Jan 2010*

---

they hired artists, primarily, to teach, didn't they?

and they stressed interdisciplinarity/multidisciplinarity, didn't they?

ya, what a concept.

i looked into doing a doctorate recently but i don't have an m.a. so they turned me away, and this was a program affiliated with digital writing, about which i am rumoured to know something.

has less to do with art than professional certification, apparently.

i think we're supposed to do it on our own, starve, die, and hand it over to a u.

ja

<http://vispo.com>

[↑ Contents](#)

180. **Alison Croggon**  
***Re: Can anything...?***

*Fri 15 Jan 2010*

---

I'm with Mairead. It's also terribly white/Anglocentric. I suppose it depends who the "we" are in that phrase "our possibilities".

the HEAD, by way of the EAR, to the SYLLABLE and especially the HEART, by way of the BREATH, to the LINE

is actually my favourite quote of Osłon's, and I guess you get something like that with Saul Williams et al.

xA

On Sat, Jan 16, 2010 at 2:43 AM, steve russell <[REDACTED]> wrote:

> the horizon seems awfully limited.

> same old ... in universities.

> neo this/that/whatever...

>

>

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>



>  
> \_\_\_\_\_  
> From: Gerald Schwartz <[REDACTED]>  
> To: [REDACTED]  
> Sent: Fri, January 15, 2010 9:40:09 AM  
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Editor, Masthead: <http://www.masthead.net.au>  
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Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

### 181. **Anny Ballardini**

#### ***Re: Robert Philbin reviews Amy King's Slaves to Do These Things***

*Sat 16 Jan 2010*

---

Excellent, congratulations.

On Fri, Jan 15, 2010 at 7:25 PM, amy king <[REDACTED]> wrote:

*Robert Philbin reviews Amy King's Slaves to Do These Things:*

*[http://towerjournal.com/winter\\_09/robert\\_philbin2.htm](http://towerjournal.com/winter_09/robert_philbin2.htm)*

---

*BOOK*

*Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>*

*INTERVIEW*

*Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)*

--

Anny Ballardini

<http://annyballardini.blogspot.com/>

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.lulu.com/content/5806078>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

« Stulta est clementia, cum tot ubique  
vatibus occurras, periturae parcere chartae »  
Giovenale

[↑ Contents](#)

182. **Laura Hinton**

***Re: CUNY Distinguished Professors - The City University of New York***

*Sat 16 Jan 2010*

---

Thanks, Cassandra, Maria and everyone for your comments on women in academia, and at CUNY in particular. Your comments are sadly accurate. I can report here of my personal experience with that institution.

I was hired approximately 19 years ago by CUNY (at the original branch, the City College of New York), to teach feminist theory and women's contemporary literature -- like Maria, I had a Stanford Ph.D. I was hired by a then fairly forward-looking dean. But, although I was one of two professors in my department in 10 years during the late '80's and 1990s to have a book coming out during the tenure process (SUNY Press), and although men in my department had been and would be tenured without any book publications and only a smattering of articles, I would be denied tenure by City College, and forced to fight through a byzantine system of appeals over months and months -- to keep my job. The men running my department and division at that time, in short, tried to fire me. They didn't like what I wrote or what I stood for. They also didn't like the fact that I complained about their gender harassment, which occurred regularly enough to wear me down. So, yes, I spoke up; I asked them not to do it any more.

Having won tenure, at long last, through a lengthy Affirmative Action investigation, wouldn't you think that the people involved would be dismissed? It is true that some of the "perpetrators" "disappeared" (through various interventions, including special retirement packages) from my immediate radar screen. But then other men replaced these guys and continued some of the same harrassments I had already experience. I fought the same battles over and over again for Associate level, then for Full Professor -- in spite of having as many or more publications than most of my "generation" of faculty in the department. I should remark that occasionally there were men at my university who supported my case, especially through my union; and occasionally some women who worked closely with the CCNY administration fought to keep me from progressing at my job. Still, it was a gender-discrimination fight -- as perceived by a federal judge. And, two years ago, I won a Civil Rights lawsuit -- that is, a modest settlement that equaled lost wages for two years of non-promotion when clearly I was qualified by CUNY standards for that position.

Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.

Yet it wasn't that simple. We have a Distinguished Professor of feminist-scholar fame, Professor Jane Marcus, in my department. The same power structure that attempted to fire and then not promote me attempted to demote her from a DP three years ago, after she provided sworn testimony for my Civil Rights case. A letter campaign to our CUNY chancellor helped turn that case around; Professor Marcus remains a D.P. Again, we fought -- hard, both alone and together. Certainly, my own reputation has been sullied at my university. I am often cut off when speaking in turn in open meetings (by male chairmen). I am given little ability to make policy in my department. But I have the hard-won luxury of job protection now; and I use that to teach my courses with passion.

If you are still reading this story: it is not a cautionary tale. It is a story of the reality of academe, and certainly the CUNY I know and have experienced. I do not regret a single minute of fighting for my rights -- or those of several other colleagues as Civil Rights problems at my college unabashedly continue. Because my rights and their individual rights are all of our rights, whether you work for CUNY, or even a university, it has been worth my frustration and pain -- and a time-consuming process. The Civil Rights laws in America make the plaintiff out to be a victim. And we are forced to fight -- a mostly individualized battle. Yet, in truth, the Ivory Tower is neither ivory nor lofty. It is full of people who -- like all industries -- often use power for petty and self-promoting purposes. It's the same struggle everywhere. Did I lose writing time due to this struggle? Of course. But my writing, too, is motivated and has been

transformed by this struggle. It grew (and I grew, in spite of myself) through this hard work.

But I doubt I'll ever put in an application for Distinguished Professor at CUNY.

Laura

--

Laura Hinton

Professor of English

City College of New York

138 at Convent Ave.

New York, New York 10031

<http://www.mermaidtenementpress.com>

<http://www.chantdelasirene.com>

[↑ Contents](#)

183. **steve russell**

***Re: can anything...??***

*Sat 16 Jan 2010*

---

more than feminism

but also feminism...

beyond bland humanism

maybe a sort of eco/survivalism,  
something that unites man & beast  
or the beast in man

2 worlds

& why not begin with Kant

the "noumenon"

the "phenomenon"

[↑ Contents](#)

184. **Dan Wilcox**

***Third Thursday Poetry Night, Jan. 21 - Todd Fabozzi***

*Sat 16 Jan 2010*

---

the Poetry Motel Foundation  
presents

Third Thursday Poetry Night

at  
the Social Justice Center  
33 Central Ave., Albany, NY

Thursday, January 21  
7:00 sign up; 7:30 start

Featured Poet: Todd Fabozzi

-- with an open mic for community poets before & after the feature: \$3.00  
donation, suggested; more if you got it, less if you can't.

Your Plodin host: Dan Wilcox.

\* \* \*

Todd Fabozzi has just published his second volume of "radical and anti-poems,"  
Crossroads. He is an urbanist, ecologist, writer, teacher and drummer.  
Additional information & samples of his work are available at his website  
www.toddfabozzi.com. --

[↑ Contents](#)

185. **Paul Nelson**

***Re: Responding to Catherine Daly on Black Mountain, Quantum  
physics, &c.***

*Sat 16 Jan 2010*

---

From: Catherine Daly <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 15, 2010 10:18:58 AM

Subject: Re: Can anything...?

"I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism. I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive."

Beyond metaphors, Catherine, is experience. An experience of process at the level of Whitehead's prehension. A world view that goes beyond gender differences, broader (no pun intended) to a world-centric view. This is what interests me. I still think a study of Mayan culture would be useful, especially given the significance they attached to 2012 and the perspective they brought

to their study. Beyond a world view, theirs was more of how to relate to the galaxy. Have we exhausted the possibilities of this? Probably not.

The quest for a sacred feminine, sure. I am for a restoration and recognition of that and practice it in my own way. Perhaps deepening our perception and capacity for compassion (still seen as a feminine trait) is the task. I think Olson's process points us in this direction, toward a poetics as cosmology. Certainly this was Robin Blaser's view in his essay *The Violets*.

Paul

[↑ Contents](#)

186. **amy king**

***Re: Can anything...?***

*Sat 16 Jan 2010*

---

Well put, Catherine.

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

From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

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All best,  
Catherine Daly



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BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

187. **amy king**

**Re: Robert Philbin reviews Amy King's Slaves to Do These Things**

Sat 16 Jan 2010

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Thank you, Anny!

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

From: Anny Ballardini

Excellent, congratulations.

On Fri, Jan 15, 2010 at 7:25 PM, amy king <[REDACTED]> wrote:

*Robert Philbin reviews Amy King's Slaves to Do These Things:*

*[http://towerjournal.com/winter\\_09/robert\\_philbin2.htm](http://towerjournal.com/winter_09/robert_philbin2.htm)*

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*BOOK*

*Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>*

*INTERVIEW*

*Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)*

[↑ Contents](#)

188. **Lewis Warsh**

**David Franks**

Sat 16 Jan 2010

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I was sorry to hear that David Franks has died. Here's a poem by David published in Angel Hair Magazine #6, edited by Anne Waldman and Lewis Warsh, 1969.

THE FOUNTAIN

I walked two times around the fountain  
and I watched the branches full of green leaves  
double in the still water the light around

and I sat down on the green bench in the middle  
and my eyes fixed on the only lite window in the  
tenement across the street from where I sat and it  
was awhile until I focused my sight and I saw cut  
through the blinds a man wearing a white undershirt  
washing in a sink I couldn't see and then I thought

no there are lovers there, not a man washing, and  
I saw that for awhile and I saw them draw the blinds,  
but I don't think they actually did and then it  
was the man wearing a white undershirt again shaving  
for awhile over the sink I couldn't see the "Hot"  
faucet was turned on all the way and he forced it and  
then I saw the man glancing at me;

and I wondered if he saw me; I unfocused my eyes  
again and thought and turned away and heard sirens  
and I began to feel cold and I remembered that  
it was after 2 o'clock Wednesday morning and  
I wondered if that was too late to be where I was;

then I looked up at the window and the man  
wearing the white undershirt and the lovers who  
drew the blinds were watching me and then they weren't  
and they were -- and then they weren't and then they were --  
and they weren't and then -- finally i said, leaning  
forward pointing emphatically in the direction of the  
mailbox across the street on the corner:

"Fuck it! If the police

come -- I'll be pissed off!"

But I felt gentle

and then I got afraid and I walked two times  
around the fountain and I watched the branches  
full of green leaves double in the still water  
the light around -- and I walked away from that place

to tell you about it  
but you weren't there  
and then you came  
and you were.

David Franks

[↑ Contents](#)

189. **amy king**

***Re: CUNY Distinguished Professors - The City University of New York***

*Sat 16 Jan 2010*

---

This is just incredible -- I'm very glad you fought and won! And yet, I'm sure, as you note, that many just give up, "learn their lessons" and save their energies.



I'm so sorry to read these details, and yet, the details need to be better known; otherwise people reduce feminist thought to something abstractly "just for women" - as though changing the entire structure isn't good for everyone. Thanks for posting your story, Laura.

MS: IT COMES DOWN TO ASKING PEOPLE TO RECONSTRUCT THEIR UNDERSTANDING OF GENDER ROLES AND THEIR WHOLE SYSTEM OF VALUES. GS: Right. In a way, what happens to men is called "politics" and what happens to women is called "culture". We've taken one giant step forward by convincing the majority of the country that women can do what men can do. But the next step is convincing the country that men can do what women can do. So far, we don't believe it ourselves.

MS: HOW CAN A MAN CONTRIBUTE TO THE WOMEN'S MOVEMENT? YOU SAID EARLIER THAT MEN CAN BE FEMINISTS - IS THERE A MISCONCEPTION THAT TO BE A PART OF THE FEMINIST MOVEMENT YOU HAVE TO BE A WOMAN? GS: If you think about the racial parallel it gets more clear. I'm white and you're white but we can work for racial equality. We become very good workers for racial equality only once we realize that we're also being ghettoized. We're being culturally deprived. We're stuck in a white ghetto. Once men realize that they are also deprived - not as much as women, just as whites are not as deprived as blacks - but there is a full circle of human qualities we all have a right to. And they're confined to the "masculine" ones, which are seventy percent of all of them, and we're confined to the "feminine" ones, which are thirty percent. We're missing more, but they're still missing a lot. If a man fights to be his whole self, to be creative, to express emotions men are not supposed to express, do jobs men are not supposed to do, take care of his own children - all of these things are part of the feminist movement.

<http://www.feminist.com/resources/artspeech/interviews/gloria.htm>

<http://www.nomas.org/node/122>

#### MEN THINKING ABOUT FEMINIST POETICS

<http://wallacethinksagain.blogspot.com/2009/05/post-millennial-feminist-poetry.html> <http://deliriouslapel.blogspot.com/2009/10/christian-peat-responds.html> <http://exoskeleton-johannes.blogspot.com/2009/05/feminist-poetics.html> <http://anarchism.umwblogs.org/2009/04/17/articulating-a-contemporary-anarcha-feminism/> <http://deliriouslapel.blogspot.com/2009/10/this-is-what-profeminist-man-poet-looks.html>

writing the feminine

<http://delirioushem.blogspot.com/2009/05/mind-is-muscle-by-k-lorraine->

graham.html

<http://jacketmagazine.com/22/and-cole.html>

<http://www.litmuspress.org/aufgabe7editorsnote.html>

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

From: Laura Hinton

Thanks, Cassandra, Maria and everyone for your comments on women in academia, and at CUNY in particular. Your comments are sadly accurate. I can report here of my personal experience with that institution.

I was hired approximately 19 years ago by CUNY (at the original branch, the City College of New York), to teach feminist theory and women's contemporary literature -- like Maria, I had a Stanford Ph.D. I was hired by a then fairly forward-looking dean. But, although I was one of two professors in my department in 10 years during the late '80's and 1990s to have a book coming out during the tenure process (SUNY Press), and although men in my department had been and would be tenured without any book publications and only a smattering of articles, I would be denied tenure by City College, and forced to fight through a byzantine system of appeals over months and months -- to keep my job. The men running my department and division at that time, in short, tried to fire me. They didn't like what I wrote or what I stood for. They also didn't like the fact that I complained about their gender harassment, which occurred regularly enough to wear me down. So, yes, I spoke up; I asked them not to do it any more.

Having won tenure, at long last, through a lengthy Affirmative Action investigation, wouldn't you think that the people involved would be dismissed? It is true that some of the "perpetrators" "disappeared" (through various interventions, including special retirement packages) from my immediate radar screen. But then other men replaced these guys and continued some of the same harassments I had already experience. I fought the same battles over and over again for Associate level, then for Full Professor -- in spite of having as many or more publications than most of my "generation" of faculty in the department. I should remark that occasionally there were men at my university who supported my case, especially through my union; and occasionally some women who worked closely with the CCNY administration fought to keep me from progressing at my job. Still, it was a gender-discrimination fight -- as perceived by a federal judge. And, two years ago, I won a Civil Rights lawsuit -- that is, a modest settlement that equaled lost wages for two years of non-promotion when clearly I was qualified by CUNY standards for that position.

Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well

published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.

Yet it wasn't that simple. We have a Distinguished Professor of feminist-scholar fame, Professor Jane Marcus, in my department. The same power structure that attempted to fire and then not promote me attempted to demote her from a DP three years ago, after she provided sworn testimony for my Civil Rights case. A letter campaign to our CUNY chancellor helped turn that case around; Professor Marcus remains a D.P. Again, we fought -- hard, both alone and together. Certainly, my own reputation has been sullied at my university. I am often cut off when speaking in turn in open meetings (by male chairmen). I am given little ability to make policy in my department. But I have the hard-won luxury of job protection now; and I use that to teach my courses with passion.

If you are still reading this story: it is not a cautionary tale. It is a story of the reality of academe, and certainly the CUNY I know and have experienced. I do not regret a single minute of fighting for my rights -- or those of several other colleagues as Civil Rights problems at my college unabashedly continue. Because my rights and their individual rights are all of our rights, whether you work for CUNY, or even a university, it has been worth my frustration and pain -- and a time-consuming process. The Civil Rights laws in America make the plaintiff out to be a victim. And we are forced to fight -- a mostly individualized battle. Yet, in truth, the Ivory Tower is neither ivory nor lofty. It is full of people who -- like all industries -- often use power for petty and self-promoting purposes. It's the same struggle everywhere. Did I lose writing time due to this struggle? Of course. But my writing, too, is motivated and has been transformed by this struggle. It grew (and I grew, in spite of myself) through this hard work.

But I doubt I'll ever put in an application for Distinguished Professor at CUNY.

Laura

--

Laura Hinton  
Professor of English  
City College of New York  
138 at Convent Ave.  
New York, New York 10031

<http://www.mermaidtenementpress.com>

<http://www.chantdelasirene.com>

[↑ Contents](#)

190. **Ann Bogle**

**Re: CUNY Distinguished Professors - The City University of New York**

Sat 16 Jan 2010

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Laura Hinton,

THANKS for posting this to the Poetics Listserv.

As I told you in my personal email to you after I read it, before I was done reading it, I was crying like a freedom fighter. I have written to this list in the past that my own "fight" for promotion wasn't even one. I was outside the bureaucracy and up against "life" as the discouraging force. I was a fellowship-winner twice in creative writing at prestigious programs, published nationally early, but managed to find adjunct composition positions afterward that paid only \$3,000 a year. I filed b'cy related to two years' lost earnings and went on medical welfare; moved away from my new family of writers and poets in Houston -- left the state -- to live at my mother's house in MN. That amazing woman, Florence, let me live there, write (and think). In a culture where people are trained, she was not supposed to be "the safety net"; we are supposed to be that. Our trainings must not be regarded as useless, as not leading to sufficient incomes. Our keen knowledge -- our vast reading and our writing practices -- must be transmitted to one another and to next generations.

As you transmit it in teaching with passion.

Ann Bogle

In a message dated 1/16/2010 12:27:43 P.M. Central Standard Time,

██████████ writes:

Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.

[↑ Contents](#)

191. **steve russell**

**Re: Can anything...?**

Sat 16 Jan 2010

---

exactly: a paradigm shift akin to an earthquake...

---

From: amy king <██████████>

To: ██████████

Sent: Sat, January 16, 2010 1:30:18 PM

Subject: Re: Can anything...?

Well put, Catherine.

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

From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--

All best,

Catherine Daly

██████████

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BOOK

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INTERVIEW

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[↑ Contents](#)

192. **carol dorf**

***Re: CUNY Distinguished Professors - The City University of New York***

*Sat 16 Jan 2010*

---

Laura, thank you for posting this in public -- I think many women (both who win and lose) in these battles, are afraid of putting the discrimination cases out there. There was a noted case at UC Berkeley (Jenny Harrison) in mathematics, that she finally won after 8 years.

<http://www.awm-math.org/articles/notices/199403/jackson/>

\*West, Martha S., 1946-\*

\*Unprecedented Urgency: Gender Discrimination In Faculty Hiring at The University of California\*

NWSA Journal - Volume 19, Number 3, Fall 2007, pp. 199-211

On Sat, Jan 16, 2010 at 11:20 AM, amy king <[REDACTED]> wrote:

*This is just incredible -- I'm very glad you fought and won! And yet, I'm sure, as you note, that many just give up, "learn their lessons" and save their energies. I'm so sorry to read these details, and yet, the details need to be better known; otherwise people reduce feminist thought to something abstractly "just for women" - as though changing the entire structure isn't good for everyone. Thanks for posting your story, Laura.*

*MS: IT COMES DOWN TO ASKING PEOPLE TO RECONSTRUCT THEIR UNDERSTANDING OF GENDER ROLES AND THEIR WHOLE SYSTEM OF VALUES.*

*GS: Right. In a way, what happens to men is called "politics" and what happens to women is called "culture". We've taken one giant step forward by convincing the majority of the country that women can do what men can do. But the next step is convincing the country that men can do what women can do. So far, we don't believe it ourselves.*

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*MEN THINKING ABOUT FEMINIST POETICS*

<http://wallacethinksagain.blogspot.com/2009/05/post-millennial-feminist-poetry.html>  
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<http://exoskeleton-johannes.blogspot.com/2009/05/feminist-poetics.html>

<http://anarchism.umwblogs.org/2009/04/17/articulating-a-contemporary-anarcha-feminism/>

<http://deliriouslapel.blogspot.com/2009/10/this-is-what-profeminist-man-poet-looks.html>

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<http://www.litmuspress.org/aufgabe7editorsnote.html>

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of our rights, whether you work for CUNY, or even a university, it has been worth my frustration and pain -- and a time-consuming process. The Civil Rights laws in America make the plaintiff out to be a victim. And we are forced to fight -- a mostly individualized battle. Yet, in truth, the Ivory Tower is neither ivory nor lofty. It is full of people who -- like all industries -- often use power for petty and self-promoting purposes. It's the same struggle everywhere. Did I lose writing time due to this struggle? Of course. But my writing, too, is motivated and has been



*transformed by this struggle. It grew (and I grew, in spite of myself)  
through this hard work.*

*But I doubt I'll ever put in an application for Distinguished Professor at  
CUNY.*

*Laura*

--

*Laura Hinton  
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[↑ Contents](#)

### 193. **Regina Pinto**

***Project "AlphaAlpha" - More collaborations are already on line.  
Would you like to collaborate?***

*Sat 16 Jan 2010*

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PROJECT AlphaAlpha:

If you did not have enough time to create your "As" until the deadline but you want to participate, you may send your images until the end of January! ;-)

NEW PAGES:

[http://arteonline.arq.br/a/m\\_a\\_j\\_a.html](http://arteonline.arq.br/a/m_a_j_a.html) (Maja Kalogera - Croatia)

[http://arteonline.arq.br/a/m\\_a\\_nik.html](http://arteonline.arq.br/a/m_a_nik.html) (Manik - Serbia)

[http://arteonline.arq.br/a/p\\_a\\_din.html](http://arteonline.arq.br/a/p_a_din.html) (Clemente Padín - Uruguay)

[http://arteonline.arq.br/a/reiner\\_a.html](http://arteonline.arq.br/a/reiner_a.html) (Reiner Strasser - Germany)

[http://arteonline.arq.br/a/sus\\_a\\_n\\_turner.html](http://arteonline.arq.br/a/sus_a_n_turner.html) (Susan Turner - Canada)

More pages will be ready soon! ( Bruce Andrews (USA) - Miguel Jimenez / Zenon (Spain) - Margaret Penfold (UK) - Edward Picot (UK) - Isabel Saiji (France)

WHICH MORE PAGES ARE READY?

[http://arteonline.arq.br/a/a\\_andrews.html](http://arteonline.arq.br/a/a_andrews.html) (Jim Andrews - Canada)

[http://arteonline.arq.br/a/a\\_randa\\_yto.html](http://arteonline.arq.br/a/a_randa_yto.html) (Isabel Aranda - YTO - Chile)

[http://arteonline.arq.br/a/b\\_a\\_bel.html](http://arteonline.arq.br/a/b_a_bel.html) (babel - Canada & UK)

[http://arteonline.arq.br/a/ver\\_a\\_bighetti.html](http://arteonline.arq.br/a/ver_a_bighetti.html) (Vera Bighetti - Brazil)

[http://arteonline.arq.br/a/bruno\\_a.html](http://arteonline.arq.br/a/bruno_a.html) (Bruno - Brazil)

[http://arteonline.arq.br/a/p\\_a\\_trick\\_burgaud.html](http://arteonline.arq.br/a/p_a_trick_burgaud.html) (Patrick Burgaud - France)

[http://arteonline.arq.br/a/p\\_a\\_trick\\_burgaud1.html](http://arteonline.arq.br/a/p_a_trick_burgaud1.html) (Patrick Burgaud - France)

[http://arteonline.arq.br/a/m\\_a\\_rtha\\_deed.html](http://arteonline.arq.br/a/m_a_rtha_deed.html) (Martha Deed - USA)

[http://arteonline.arq.br/a/fr\\_a\\_zao.html](http://arteonline.arq.br/a/fr_a_zao.html) (Marcelo Frazão - Brazil)

[http://arteonline.arq.br/a/muriel\\_freg\\_a.html](http://arteonline.arq.br/a/muriel_freg_a.html) (Muriel Frega - Argentina)

[http://arteonline.arq.br/a/lis\\_a\\_hutton.html](http://arteonline.arq.br/a/lis_a_hutton.html) (Lisa Hutton - USA)

[http://arteonline.arq.br/a/s\\_a\\_tu.html](http://arteonline.arq.br/a/s_a_tu.html) (Satu KaikKonen - Finland)

[http://arteonline.arq.br/a/neufeldt\\_a.html](http://arteonline.arq.br/a/neufeldt_a.html) (Brigitte Neufeudt - Germany)

[http://arteonline.arq.br/a/niss\\_a.html](http://arteonline.arq.br/a/niss_a.html) (Millie Niss - USA)

[http://arteonline.arq.br/a/myron\\_turner\\_a.html](http://arteonline.arq.br/a/myron_turner_a.html) (Myron Turner - Canada)

[http://arteonline.arq.br/a/villel\\_a.html](http://arteonline.arq.br/a/villel_a.html) (Paulo Villela - Brazil)

[http://arteonline.arq.br/a/a\\_raceli\\_zunig\\_a.html](http://arteonline.arq.br/a/a_raceli_zunig_a.html) (Araceli Zuñiga- Mexico)

My own pages:

<http://arteonline.arq.br/a/um.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/doi.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/tres.html> (Regina Pinto - Brazil)

<http://arteonline.arq.br/a/quatro.html> (Regina Pinto- Brazil)

How to collaborate:

Read the call at: <http://arteonline.arq.br/a/call.htm> and ... PARTICIPATE! Do not forget, the new deadline is 2010 January 31th

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All the best,  
Regina Pinto

[↑ Contents](#)

194. **Ann Bogle**

**Brief review**

Sat 16 Jan 2010

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<http://slswrites.wordpress.com/2010/01/13/sentences-like-little-isles-of-meaning/>

Thanks that you're out there!

[↑ Contents](#)

195. **Ann Bogle**

**(no subject)**

Sat 16 Jan 2010

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Oksana Baiul!

[↑ Contents](#)

196. **Ruth Lepson**

**Re: Can anything...?**

Sat 16 Jan 2010

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my thanks, too chris--what a group we have here. my parents were mathematicians & my father also a physicist--they wd have enjoyed this discussion. my mother wrote a still unpublished book on math as an art form so she wd have had something to say. ruth

On 1115110 2:36 PM, "Christopher Rizzo" <[REDACTED]> wrote:

Gerald,

*I second Paul's thought: good question. And Steve makes a good point, too. While I'm not a defeatist, the horizon indeed seems very limited. Since the historical moment of Black Mountain can't be recreated, I suspect that anything akin to the school itself will never happen again.*

*That said, the principles are still alive, however. Paul makes a number of very good points, although I'm a bit wary of Bram's study, if only because it relies a bit too much on Whitehead to read Olson.*

*If you haven't done so already, I suggest you take a look at the ten volume set of Olson: The Journal of the Charles Olson Archives, especially volume two, which includes Olson's notes on the college (e.g., "A Draft of a Plan for the College," "Black Mountain Courses of Instruction, 1954," and so forth.) A great resource. Here is the opening paragraph from Olson's "The Act of Writing in the Context of Postmodern Man," a course description that*

appeared in the college bulletin in 1952:

*"The effort is definitely non-literary. Neither is the reading in 'literature', like they say, nor is the writing 'composition'. The amount of either is not at all the question. The idea is to enable the person to achieve the beginnings of a disposition toward reality now, by which he or she can bring himself or herself to bear as value."*

*Interesting, no? I've modeled my upper-level creative writing courses on this description, in fact, so spaces of Black Mt. can indeed be opened up within the larger landscape of "neo this/that," as Steve rightly says.*

*As for Olson's interest in the sciences, Ruth, a fantastic primer is Ann Charters' dated but still informative book *Olson / Melville: A Study in Affinity*, which includes the postscript "Charles Olson at Black Mountain College 1953-56." I tend to call this postscript the "Whitehead lecture," since Olson discusses Whitehead at length.*

*Some of the important books for Olson while at Black Mt. include not only Norbert Wiener's *Cybernetics: or Control and Communication in the Animal and Machine*, but also Hermann Weyl's *Philosophy of Mathematics and Natural Science*. While Whitehead is often rightly cited as the source of Olson's knowledge of physics, he was actively reading Weyl while at Black Mt. He also took a course on mathematics at the school, the details about which escape me at the moment.*

*Obviously, though, Riemann and the non-Euclidean geometers influenced Olson's thought, as well as Heisenberg.*

*Anyway, I could keep going, but this is getting long. I hope some of the info here is useful.*

*Bests,  
Chris*

*On Fri, Jan 15, 2010 at 9:40 AM, Gerald Schwartz  
<[REDACTED]> wrote:*

*Can anything like the Black Mountain School  
ever expand our possibilities again?*

*Gerald Schwartz*

[↑ Contents](#)

197. **Ruth Lepson**

**Re: CUNY Distinguished Professors - The City University of New York**

Sat 16 Jan 2010

---

it's a sad tale with a somewhat happy ending, Laura--sorry you had to go through that, as did other women I know.

On 1116110 8:19 AM, "Laura Hinton" <[REDACTED]> wrote:

*Thanks, Cassandra, Maria and everyone for your comments on women in academia, and at CUNY in particular. Your comments are sadly accurate. I can report here of my personal experience with that institution.*

*I was hired approximately 19 years ago by CUNY (at the original branch, the City College of New York), to teach feminist theory and women's contemporary literature -- like Maria, I had a Stanford Ph.D. I was hired by a then fairly forward-looking dean. But, although I was one of two professors in my department in 10 years during the late '80's and 1990s to have a book coming out during the tenure process (SUNY Press), and although men in my department had been and would be tenured without any book publications and only a smattering of articles, I would be denied tenure by City College, and forced to fight through a byzantine system of appeals over months and months -- to keep my job. The men running my department and division at that time, in short, tried to fire me. They didn't like what I wrote or what I stood for. They also didn't like the fact that I complained about their gender harassment, which occurred regularly enough to wear me down. So, yes, I spoke up; I asked them not to do it any more.*

*Having won tenure, at long last, through a lengthy Affirmative Action investigation, wouldn't you think that the people involved would be dismissed? It is true that some of the "perpetrators" "disappeared" (through various interventions, including special retirement packages) from my immediate radar screen. But then other men replaced these guys and continued some of the same harassments I had already experience. I fought the same battles over and over again for Associate level, then for Full Professor -- in spite of having as many or more publications than most of my "generation" of faculty in the department. I should remark that occasionally there were men at my university who supported my case, especially through my union; and occasionally some women who worked closely with the CCNY administration fought to keep me from progressing at my job. Still, it was a gender-discrimination fight -- as perceived by a federal judge. And, two years ago, I won a Civil Rights lawsuit -- that is, a modest settlement that equaled lost wages for two years of non-promotion when clearly I was qualified by CUNY standards for that position.*

*Why did I force the issue and fight for my own job promotion? I know some people would rather not. I could have remained a perennial (and well published) Assistant prof. But, for me, it was the right thing to do -- to fight. To NOT do it was to kow-tow to illegal discrimination.*

*Yet it wasn't that simple. We have a Distinguished Professor of feminist-scholar fame, Professor Jane Marcus, in my department. The same power structure that attempted to fire and then not promote me attempted to demote her from a DP three years ago, after she provided sworn testimony for my Civil Rights case. A letter campaign to our CUNY chancellor helped turn that case around; Professor Marcus remains a D.P. Again, we fought -- hard, both alone and together. Certainly, my own reputation has been sullied at my university. I am often cut off when speaking in turn in open meetings (by male chairmen). I am given little ability to make policy in my department. But I have the hard-won luxury of job protection now; and I use that to teach my courses with passion.*

*If you are still reading this story: it is not a cautionary tale. It is a story of the reality of academe, and certainly the CUNY I know and have experienced. I do not regret a single minute of fighting for my rights -- or those of several other colleagues as Civil Rights problems at my college unabashedly continue. Because my rights and their individual rights are all of our rights, whether you work for CUNY, or even a university, it has been worth my frustration and pain -- and a time-consuming process. The Civil Rights laws in America make the plaintiff out to be a victim. And we are forced to fight -- a mostly individualized battle. Yet, in truth, the Ivory Tower is neither ivory nor lofty. It is full of people who -- like all industries -- often use power for petty and self-promoting purposes. It's the same struggle everywhere. Did I lose writing time due to this struggle? Of course. But my writing, too, is motivated and has been transformed by this struggle. It grew (and I grew, in spite of myself) through this hard work.*

*But I doubt I'll ever put in an application for Distinguished Professor at CUNY.*

*Laura*

[↑ Contents](#)

198. **Ruth Lepson**  
***Re: Can anything...?***

*Sat 16 Jan 2010*

---

and thanks for this, Skip.

On 1115110 1:44 PM, "Skip Fox" <[REDACTED]> wrote:

*A footnote to Paul:*

*Looking through the index of a secondary bibliography of Creeley, Dorn, and Duncan (G.K. Hall, 1989) I find the following:*

Steven Carter wrote a diss. finished in 1985 titled "Epistemological Models Shared by American Projectivist Poetry and Quantum Physics" at Univ. of Arizona. (This presumably is both Olson and Duncan, Duncan with about 20 pages.)

In an interview by George Bowering and Robert Hogg with Duncan in *Robert Duncan: An Interview* (Toronto: Coach House/Beaver Kosmos, 1971), Duncan discusses his sense of particle physics.

In a Romanian essay ("Pietre in cimpul lui Robert Duncan" in *Steaua* 25.3, 1974) Loring Taylor discusses note the use of the field as a symbol in *The Opening of the Field*, noting its relationship to relativistic physics, field composition, linguistic fields, fields of self and poetry, experimental fields, and the field of memory, especially childhood memory. It sounds provocative, but the article is very brief.

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

From: Poetics List (UPenn, UB) [mailto: ] On Behalf Of Paul Nelson

Sent: Friday, January 15, 2010 11:07 AM

To:

Subject: Re: Can anything...?

Ruth,

McClure's introduction to his book *Three Poems* is the best statement about PV since the actual essay, now 60 years old. (Copies available here: <http://www.abebbooks.com/servlet/SearchResults?an=McClure&sts=t&tn=Three+Poems&x=38&y=14>)

Jeffrey Side was kind enough to publish my essay on McClure on the Argotist website: <http://www.argotistonline.co.uk/Nelson%20essay.htm>

I am working on something for the Brussels conference as well.

But Olson used Alfred North Whitehead's work as a prime source. Robin Blaser's essay "The Violets" and Shahar Bram's book, written in Hebrew and translated into English, is an excellent source: "Charles Olson and Alfred North Whitehead: An Essay on Poetry."

William Carlos Williams hinted at how Field Theory should be applied to poetry in 1948 ("The Poem as a Field of Action") and, of course, there's Duncan's "The Opening of the Field."

WCW was searching for a new measure throughout his life. I think "The

*Variable Foot" was a kind of awkward attempt to state the notion that, after Einstein's Theory of Relativity, a more relative (open) approach to structuring the poetic line was necessary. Olson sub-titled Projective Verse "Composition by Field" and while that applies to the page itself, the field of composition being much like the canvas of a Pollock painting, it also relates to the fields of energy one enacts as they write projectively. Olson said the process leads to "dimensions larger than the man."*

*I think one aspect of quantum physics which is most interesting to contemplate as we see that line, is the notion of "non-locality." What is MIND? Is it brain, or does it extend, in prayer for example, from Seattle (my location) to Haiti, or to Reading, Brussels, New Zealand, Cuba, Mars? If mind is non-local, then we ARE connected as one organism, making war akin to shooting at yr foot.*

*McClure was influenced greatly by the Hua Yen school of Buddhism, which predates Whitehead by quite a bit, but is quite similar. (Some scholars trace Whitehead's ideas back to ancient China.) With Olson, inspired by Whitehead, reality is deeper than objects. It is an "occasion of experience." Train yourself to fully immerse your consciousness in that occasion of experience and revision is unnecessary. Perhaps some fine-tuning as Gary Snyder put it, but there is intelligence in the language of the moment that supersedes the individual ego.*

*Francis Cook's "The Jewel Net of Indra" helps get these points across.*

*Also, more here: <http://organicpoetry.org/essays.html>*

*Thanks for asking.*

*Paul*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!*

*C. City, WA* [REDACTED]

---

*From: Ruth Lepson <[REDACTED]>*



To: [REDACTED]  
Sent: Fri, January 15, 2010 8:30:46 AM  
Subject: Re: Can anything...?

*can you say more about quantum physics & BM, as well as McClure's continuation of BM's ways, Paul?*  
Ruth L.

On 1115110 11:11 AM, "Paul Nelson" <[REDACTED]> wrote:

Gerald,

*Good question. Black Mountain was influenced greatly by the breakthroughs in science (quantum physics, field theory) that have not yet fully manifested in culture. Though this science is an evolution from the mechanistic, mainstream culture is, by and large, still there. In fact, the actions of the Bush administration (preemptive war/Guantanamo/Abu Ghraib, &c) and the Obama administration's extension of much of that approach indicate that we're more mechanistic than ever.*

*The possibilities of Projective Verse have not fully been explored, although Michael McClure and Nate Mackey seem to be the main ones (most popular anyway) utilizing that method. Although I see little on this list about McClure's use of the method.*

*I wonder how much living in such a pervasive hyper-capitalist and Industry-Generated-Culture addles engagement with a writing method that involves*

*the HEAD, by way of the EAR, to the SYLLABLE and especially the HEART, by way of the BREATH, to the LINE*

*as well as "a use of speech at its least careless and least logical."*

*When practiced for a long enough time, this method does lead one to a deeper "stance toward reality" that is likely world-centric.*

*The Tools of the Sacred conference this May in Brussels will likely get into*

some of this.[http://www.ulb.ac.be/philo/dll/colloques/tools\\_of\\_the\\_sacred/](http://www.ulb.ac.be/philo/dll/colloques/tools_of_the_sacred/)

Ciao,

Paul

*P.S. Anyone go to the McClure, Rothenberg, Scalapino reading at City  
Lights  
last night?*

*Paul E. Nelson*

*Global Voices Radio  
SPLAB!*

*C. City, WA* [REDACTED]

---

*From: Gerald Schwartz <[REDACTED]>  
To: [REDACTED]  
Sent: Fri, January 15, 2010 6:40:09 AM  
Subject: Can anything...?*

*Can anything like the Black Mountain School  
ever expand our possibilities again?*

*Gerald Schwartz*

*guidelines &*

*guidelines &*

[↑ Contents](#)

199. **William Slaughter**

***Notice: Mudlark***

*Sat 16 Jan 2010*

---

New and On View: Mudlark Flash No. 53 (2010)

Mexican Postcard from Nicole Broadhurst  
to Colleen Applegate, Late Porn Queen

Nicole Broadhursts work can be found, among other places, in Vox, Drunken Boat, The Caribbean Writer, Mangrove, Kennesaw Review, The Kenyon Review, Prairie Schooner, The Miami Herald's now-defunct Tropic Magazine, Poet Lore, and Visions-International. She has won the Eve of St. Agnes Poetry Award from Negative Capability.

Spread the word. Far and wide,

William Slaughter

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[↑ Contents](#)

200. **Factory School**

***Depleted Burden Down by Deborah Meadows***

*Sun 17 Jan 2010*

---

Depleted Burden Down

by Deborah Meadows

Here is a poetry that explores the promise of public speech. What might we hear in poems that ask: if communities are built with weathered words, what is the sort of discernment that translation makes elusive? Public and private, Deborah Meadows' poems ask "what provokes us to step toward the podium and begin a primary language game."

Depleted Burden Down

Deborah Meadows

Factory School, 2009

PS3577

Poetry, 86 pages

ISBN: 9781600019753 (paper) \$15

ISBN: 9781600019760 (hardcover) \$30

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Comments about Depleted Burden Down and the poetry of Deborah Meadows:

"Deborah Meadows' Depleted Burden Down begins its work in the space where your critical-poetic home used to be. In the midst of the rubble, which is also and nevertheless an ambiguously inflected "clearing" (with its estranged "beautiful" scraps of once-familiar meaning), Meadows asks who-in-relation writes or speaks of where we have gotten to, and in what language of. "This folding knife, this toad-stabber and father-killer was distributed to all veterans of World War II in bivouacs and colleges...forced to thought." At the head in our hearts, the question whither the secular democratic critical project, our texts that aspire from its raging fires and somber halls. To start: lift off, burden down, scavenge parts for new lodgings in this gritty, smart book." - Laura Elrick

"If it were possible to speak of speech as a shimmering "landscape" (an endless shifting of refraction angles, "Indra's veil"), slipping away from the perspective of "seeing/knowing," then the poetry of Deborah Meadows seems to me a thorough and perilous investigation of a border region between experience and description—"<...> How we can see // a creature and not know // what it is <...>" —that is, at the floating point that is always "beside the point," has no "space" and yet is an all-convex system of knowledge in ignorance ("but if the very nature of knowledge changes, at the time when the change occurs there will be no knowledge..." — Cratylus). The poem "After Hölderlin" (from her collection, Goodbye Tissues) says this directly as though vision yet again stumbled on a bothersome footnote to a welltrodden route. That which poetry can be, to Deborah Meadows, takes place precisely in this aporia. And not so much "takes place" as takes place in transition. There are no dharmas: they are mere reflections of one another." - Arkadii Dragomoshchenko (tr. E. Pavloff)

www.factoryschool.com/pubs/meadows/index.html

\*\* If you wish to no longer receive notices from Factory School, reply to this email and let us know. \*\*

[↑ Contents](#)

201. **Christophe Casamassima**

**Canadian Journal Editors and Book Reviewers - Please Contact Me...**

Sun 17 Jan 2010

In March, Furniture Press will release its first full-length trade collection, Emily Carr's "directions for flying: right side lower arms raise arms bend knees repeat on left (36 fits: a young wife's almanac)," which won the first Furniture Press Poetry Prize in 2009. If anyone would like to review this title for Canadian readers, please contact me at this eMail address ([REDACTED]).

Thank you,  
Christophe Casamassima

[↑ Contents](#)

202. **Murat Nemet-Nejat**

**Re: David Franks**

Sun 17 Jan 2010

Good poem.

Murat

On Sat, Jan 16, 2010 at 2:16 PM, Lewis Warsh <[REDACTED]> wrote:

*I was sorry to hear that David Franks has died. Here's a poem by David published in Angel Hair Magazine #6, edited by Anne Waldman and Lewis Warsh, 1969.*

*THE FOUNTAIN*

*I walked two times around the fountain  
and I watched the branches full of green leaves  
double in the still water the light around*

*and I sat down on the green bench in the middle  
and my eyes fixed on the only lite window in the  
tenement across the street from where I sat and it  
was awhile until I focused my sight and I saw cut  
through the blinds a man wearing a white undershirt  
washing in a sink I couldn't see and then I thought  
no there are lovers there, not a man washing, and*

*I saw that for awhile and I saw them draw the blinds,  
but I don't think they actually did and then it  
was the man wearing a white undershirt again shaving  
for awhile over the sink I couldn't see the "Hot"  
faucet was turned on all the way and he forced it and  
then I saw the man glancing at me;*

*and I wondered if he saw me; I unfocused my eyes  
again and thought and turned away and heard sirens  
and I began to feel cold and I remembered that  
it was after 2 o'clock Wednesday morning and  
I wondered if that was too late to be where I was;*

*then I looked up at the window and the man  
wearing the white undershirt and the lovers who  
drew the blinds were watching me and then they weren't  
and they were -- and then they weren't and then they were --  
and they they weren't and then -- finally i said, leaning  
forward pointing emphatically in the direction of the  
mailbox across the street on the corner:*

*"Fuck it! If  
the police  
come -- I'll be pissed off!"*

*But I felt gentle*

*and then I got afraid and I walked two times  
around the fountain and I watched the branches  
full of green leaves double in the still water  
the light around -- and I walked away from that place*

*to tell you about it  
but you weren't there  
and then you came  
and you were.*

*David Franks*

[↑ Contents](#)

203. **David Chirot**  
***Re: Can anything...?***  
*Sun 17 Jan 2010*

---

Re “the temper of the times” of which Catherine Daly writes passionately and insight—why necessarily by concerned with these, if one’s work and interests, and evidences one finds, “work against” this—how often have not the things which are worked with in one period and many following after—are not developed out of step with the ‘temper of the times’—how many Rimbauds have not known and pointed out that “there will be other—and more terrible!—workers to come”---how much of not only science but culture high and low has not be hugely been influenced by persons and inquires (think of the impact of Einstein's "obscure paper's influence "in our times"!-=) once deemed “impossible,” “incredible,” “obscure,” “an insult in the face of Nature” as one obituary wrote of Pau Cezanne and his “botched” works--?—Didn’t Marx know of the impact of his work, although he seemed to al the world to be just some bearded guy haunting the shelves of the British Museum Library, and other libraries, --and today does one not find a plaque on the seat where Karl once sat, working out his theories, his researches among overlooked, dusty old texts, just as Rimbaud had done, and a million others—is not Foucault in “our time” not an example of a plunderer of museums and libraries, among the most obscure forgotten and mediocre texts, for those keys which unlocked for him the Panopticon, the creation of Institutions of Torture, medicine, Education, the hospital . . . with their attendant languages and terminologies each one another girder and welding point in the creation of the gigantic structures with which thought becomes rigidified, imprisoned, becomes in time its own monument to itself—its own self-proving series of “predictions” which seem always to posit the things which its ideologies eyes, in their rigid sockets, can only see, denying the peripheral visions which sweep in the horizons all around the grounds where the Mighty bureaucracies, universities, institutions, Technologies, Prisons, bloom, high and mighty and as depressingly “organized” and “overseen” by the state as the towers of Projects in the ghetto—How much jargon is at once the creator and jailor of a set of ideas whose once fragrantly “new” blooms become concrete flowers, to be splayed by fountains around which the dutiful are instructed. . . and does this not happen over and over to poetry itself—with each new series of ideological “sightings/sitings/citings” hardening in its once flowing arteries into a gigantic “stiff”—

Of course, these are “rhetorical” questions—yet might they not be read as “thoughtful questions” regarding the “necessity” of “following” perhaps even “unquestioningly”—what is said to be “the temper of one’s times”—need one “conform” in order to produce “useful and interesting works?”—which are al the more easily recognized as such by being in full view and purview of “the

temper of one's times"—and yet—if one considers only things in this narrow area, dictated by others as much as oneself—how much questioning of things will then take place, without a much wider area with which to investigate them and think on them—how many connections deliberate or “by chance” will be missed—how much will go hidden in plain sight simply because one is equipped with only set of “view finders,” telescopes and the like equipments for use in “producing” a “vision” of poesy, of the world, of anything—so that one sees hears and thinks, asks of, only those things which one already knows, because proffered by the ‘temper of one's times’—is no one indulging in a form of “blindness” with its attendant “insights” within a too narrow alley—within but one building of what Rimbaud called “The Splendid Cities”--

Is not one working with only “the temper of the times” as one intended audience so to speak—working at only producing that which is demanding and fulfilled, as though by a self fulfilling prophecy?—again, rhetorical-questions . . . —or are they rhetorical only--??

My father is a theoretical physicist and worked and taught also in bio-chemistry and bio-physics, back in the mid 1970's he was teaching multi-media courses which made use of overhead projection, taped readings by a variety of persons of the writings of poets, philosophers, scientists, Marxists, Situationists, Derrida, etc and also videos, slides, contemporary music among which Free jazz played large part--he was investigating the interrelationships of all branches of culture and knowledge in ways not unlike that of Olson and his range of students, followers, those influenced, inspired by him—

My brother Dr Paul Harris (Loyola Marymount University in LA) has taken up the torch for some time and is a President of the Society for Time, an organizer of yearly events which encompass music, writing, Oulipo--he has written a lot on this and uses Oulipo as a teaching device--and is a good friend of among others involved with the Time Society, (international Society for the Study of Time—forgive me, I often confuse the actual name--)-Michel Serres whose books I would highly recommend as they are vast studies in their interrelationships of the arts and sciences is a good friend of his, are others in this field around the world.

To indulge myself in some brotherly respect—and “nepotism??--!!—check out Paul Harris' site---found by searching Paul Andre Harris--)

Perhaps it is the narrowness—the narrowing down of focus--in since the times of Olson et alia--a turning away from broader so to speak as Paul Nelson phrased it, concerns, and more inward in relation with language, so that language has for sometime in many quarters eschewed the kinds of interrelationships with the world and word in favor of the word itself, and as a



consequence has taken a turn ever more towards a Formalism not so far distant from the New Formalism might be supposed.

(On the other hand, one might examine this narrowing down in terms of Isidore Isou's Lettriste theories of the development of Poetry especially, in terms of periods of "Amplitude" followed by those of "Chiseling"--)

"It is not the elements themselves which are new, but the order of their arrangement," writes Pascal (an influence on Robert Smithson—fitting for an artist, theoretician, critic, reviewer, essayist concerned with Earthworks-- and so re "the temper of our times," one may be "absolutely modern" as Rimbaud wrote—and still make use of any forms, no matter how "Old" "out of date, of fashion, hors de mode au lieu de hors—ou dehors-- de monde"-- of study outside "poetics" which, both being in the world, exist simultaneously, may be studied together in order to enlarge the spheres of awareness in relation with language. One might say that Olson himself is not so much "new" even in his own time, as he himself well knew and pointed out--but is/was an extension further of developments going on in Modernism let alone with American writing itself since the times of Poe, Emerson, Whitman, Thoreau, Dickinson Melville et alia, in which the large world is taken to be a direct participant with language in the investigation of the world as it exists and as existed through time, whether in terms of ecology, or of cosmologies, or, as Melville shows, in the history itself the Whaling Industry which involves world wide voyaging and trade not only of goods but also of information, a data about the physical world in terms of navigation flora, fauna (the Voyage of the Beagle for example--and, in fiction/literature and later, science fiction--itself an influence and tool used by Smithson--- mixing fact and fiction--of the travel Literatures of the period 1680-1800)--the influence of Von Humboldt on painting as depicted in the novella by Cesar Aira *An Episode in the Life of a Landscape Painter* (preface by Roberto Bolano) re a landscape painter from Germany roving, painting and studying via scientific methods the aesthetics of the Latin American landscapes, topographies—

Olson called himself an "Archeologist of Morning"—an Archeologist of both what is the "dawn" of thinkings and poetries "in our time" as well as "in the past, at the beginnings, such one thinks on or with or of these, of poetry, culture, the world "itself"—so that, as with Smithson—"the present . . . must go into the places where remote futures meet remote pasts"—

One might think of Smithson himself—and Poe, whose Pym Smithson writes of (in *A Sedimentation of the Mind: Earth Projects*)—as "seem(ing) to me excellent art criticism and prototype for rigorous "non site" investigations." Smithson and Poe may both be thought of—I've written on this elsewhere—as Archeologists of Mourning—and of the "Work of Mourning" as Freud calls it.

Indeed, one may read Poe's "Morning on the Wissihican" in terms both of Olson's "Archeologist of Morning" and Freud's Work, giving one the "Mourning on the Wissihican"—And note that Smithson's comments on Poe's Pym end with the final lines of that narrative and its "epilogue"—"I have graven it within the hills and my vengeance upon the dust wit in the rock"—

(For a long time— at my blog for example, I call myself and my work -an Anarkeyologist, doing the work of Anarkeyology--)

Olson saw himself indeed as part of a tradition extending back in time to Herodotus, in terms of "istorin, to find out for oneself"--and developed his ideas in terms of tectonic shifts changes in climate and types of animals and flora found through the world as well as specifically within Gloucester--his studies, like Robert Smithson's Earthworks projects involving Sites and non-Sites mapping a correlation between the micro and macro cosmism not only on the surface of the earth, but deep below it--and also under the oceans--and into space (the figure of the aircraft carriers at the conclusion of Call me Ishmael, which unbeknownst to Olson at the time, had been completed the day the bomb was dropped on Hiroshima--thus ushering in the Space and Atomic Ages, the Cold War—and, according to some definitions, claims, among many-- that postmodern of which Olson was already writing in 1950--

The Brakage Issue of Film Culture (Fall 1963) concludes with B's letters to Jane re his visit with Olson and their discussions about focal points and al the various meanings of the rod "vision."

This was entering into roughly the same years in which Jerome Rothenberg was putting forth in his colossally influential (and to this day) book Technicians of the Scared, which opened up new "open fields' not only in terms of ethno poetics, but for myself, something my father had long taught me of using the Alhambra as an actual site example--the interconnection among the technologies of writing, as both of and as of mathematics, and poetry, language--and i turn, the interrelationship is of these with the philosophers of the time in which the Alhambra was built, a time perhaps unique in human history n the West, win which the Moslem Christian and Jewish cultures were all working together on a similar and often overlapping as well as directly connected project--a time in which the spiritual and philosophical teachings of these cultures were--working together--a part of each other rather than apart from each other—

(See Jerome Rothenberg's superb Anthologies-in-Progress blog:

poemsandpoetics.\*blogspot\*.com <<http://poemsandpoetics.blogspot.com>>  
<<http://poemsandpoetics.blogspot.com>>

Re the work of Jerry Rothenberg, I think that his Anthologies themselves have revolutionized not only the contexts, histories, cultures, technologies of poetry and poetics-in terms of the Western tradition—(I’m not qualified to venture writing of this in re the eastern traditions--) not only of the texts which one is given to work with being immensely expanded, but also in terms of reconceiving the Anthology itself—which, considering the vast stretches of time and space, of ranges of poetries and poetics, Rothenberg has brought into a continually emerging and enlarging frame—(both Olson—as Creeley so brilliantly pointed out re O’s “we are inside limits” being also the opening out of immense possibilities-- and Smithson agree on the need for, as Smithson puts it, a container, for the ocean Experience of art, poetry and the making of it require that “for there to be art, it must have a container”—as—not only a “container” with immense possibilities—but Rothenberg, for me at any rate, has created of the Anthology itself, and in turn, of his series with his collaborators, of a LONG POEM—a LONG POEM encompassing all these texts from all their various epochs and understandings, their own contexts and those supplied by later times and critiques, understandings—and also in terms of a continually expanding awareness of poetry as a form of investigation and exploration indeed into Smithson’s “remote future meets remote pasts”—which allow for the sorts of “ruins in reverse” and “reverse engineering” of which Smithson, and myself, following him, write—what Fellini called, re his Fellini’s Satyricon —“a science fiction set in the past”—Time travel and via the sites and non-sites—space travel also—and al of it may be found right in front of one, hidden, like Poe’s Purloined Letter—in plain sight, to which I add also “site” and “cite”—

I think of Jerry’s project as being at once present, a LONG POEM, a library, an anthology of “containers” each pointing to myriads of never ending possibilities—and as kind of Borgesian Library also—POINTING TOWARDS WHAT SEEMS AT FIRST TO BE “quite reasonably” An IMPOSSIBILITY-- as each word would “quite reasonably” seem to cancel out the other— A LONG BORGSIAN DOCUMENTARY POEM—that is, in the sense that “Borgesian” is often taken to be a sign of the “fictional, the hypothetical, the Pataphysical in these sense that is a science of exceptions—to the “rules”—of fiction as well as “fact’-- in that within these never ending texts and possibilities there exists also the UNWRITTEN, THE WRITING OF THE NO—all those Bartlbyian refusals, the “I prefer not tos” of the writings “about them” such as Melville’s, and that today of Jouannais and Benabou in France, of Vila-Matas in Spain and to some extent, at least attempting to be—oneself also—and also George Stein who writes in his My Unwritten Books: “ a book unwritten is not a void”—as it creates nonetheless, a form of reverberation—(I think of Bachelard’s writings in this context as an excellent area of investigation--, of the effects of reverberation

which are unwritten, unnamed, unnamable—and in a sense—FREE—OUTSIDE—the “Bounds of Literature”—

(See the the entry today at my blog re Non-writing and Unwritten:

<http://>

[davidbaptistechirot.blogspot.com/2010/01/david-baptiste-chirot-non-writing.html](http://davidbaptistechirot.blogspot.com/2010/01/david-baptiste-chirot-non-writing.html)

(When Robin Blaser was here in Milwaukee few years go he spoke a bit about the Alhambra n during the break sitting out front of Woodland Pattern Book Center, having our smokes, we discussed this much further, and told him of what my father had shown me at the Alhambra--)

Juts because the "temper of the times" may seem to work against the openings, possibilities and uses of such approaches with poetry and poetics--does not mean one need to conform--which, unfortunately has been greatly the "scene" for some time, an unquestioning following of various dogmas and in turn a consequent contraction and constriction of what are considered the "concerns" of poetry and poetics. All too often ,one finds various approaches, questions, issues, examples, dismissed out of hand simply because they do not "fit in" with a conformity with the 'temper of the times" in re what language is concerned with what ways on may investigate its lives and effects, its histories, its uses, its ways of working as poetical language rather than continually coming across a separation like so many Walls between the "poetic" and anything hauling with it the dross of the world, be it politics, history, other cultures languages, etc--

[↑ Contents](#)

204. **Adam Tobin**

***Re: Can anything...?***

*Sun 17 Jan 2010*

---

I'm starting a school in the basement of my bookstore. Classes start in the fall. Details to come.

*Can anything like the Black Mountain School  
ever expand our possibilities again?*

*Gerald Schwartz*

[↑ Contents](#)

205. **steve dalachinsky**

***readings***

*Mon 18 Jan 2010*

---

thanks to all of you who attended yuko's party and help make it a big success

## DOUBLE HEADER

---

steve dalachinsky reads

january 25, 2010 at 9 p m

with matt maneri on viola at

local 269 - 269 e. houston st. (at suffolk)

10\$ / 7\$ for students & seniors

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Tuesday January 26, 2010 7PM - 9PM

Bluestockings Bookstore Reading Series  
(hosted by Vittoria Repetto)

Featuring: Joy Ladin & Yuko Otomo

Bluestockings Bookstore

172 Allen St.

(between Staton & Rivington)

1 1/2 blocks south from E.Houston

NYC

██████████  
██████

Open mike - sign-up at 7 pm - 8 minute limit

\$5 suggested donation

---

On Sun, 17 Jan 2010 11:50:59 -0500 Murat Nemet-Nejat <██████████>  
writes:

> Good poem.

>

> Murat

>

>

> On Sat, Jan 16, 2010 at 2:16 PM, Lewis Warsh <██████████>

> wrote:

>

> > I was sorry to hear that David Franks has died. Here's a poem by

> David

> > published in Angel Hair Magazine #6, edited by Anne Waldman and

> Lewis Warsh,

> > 1969.

> >

> >  
> > THE FOUNTAIN  
> >  
> > I walked two times around the fountain  
> > and I watched the branches full of green leaves  
> > double in the still water the light around  
> >  
> > and I sat down on the green bench in the middle  
> > and my eyes fixed on the only lite window in the  
> > tenement across the street from where I sat and it  
> > was awhile until I focused my sight and I saw cut  
> > through the blinds a man wearing a white undershirt  
> > washing in a sink I couldn't see and then I thought  
> > no there are lovers there, not a man washing, and  
> > I saw that for awhile and I saw them draw the blinds,  
> > but I don't think they actually did and then it  
> > was the man wearing a white undershirt again shaving  
> > for awhile over the sink I couldn't see the "Hot"  
> > faucet was turned on all the way and he forced it and  
> > then I saw the man glancing at me;  
> >  
> > and I wondered if he saw me; I unfocused my eyes  
> > again and thought and turned away and heard sirens  
> > and I began to feel cold and I remembered that  
> > it was after 2 o'clock Wednesday morning and  
> > I wondered if that was too late to be where I was;  
> >  
> > then I looked up at the window and the man  
> > wearing the white undershirt and the lovers who  
> > drew the blinds were watching me and then they weren't  
> > and they were -- and then they weren't and then they were --  
> > and they they weren't and then -- finally i said, leaning  
> > forward pointing emphatically in the direction of the  
> > mailbox across the street on the corner:  
> >  
> >  
> "Fuck it! If  
> > the police  
> > come -- I'll be pissed off!"  
> >  
> >  
> But I felt  
> gentle

> >  
> > and then I got afraid and I walked two times  
> > around the fountain and I watched the branches  
> > full of green leaves double in the still water  
> > the light around -- and I walked away from that place  
> >  
> > to tell you about it  
> > but you weren't there  
> > and then you came  
> > and you were.  
> >  
> >  
> > David Franks  
> >  
> guidelines  
> >  
>  
>  
>

[↑ Contents](#)

206. **Camille Martin**  
*new at Rogue Embryo*  
*Mon 18 Jan 2010*

---

New on my blog:

\* "The Night is Tough": Voices of hope from two Haitian poets

\* "something gets lost in the translation, and it's not me, friend." (more from "nomadic slant")

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

[↑ Contents](#)

207. **julia bloch**

***Thurs: Scappettone & Foster read in Philly***

*Mon 18 Jan 2010*

---

TONYA FOSTER

The Kelly Writers House and the Emergency Poetry Series

TONYA FOSTER

and

JENNIFER SCAPPETTONE

Thursday, January 21, 6pm in the Arts Café

Kelly Writers House | 3805 Locust Walk | Philadelphia

This event is free and open to the public

---

TONYA FOSTER is the author of *A SWARM OF BEES IN HIGH COURT*, forthcoming from Belladonna and *Futurepoem* in 2010. She is currently completing “A Mathematics of Chaos,” a cross-genre, multi-media piece on New Orleans, and “Monkey Talk,” an inter-genre piece about race, paranoia, and surveillance, and “A History Of The Bitch,” a collection of poems. A native of New Orleans, she resides and writes in Harlem.

JENNIFER SCAPPETTONE is the author of *FROM DAME QUICKLY* (2009, Litmus), and of several chapbooks, including *THING ODE/ODE OGGETTUALE* (2008, La Camera Verde), translated into Italian in dialogue with Marco Giovenale. *EXIT 43 -“ an archeology of Superfund sites interrupted by an opera of pop-ups -- is in progress for Atelos Press. She edited BELLADONNA ELDERS SERIES #5: POETRY, LANDSCAPE, APOCOLYPSE, featuring her pop-ups and prose and new writing by Etel Adnan and Lyn Hejinian (2009, Belladonna). Pop-up scores are now being adapted for performance at Dance Theater Workshop, the Center for Performance Research, and elsewhere in collaboration with choreographer Kathy Westwater as PARK. She guest-edited the feature of AUFGABE 7, devoted to contemporary Italian “poetry of research.” A selection of Neosuprematist Webtexts, filmed verse stills, was installed at the Infusoria exhibit of visual poetry, and more are coming to Speechless. She is an assistant professor at the University of Chicago.*

EMERGENCY addresses North American poetic practice as it is centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange, asking how theoretical stances and aesthetic practices are transmitted among poets at different stages in their careers. The series was launched in 2006 with support from the Kerry Sherin Wright Prize for programming at Kelly Writers House in Philadelphia, an award designed to support a project that demonstrates aesthetic capaciousness and literary



communitarianism. All readings are held at the Writers House and are available online at PennSound.

<http://emergency-reading.blogspot.com/>

<http://www.facebook.com/group.php?gid=123179046644>

[↑ Contents](#)

208. **Douglas Manson**

***Blake Lecture plus***

*Mon 18 Jan 2010*

---

Hi,

Please consider coming to Cafe Sucre this Sunday, for a coffeehouse Blake lecture \*plus\*

A Lecture on William Blake, Poet and Painter

Where: Cafe Sucre, 520 DeKalb Ave. (at Bedford), Brooklyn NY

When: Sunday, Jan. 24, 4:00 p.m.

Free, but please buy a menu item.

To get there: take the G train to Bedford/Nostrand, exit at Bedford, go North two blocks to DeKalb, left to the Cafe.

Flyer is HERE: [dougfinmanson.blogspot.com](http://dougfinmanson.blogspot.com)

Writer, poet, educator, sometime blogger and publisher, Douglas Manson is the author of *\_Roofing and Siding\_* and *\_The Table\_*, both of which he will send you as a .pdf if you want them.

[↑ Contents](#)

209. **Kyle Schlesinger**

***Jack Hirschman***

*Mon 18 Jan 2010*

---

Does anyone have contact information for Jack Hirschman?

Please drop me a line at [REDACTED]

Thanks!

Kyle

[↑ Contents](#)

210. **Joel Weishaus**  
**"The Gateless Gate-New Series"**

Mon 18 Jan 2010

---

Dear Friends and Colleagues;

Here are the first thirty pages of "The Gateless Gate-New Series":

<http://web.pdx.edu/~pdx00282/Gate-R/Cover-R.htm>

These thirty pages--which begin past the introduction--consist of 15 pages of text and 15 facing pages of images that don't resemble, but rather echo each other on various levels of consciousness. Those of you who read the original texts, which I withdrew from the internet this morning, will recognize them, although there's been some rewriting, repositioning, deletions and additions. The images, however, are all new, their code still wet.

Thank you for your participation in this project that opens one way of writing, designing and presenting literature made on and for the Internet, one that seeks a continuum to the tradition of books and other printed media, while using the tools and avenues of the newer medium.

If you want your name removed for this mailing list, please let me know. Your feedback and critique is always welcome and taken seriously.

-Joel Weishaus

[↑ Contents](#)

211. **Sarah Sarai**  
**Re: Can anything...?**

Mon 18 Jan 2010

---

Regarding poets & mathematics:

Muriel Rukeyser wrote a 439-page bio of the 19th century American mathematician and "father of physical chemistry" Willard Gibbs. Joseph Wood Krutch, for The Nation, took issue with her book, partly because she was able to connect Melville, Whitman and Gibbs. Too much imagination for Krutch.

I learned about this through the Cuny Poetics Document Initiative, Lost and Found chapbook series. Darwin & the Writers by Muriel Rukeyser. Full list (beautiful booklets):

- The Amiri Baraka/Edward Dorn Correspondence.
- The Kenneth Koch/Frank O'Hara Letters: Selections.
- Muriel Rukeyser, Darwin & the Writers.
- Philip Whalen, Journals: Selections.

•Robert Creeley, Contexts of Poetry, with selections from Daphne Marlatt's Journals.

As for schools, I'm real mistrustful. Would Emily D. or Zora Neale Hurston be welcome? If groups are genuinely open-minded, great. Otherwise I prefer to look on most movements as groups of talented friends and not movements.

[↑ Contents](#)

## 212. **Wanda Phipps**

### ***Wanda's Upcoming Shows***

*Mon 18 Jan 2010*

---

Upcoming shows by Wanda Phipps:

Yara Celebrates 20 Years of Theatre

A Festival of Music, Poetry and Art Celebrating two Decades of dreams and Destinations

January 22-24, 2010

presented by Yara Arts Group and Ukrainian Insitute of America

2 East 79th Street at Fifth Avenue in New York

Friday and Saturday at 8PM

\$15 Friday, \$25 Saturday and for both events \$30

tickets available at door

for information call [REDACTED]

Wanda will be reading both nights: Friday January 22 at 8 PM, when 12 visual artists, 8 poets, 4 dancers and 3 musicians celebrate Yara with their poetry, music and art and on Saturday January 23 at 8PM when Yara artists sing and perform poetry from Yara's projects over the years.

for more details see:

[www.brama.com/yara/20-uia-press.html](http://www.brama.com/yara/20-uia-press.html)

for a current list of artists

[www.brama.com/yara/20-uia.html](http://www.brama.com/yara/20-uia.html)

and

Sunday afternoon, Jan. 31 3pm

at Starving Artist Cafe

249 City Island Ave.

City Island, NY 10464.

John Guth and Wanda Phipps perform at a "poetry brunch"

Wanda will read from her works sometimes accompanied by John's guitar, and also sing some settings of her poetry. John will perform some settings of poems

he's concocted over the years by Wallace Stevens, William Blake, Lewis Carroll and others.

\*Info\* at [starvingartistonline.com](http://starvingartistonline.com)

--

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)

[↑ Contents](#)

213. **Gabrielle Welford**

***The Rescue Operation's Priorities in Haiti (fwd)***

*Mon 18 Jan 2010*

---

This message is in MIME format. The first part should be readable text,  
while the remaining parts are likely unreadable without MIME-aware tools.

--Boundary\_(ID\_pSnZKXSLfjNCAsbEZsV1mg)

dear camille, thanks for the haitian poems. i feel sick and very sad. my  
daughter advises sending money to Partners In Health (PIH). its paul farmer's  
organization--a grassroots healthcare initiative that already has clinics in haiti.  
go to <http://www.standwithhaiti.org/haiti>. annie has been reading his book.

you'll see below--i feel like throwing up--that obama has picked g.w. bush to run  
"the reconstruction" of haiti. all best, gabe

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

From: ED

Subject: [evol-psych] The Rescue Operation's Priorities in Haiti

<http://www.counterpunch.org/valdes01182010.html>

MLK Day Edition

January 18, 2010

Class and Race Fear

The Rescue Operation's Priorities in Haiti

By NELSON P. VALDÃ%oS

"The contempt we have been taught to entertain for blacks, make us fear many things that are founded neither in reason nor experience."

- Alexander Hamilton in letter to John Hay, 1799.

"Only those who hate the black population, see hatred in blacks"

- JosÃ© MartÃ, Montecristi Manifesto, 1895

The recent earthquakes that have demolished the city of Port au Prince and its surroundings has left Haiti stateless, ever poorer, desperate and in need of long term global assistance. A world-wide rescue operation has been initiated. But, it is questionable to what extent the best interests of the people of Haiti have been and will be considered, in the long run.

First, the foreign aid teams "rescued" and took out of the country the non-Haitians, particularly the Europeans, Americans and assorted other tourists. The Voice of America on Jan. 16 reported: "In the last day or so the United States and French governments have started running passenger flights out of the country [Haiti] for evacuees from those countries. People line up and wait for a plane to arrive so they can leave Haiti and leave behind what is a very difficult, traumatic experience for many." [1]

Second, five days have gone by without any real significant distribution of medical supplies, food or water to the neediest people.

The facts indicate clear priorities: the Haitians are not first in line. In fact, the rescuers seem to have a widespread fear of the poor and desperate Haitians. A Scottish reporter said, "aid workers in Haiti today called for more security amid fears of attacks by increasingly desperate earthquake survivors." [2]

Yet, the Haitians have been extraordinarily patient despite the fact that their world has collapsed around them.

The assistance teams seem reluctant to distribute until they feel secure. Thus, the US government sent troops to bring aid and the Haitian government dispatched police to provide "security," and respond to the exaggerated rumors of "looting." Indeed, there have been reports that the security squads moved the aid providers to "secure" places. [3]

The Haitian people who wait for basic needs have not been mobilized to work on their own behalf. Rather, the "humanitarians" treat them as children, with no thought to providing them with the tools to help themselves. One Haitian consul to Brazil, George Samuel Antoine declared two days ago that any country that happens to have Africans is cursed! [4] Shades of Pat Robertson and David Brooks.

Seemingly, the outsiders coming to help the people don't trust the natives, despite the fact that the Haitians are dying, hungry, thirsty, sick, homeless, and

with most of their families gone or lost. The Haitian chief of police, like most people in positions of authority, is a foreigner appointed by the United Nations.

Meanwhile, the twice elected and twice removed political leader of the Haitians - Jean-Bertrand Aristide is not permitted to enter his own country. In fact, President Obama appointed one of those who ousted him - George W. Bush - to help "supervise" the "reconstruction" of Haiti. Bush merited his appointment presumably because of the wonderful job he did supervising the post Katrina aid program. Meanwhile, for all intent and purposes there is no longer, except symbolically, a Haitian government.

Perhaps it is too harsh but it appears as if those in charge think that a few thousand more Haitians dead would make it easier to control the situation. USA Today has reported, "Rescuers pulled a dehydrated but otherwise uninjured woman from the ruins of a luxury hotel in the Haitian capital early Sunday, drawing applause from onlookers who have seen little to cheer as the body count continued to rise from Tuesday's earthquake."

They expect Haitians to remain patient, without food or water or aid to rescue their friends and relatives. Haitians are not even informed as to what to expect or when.

Some US tv channels have begun broadcasting about vodou burials. The US mass media has turned the whole tragedy into another narcissistic story about how Americans handle disasters. Thus, Hillary at one end, and Bill on the other travel going to Haiti to see for themselves! [5] As if such voyages have inherently curative powers!

Ironically, US and NATO can quickly deliver death from the air, but, apparently won't unleash their technology and resources to quickly save lives. United Nations tanks have been sent to different locations throughout what remains of the city, particularly the poorer neighborhoods such as Cit  Soleil. [6] A poor substitute for food and water.

In Afghanistan drones fire at will with no one at the Pentagon expressing minimal concern, yet, in the Haitian case dropping food and water has been avoided "for fear of riots." Apparently no one has figured that people will riot because of the absence of drinking water or food; unless they have to go without either for enough time so that the Haitians experience a Caribbean version of the final solution.

On January 15th, the United Nations' Office for the Coordination of Humanitarian Affairs issued a report stating, "Haiti is currently at UN Security Phase 3. This will implicate ongoing operations in terms of limiting the ability to move around the city and work at night (which is also hindered by the lack of electricity). Patrols reported that the situation is calm in general, but there are

reports of stone throwing at passing vehicles, looting and acts of vandalism. ICRC has inspected several prisons. The central prison was completely destroyed, meaning up to 4,000 prisoners have escaped." [7] Under Security Phase III all international staff and families are relocated inside or outside the country.

It is unclear who is directing what. Rear Admiral Ted Branch, the most senior military official aboard the USS Carl Vinson stated, "We have lift, we have communications, we have some command and control, but we don't have much relief supplies to offer. We have no supplies at the airport that we have access to. There are other supplies there that are under the control of other agencies, other organizations and we haven't yet coordinated together to make those supplies available for anyone to deliver." [8] The United Nations and the US authorities on the ground, are telling those who directly want to deliver help not to do so because they might be attacked by "hungry mobs." [9] Two cargo planes from Doctors Without Borders have been forced to land in the Dominican Republic because the shipments have to be accompanied within Port au Prince by US military escort, according to the US command. [10]

One American on the ground summed up the situation: "For the aid to work and the teams of search and rescue workers to be able to do their job there is going to need to be a major effort of all people to lay down their own fear and personal need and allow the help to get to the worst off. Pray that people will think of others as best they can and that relief will begin to get to the places it is needed most." [11] Such fears, created and nurtured in colonial times, have been reproduced for over two hundred years. Alexander Hamilton and José Martí recognized the humanity of the former black slaves turned revolutionaries and told us to put our fears aside. As Linda Polman writes in The Times of London class and racial fear by the rescue teams is costing the lives of thousands in Haiti. [12]

Nelson P Valdés is Emeritus Professor of Sociology, founder of the Latin America Data Base and director of the Cuba-L Project. He is a specialist on Latin America and writes for Counter Punch.

The author wishes to thank the suggestions by Sandra Levinson, Ned Sublette and Saul Landau.

## Notes

[1] VOA Correspondent Reports on relief Efforts in Haiti," VOA News.Com, 01/16/10

[2] "Fear of Looting as Desperation Among Haiti Earthquake Survivors Take Hold," Scotsman.com, 01/15/10

[3] "Haiti Earthquake Updates: Live Blog," Guardian (London), 01/15/10

- [4] "Terremoto no Haiti: Consul Haitiano Afirma Que o Africano em si tem maldicao," YouTube, 01/14/10
- [5] "Apocalipsis social en Haiti?", IAR Noticias, 01/16/10
- [6] "Hillary Clinton Meets With Haiti Leader After Arrival," CNN, 01/17/10
- [7] "Haiti: Ocha Sit Rep # 4"
- [8] "After a Day of Deliveries, US Ship Runs Out of Aid," AFP, 01/16/10
- [9] "RD se vuelca en ayuda a haitianos," Listin Diario (Dominican Republic), 01/17/10
- [10] "Cargo Plane With Full Hospital and Staff Blocked From Landing in Port-au-Prince," Doctors Without Borders, 01/17/10.
- [11] "Overwhelming Sadness - Overwhelming Gratitude," The Livesay [Haiti] Weblog, 01/15/10
- [12] Linda Polman, "Fear of the Poor is Hampering Haiti Rescue," Tomes Online, 01/18/10

—.'—.'—

Reply to sender | Reply to group

Messages in this topic (1)

Recent Activity: a.. New Members 5

Visit Your Group Start a New Topic

MARKETPLACE

Going Green: Your Yahoo! Groups resource for green living

Switch to: Text-Only, Daily Digest . Unsubscribe . Terms of Use.

—.'—.'—

--Boundary\_(ID\_pSnZKXSLfjNCAsbEZsV1mg)--

[↑ Contents](#)

214. **Brian Stefans**

***Bank of American Online Banking (the mother of all blog posts)***

*Tue 19 Jan 2010*

---

Gone with the vent, as they say... please forward this to interested parties:

<http://www.arras.net/fscIII/?cat=15>

Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.

Brian

[↑ Contents](#)



215. **Jeffrey Side**  
***Interviewer for Bruce Andrews needed***  
*Tue 19 Jan 2010*

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Would anyone be interested in interviewing Bruce Andrews for The Argotist Online?

[↑ Contents](#)

216. **Jeffrey Side**  
***Interviewer needed for Amiri Baraka***  
*Tue 19 Jan 2010*

---

Would anyone be interested in interviewing Amiri Baraka for The Argotist Online?

[↑ Contents](#)

217. **Bob Heman**  
***10th Big CLWN WR Event - Friday, January 29th at Westbeth***  
*Tue 19 Jan 2010*

---

The 10th Big  
CLWN WR Event  
Friday, January 29, 2010  
7:00-10:00 P.M.  
Westbeth Community Room  
155 Bank Street / 57 Bethune St.  
NYC

FREE ADMISSION!!!

featuring  
LEONARD GONTAREK  
in from Philadelphia for a rare New York appearance  
&  
MARTHA KING  
co-host of the superb Prose Pros series at the Sidewalk Cafe

with special guests  
Joel Chace, Thomas Fucaloro, Bob Hart, Debra Jenks,  
Judy Kamilhor, Christina Knight, Carolyn Ota, Adriana Scopino,  
Moira T. Smith, Phyllis Wat, Nathan Whiting, Liza Wolsky  
plus  
a special mini-memorial for

Clown War co-founder Stephen Fairhurst  
who passed away last year

hosted by BOB HEMAN

(editor of CLWN WR & its predecessor Clown War since 1971)

& the Westbeth Artists Residents Council Literary Arts Committee

Westbeth is an artists' housing complex in the far West Village convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block b/w Washington and West Streets, then up steps to inner courtyard. 155 Bank St. is mid-block b/w Washington and West Streets, enter outer courtyard and up ramp to inner courtyard.

[↑ Contents](#)

218. **Patrick F. Durgin**

***The Kenning Anthology of Poets Theater: 1945-1985***

*Tue 19 Jan 2010*

---

Kenning Editions proudly announces THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985, edited by Kevin Killian and David Brazil.

With new interest in poetry as a performative art, and with prewar experiments much in mind, the young poets of postwar America infused the stage with the rhythms and shocks of their poetry. From the multidisciplinary nexus of Black Mountain, to the Harvard-based Cambridge Poets Theatre, to the West Coast Beats and San Francisco Renaissance, these energies manifested themselves all at once, and through the decades have continued to grow and mutate, innovating a form of writing that defies boundaries of genre. THE KENNING ANTHOLOGY OF POETS THEATER: 1945-1985 documents the emergence, growth, and varied fortunes of the form over decades of American literary history, with a focus on key regional movements. The largest and most comprehensive anthology of its kind yet assembled, the volume collects classics of poets theater as well as rarities long out of print and texts from unpublished manuscripts and archives. It will be an indispensable reference for students of postwar American poetry and avant-garde theater.

Among the poets featured in THE KENNING ANTHOLOGY OF POETS THEATER are Charles Olson, John Ashbery, Frank O'Hara, Russell Atkins, Gregory Corso, Helen Adam, Michael McClure, James Broughton, Kenneth Koch, Jackson Mac Low, Lorenzo Thomas, Anne Waldman, ruth weiss, Hannah Weiner, Lew Welch, Sonia Sanchez, Joe Brainard, Bruce Andrews, Keith Waldrop, Rosmarie Waldrop, Bob Holman and Bob Rosenthal, Steve Benson, Ted Greenwald, Carla Harryman, Ntozake Shange, Bob Perelman, Kit Robinson, Robert Grenier, Alan Bernheimer, Charles Bernstein, Stephen Rodefer, Fiona

Templeton, Kenward Elmslie, and Leslie Scalapino. Also included are previously unpublished plays by Jack Spicer, V.R. "Bunny" Lang, James Schuyler, Robert Duncan, Madeline Gleason, Diane di Prima, Barbara Guest, Ron Padgett, James Keilty, Theresa Hak Kyung Cha, Johanna Drucker, and Nada Gordon. The editors provide informative and provocative prefatory matter, including extensive notes on each play, as well as several that fall within the purview of the book but, for one reason or another, were omitted, as with Pedro Pietri's *The Masses Are Asses* or Jessica Hagedorn's *Tenement Lover*. Rounding out the book are contemporary classics, such as LeRoi Jones/Amiri Baraka's *Dutchman* and Kathy Acker's *The Birth of the Poet*.

This is a great book! Here are the poets, the great modern poets who have given us our language, our imagery, our style---Judith Malina / Don't be fooled by the sober title. This wonderful volume cannot but delight anyone who likes their plays served in the raw and the cooked of poetry.---Caroline Bergvall / This is a major contribution to poetics and performance studies.---Michael Davidson

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Kevin Killian lives and works in San Francisco where he has written forty plays for the Poets Theater there. In addition, he has written many books of prose and poetry including *Selected Amazon Reviews* (2006); *Action Kylie* (2008); *Impossible Princess* (2009); and *Spreadeagle* (2010). David Brazil is the author of *A Book Called Spring* (2008) and *Spy Wednesday* (2010). He coedits the xerox periodical TRY! with Sara Larsen.

[↑ Contents](#)

219. **steve russell**

***Re: Can anything...?***

*Tue 19 Jan 2010*

---

I'm wondering about those physics metaphors & its possible femine component.  
Where's the singularity? The self...

The inflationary universe? Society

A BLACK HOLE ... Sleep ... -- marish sleep?

Physics/metanarratives ... on & on ...

survivalism, identity, the baffling single minded pronoun: "I."

& I recently picked up a feminisst book that may oust Kant/foundational  
metaphysics -- 'tho that's 2 centuries old.

: book: The Madwoman's Reason:

blurb:

"Nancy Holland draws on the work of Heidegger and Derrida to formulate a  
concept of appropriate action that can address bothe extraordinary ethical  
problems with particular cultural tradition and moral conflict between different  
cultures. Her feminist reappropriation of the concept of the appropriate is then  
further developed by reference to Aristotle and Kant, whose ethical theories, she  
argues, are independent of their metaphysics ...

As an example of the application of her theory, Holland examines the problem  
of ordaining women in the Roman Catholic Church and then goes on to compare  
her approach with that of other philosophers working in virtue theory,  
postmodern ethics, and feminism.

Virtue theory!!!!!!!!!!!!!!

Vice has glamour on his side to tempt  
but virtue is most lovely.

---

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Sat, January 16, 2010 2:52:48 PM

Subject: Re: Can anything...?

exactly: a paradigm shift akin to an earthquake...

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Sat, January 16, 2010 1:30:18 PM

Subject: Re: Can anything...?

Well put, Catherine.

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

From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--

All best,

Catherine Daly



---

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

220. **Aldon Nielsen**

***a place to stay in San Diego in early March?***

*Tue 19 Jan 2010*

---

Dear Poetics friends in San Diego:

One of our great grad students is coming to San Diego to do some work with the Reznikoff papers March 1-5 (see below).

If anybody can help with housing, or a lead on housing, please let me know backchannel.

Thanks,

Aldon

Hi Aldon--

I will be in San Diego to look at the Reznikoff Papers from March 1-5. I'll be arriving at 11:19am on 3/1, so that won't be a full day of research -- I'll probably

go to the Mandeville Special Collections to fill out some paper work that day.  
The full days of research will be March 2-4. I'll be leaving San Diego at 8:00am  
on March 5.

Have a great weekend,

Julius

--

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University

University Park, PA

16802-6200



sailing the blogosphere at <http://heatstrings.blogspot.com>

"kindling his mind (more  
than his mind will kindle)"

--William Carlos Williams, early adopter

[↑ Contents](#)

## 221. **David Chirot**

### ***Happy 201st Birthday Edgar Allan Poe!!!!***

*Tue 19 Jan 2010*

---

Happy 201st today to Edgar Allan Poe--perhaps the most internationally  
influential of al American writers--

"Ride, Boldy Ride!!

the only American writer to have a professional sports team whose name is  
drawn from his work--

the Baltimore Ravens--of the National Football leage--

here a small echap tribute published by GAMM:

<http://www.scribd.com/doc/22218970/chirot-death-from-this-window>

[↑ Contents](#)

## 222. **Hugh Behm-Steinberg**

### ***Opera reading***

*Tue 19 Jan 2010*

---

Thursday, January 21, 9:00 PM. Luggage Store Gallery -- 1007 Market St. at  
6th in San Francisco

A workshop production of "Terrible Things Will Happen But It Will Be Okay: A Donner Party Opera."

Music by Guillermo Galindo, libretto by Hugh Behm-Steinberg.

From the distant future, where God has merged with the Walt Disney Corporation, a group of tourists come on a pilgrimage to witness the last days of the Donner Party and to meet the Great Bear of California.

This will be a staged reading/singing of the libretto with an electronic musical background.

For those in the bay area, hope you can stop by and see us!

Hugh Behm-Steinberg

[↑ Contents](#)

223. **amy king**

***Re: Happy 201st Birthday Edgar Allan Poe!!!!***

*Tue 19 Jan 2010*

---

Sad News about Poe tradition --

[http://news.yahoo.com/s/ap/us\\_poe\\_mystery\\_visitor](http://news.yahoo.com/s/ap/us_poe_mystery_visitor)

BALTIMORE -- "It is what Edgar Allan Poe might have called "a mystery all insoluble": Every year for the past six decades, a shadowy visitor would leave roses and a half-empty bottle of cognac on Poe's grave on the anniversary of the writer's birth. This year, no one showed. Did the mysterious "Poe toaster" meet his own mortal end? Did some kind of ghastly misfortune befall him? Will he be heard from nevermore? Con't --

[http://news.yahoo.com/s/ap/us\\_poe\\_mystery\\_visitor](http://news.yahoo.com/s/ap/us_poe_mystery_visitor) \_\_\_\_\_ BOOK Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Tue, January 19, 2010 12:17:54 PM

Subject: Happy 201st Birthday Edgar Allan Poe!!!!

Happy 201st today to Edgar Allan Poe--perhaps the most internationally influential of all American writers--

"Ride, Boldy Ride!!

the only American writer to have a professional sports team whose name is drawn from his work--

the Baltimore Ravens--of the National Football league--

here a small echap tribute published by GAMM:

<http://www.scribd.com/doc/22218970/chiot-death-from-this-window>

[↑ Contents](#)

224. **Ruth Lepson**

**Re: Happy 201st Birthday Edgar Allan Poe!!!!**

Tue 19 Jan 2010

---

btw, there's a Poe exhibit at the boston public library related to what he did here, put together by prof paul lewis of boston college.

On 1119110 7:41 PM, "amy king" <[REDACTED]> wrote:

*Sad News about Poe tradition --*

*[http://news.yahoo.com/s/ap/us\\_poe\\_mystery\\_visitor](http://news.yahoo.com/s/ap/us_poe_mystery_visitor)*

*BALTIMORE It is what Edgar Allan Poe might have called "a mystery all insoluble": Every year for the past six decades, a shadowy visitor would leave roses and a half-empty bottle of cognac on Poe's grave on the anniversary of the writer's birth. This year, no one showed.*

*Did the mysterious "Poe toaster" meet his own mortal end? Did some kind of ghastly misfortune befall him? Will he be heard from nevermore?*

*Con't -- [http://news.yahoo.com/s/ap/us\\_poe\\_mystery\\_visitor](http://news.yahoo.com/s/ap/us_poe_mystery_visitor)*

---

*BOOK*

*Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>*

*INTERVIEW*

*Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)*

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

*From: David Chirot <[REDACTED]>*

*To: [REDACTED]*

*Sent: Tue, January 19, 2010 12:17:54 PM*

*Subject: Happy 201st Birthday Edgar Allan Poe!!!!*

*Happy 201st today to Edgar Allan Poe--perhaps the most internationally influential of al American writers--*

*"Ride, Boldy Ride!!*



*the only American writer to have a professional sports team whose name is  
drawn from his work--  
the Baltimore Ravens--of the National Football league--*

*here a small echap tribute published by GAMM:  
<http://www.scribd.com/doc/22218970/chiot-death-from-this-window>*

[↑ Contents](#)

225. **amy king**

***Re: Bank of American Online Banking (the mother of all blog posts)***

*Tue 19 Jan 2010*

I left HSBC years ago due to similar trickery (online fees as well as holding checks for approval etc) - they really suck and here's tons of history of their sucking -- <http://householdwatch.com/news/> and

<http://www.my3cents.com/gSearch.cgi?cx=partner-pub-9756519274360254%3A8wwkal-87fg&cof=FORID%3A10&ie=ISO-8859-1&q=hsbc&sa=Search#1010>

or just search 'HSBC sucks' to learn more than you ever wanted.

People who have sued HSBC and won --

<http://www.consumeractiongroup.co.uk/forum/hsbc-fd-hfc-successes/> (scroll down a lil)

Good luck with your book, Brian. If BoA is anything like the above, you'll have an audience for sure.

Amy

---

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

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

From: Brian Stefans <[REDACTED]>

To: [REDACTED]

Sent: Tue, January 19, 2010 12:51:35 AM

Subject: Bank of American Online Banking (the mother of all blog posts)

Gone with the vent, as they say... please forward this to interested parties:

<http://www.arras.net/fscIII/?cat=15>

Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.

Brian

[↑ Contents](#)

226. **Ruth Lepson**

***Re: The Rescue Operation's Priorities in Haiti***

*Tue 19 Jan 2010*

---

thi led me to the article ten things the US can do for Haiti, which makes good sense.

On 1118110 11:14 PM, "Gabrielle Welford" <[REDACTED]> wrote:

*dear camille, thanks for the haitian poems. i feel sick and very sad.  
my daughter advises sending money to Partners In Health (PIH). its paul  
farmer's organization--a grassroots healthcare initiative that already has  
clincis in haiti. go to <http://www.standwithhaiti.org/haiti>. annie has  
been reading his book.*

*you'll see below--i feel like throwing up--that obama has picked g.w. bush  
to run "the reconstruction" of haiti. all best, gabe*

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

*From: ED*

*Subject: [evol-psych] The Rescue Operation's Priorities in Haiti*

*<http://www.counterpunch.org/valdes01182010.html>*

*MLK Day Edition*

*January 18, 2010*

*Class and Race Fear*

*The Rescue Operation's Priorities in Haiti*

*By NELSON P. VALDÉS*

*"The contempt we have been taught to entertain for blacks, make us fear  
many  
things that are founded neither in reason nor experience."*

*- Alexander Hamilton in letter to John Hay, 1799.*

*"Only those who hate the black population, see hatred in blacks"*

*- José Martí, Montecristi Manifesto, 1895*

*The recent earthquakes that have demolished the city of Port au Prince and its surroundings has left Haiti stateless, ever poorer, desperate and in need of long term global assistance. A world-wide rescue operation has been initiated. But, it is questionable to what extent the best interests of the people of Haiti have been and will be considered, in the long run.*

*First, the foreign aid teams "rescued" and took out of the country the non-Haitians, particularly the Europeans, Americans and assorted other tourists. The Voice of America on Jan. 16 reported: "In the last day or so the United States and French governments have started running passenger flights out of the country [Haiti] for evacuees from those countries. People line up and wait for a plane to arrive so they can leave Haiti and leave behind what is a very difficult, traumatic experience for many." [1]*

*Second, five days have gone by without any real significant distribution of medical supplies, food or water to the neediest people.*

*The facts indicate clear priorities: the Haitians are not first in line. In fact, the rescuers seem to have a widespread fear of the poor and desperate Haitians. A Scottish reporter said, "aid workers in Haiti today called for more security amid fears of attacks by increasingly desperate earthquake survivors." [2]*

*Yet, the Haitians have been extraordinarily patient despite the fact that their world has collapsed around them.*

*The assistance teams seem reluctant to distribute until they feel secure. Thus, the US government sent troops to bring aid and the Haitian government dispatched police to provide "security," and respond to the exaggerated rumors of "looting." Indeed, there have been reports that the security squads moved the aid providers to "secure" places. [3]*

*The Haitian people who wait for basic needs have not been mobilized to work on their own behalf. Rather, the "humanitarians" treat them as children, with no thought to providing them with the tools to help themselves. One Haitian consul to Brazil, George Samuel Antoine declared two days ago that any country that happens to have Africans is cursed! [4] Shades of Pat Robertson and David*

*Brooks.*

*Seemingly, the outsiders coming to help the people don't trust the natives, despite the fact that the Haitians are dying, hungry, thirsty, sick, homeless, and with most of their families gone or lost. The Haitian chief of police, like most people in positions of authority, is a foreigner appointed by the United Nations.*

*Meanwhile, the twice elected and twice removed political leader of the Haitians - Jean-Bertrand Aristide is not permitted to enter his own country. In fact, President Obama appointed one of those who ousted him - George W. Bush - to help "supervise" the "reconstruction" of Haiti. Bush merited his appointment presumably because of the wonderful job he did supervising the post Katrina aid program. Meanwhile, for all intent and purposes there is no longer, except symbolically, a Haitian government.*

*Perhaps it is too harsh but it appears as if those in charge think that a few thousand more Haitians dead would make it easier to control the situation. USA Today has reported, "Rescuers pulled a dehydrated but otherwise uninjured woman from the ruins of a luxury hotel in the Haitian capital early Sunday, drawing applause from onlookers who have seen little to cheer as the body count continued to rise from Tuesday's earthquake."*

*They expect Haitians to remain patient, without food or water or aid to rescue their friends and relatives. Haitians are not even informed as to what to expect or when.*

*Some US tv channels have begun broadcasting about vodou burials. The US mass media has turned the whole tragedy into another narcissistic story about how Americans handle disasters. Thus, Hillary at one end, and Bill on the other travel going to Haiti to see for themselves! [5] As if such voyages have inherently curative powers!*

*Ironically, US and NATO can quickly deliver death from the air, but, apparently won't unleash their technology and resources to quickly save lives. United Nations tanks have been sent to different locations throughout what remains of the city, particularly the poorer neighborhoods such as Cité Soleil. [6] A poor substitute for food and water.*

*In Afghanistan drones fire at will with no one at the Pentagon expressing minimal concern, yet, in the Haitian case dropping food and water has been*

avoided "for fear of riots." Apparently no one has figured that people will riot because of the absence of drinking water or food; unless they have to go without either for enough time so that the Haitians experience a Caribbean version of the final solution.

On January 15th, the United Nations' Office for the Coordination of Humanitarian Affairs issued a report stating, "Haiti is currently at UN Security Phase 3. This will implicate ongoing operations in terms of limiting the ability to move around the city and work at night (which is also hindered by the lack of electricity). Patrols reported that the situation is calm in general, but there are reports of stone throwing at passing vehicles, looting and acts of vandalism. ICRC has inspected several prisons. The central prison was completely destroyed, meaning up to 4,000 prisoners have escaped." [7] Under Security Phase III all international staff and families are relocated inside or outside the country.

It is unclear who is directing what. Rear Admiral Ted Branch, the most senior military official aboard the USS Carl Vinson stated, "We have lift, we have communications, we have some command and control, but we don't have much relief supplies to offer. We have no supplies at the airport that we have access to. There are other supplies there that are under the control of other agencies, other organizations and we haven't yet coordinated together to make those supplies available for anyone to deliver." [8] The United Nations and the US authorities on the ground, are telling those who directly want to deliver help not to do so because they might be attacked by "hungry mobs." [9] Two cargo planes from Doctors Without Borders have been forced to land in the Dominican Republic because the shipments have to be accompanied within Port au Prince by US military escort, according to the US command. [10]

One American on the ground summed up the situation: "For the aid to work and the teams of search and rescue workers to be able to do their job there is going to need to be a major effort of all people to lay down their own fear and personal need and allow the help to get to the worst off. Pray that people will think of others as best they can and that relief will begin to get to the places it is needed most." [11] Such fears, created and nurtured in colonial times, have been reproduced for over two hundred years. Alexander Hamilton and José Martí recognized the humanity of the former black slaves turned revolutionaries and told us to put our fears aside. As Linda Polman writes in *The Times of London* class and racial fear by the rescue teams is costing the lives of thousands in Haiti. [12]

Nelson P Valdés is Emeritus Professor of Sociology, founder of the Latin America Data Base and director of the Cuba-L Project. He is a specialist on

*Latin America and writes for Counter Punch.*

*The author wishes to thank the suggestions by Sandra Levinson, Ned Sublette and Saul Landau.*

*Notes*

*[1] VOA Correspondent Reports on relief Efforts in Haiti," VOA News.Com,01/16/10*

*[2] "Fear of Looting as Desperation Among Haiti Earthquake Survivors Take Hold," Scotsman.com, 01/15/10*

*[3] "Haiti Earthquake Updates: Live Blog," Guardian (London), 01/15/10*

*[4] "Terremoto no Haiti: Consul Haitiano Afirma Que o Africano em si tem maldicao," YouTube, 01/14/10*

*[5] "Apocalipsis social en Haiti?", IAR Noticias, 01/16/10*

*[6]"Hillary Clinton Meets With Haiti Leader After Arrival," CNN, 01/17/10*

*[7] "Haiti: Ocha Sit Rep # 4"*

*[8] "After a Day of Deliveries, US Ship Runs Out of Aid," AFP, 01/16/10*

*[9] "RD se vuelca en ayuda a haitianos," Listin Diario (Dominican Republic), 01/17/10*

*[10] "Cargo Plane With Full Hospital and Staff Blocked From Landing in Port-au-Prince," Doctors Without Borders, 01/17/10.*

*[11] "Overwhelming Sadness - Overwhelming Gratitude," The Livesay [Haiti] Weblog, 01/15/10*

*[12] Linda Polman, "Fear of the Poor is Hampering Haiti Rescue," Tomes Online, 01/18/10*

—.'—.'—

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*MARKETPLACE*

Going Green: Your Yahoo! Groups resource for green living  
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—'—'—

[↑ Contents](#)

227. **Sharon Mesmer/David Borchart**

**Re: Bank of American Online Banking (the mother of all blog posts)**

Tue 19 Jan 2010

---

Bravo, BKS!

On Jan 19, 2010, at 12:51 AM, Brian Stefans wrote:

*Gone with the vent, as they say... please forward this to interested parties:*

*<http://www.arras.net/fscIII/?cat=15>*

*Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*

*Brian*

[↑ Contents](#)

228. **Mairead Byrne**

**Re: Bank of American Online Banking (the mother of all blog posts)**

Tue 19 Jan 2010

---

This is the sorriest funniest most possibliest book I've ever read. Brian, you're holding a mirror up to life as it is lived, pinning the chaos with whatever language can be trafficked. Move over Conceptual Poetry, this is Actual Poetry. You are not alone! Mairéad

On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[REDACTED]> wrote:

*Gone with the vent, as they say... please forward this to interested parties:*

*<http://www.arras.net/fscIII/?cat=15>*

*Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*

*Brian*

[↑ Contents](#)

## 229. **Catherine Daly**



*Tue 19 Jan 2010*

---

### WHY THE WORLD DOESN'T NEED AN ANNIE WARHOL OR A FRANCINE BACON by Germaine Greer

In May last year, the Centre Pompidou consigned to storage nearly all its works by male artists and rehung its permanent collection to show only works by women. Camille Morineau, the curator of , said the show was "going to be dramatic in a big way". It wasn't. The art press simply ignored it. The Guardian was one of few newspapers to ask itself the question: "Is the art world finally taking work created by women seriously?"

British galleries are less, not more, interested in women's work than French ones. The National Gallery owns paintings by only 10 women, of whom only four have been deemed worthy of representation in the main galleries, where you will find one Rachel Ruysch, one Berthe Morisot, and two paintings each by Vigée-Le Brun and Catherina van Hemessen. The rest, with the exception of Rosa Bonheur, can be found in Room A, the study collection, which is open for three and a half hours on Wednesday afternoons.

The Centre Pompidou, popularly known as Beaubourg and officially as the Musée National d'Art Moderne, houses works dating from 1905. -Morineau was quoted as saying that until now there were not enough works by women in the collection to have been able to mount anything on the scale of . After five years of a deliberate policy of spending 40% of the acquisitions budget on them, works by women now account for 17% of the permanent collection. This - compares with the 13% of female artists in the Tate collections.

The exhibition takes up the fourth floor of the vast building, plus odd rooms on the fifth. The entrance is signalled by a purple panel, on which have been mounted large buttons of different colours; 11 bear the feminised name of a well-known male artist, Annie Warhol, Francine Bacon etc. The 12th bears the name Louis Bourgeois. Though this jeu d'esprit, by Agnès Thurnauer, has its admirers, it is after all feeble. Does anyone really think that Martin Kippenberger could have been Martine Kippenberger?

The storm of words that accompanies the exhibition stresses that its intention is to restore women to their rightful place in art history, as if there was a vast mass of wonderful work by women artists just waiting to be brought to light.



The exhibition has been treated as a journey of discovery of works that have been forgotten or lost, but many, including the best of them, are stupefyingly familiar. Some major artists have been sampled in a fashion that seems positively flippant. Jenny Holzer's 26 Inflammatory Essays have been reduced to eight, replicated and mounted on a partition in uniform stripes from ceiling to floor, like cheap wallpaper.

Eva Hesse is represented by Untitled (1970), a seven-part sculpture made of fibreglass and polyester resin over polyethylene sheeting and aluminium wire. When it was made, the 34-year-old artist was dying. She never saw the finished work, which differs significantly from her model. The book published to accompany the exhibition claims that the piece was bought by the Centre Pompidou in 1986, other sources that it was presented to the museum by Mr and Mrs W Ganz. Time and poor conservation have reduced it to a sticky mess.

Some of the younger women artists in the show may turn out to be -discoveries, but too many of them are making the kinds of female body art that have been doing the rounds for years. Innocents may be excited by Sigalit Landau's Barbed Hula of 2001, a video showing her full-frontal naked doing the hula with a hoop made of barbed wire, but only if they were too young to see Marina Abramovic' slicing into her naked belly in the 1970s, or Orlan on the operating table in the 1990s. Later this year, Abramovic' will be performing throughout her planned retrospective at the Museum of Modern Art in New York. The life's work of Nancy Spero, poorly represented in this exhibition, will be celebrated at the Centre Pompidou. Both shows will be more rewarding experiences than [REDACTED]. The effect of offering a sampler of the work of 200 women is to diminish the achievement of all of them. By lumping the major with the minor, and by showing only minor works of major figures, [REDACTED] managed to convince too many visitors to the exhibition that there was such a thing as women's art and that women artists were going nowhere. Wrong, on both counts. \_Guardian

--

--

All best,  
Catherine Daly

[REDACTED]

[↑ Contents](#)

230. **David Kirschenbaum**

***Boog City presents Alice James Books and Robert Kerr***

*Tue 19 Jan 2010*

---

please forward

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

Alice James Books  
(Farmington, Maine)

Tues., Jan. 26, 6:00 p.m. sharp, free

ACA Galleries  
529 W. 20th St., 5th Flr.  
NYC

Event will be hosted by  
Alice James Books' board president  
Peter Waldor

Featuring readings from

Joanna Fuhrman  
Mihaela Moscaliuc  
Jean-Paul Pecqueur  
Peter Waldor

and music from

Robert Kerr

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

-----

**\*\*Alice James Books**

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

Alice James Books is a nonprofit cooperative poetry press, founded in 1973 by five women and two men. Their objectives were to give women access to publishing and to involve authors in the publishing process. They remain true to that mission and to publishing a diversity of poets, including beginning and established poets, and a diversity of poetic styles. The press is named for Alice James—the sister of novelist Henry James and philosopher William James—whose fine journal and gift for writing were unrecognized within her lifetime. Since 1994, the press has been affiliated with the University of Maine at Farmington.

**\*Performer Bios\***

**\*\*Joanna Fuhrman**

<http://www.redroom.com/author/joanna-fuhrman>

Joanna Fuhrman is the author of four books of poetry, most recently *Moraine* (Hanging Loose Press) and *Pageant* (Alice James Books). She teaches creative writing at Rutgers University and in schools and libraries through Poets House and Teachers & Writers Collaborative.

**\*\*Robert Kerr**

Robert Kerr is a playwright living in Brooklyn. He was in the band Alien Detector while he lived in Minneapolis, where he also served as musical director for Bedlam Theatre's production of *Land Without Trees*. He wrote the book and lyrics for the 10-minute musical *The Sticky-Fingered Fiancee* with composer Mat Eisenstein, and often writes songs for his own plays.

**\*\*Mihaela Moscaliuc**

<http://www.monmouth.edu/academics/english/faculty/Moscaliuc.asp>

Mihaela Moscaliuc's first poetry collection, *Father Dirt*, is forthcoming from Alice James Books. Her poems have appeared in *New Letters*, *Prairie Schooner*, *Connecticut Review*, *Subtropics*, *Pleiades*, *Meridians*, *Crab Orchard Review*, and *Poetry International*. She has published reviews, translations, and articles in *The Georgia Review*, *Arts & Letters*, *Mississippi Review*, *Mid-American Review*, *Prairie Schooner*, *Soundings*, *Orientalisms in US-American Poetry*, and elsewhere. She teaches at Monmouth University and in the M.F.A. low-residency program at Drew University.

**\*\*Jean-Paul Pecqueur**

[http://sporkpress.com/4\\_1/Pieces/Pecqueur.htm](http://sporkpress.com/4_1/Pieces/Pecqueur.htm)

Jean-Paul Pecqueur, a native of Tacoma, Wash., has worked as a fish canner, garment worker, furniture mover, and substitute teacher. He has also taught at the University of Washington, the University of Arizona's Poetry Center, and the Pratt Institute. His first volume of poetry, *The Case Against Happiness*, was published by Alice James Books. Currently, Jean-Paul lives and works in Brooklyn, the Tacoma of the east.

**\*\*Peter Waldor**

[http://www.unf.edu/mudlark/mudlark36/cover\\_waldor.html](http://www.unf.edu/mudlark/mudlark36/cover_waldor.html)

Peter Waldor is the author of *Door to a Noisy Room* (Alice James). His work has appeared in many journals, including the *American Poetry Review* and *Mothering Magazine*. He works in the insurance business and lives in northern New Jersey.

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Directions:

C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. Feb. 23

Forklift, Ohio (Cincinnati)

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

--

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)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

[↑ Contents](#)

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231. **Jim Andrews**

***Re: "The Gateless Gate-New Series"***

*Wed 20 Jan 2010*

---

Interesting images, Joel. Did you make them?

ja?

[↑ Contents](#)

---

232. **Susan Webster Schultz**

***Tinfish Editor's Blog***

*Wed 20 Jan 2010*

---

I forget when I last posted here. So herewith the recent past:

- \* "Writing in [and by] Sand": Kaia Sand's \_Remember ...
- \* Tinfoil 19 (with Lyz Soto): The Launch
- \* In Defense of Using Proper Proper Names: Coda to D...
- \* Dementia blogging the last (for now)
- \* Dementia Blogging: Day Four: Sundowning
- \* Dementia Blogging: Day Three: The Science of Happi...
- \* Dementia Blogging, Day Two: \_Planet of the Apes\_ a...
- \* More Dementia Blog; red eye ruminations
- \* An \_impossible\_ community: poetry and the private ...

<http://tinfisheditor.blogspot.com>

aloha, Susan S.

[↑ Contents](#)

233. **Jeffrey Side**

***Interviewer for Bruce Andrews now found***

*Wed 20 Jan 2010*

---

I've now found an interviewer for Bruce Andrews.

[↑ Contents](#)

234. **Laura Hinton**

***Re: Bank of American Online Banking (the mother of all blog posts)***

*Wed 20 Jan 2010*

---

Good use of your web-poet expertise, Brian! Who says poetry isn't practical, and can't make a political difference? (Auden?)

I've wanted to leave Bank of America for years. They definitely do tricky maneuvers that manipulate funds and screw their customers. The banking monopolies -- my own smaller and more decent bank was long ago swallowed by Bank of America -- are to blame. We have no place to go, as Amy points out. (I had until recently considered HSBC, which is in my neighborhood.)

Good luck with this book!

Laura

On Tue, Jan 19, 2010 at 7:52 PM, amy king <[REDACTED]> wrote:

*I left HSBC years ago due to similar trickery (online fees as well as holding checks for approval etc) - they really suck and here's tons of history of their sucking -- <http://householdwatch.com/news/> and*

*<http://www.my3cents.com/gSearch.cgi?cx=partner-pub-9756519274360254%3A8wwkal-87fg&cof=FORID%3A10&ie=ISO-8859-1&q=hsbc&sa=Search#1010>*

*or just search 'HSBC sucks' to learn more than you ever wanted.*

*People who have sued HSBC and won --*

*<http://www.consumeractiongroup.co.uk/forum/hsbc-fd-hfc-successes/> (scroll down a lil)*

*Good luck with your book, Brian. If BoA is anything like the above, you'll have an audience for sure.*

Amy

---

*BOOK*

*Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>*

*INTERVIEW*

*Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)*

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

*From: Brian Stefans <[REDACTED]>*

*To: [REDACTED]*

*Sent: Tue, January 19, 2010 12:51:35 AM*

*Subject: Bank of American Online Banking (the mother of all blog posts)*

*Gone with the vent, as they say... please forward this to interested parties:*

*<http://www.arras.net/fscIII/?cat=15>*

*Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*

*Brian*

--

Laura Hinton  
Professor of English  
City College of New York  
138 at Convent Ave.  
New York, New York 10031

<http://www.mermaidtenementpress.com>  
<http://www.chantdelasirene.com>

[↑ Contents](#)

235. **Ward Tietz**  
***Wheels-Welts-Water***  
*Wed 20 Jan 2010*

---

Wheels-Welts-Water

Rubrical installation and performance by Ward Tietz, with contributions by students of Casey Smith's class "Poetry off the Page."

Performance: Thursday, January 21, 2010 at 5:30 p.m.

White Walls Gallery

Corcoran School of Art + Design

500 Seventeenth Street NW

Washington, DC 20006

[↑ Contents](#)

236. **Rachel Loden**  
***Hef & "Miss October" at Washington Post***  
*Wed 20 Jan 2010*

---

If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:

[http://voices.washingtonpost.com/shortstack/2010/01/poets\\_choice\\_rachel\\_lodens\\_mis.html](http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html)

Thanks,

Rachel Loden

<http://ahsahtapress.boisestate.edu/books/loden/loden.htm>

[↑ Contents](#)

237. **Ryan Daley**  
***Re: Bank of American Online Banking (the mother of all blog posts)***  
*Wed 20 Jan 2010*

---

This is amazing. Great work, Brian!

On Tue, Jan 19, 2010 at 10:35 PM, Mairead Byrne <[REDACTED]> wrote:

*This is the sorriest funniest most possibliest book I've ever read. Brian, you're holding a mirror up to life as it is lived, pinning the chaos with whatever language can be trafficked. Move over Conceptual Poetry, this is Actual Poetry. You are not alone!*  
*Mairéad*

On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[REDACTED]> wrote:

*Gone with the vent, as they say... please forward this to interested parties:*

*<http://www.arras.net/fscIII/?cat=15>*

*Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*

*Brian*

*guidelines*

[↑ Contents](#)

238. **Maria Damon**

***Re: Bank of American Online Banking (the mother of all blog posts)***

*Wed 20 Jan 2010*

---

Brian would you consider running for Congress?

Ryan Daley wrote:

> This is amazing. Great work, Brian!

>

> On Tue, Jan 19, 2010 at 10:35 PM, Mairead Byrne <[REDACTED]> wrote:

>

>

>> This is the sorriest funniest most possibliest book I've ever read. Brian,  
>> you're holding a mirror up to life as it is lived, pinning the chaos with  
>> whatever language can be trafficked. Move over Conceptual Poetry, this is  
>> Actual Poetry. You are not alone!

>> Mairéad

>>

>> On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[REDACTED]>

>>

>>> wrote:

>>>

>>> Gone with the vent, as they say... please forward this to interested  
>>> parties:



>>>  
>>> <http://www.arras.net/fscIII/?cat=15>  
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>>> Not so much to do with poetry but with the activities of a poet. Putting  
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>>> web knowledge to use.  
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>>> Brian  
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[↑ Contents](#)

239. **Mary Kasimor**

***Re: Hef & "Miss October" at Washington Post***

*Wed 20 Jan 2010*

---

I would like to read it, but the link would not work.

Mary

--- On Wed, 1/20/10, Rachel Loden <[REDACTED]> wrote:

From: Rachel Loden <[REDACTED]>

Subject: Hef & "Miss October" at Washington Post

To: [REDACTED]

Date: Wednesday, January 20, 2010, 8:58 AM

If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:

[http://voices.washingtonpost.com/shortstack/2010/01/poets\\_choice\\_rachel\\_lodens\\_mis.html](http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html)

Thanks,

Rachel Loden

<http://ahsahtapress.boisestate.edu/books/loden/loden.htm>

[↑ Contents](#)

240. **steve russell**

***Re: Can anything...?***

*Wed 20 Jan 2010*

---

& dark matter.

forgot that.

not enough actual mass in universe, but the damn thing still expands ... since physics isn't really advancing in any but a few way-out-there conceptual ways, poets might as well get in on the act.

One of my favorite Einstein Quotes: There's only 2 things that are infinite. The Universe and human stupidity. And I'm not so sure about the universe.

& it seems Uncle Al made an incorrect call concerning the universe.

---

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Tue, January 19, 2010 10:09:05 AM

Subject: Re: Can anything...?

I'm wondering about those physics metaphors & its possible feminine component. Where's the singularity? The self...

The inflationary universe? Society

A BLACK HOLE ... Sleep ... -- marish sleep?

Physics/metanarratives ... on & on ...

survivalism, identity, the baffling single minded pronoun: "I."

& I recently picked up a feminisist book that may oust Kant/foundational metaphysics -- 'tho that's 2 centuries old.

: book: The Madwoman's Reason:

blurb:

"Nancy Holland draws on the work of Heidegger and Derrida to formulate a concept of appropriate action that can address bothe extraordinary ethical problems with particular cultural tradition and moral conflict between different cultures. Her feminist reappropriation of the concept of the appropriate is then further developed by reference to Aristotle and Kant,whose ethical theories, she argues, are independent of their metaphysics ...

As an example of the application of her theory, Holland examines the problem of ordaining women in the Roman Catholic Church and then goes on to compare

her approach with that of other philosophers working in virtue theory, postmodern ethics, and feminism.

Virtue theory!!!!!!!!!!!!

Vice has glamour on his side to tempt  
but virtue is most lovely.

---

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Sat, January 16, 2010 2:52:48 PM

Subject: Re: Can anything...?

exactly: a paradigm shift akin to an earthquake...

---

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Sat, January 16, 2010 1:30:18 PM

Subject: Re: Can anything...?

Well put, Catherine.

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

From: Catherine Daly

I would venture that the temper of the time is against "poet's study" of topics like Mayan culture or a la Alice Fulton and fractals, or even Brenda Hillman and neo-gnosticism.

I also think that looking at new metaphors in physics (for example) to apply in poetry, for example, functions differently now than previously, now we realize more completely that these metaphors are often distractions, that they might get us knowledge, but the metaphors also enforce themselves, shape that knowledge in a way. In other words, I'm with Mairead. Major adjustments in world view, like feminism, probably a lot more expansive.

--

All best,  
Catherine Daly  
[REDACTED]

---

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

241. **Paul Siegell**

**"30 Awesome Poetry Blogs You Aren't Reading Yet"**

*Wed 20 Jan 2010*

---

"Many of these blogs are under the radar but it doesn't mean their authors are any less reputable or exciting to read." ...HA!

There are a bunch of Buffalo list members (#3, #24, #28, and others) noted here:

<http://www.onlinecollegesanduniversities.com/2009/12/31/30-awesome-poetry-blogs-you-arent-reading-yet/>

Enjoy!

[↑ Contents](#)

242. **amy king**

***Fri, Jan 22nd - Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver & Dan Lichtenberg***

*Wed 20 Jan 2010*

---

Join us the Stain of Poetry this Friday, January 22nd for our first reading of 2010 with Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver & Dan Lichtenberg (details below), and for our other readings this season:

February 26

Jillian Brall, R. Erica Doyle, Adam Fieled, Steve Langan, Janaka Stucky, Mendi Obadike

March 26

Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph

April 30

Lesley Jenike & very special national poetry month secret superstar guests!

May 21

Melissa Buzzeo, Todd Colby, Karyna McGlynn, Christie Ann Reynolds, Jared Stanley, Rachel Zolf

June 25

James Bellflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short, Wendy Wisner

See you Friday!

Amy King and Ana BoÅ¾iÄeviÄ†  
Stain of Poetry, <http://stainofpoetry.com>

January 22 @ 7 p.m. â€“ Goodbye Blue Monday â€“ Bushwick, Brooklyn  
[Directions below]

with

Priscilla Beckerâ€™s first book of poems, *Internal West*, won The Paris Review book prize, and was published in 2003. Her poems have appeared in *Fence*, *Open City*, *The Paris Review*, *Small Spiral Notebook*, *Boston Review*, *Passages North*, *Raritan*, *American Poetry Review*, *Verse*, and *The Swallow Anthology of New American Poets*; her music reviews in *The Nation* and *Filter* magazine; her book reviews in *The New York Sun*; and her essays in *Cabinet* magazine and *Open City*. Her essays have also been anthologized by Soft Skull Press, Anchor Books, and Sarabande. She teaches poetry at Pratt Institute, Columbia University, and in her apartment. Her second book, *Stories That Listen*, is forthcoming from Four Way Books.

~

Laura Carter lives in Atlanta, Georgia, where she teaches at two local colleges and writes poetry. Her latest chapbook is *The Terrarium of the Frame*, with Grey Book Press, and her earlier two chapbooks are *Situations*, Ungovernable Press, and *At the Pulse*, Greying Ghost Press. She completed an MFA in poetry at Georgia State University in 2007 and has been living in the East Atlanta area since then.

~

Suzanne Frischkorn is the author of *Lit Windowpane* (2008) and *Girl on a Bridge* forthcoming in 2010, both from Main Street Rag Publishing. In addition she is the author of five chapbooks, most recently *American Flamingo* (2008). A 2009 Emerging Writers Fellow of The Writerâ€™s Center, her honors also include the Aldrich Poetry Award, and an Artist Fellowship from the Connecticut Commission on Culture & Tourism.

~

Kate Greenstreetâ€™s second book, *The Last 4 Things*, is new from Ahsahta Press and includes a DVD containing two short films. Ahsahta published Greenstreetâ€™s *case sensitive* in 2006. She is also the author of three chapbooks, most recently *This is why I hurt you* (Lame House Press, 2008). Find her new work in current or forthcoming issues of *jubilat*, *Fence*, *VOLT*, the *Denver Quarterly*, *Court Green*, and other journals.

~

Becca Klaver was born and raised in Milwaukee and now lives in Brooklyn. She holds degrees from the University of Southern California and Columbia College Chicago, and in Fall 2009 began working on a PhD in Literatures in English at Rutgers University. A founding editor of the feminist poetry press Switchback Books, she is the author of the chapbook *Inside a Red Corvette: A 90s Mix Tape*. Kore Press will publish her first full-length collection of poems, *LA Liminal*, in March 2010.

~

D.W. Lichtenberg is the author of *THE ANCIENT BOOK OF HIP*, an exploration of the phenomenon of hip, released November 2009 and winner of the 2009 Michael Rubin Book Award, and *SUMMER SHOWERS*, a novel without a home. He is a writer, a filmmaker, a caffeine addict, an obsessive cleaner. He attended NYU where he obtained a BFA in Film. His credits include associate editor on feature film *FIFTH FORM* & camera operator on feature documentary *FOOL IN A BUBBLE*. He attends SFSU where he is working towards an MFA in Creative Writing.

at

Goodbye Blue Monday  
1087 Broadway  
(corner of Dodworth St)  
Brooklyn, NY 11221-3013  


J M Z trains to Myrtle Ave  
or J train to Kosciusko St

~

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

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BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

243. **Mark Jenkins**

**Re: Hef & "Miss October" at Washington Post**

Wed 20 Jan 2010

---

I had that trouble too. If you do a search for Rachel Loden on the Post's website, it comes right up.

Mark Allen Jenkins

On Jan 20, 2010, at 10:21 AM, Mary Kasimor wrote:

*I would like to read it, but the link would not work.  
Mary*

*--- On Wed, 1/20/10, Rachel Loden <[REDACTED]> wrote:*

*From: Rachel Loden <[REDACTED]>  
Subject: Hef & "Miss October" at Washington Post  
To: [REDACTED]  
Date: Wednesday, January 20, 2010, 8:58 AM*

*If you're so inclined, please check out my piece on Hugh Hefner and  
"Miss  
October" in the Washington Post's "Poet's Choice" series:*

*[http://voices.washingtonpost.com/shortstack/2010/01/poets\\_choice\\_rachel\\_lodens\\_mis.html](http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html)*

*Thanks,*

*Rachel Loden*

*<http://ahsahtapress.boisestate.edu/books/loden/loden.htm>*

[↑ Contents](#)

244. **Rachel Loden**

***Re: Hef & "Miss October" at Washington Post***

*Wed 20 Jan 2010*

---

Mary, try this, which the Post put on its Twitter page:

<http://u.nu/9ajj4>

It works for me. If all else fails just go to the main Post site:

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

and put "Loden" in the search box on the upper left. The article comes right up.

Thanks so much for wanting to read it!

Rachel

> -----Original Message-----

> From: Poetics List (UPenn, UB) [mailto:████████] On

> Behalf Of Mary Kasimor

> Sent: Wednesday, January 20, 2010 8:21 AM

> To: ██████████

> Subject: Re: Hef & "Miss October" at Washington Post

>

> I would like to read it, but the link would not work.

> Mary

>

> --- On Wed, 1/20/10, Rachel Loden <████████> wrote:

>

>

> From: Rachel Loden <████████>

> Subject: Hef & "Miss October" at Washington Post



```
> To: [REDACTED]
> Date: Wednesday, January 20, 2010, 8:58 AM
>
>
> If you're so inclined, please check out my piece on Hugh Hefner and "Miss
> October" in the Washington Post's "Poet's Choice" series:
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>
> http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lode
> ns_mis.html
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>
> Thanks,
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> Rachel Loden
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> http://ahsahtapress.boisestate.edu/books/loden/loden.htm
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[↑ Contents](#)

245. **Ruth Lepson**

***Re: Hef & "Miss October" at Washington Post***

*Wed 20 Jan 2010*

---

thank you rachel

On 1120110 9:58 AM, "Rachel Loden" <[REDACTED]> wrote:

*If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:*

*[http://voices.washingtonpost.com/shortstack/2010/01/poets\\_choice\\_rachel\\_lodens\\_mis.html](http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html)*

*Thanks,*

*Rachel Loden*

*<http://ahsahtapress.boisestate.edu/books/loden/loden.htm>*

[↑ Contents](#)

246. **Pluto, Anne Elezabeth**

**Re: Hef & "Miss October" at Washington Post**

*Wed 20 Jan 2010*

---

Great poem Rachel.

Annie Pluto

On 1/20/10 9:58 AM, "Rachel Loden" <[REDACTED]> wrote:

*If you're so inclined, please check out my piece on Hugh Hefner and "Miss October" in the Washington Post's "Poet's Choice" series:*

*[http://voices.washingtonpost.com/shortstack/2010/01/poets\\_choice\\_rachel\\_lodens\\_mis.html](http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lodens_mis.html)*

*Thanks,*

*Rachel Loden*

*<http://ahsahtapress.boisestate.edu/books/loden/loden.htm>*

[↑ Contents](#)

247. **Joel Weishaus**

**Re: "The Gateless Gate-New Series"**

Wed 20 Jan 2010

---

Hi Jim;

Yes, I make all the images in this project using transparencies.

Warm Regards,

Joel

[↑ Contents](#)

248. **Maria Damon**

**Re: Hef & "Miss October" at Washington Post**

Wed 20 Jan 2010

---

cool! outta the ballpark, La Lodenne!

Rachel Loden wrote:

> Mary, try this, which the Post put on its Twitter page:

>

> <http://u.nu/9ajj4>

>

> It works for me. If all else fails just go to the main Post site:

>

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

>

> and put "Loden" in the search box on the upper left. The article comes right

> up.

>

> Thanks so much for wanting to read it!

>

> Rachel

>

>

>> -----Original Message-----

>> From: Poetics List (UPenn, UB) [mailto:████████] On

>> Behalf Of Mary Kasimor

>> Sent: Wednesday, January 20, 2010 8:21 AM

>> To: ██████████

>> Subject: Re: Hef & "Miss October" at Washington Post

>>

>> I would like to read it, but the link would not work.

>> Mary

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>> --- On Wed, 1/20/10, Rachel Loden <[REDACTED]> wrote:  
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>>  
>> From: Rachel Loden <[REDACTED]>  
>> Subject: Hef & "Miss October" at Washington Post  
>> To: [REDACTED]  
>> Date: Wednesday, January 20, 2010, 8:58 AM  
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>> If you're so inclined, please check out my piece on Hugh Hefner and "Miss  
>> October" in the Washington Post's "Poet's Choice" series:  
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[http://voices.washingtonpost.com/shortstack/2010/01/poets\\_choice\\_rachel\\_lode  
>  
>> ns\\_mis.html](http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_loden_ns_mis.html)  
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>> Thanks,  
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>> Rachel Loden  
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>> <http://ahsahtapress.boisestate.edu/books/loden/loden.htm>  
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[↑ Contents](#)

249. **Jim Andrews**  
***Re: Can anything...?***  
*Wed 20 Jan 2010*

---

the universe can be finite from the perspective of an added dimension yet infinite in extent to the inhabitants. this is basically a consequence of the ability to conceive of eternity in an hour and infinity in a grain of sand.

here's a poem (in rhyming couplets) i wrote called alice in flatland that explores it: <http://vispo.com/writings/poems/alice.htm> . this is one of the first pages i put on my web site.

way back when i was writing poemy poems!

a mathematician/physicist friend of mine says "physics is over". for now, anyway, perhaps.

ja

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

From: "steve russell" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 20, 2010 9:05 AM

Subject: Re: Can anything...?

| & dark matter.  
| forgot that.

*not enough actual mass in universe, but the damn thing still expands ...  
since physics isn't really advancing in any but a few way-out-there  
conceptual ways, poets might as well get in on the act.*

*One of my favorite Einstein Quotes: There's only 2 things that are  
infinite. The Universe and human stupidity. And I'm not so sure about the  
universe.*

*& it seems Uncle Al made an incorrect call concerning the universe.*

[↑ Contents](#)

250. **Gabrielle Welford**

**Re: Bank of American Online Banking (the mother of all blog posts)**

Wed 20 Jan 2010

what about credit unions?

On Wed, 20 Jan 2010, Laura Hinton wrote:

*Good use of your web-poet expertise, Brian! Who says poetry isn't  
practical, and can't make a political difference? (Auden?)*

*I've wanted to leave Bank of America for years. They definitely do tricky  
maneuvers that manipulate funds and screw their customers. The banking  
monopolies -- my own smaller and more decent bank was long ago swallowed by  
Bank of America -- are to blame. We have no place to go, as Amy points out.  
(I had until recently considered HSBC, which is in my neighborhood.)*

*Good luck with this book!  
Laura*

On Tue, Jan 19, 2010 at 7:52 PM, amy king <[REDACTED]> wrote:

*I left HSBC years ago due to similar trickery (online fees as well as  
holding checks for approval etc) - they really suck and here's tons of  
history of their sucking -- <http://householdwatch.com/news/> and*

*[http://www.my3cents.com/gSearch.cgi?cx=partner-pub-  
9756519274360254%3A8wwkal-87fg&cof=FORID%3A10&ie=ISO-8859-  
1&q=hsbc&sa=Search#1010](http://www.my3cents.com/gSearch.cgi?cx=partner-pub-9756519274360254%3A8wwkal-87fg&cof=FORID%3A10&ie=ISO-8859-1&q=hsbc&sa=Search#1010)*

*or just search 'HSBC sucks' to learn more than you ever wanted.*

*People who have sued HSBC and won --*

<http://www.consumeractiongroup.co.uk/forum/hsbc-fd-hfc-successes/> (scroll down a lil)

*Good luck with your book, Brian. If BoA is anything like the above, you'll have an audience for sure.*

Amy

---

**BOOK**

*Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>*

**INTERVIEW**

*Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)*

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

*From: Brian Stefans <[REDACTED]>*

*To: [REDACTED]*

*Sent: Tue, January 19, 2010 12:51:35 AM*

*Subject: Bank of American Online Banking (the mother of all blog posts)*

*Gone with the vent, as they say... please forward this to interested parties:*

*<http://www.arras.net/fscIII/?cat=15>*

*Not so much to do with poetry but with the activities of a poet. Putting my web knowledge to use.*

Brian

--

Laura Hinton

Professor of English



City College of New York  
138 at Convent Ave.  
New York, New York 10031

<http://www.mermaidtenementpress.com>  
<http://www.chantdelasirene.com>

[↑ Contents](#)

251. **David Seaman**

***Re: Hef & "Miss October" at Washington Post***

*Wed 20 Jan 2010*

---

Dear Rachel Loden,

I don't know you, but I am very impressed by this poem. I hope to read more of you.

David

David W. Seaman, Ph.D.

<http://personal.georgiasouthern.edu/~dseaman/Welcome.html>

Follow my Twitter poetry at dseaman40

YouTube video of my Venice Biennale poem:

[http://www.youtube.com/watch?v=JQ5bOuJBN\\_k](http://www.youtube.com/watch?v=JQ5bOuJBN_k)

On Wednesday, January 20, 2010, at 09:58AM, "Rachel Loden" <[REDACTED]> wrote:

>If you're so inclined, please check out my piece on Hugh Hefner and "Miss  
>October" in the Washington Post's "Poet's Choice" series:

>

>

>

>[http://voices.washingtonpost.com/shortstack/2010/01/poets\\_choice\\_rachel\\_lode](http://voices.washingtonpost.com/shortstack/2010/01/poets_choice_rachel_lode)

>ns\_mis.html

>

>

>

>Thanks,

>

>

>

>Rachel Loden

V V V V V V V V V V

[↑ Contents](#)

252. **Jim Andrews**  
**Re: "The Gateless Gate-New Series"**  
 Thu 21 Jan 2010

Hi Jim;

Yes, I make all the images in this project using transparencies.

Warm Regards,

Joel

What is the process?

ja

<http://vispo.com>

[↑ Contents](#)

253. **Laura Wetherington**  
*issue 7 of textsound journal is online now*  
 Thu 21 Jan 2010

Please tune-in for the seventh installment of  
textsound.org<<http://www.textsound.org>>.

featuring Jonathan Zorn, Noé Cuéllar & Jeff Gburek, Jon Cotner, Nozal Cube, Nimrod, new(s)peak, and Timothy Leonido.

As always, to submit, send .mp3 files directly or via file transfer system (YouSendIt, for example) to [REDACTED]. Please include titles of pieces and a brief bio.

[↑ Contents](#)

254. **John Perman**  
***Idiolects of Silence***

Thu 21 Jan 2010

---

A reminder that my new book, *Idiolects of Silence*, remains available upon request, free of charge, in pdf format, from Room Press ([REDACTED]).

[↑ Contents](#)

255. **Gabrielle Welford**  
***Grassroots Organizations in Haiti Still Need Help (fwd)***

Thu 21 Jan 2010

---

another good source of information and more sure donations to people on the ground. grassroots int'l came to me recommended by howard zinn. all best, gabe

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

Date: Thu, 21 Jan 2010 15:06:03 -0500 (EST)

From: "Nikhil Aziz, Grassroots International" <[REDACTED]>

Since Haiti suffered a massive earthquake on January 12, the vastness of the devastation has become increasingly apparent. Some news reports estimate between 100,000 and 200,000 dead, and ten times that number displaced.

[https://org2.democracyinaction.org/o/5123/t/6631/shop/custom.jsp?donate\\_page\\_KEY=1694](https://org2.democracyinaction.org/o/5123/t/6631/shop/custom.jsp?donate_page_KEY=1694)

For 20 years, Grassroots International has worked with our partners in Haiti and will continue to support them in this challenging time. 100% of donations to Grassroots International's Earthquake Response Fund for Haiti will support our partners and meet the urgent and long-term rebuilding needs of the population. Grassroots International works with four main groups in Haiti:

- \* Haitian Platform to Advocate Alternative Development (PAPDA)
- \* National Congress of Papaye Peasant Movement (MPNKP)
- \* Peasant Movement of Papaye (MPP)
- \* Platform of Haitian Human Rights Organizations (POHDH)

Our partner Camille Chalmers of PAPDA informed us, "The situation is dramatic. Three million homeless. An entire country crying. Over 100,000 dead. Hundreds of thousands injured and dead bodies everywhere. The entire population is sleeping in the streets and waiting for replies to their pleas and more blows?"

[https://org2.democracyinaction.org/o/5123/t/6631/shop/custom.jsp?donate\\_page\\_KEY=1694](https://org2.democracyinaction.org/o/5123/t/6631/shop/custom.jsp?donate_page_KEY=1694)

Despite their own personal losses - homes and family members - and the loss of office buildings in the city, our partners are helping to coordinate relief efforts by establishing relief centers in what remains of their office spaces and sourcing food and other supplies from within Haiti. They are in a key position to assess the damage and rebuild in the wake of disaster. As Haitians, they are intimately connected to the individual needs of their local communities. As advocates of resource rights and food sovereignty, they know how to make aid work from the bottom up.

Direct support to local Haitian organizations is especially critical as the US military and US Agency for International Development (USAID) have actually restricted the flow and distribution of material aid in Haiti throughout the past week, which flies in the face of the enormous outpouring of generosity by ordinary Americans responding to the devastation. (Read more at <http://www.cepr.net/index.php/press-releases/press-releases/ngos-relief-groups-call-for-distribution-of-water-aid-supplies/>).

To make a donation and read updates on the situation, please visit [www.grassrootsonline.org/Haiti](http://www.grassrootsonline.org/Haiti). With your help, we hope to provide our partners and their communities with real and lasting solutions to this catastrophe.

Sincerely,

Nikhil Aziz  
Executive Director

[↑ Contents](#)

## 256. **Poetry Project** ***Events at The Poetry Project***

*Thu 21 Jan 2010*

---

Here's what we have coming up at The Poetry Project. And you can check out our blog here: <http://poetryproject.org/project-blog> for more photos from our New Year's Day Marathon Reading!

Friday, January 22, 10 PM

Francesca Chabrier & Christopher Cheney

Francesca Chabrier is the assistant editor of *jubilat*. Her poems appear or will appear in places like *notnostrums*, *Sixth Finch*, *Forklift*, *Ohio* and *Invisible Ear*. Her collaborations with Christopher Cheney can be found in *Glitterpony* magazine. She was chosen by Thomas Sayers Ellis to receive the Deborah Slosberg Memorial prize for poetry, and currently lives in Northampton, Massachusetts.

Christopher Cheney is the managing editor of *Slope Editions*. His poems have appeared or will appear in *Subtropics*, *Forklift Ohio*, *Konundrum Engine Literary Review*, *Shampoo*, and other places. His e-book *They Kissed Their Homes* was recently published by *Blue Hour Press*.

Monday, January 25, 8 PM

Ruthless 24/7 Careerism: How You Can Become The Most Important Poet In America \*Overnight\* (A Talk By Jim Behrle)

The poet is a social animal above all else: the poet's art comes second to the types of important connections the poet can make not just with readers and an audience, but with editors, curators and people in positions of institutional power. The poet owes it to the art and to themselves to look out for #1 at all times. This talk will focus on the kinds of important community-building activities that are at the heart of all things poetic. People can be manipulated much like a line of poetry, and a poet must have complete control of those around them. Jim Behrle will discuss the kinds of behavior that can help a poet stand out amid the babbling rabble. Poetry can be the loneliest journey: we'll discuss how to feel the warmest bosoms of constant embrace. Jim Behrle is the author of *My Best Friend* (Pressed Wafer) and he draws the cartoon *Kreepie Kats* for *Gawker*.

Wednesday, January 27, 8 PM

Latasha N. Nevada Diggs & Anne Tardos

Writer, vocalist, and sound artist, Latasha N. Nevada Diggs is the author of three chapbooks, *Ichi-Ban* and *Ni-Ban* (MOH Press), *Manuel is destroying my bathroom* (Belladonna Press), and the album, *Televisi3n*. As a vocalist, she has worked with many artists including Vernon Reid, Akilah Oliver, Mike Ladd, Butch Morris, Gabri Christa, Shelley Hirsch, Burnt Sugar, Edwin Torres, Elliot Sharp, Mendi + Keith Obadike, Bernard Lang, Vijay Iyer, Ryuichi Sakamoto, Towa Tei, and Guillermo E. Brown. She has received scholarships, residencies, and fellowships from Cave Canem, Harvestworks Digital Media Arts Center, Naropa Institute, Caldera Arts, New York Foundation for the Arts (2003/2009), the Eben Demarest Trust, Harlem Community Arts Fund, and the Barbara Deming Memorial Grant for Women. LaTasha is a 2009-10 LMCC Workspace

Artist in Residence. LaTasha currently curates and directs events with The Black Rock Coalition Orchestra. She is a Harlem Elohi Native.

Anne Tardos is a poet, composer, and visual artist. She is the author of several books of poetry and the multimedia performance work and radio play *Among Men*. A selection of her readings and performances (many with Jackson Mac Low) can be heard on Penn Sound and UbuWeb. Her book of poetry, *I Am You*, has appeared from Salt, and she is the editor of *Thing of Beauty* by Jackson Mac Low. She is a 2009 Fellow in Poetry from the New York Foundation for the Arts.

Friday, January 29, 10 PM

“Crystal Pantomime”: An unpublished play by Mina Loy

Mina Loy’s (1882 – 1966) unpublished play, “Crystal Pantomime,” currently housed in the Beinecke Rare Book and Manuscript Library at Yale University, will be read live, from beginning to end, as produced by Kari Adelaide Razdow. The play is to be performed using the simultaneous braiding of several voices while individual performances by Marthe Ramm Fortun, Vanessa Albury, and Crystal Curtis accompany each of the play’s three acts.

Vanessa Albury is a contemporary artist based in New York City. She received her MFA in Studio Art from New York University. Albury creates photographic and filmic installations and artworks using structuralist and intuitive tactics. She has exhibited her works in solo and group exhibitions internationally, including solo shows at the Charleston City Gallery (SC) and Silverman Gallery (San Francisco). Recently, Albury curated a film and video screening at the Chelsea Art Museum, as well as co-curated, and exhibited in, *UN-SCR-1325* with Jan Van Woensel at the Chelsea Art Museum (NYC). Her most recent group shows include *If Love Could Have Saved You, You Would Have Lived Forever* at Bellwether Gallery (NYC); *Bad Moon Rising* at Silverman Gallery (San Francisco); *Into the Atomic Sunshine* at the Puffin Room (NYC), Hillside Forum Gallery (Tokyo) and Okinawa Prefectural Art Museum (Okinawa); *HORIZON* at Bloomberg LP in collaboration with Art in General (NYC); and *My Memory Vid* at ScalaMata Gallery (Venice, Italy) as part of the 53rd Venice Biennale Program. Albury is represented by Silverman Gallery and she teaches photography and digital media courses in NYC and in Boston.

Crystal Curtis is a Brooklyn-based visual artist who has exhibited her work in New York City, Los Angeles, and Seattle. She received her MFA in Studio Art from New York University and was a recipient of the Joan Mitchell Foundation Grant for Visual Arts and the Pacific Northwest Women’s Scholarship from the Pilchuck School of Glass. She has collaborated with musicians and dancers in New York and Florida. Recent exhibitions/performances have

appeared at Galapagos Art Space, Chelsea Art Museum, New York University, Secret Robot Project, and the Atlanta Center for the Arts.

Marthe Ramm Fortun is a visual artist from Norway who received her MFA in Studio Art from New York University as a Fulbright Scholar. Marthe creates live works that sits uncomfortably between drawing, sculpture and performance. She is interested in reality and fiction. Most recently, her work was featured at Perform Williamsburg for NY State Parks, Markers VII at the ScalaMata Gallery as part of the Official Program at the 53rd Venice Biennale and the performance series "Its All Yours Now" at the SculptureCenter, LIC. Marthe divides her time between Oslo and Brooklyn.

Max Razdow (props and light) has a solo show in Belgium this spring.

Other artists and participants include S  rine Anderson, Juliet Jacobson, Alex McQuilkin, Kari Adelaide Razdow, and Mary Speaker.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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.org](http://www.poetryproject.org)

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

[  Contents](#)

## 257. **Jesse Glass**

### ***Ahadada Books Presents: Canto Diurno #4: The Tang Extending From The Blade by Pierre Joris***

*Thu 21 Jan 2010*

---

An incredible addition to the Ahadada Books online library of e-chaps. Ready for you at [www.ahadadabooks.com](http://www.ahadadabooks.com). Or Google it up, you Googlers! Many many thanks to Pierre for the fine work. Jess of Japan

[↑ Contents](#)

258. **Jeffrey Side**  
***Interviewer for Amiri Baraka now found***  
*Fri 22 Jan 2010*

---

Thanks to all who offered.

[↑ Contents](#)

259. **Jeffrey Side**  
***Interviewer needed for David Meltzer***  
*Fri 22 Jan 2010*

---

I need an interviewer to interview David Meltzer about his and Michael Rothenberg's Rockpile poetry and music tour project:

[http://www.bigbridge.org/rockpile/?page\\_id=25](http://www.bigbridge.org/rockpile/?page_id=25)

An initial pre-tour interview with David has already been done here:

<http://www.argotistonline.co.uk/David%20Meltzer.htm>

I need another interview (a post-tour one), this time slightly more in- depth.

Anyone interested?

[↑ Contents](#)

260. **steve russell**  
***Re: Can anything...?***  
*Fri 22 Jan 2010*

---

to quote pope John Paul Satre: Hell is rhyming couplets.

---

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Wed, January 20, 2010 5:43:33 PM

Subject: Re: Can anything...?

the universe can be finite from the perspective of an added dimension yet infinite in extent to the inhabitants. this is basically a consequence of the ability to conceive of eternity in an hour and infinity in a grain of sand.

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way back when i was writing poemy poems!



a mathematician/physicist friend of mine says "physics is over". for now, anyway, perhaps.

ja

----- Original Message ----- From: "steve russell" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Wednesday, January 20, 2010 9:05 AM  
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*& dark matter.  
forgot that.*

*not enough actual mass in universe, but the damn thing still expands ... since  
physics isn't really advancing in any but a few way-out-there conceptual ways, poets  
might as well get in on the act.*

*One of my favorite Einstein Quotes: There's only 2 things that are infinite. The  
Universe and human stupidity. And I'm not so sure about the universe.*

*& it seems Uncle Al made an incorrect call concerning the universe.*

[↑ Contents](#)

261. **Nicholas Ruiz III**

***Re: Bank of American Online Banking (the mother of all blog posts)***

*Fri 22 Jan 2010*

---

This is a wonderful piece of criticism, Brian - congratulations! Whether or not you run for office - it's work like this that involves us all...

pax et lux

nick

Nicholas Ruiz III, Ph.D  
NRIII for Congress 2010  
<http://intertheory.org/nriiiforcongress2010.html>

---

Editor, Kritikos  
<http://intertheory.org>

---

From: Maria Damon <[REDACTED]>  
To: [REDACTED]

Sent: Wed, January 20, 2010 11:15:27 AM  
Subject: Re: Bank of American Online Banking (the mother of all blog posts)

Brian would you consider running for Congress?

Ryan Daley wrote:

> This is amazing. Great work, Brian!

>

> On Tue, Jan 19, 2010 at 10:35 PM, Mairead Byrne <[REDACTED]> wrote:

>

>

>> This is the sorriest funniest most possibliest book I've ever read. Brian,

>> you're holding a mirror up to life as it is lived, pinning the chaos with

>> whatever language can be trafficked. Move over Conceptual Poetry, this is

>> Actual Poetry. You are not alone!

>> Mairéad

>>

>> On Tue, Jan 19, 2010 at 12:51 AM, Brian Stefans <[REDACTED]>

>>

>>> wrote:

>>>

>>> Gone with the vent, as they say... please forward this to interested

>>> parties:

>>>

>>> <http://www.arras.net/fscIII/?cat=15>

>>>

>>> Not so much to do with poetry but with the activities of a poet. Putting

>>>

>> my

>>

>>> web knowledge to use.

>>>

>>> Brian

>>>

>>>

>>>

>> guidelines

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[↑ Contents](#)

262. **amy king**

***TONIGHT - Priscilla Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver & Dan Lichtenberg***

*Fri 22 Jan 2010*

---

Tonight, Friday, January 22nd @ 7 p.m., our f  
Stain of Poetry presents

Tonight, Friday, January 22nd @ 7 p.m., our first reading of 2010 with Priscilla  
Becker, Laura Carter, Suzanne Frischkorn, Kate Greenstreet, Becca Klaver &  
Dan Lichtenberg

at

Goodbye Blue Monday  
1087 Broadway  
(corner of Dodworth St)  
Brooklyn, NY 11221-3013  


J M Z trains to Myrtle Ave  
or J train to Kosciusko St

with

Priscilla Becker's first book of poems, *Internal West*, won The Paris Review book prize, and was published in 2003. Her poems have appeared in *Fence*, *Open City*, *The Paris Review*, *Small Spiral Notebook*, *Boston Review*, *Passages North*, *Raritan*, *American Poetry Review*, *Verse*, and *The Swallow Anthology of New American Poets*; her music reviews in *The Nation* and *Filter* magazine; her book reviews in *The New York Sun*; and her essays in *Cabinet* magazine and *Open City*. Her essays have also been anthologized by *Soft Skull Press*, *Anchor Books*, and *Sarabande*. She teaches poetry at *Pratt Institute*, *Columbia University*, and in her apartment. Her second book, *Stories That Listen*, is forthcoming from *Four Way Books*.

~

Laura Carter lives in Atlanta, Georgia, where she teaches at two local colleges and writes poetry. Her latest chapbook is *The Terrarium of the Frame*, with *Grey Book Press*, and her earlier two chapbooks are *Situations*, *Ungovernable Press*, and *At the Pulse*, *Greying Ghost Press*. She completed an MFA in poetry at *Georgia State University* in 2007 and has been living in the East Atlanta area since then.

~

Suzanne Frischkorn is the author of *Lit Windowpane* (2008) and *Girl on a Bridge* forthcoming in 2010, both from Main Street Rag Publishing. In addition she is the author of five chapbooks, most recently *American Flamingo* (2008). A 2009 Emerging Writers Fellow of The Writer's Center, her honors also include the Aldrich Poetry Award, and an Artist Fellowship from the Connecticut Commission on Culture & Tourism.

~

Kate Greenstreet's second book, *The Last 4 Things*, is new from Ahsahta Press and includes a DVD containing two short films. Ahsahta published Greenstreet's case sensitive in 2006. She is also the author of three chapbooks, most recently *This is why I hurt you* (Lame House Press, 2008). Find her new work in current or forthcoming issues of *jubilat*, *Fence*, *VOLT*, the *Denver Quarterly*, *Court Green*, and other journals.

~

Becca Klaver was born and raised in Milwaukee and now lives in Brooklyn. She holds degrees from the University of Southern California and Columbia College Chicago, and in Fall 2009 began working on a PhD in Literatures in English at Rutgers University. A founding editor of the feminist poetry press Switchback Books, she is the author of the chapbook *Inside a Red Corvette: A 90s Mix Tape*. Kore Press will publish her first full-length collection of poems, *LA Liminal*, in March 2010.

~

D.W. Lichtenberg is the author of *THE ANCIENT BOOK OF HIP*, an exploration of the phenomenon of hip, released November 2009 and winner of the 2009 Michael Rubin Book Award, and *SUMMER SHOWERS*, a novel without a home. He is a writer, a filmmaker, a caffeine addict, an obsessive cleaner. He attended NYU where he obtained a BFA in Film. His credits include associate editor on feature film *FIFTH FORM* & camera operator on feature documentary *FOOL IN A BUBBLE*. He attends SFSU where he is working towards an MFA in Creative Writing.

Hosted by Amy King and Ana BoÅ¾iÄeviÄ†

Future readings this season:

February 26

Jillian Brall, R. Erica Doyle, Adam Fieled, Steve Langan, Janaka Stucky, Mendi Obadike

March 26

Jessica Bozek, Kate Braid, Melissa Broder, Jackie Clark, Cate Marvin, Brett Eugene Ralph

April 30

Lesley Jenike & very special national poetry month secret superstar guests!

May 21

Melissa Buzzeo, Todd Colby, Karyna McGlynn, Christie Ann Reynolds, Jared Stanley, Rachel Zolf

June 25

James Bellflower, Claire Hero, Shelly Taylor, Matthew Thorburn, Kim Gek Lin Short, Wendy Wisner

Enjoy,

Amy King and Ana BoÅ¾iÄeviÄ†  
Stain of Poetry, <http://stainofpoetry.com>

---

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- [http://www.bookslut.com/features/2010\\_01\\_015554.php](http://www.bookslut.com/features/2010_01_015554.php)

[↑ Contents](#)

263. **Ruth Lepson**  
***Re: Can anything...?***

*Fri 22 Jan 2010*

---

that was Pope John Paul

On 1122110 10:11 AM, "steve russell" <[REDACTED]> wrote:

*to quote pope John Paul Satre: Hell is rhyming couplets.*

---

*From: Jim Andrews <[REDACTED]>*

*To: [REDACTED]*

*Sent: Wed, January 20, 2010 5:43:33 PM*

*Subject: Re: Can anything...?*

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way back when i was writing poemy poems!

a mathematician/physicist friend of mine says "physics is over". for now, anyway, perhaps.

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& dark matter.  
forgot that.

not enough actual mass in universe, but the damn thing still expands ...  
since physics isn't really advancing in any but a few way-out-there  
conceptual ways, poets might as well get in on the act.

One of my favorite Einstein Quotes: There's only 2 things that are infinite.  
The Universe and human stupidity. And I'm not so sure about the universe.

& it seems Uncle Al made an incorrect call concerning the universe.

[↑ Contents](#)

264. **Jim Andrews**  
**Re: Can anything...?**  
Fri 22 Jan 2010

| to quote pope John Paul Satre: Hell is rhyming couplets.

rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.

they're interesting, as a form of speech and writing, because they're lively, or can be, if you live with them long enough and share your blood with them. their liveliness is musical, aphoristic, quickly pointed, sharply pointed, among other

things...they are close to the very form of wit, as it were. they are a dance of language. a dance is a formal constraint to free the liveliness of the body into expression within its moves. and gives them meaning in its language, which is of both how it looks and means as symbol, body as glyph, and how we know the body feels to dance it.

sarte said hell is other people. hell is not other people. hell is of our own making. in our relationships with other people. "hell is other people" is humourous because it makes it easy to blame other people for our own little hell. which is how we create it.

ja  
<http://vispo.com>

[↑ Contents](#)

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265. **A. J. Patrick Liszkiewicz**  
***new chapbook, "Count as One"***

*Fri 22 Jan 2010*

---

Hi all,

My chapbook of interactive poems, "Count as One," was recently published by New River: A Journal of Digital Writing and Art:

<http://www.cddc.vt.edu/journals/newriver/09Fall/liszkiewicz/count/index.html>

Enjoy!  
AJPL.

[↑ Contents](#)

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266. **Chris Jones**  
***Absolute deviation blog***

*Sat 23 Jan 2010*

---

<http://abdevpoetics.blogspot.com/>

I have posted some proof prints on my blog of the photo and poetry book I am working on if anyone is interested. Comments and suggestions at my email address welcomed and appreciated. best, Chris Jones.

[↑ Contents](#)

267. **Louis Cabri**

***K Davies email?***

*Sat 23 Jan 2010*

---

can someone please backchannel moi the email of Kevin Davies?

thanks

louis

[↑ Contents](#)

268. **Catherine Daly**

***Re: Can anything...?***

*Sat 23 Jan 2010*

---

Some thoughts on dbc's long posts.

What I am interested in is 1) some sort of way to distinguish different types of relationship to knowledge, experience, source, and etc. in poetry

and 2) to depreciate the reading of Pound through his misreading of Fenollosa (though approved by the literary estate, etc. etc.), Olson / Whitehead, Fulton / whoever. Not as though I haven't taught these. Also, to be a little more dismayed about poetics statements and manifesti, as we are now become our own critics, which is an interesting thing, I think, but important to remember how weird that is, and how weird it was even when the author of *The Practice of Outside* wrote on Olson and Whitehead.

Some of my most favorite books are offbeat poet's nonfiction (and fiction), but notably, these are generally about writers and writing: *Z on Shakes.*, Duncan on HD, Olson on Melville come to mind first. Some poets' writings for pay, like Ronald Johnson's cookbooks, also occur to me.

I know, because I'm a writer, that working at the edge of one's knowledge can be more exciting than chewing over old shoe leather -- although this may not be a position shared by writers with more of a sense of respect, or "the sacred," or tradition, or whatnot than I have. The feminine my eye (true, but...).

But it seems to me that there is a certain approach to poets' knowledge that gets perpetuated, mostly in academia, and it goes something like this: poet x read an essay by scholar y and "ran with" it, and so everyone who wants to study this poet has to read this essay. Rather than actually considering what the poet is doing and how and why, we end up trying to figure out a bunch of sheer nuttiness that has nothing to do with anything.

Some things bouncing around about WOMPO and I think New Poetry (thanks Amy) have been about militarism and the academy and feminism, etc. And I think looking at Black Mountain that is important too. The GI Bill after World



War II changed American higher education dramatically. Black Mountain was founded, and Harvard got Frank O'Hara! But there were not very many female veterans of World War II who didn't already have postsecondary education in nursing or aviation, etc., and the state schools expanded, and those originally for teacher training changed focus, and ...

--

All best,  
Catherine Daly



[↑ Contents](#)

269. **Sarah Sarai**

***2 links: Perloff on reviewing and state of the slush pile***

*Sun 24 Jan 2010*

---

From Lemon Hound's (Sina Queryas) blog--Marjorie Perloff on reviewing:  
"There's also Frank O'Hara's argument that it will go away without me. But it doesn't always go away and when I see poets get huge awards and win prizes—poets I am convinced are third-rate-- I'm ready to get embattled again. The inbred quality of current poetry reviewing is a problem: obviously it becomes a form of back-scratching. On the other hand, when it comes to contemporaries, critics who are not themselves poets rarely care enough to bother, so it's Catch-22..." <http://networkedblogs.com/p25318582>

From the Wall Street Journal on slush piles: "The literary journal [Paris Review] publishes one piece from the slush pile each year. That leaves each unsolicited submission a .008% chance of rising to the top of the pile."  
<http://online.wsj.com/article/SB10001424052748703414504575001271351446274.html>

[↑ Contents](#)

270. **peter ganick**

***currently reading electronic manuscripts for publication...***

*Sun 24 Jan 2010*

---

<http://chalkeditions.co.cc>

a site for experimental literature,

currently reading book-length manuscripts for publication.

send inquiries to:

peter ganick <>

jukka-pekka kervinen <>

<http://ex-ex-lit.blogspot.com>  
a site for experiential literature  
currently reading short texts for publication.  
send inquiries to:  
peter ganick <[REDACTED]>

[↑ Contents](#)

271. **Camille Martin**  
*new at Rogue Embryo*  
*Sun 24 Jan 2010*

---

New on my blog:

- \* Ann Lauterbach's Pilgrim of Desire
- \* dry leaf on velvet
- \* Adam Fieled's review and analysis of my sonnets on Stoning the Devil

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

[↑ Contents](#)

272. **Jason Quackenbush**  
*Re: Can anything...?*  
*Sun 24 Jan 2010*

---

which is of course exactly what Sartre meant.  
hell is other people is a way of saying "repent."

the most interesting thing about rhyming couplets is how arbitrary they are.  
and yet they are never the less compelling and pervasive. still in their  
arbitrariness they can become quite boring if you take them too far. too much of  
it and they are offputting and invasive.

Regards,

Jason Quackenbush

[REDACTED]

On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:

| to quote pope John Paul Satre: Hell is rhyming couplets.

*rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.*

*they're interesting, as a form of speech and writing, because they're lively, or can be, if you live with them long enough and share your blood with them. their liveliness is musical, aphoristic, quickly pointed, sharply pointed, among other things...they are close to the very form of wit, as it were. they are a dance of language. a dance is a formal constraint to free the liveliness of the body into expression within its moves. and gives them meaning in its language, which is of both how it looks and means as symbol, body as glyph, and how we know the body feels to dance it.*

*sarte said hell is other people. hell is not other people. hell is of our own making. in our relationships with other people. "hell is other people" is humourous because it makes it easy to blame other people for our own little hell. which is how we create it.*

ja  
<http://vispo.com>

[↑ Contents](#)

## 273. **Mark Weiss** **Re: Can anything...?**

Sun 24 Jan 2010

---

Very small corrective to your last paragraph, which is I think exactly right (as is the rest, imho): Black Mountain was founded in 1933. It was strongly influential on the rest of the culture well before the GI Bill. If anything, decline began to set in after the war. The Black Mountain that many of us look back to was only its last several years, when it rarely had more than a hundred students.

At 08:34 PM 1/23/2010, you wrote:

>Some thoughts on dbc's long posts.

>

>What I am interested in is 1) some sort of way to distinguish

>different types of relationship to knowledge, experience, source, and

>etc. in poetry

>

>and 2) to depreciate the reading of Pound through his misreading of

>Fenollosa (though approved by the literary estate, etc. etc.), Olson /

>Whitehead, Fulton / whoever. Not as though I haven't taught these.

>Also, to be a little more dismayed about poetics statements and

>manifesti, as we are now become our own critics, which is an

>interesting thing, I think, but important to remember how weird that  
>is, and how weird it was even when the author of The Practice of  
>Outside wrote on Olson and Whitehead.  
>  
>Some of my most favorite books are offbeat poet's nonfiction (and  
>fiction), but notably, these are generally about writers and writing:  
>Z on Shakes., Duncan on HD, Olson on Melville come to mind first.  
>Some poets' writings for pay, like Ronald Johnson's cookbooks, also  
>occur to me.  
>  
>I know, because I'm a writer, that working at the edge of one's  
>knowledge can be more exciting than chewing over old shoe leather --  
>although this may not be a position shared by writers with more of a  
>sense of respect, or "the sacred," or tradition, or whatnot than I  
>have. The feminine my eye (true, but...).  
>  
>But it seems to me that there is a certain approach to poets'  
>knowledge that gets perpetuated, mostly in academia, and it goes  
>something like this: poet x read an essay by scholar y and "ran with"  
>it, and so everyone who wants to study this poet has to read this  
>essay. Rather than actually considering what the poet is doing and  
>how and why, we end up trying to figure out a bunch of sheer nuttiness  
>that has nothing to do with anything.  
>  
>Some things bouncing around about WOMPO and I think New Poetry (thanks  
>Amy) have been about militarism and the academy and feminism, etc.  
>And I think looking at Black Mountain that is important too. The GI  
>Bill after World War II changed American higher education  
>dramatically. Black Mountain was founded, and Harvard got Frank  
>O'Hara! But there were not very many female veterans of World War II  
>who didn't already have postsecondary education in nursing or  
>aviation, etc., and the state schools expanded, and those originally  
>for teacher training changed focus, and ...  
>  
>  
>--  
>All best,  
>Catherine Daly  
>[REDACTED]  
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

274. **Catherine Daly**

***Re: Can anything...?***

*Sun 24 Jan 2010*

---

Many popes have written poetry

Karol Wojtyla

<http://www.pbs.org/wgbh/pages/frontline/shows/pope/poems/>

<http://www.thehypertexts.com/Karol%20Wojtyla%20Pope%20John%20Paul%20II%20Poet%20Poetry%20Picture%20Literary%20Bio.htm>

--

All best,

Catherine Daly

██████████

[↑ Contents](#)

275. **steve dalachinsky**

***new chapbook***

*Mon 25 Jan 2010*

---

from steve dalachinsky

i have a new chapbook that can be ordered from alternating currents  
propganda press small pocket size  
based on the insomnia drawings of louise bourgeois  
called

midnight/noon the insomnia poems cover art by my wife

yuko otomo

it can be ordered at

[alt-current.com](http://alt-current.com) if there's a

problem back channel me thanks

these poems had music composed to them by english composer pete wyer and  
we peformed them on jazz on 3 for the bbc last january and were  
voted best of 2009 broadcasts thanks steve

On Sun, 24 Jan 2010 17:24:30 -0800 Catherine Daly <██████████>  
writes:

> Many popes have written poetry

>  
> Karol Wojtyla  
>  
> <http://www.pbs.org/wgbh/pages/frontline/shows/pope/poems/>  
>  
>  
<http://www.thehypertexts.com/Karol%20Wojtyla%20Pope%20John%20Paul%20II%20Poet%20Poetry%20Picture%20Literary%20Bio.htm>  
>  
> --  
> All best,  
> Catherine Daly  
>   
>  
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>  
>

[↑ Contents](#)

276. **Lewis Warsh**

***The Imperfect by George Tysh***

*Mon 25 Jan 2010*

---

New from UNITED ARTISTS BOOKS

THE IMPERFECT by George Tysh

Drawings by Janet Hamrick     92 pages

\$14.00     ISBN 0-935992-33-2

George Tysh co-edited Blue Pig Magazine, with David Ball, in the 1960s. From 1980-91 he directed LINES: New Writing at the Detroit Institute of Arts. He is also co-editor, with Chris Tysh, of In Camera, a project devoted to works of the sexual imaginary. The Imperfect completes a sequence that includes Ovals (In Camera) and Echolalia (United Artists Books). He currently teaches at the Roeper School in Birmingham, Michigan.

"Somewhere between taking stock and stocking up these words impinge. Caught up once more in the eternal return of What can be said? What not? The scalar groove of all that? Restless, the troubling beauty of the still unfinished."  
Clark Coolidge

"The nine-line poems, the four-line poems, the three-line poems-- though all of them sparkle, it is not for his mastery of form that we value George Tysh's poetry. Rather we do so in response to his empathy, almost the single pulse of a

muscle, the "dictum to rectum" effect he writes of in a lovely poem. He knows as much about the way things look as he does about the needs that went into their making and abeyance. The poems of THE IMPERFECT are written in Detroit, a "motor city" outside of which "methyl walls perspire" and "black men and white men/ walk the streets"--yet they insinuate themselves into the brains of the feeling everywhere around the earth. I'm a sucker for this sort of thing. It's like Grace Jones used to say, George Tysh isn't perfect, but he's perfect for me." Kevin Killian

THE IMPERFECT is available from

UNITED ARTISTS BOOKS

114 W. 16th Street, 5C

New York, NY 10011



or

SMALL PRESS DISTRIBUTION

1341 Seventh Street

Berkeley, Ca. 94710



Check backlist of United Artists Books at [www.unitedartistsbooks.com](http://www.unitedartistsbooks.com)

[↑ Contents](#)

277. **Ruth Lepson**

***Re: Can anything...?***

*Mon 25 Jan 2010*

---

not bad! mature, selfless, some vital images, don't you think?

On 1124110 8:24 PM, "Catherine Daly" < > wrote:

*Many popes have written poetry*

*Karol Wojtyla*

*<http://www.pbs.org/wgbh/pages/frontline/shows/pope/poems/>*

*<http://www.thehypertexts.com/Karol%20Wojtyla%20Pope%20John%20Paul%20II%20Poet%20Poetry%20Picture%20Literary%20Bio.htm>*

[↑ Contents](#)

278. **Murat Nemet-Nejat**

**Re: Can anything...?**

Mon 25 Jan 2010

---

Once/If one accepts the idea of a rhyme scheme in poetry, there are a limited number of ways one can go. The first distinction, it seems to me, is whether the rhyme structure is conceived within stanzaic units, as in the sonnet or Provencal song forms, sestinas, etc., or serially, as in the heroic couplet or the gazel. What a serial rhyming structure does is to weaken, making more ambiguous, the idea of an ending. The English speakers usually associate the heroic couplet with its epigrammatic, 18th century, particularly Popean incarnation. In English, the heroic couplet starts with Chaucer, who used it first (I think) in \*Canterbury Tales\* to create a series of long narratives -basically, "non-poem" poems. The heroic couplet becomes a means of opening up a poem, away from the concept of a song. One can regard, in some way, blank verse -the prosody starting with The Elizabethan Drama- as heroic couplet which has gotten rid of its rhymes. Interestingly, in \*Hamlet\* the play within the play is enacted in a particularly stilted version of heroic couplets creating the illusion of distance.

The gazel form tentatively deals with the ambiguity, the absence of clear ending by making the rhyme scheme of the first couplet in a gazel (aa) different from the rest (ba, ca, da, etc.) and by having the last couplet mention the poet's name ("I, Hafiz...", etc.) -these devices interjecting, in Jason's terms, a partly artificial, arbitrary frame. The gazels of many poets can be recombined, provided they use the same rhyme.

These are a few random thoughts.

Ciao,

Murat

On Sun, Jan 24, 2010 at 8:08 PM, Jason Quackenbush <[REDACTED]> wrote:

*which is of course exactly what Sartre meant.  
hell is other people is a way of saying "repent."*

*the most interesting thing about rhyming couplets is how arbitrary they  
are. and yet they are never the less compelling and pervasive.  
still in their arbitrariness they can become quite boring if you take them  
too far. too much of it and they are offputting and invasive.*

*Regards,  
Jason Quackenbush*

[REDACTED]



On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:

to quote pope John Paul Satre: Hell is rhyming couplets.

*rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.*

*they're interesting, as a form of speech and writing, because they're lively, or can be, if you live with them long enough and share your blood with them. their liveliness is musical, aphoristic, quickly pointed, sharply pointed, among other things...they are close to the very form of wit, as it were. they are a dance of language. a dance is a formal constraint to free the liveliness of the body into expression within its moves. and gives them meaning in its language, which is of both how it looks and means as symbol, body as glyph, and how we know the body feels to dance it.*

*sarte said hell is other people. hell is not other people. hell is of our own making. in our relationships with other people. "hell is other people" is humourous because it makes it easy to blame other people for our own little hell. which is how we create it.*

ja  
<http://vispo.com>

[↑ Contents](#)

279. **Jim Andrews**  
**Re: Can anything...?**  
Mon 25 Jan 2010

---

*which is of course exactly what Sartre meant.  
hell is other people is a way of saying "repent."*

ha. that also is humourous in its reworking of "repent". not as in 'get (our) religion' but as in 'take responsibility' and/or 'live and let live' and so forth. which is a more reasonable and useful repentance, i'd say.

"hell is other people" is interesting in where it takes us. it doesn't seem to be meant as a simple statement of fact but as something that's meant to be

questioned. literary statements are sometimes this way. they're often not so much statements of fact but initiate questioning and following the possible meanings. often toward deeper understanding of the meaning of the words used. in this case, humour is in realizing the circuit of the meaning and what must have been meant but is not, on the face of it, evident. and in the hidden meaning's agreement with deeper meanings of the words.

this is probably part of what william carlos williams meant when he said "a poem is a machine made out of words".

three references to sartre, three spellings. the philosopher gets it right, finally. good to hear from you, jason. it's been a while.

*the most interesting thing about rhyming couplets is how arbitrary they are. and yet they are never the less compelling and pervasive. still in their arbitrariness they can become quite boring if you take them too far. too much of it and they are offputting and invasive.*

yes, they can be "arbitrary", and usually they do seem a little off, or a best of bad fit, or simply an unfortunate hijacking of the writer's brain. but they also can sometimes be almost miraculously just so, a mysterious gift.

ja

<http://vispo.com>

[↑ Contents](#)

## 280. **William Slaughter**

### **Notice: Mudlark**

Mon 25 Jan 2010

---

New and On View: Mudlark Poster No. 85 (2010)

from Isis Leaves Idaho by Judy Huddleston

Judy Huddleston received her BFA from California Institute of the Arts and her MFA from Eastern Washington University. Her memoir *This is the End* was published in 1991. She has recently completed her second memoir and first collection of poetry, and is currently teaching Literature, Writing, Film, and Composition at Globe University in the Twin Cities.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

281. **Mark Weiss**

***Re: Can anything...?***

*Mon 25 Jan 2010*

---

A few correctives. Not every couplet is a heroic couplet. Heroic couplets don't enjamb, Chaucer's frequently do. All of his poetry, with the exception of a few lyrics, are in couplets.

I don't know the origin of blank verse, but it's not likely to have been the couplet, as the unit is a single line. Often enjambed.

At 03:24 PM 1/25/2010, you wrote:

>Once/If one accepts the idea of a rhyme scheme in poetry, there are a  
>limited number of ways one can go. The first distinction, it seems to me, is  
>whether the rhyme structure is conceived within stanzaic units, as in the  
>sonnet or Provencal song forms, sestinas, etc., or serially, as in the  
>heroic couplet or the gazel. What a serial rhyming structure does is to  
>weaken, making more ambiguous, the idea of an ending. The English speakers  
>usually associate the heroic couplet with its epigrammatic, 18th century,  
>particularly Popean incarnation. In English, the heroic couplet starts with  
>Chaucer, who used it first (I think) in \*Canterbury Tales\* to create a  
>series of long narratives -basically, "non-poem" poems. The heroic couplet  
>becomes a means of opening up a poem, away from the concept of a song.

One

>can regard, in some way, blank verse -the prosody starting with The  
>Elizabethan Drama- as heroic couplet which has gotten rid of its rhymes.  
>Interestingly, in \*Hamlet \*the play within the play is enacted in a  
>particularly stilted version of heroic couplets creating the illusion of  
>distance.

>

>The gazel form tentatively deals with the ambiguity, the absence of clear  
>ending by making the rhyme scheme of the first couplet in a gazel (aa)  
>different from the rest (ba, ca, da, etc.) and by having the last couplet  
>mention the poet's name ("I, Hafiz...", etc.) -these devices interjecting,  
>in Jason's terms," a partly artificial, arbitrary frame. The gazels of many  
>poets can be recombined, provided they use the same rhyme.

>

>These are a few random thoughts.

>

>Ciao,

>

>Murat

>  
>  
> On Sun, Jan 24, 2010 at 8:08 PM, Jason Quackenbush <[REDACTED]> wrote:  
>  
> > which is of course exactly what Sartre meant.  
> > hell is other people is a way of saying "repent."  
> >  
> > the most interesting thing about rhyming couplets is how arbitrary they  
> > are. and yet they are never the less compelling and pervasive.  
> > still in their arbitrariness they can become quite boring if you take them  
> > too far. too much of it and they are offputting and invasive.  
> >  
> >  
> > Regards,  
> > Jason Quackenbush  
> > [REDACTED]  
> >  
> >  
> >  
> >  
> >  
> >  
> > On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:  
> >  
> > to quote pope John Paul Satre: Hell is rhyming couplets.  
> >>>  
> >>  
> >> rhyming couplets are an ancient technology. and like any technology of  
> >> language, they shape possibilities of language. they open up some  
> >> possibilities you wouldn't normally consider and exclude other  
> >> possibilities.  
> >>  
> >> they're interesting, as a form of speech and writing, because they're  
> >> lively, or can be, if you live with them long enough and share your blood  
> >> with them. their liveliness is musical, aphoristic, quickly  
> pointed, sharply  
> >> pointed, among other things...they are close to the very form of  
> wit, as it  
> >> were. they are a dance of language. a dance is a formal constraint to free  
> >> the liveliness of the body into expression within its moves. and  
> gives them  
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> as symbol,

> >> body as glyph, and how we know the body feels to dance it.  
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> >> is humourous because it makes it easy to blame other people for our own  
> >> little hell. which is how we create it.  
> >>  
> >> ja  
> >> <http://vispo.com>  
> >>  
> >  
> >  
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

282. **steve dalachinsky**

***Re: Wanda's Upcoming Shows***

*Tue 26 Jan 2010*

---

from steve dalachinsky

i have a new chapbook that can be ordered from alternating currents  
propganda press small pocket size  
based on the insomnia drawings of louise bourgeois  
called

midnight/noon the insomnia poems cover art by my wife  
yuko otomo  
it can be ordered at

alt-current.com if there's a  
problem back channel me thanks

these poems had music composed to them by english composer pete wyer and  
we peformed them on jazz on 3 for the bbc

last january and were voted best of 2009 broadcasts  
thanks steve

On Mon, 18 Jan 2010 21:35:06 -0500 Wanda Phipps <[REDACTED]>  
writes:

> Upcoming shows by Wanda Phipps:  
> Yara Celebrates 20 Years of Theatre  
> A Festival of Music, Poetry and Art Celebrating two Decades of

- > dreams and
- > Destinations
- > January 22-24, 2010
- > presented by Yara Arts Group and Ukrainian Insitute of America
- > 2 East 79th Street at Fifth Avenue in New York
- > Friday and Saturday at 8PM
- > \$15 Friday, \$25 Saturday and for both events \$30
- > tickets available at door
- > for information call [REDACTED]
- > Wanda will be reading both nights: Friday January 22 at 8 PM, when
- > 12 visual
- > artists, 8 poets, 4 dancers and 3 musicians celebrate Yara with
- > their
- > poetry, music and art and on Saturday January 23 at 8PM when Yara
- > artists
- > sing and perform poetry from Yara's projects over the years.
- > for more details see:
- >
- > [www.brama.com/yara/20-uia-press.html](http://www.brama.com/yara/20-uia-press.html)
- >
- > for a current list of artists
- >
- > [www.brama.com/yara/20-uia.html](http://www.brama.com/yara/20-uia.html)
- >
- >
- > and
- > Sunday afternoon, Jan. 31 3pm
- > at Starving Artist Cafe
- > 249 City Island Ave.
- > City Island, NY 10464.
- >
- > John Guth and Wanda Phipps perform at a "poetry brunch"
- >
- > Wanda will read from her works sometimes accompanied by John's
- > guitar, and
- > also sing some settings of her poetry. John will perform some
- > settings of
- > poems he's concocted over the years by Wallace Stevens, William
- > Blake, Lewis
- > Carroll and others.
- >
- > \*Info\* at [starvingartistonline.com](http://starvingartistonline.com)

>  
>  
> --  
> 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)  
>  
>  
>

[↑ Contents](#)

## 283. **Jason Quackenbush**

### ***Re: Can anything...?***

*Tue 26 Jan 2010*

---

It's good to be heard, Jim. Law school has not only eaten my brain but also my internet social life. My new years resolution was to try to undo that a bit.

But yes, interesting in relation to WCW on machines is Umberto Eco's "machina pigra" view of how a text works vis a vis the death of the author debate. Not only are all poems machines, all texts are machines, but they are lazy machines that require energy from the reader, probably poems more so than a lot of other texts. One of the things that's always bothered me about end rhyme is that it seems to encourage that laziness transfer from the machine to the reader. You hit these magic words at the end and in noting them, there's a sense that the biggest chunk of the work has been done particularly given the semantic weight that rhyme and positioning at the end of the line gives, it can make for truly ludicrous composition (see the limerick) which I think is why ham handed use of form always strikes me as so unintentionally funny.

On Jan 25, 2010, at 4:14 PM, Jim Andrews wrote:

| *which is of course exactly what Sartre meant.*  
| *hell is other people is a way of saying "repent."*

*ha. that also is humourous in its reworking of "repent". not as in 'get (our) religion' but as in 'take responsibility' and/or 'live and let live' and so forth. which is a more reasonable and useful repentance, i'd say.*

*"hell is other people" is interesting in where it takes us. it doesn't seem to be meant as a simple statement of fact but as something that's meant to be questioned. literary statements are sometimes this way. they're often not so much statements of fact but initiate questioning and following the possible meanings. often toward deeper understanding of the meaning of the words used. in this case, humour is in realizing the circuit of the meaning and what must have been meant but is not, on the face of it, evident. and in the hidden meaning's agreement with deeper meanings of the words.*

*this is probably part of what william carlos williams meant when he said "a poem is a machine made out of words".*

*three references to sartre, three spellings. the philosopher gets it right, finally. good to hear from you, jason. it's been a while.*

*the most interesting thing about rhyming couplets is how arbitrary they are. and yet they are never the less compelling and pervasive. still in their arbitrariness they can become quite boring if you take them too far. too much of it and they are offputting and invasive.*

*yes, they can be "arbitrary", and usually they do seem a little off, or a best of bad fit, or simply an unfortunate hijacking of the writer's brain. but they also can sometimes be almost miraculously just so, a mysterious gift.*

*ja  
http://vispo.com*

[↑ Contents](#)

## 284. **Jason Quackenbush**

### ***Re: Can anything...?***

*Tue 26 Jan 2010*

---

I've always thought tho that internal rhyme could be much more fully developed formally, and I think the arbitrariness of end rhyme in couplets is really just an artifact of what you're talking about in doing it in stanzaic units.



that having been said, I've read a number of free verse translations of Hafiz in particular that abandoned the attempt to shoehorn the english into the strict gazel rhyme scheme and I still found them fairly compelling, although not as good as the truly excellent ones that manage to preserve form and meaning. That having been said I think the ghazal is an interesting example of one of those forms that's hard for native English speakers to cope with. Like Haiku there's a lot more going on formally than just the prosodic components what with the requirements about nightengales and other specific images, or the various content related formal structures in haiku being about seasons and whatnot.

it's interesting because I don't know that there's much in English that has a similar requirement. Maybe Limericks, because there usually has to be a place name. Or Villanelle's with the full repeated line. One form I've always found really fascinating in this sense is the lushi because the form is in the intonation not the syllable or meter so much. I've had some fun trying to do the same thing in English, but again, it loses something because the (ultimately arbitrary) rules of the home language simply don't have the same semantic meaning in the new one.

Regards,  
Jason Quackenbush



On Jan 25, 2010, at 1:24 PM, Murat Nemet-Nejat wrote:

*Once/If one accepts the idea of a rhyme scheme in poetry, there are a limited number of ways one can go. The first distinction, it seems to me, is whether the rhyme structure is conceived within stanzaic units, as in the sonnet or Provencal song forms, sestinas, etc., or serially, as in the heroic couplet or the gazel. What a serial rhyming structure does is to weaken, making more ambiguous, the idea of an ending. The English speakers usually associate the heroic couplet with its epigrammatic, 18th century, particularly Popean incarnation. In English, the heroic couplet starts with Chaucer, who used it first (I think) in \*Canterbury Tales\* to create a series of long narratives -basically, "non-poem" poems. The heroic couplet becomes a means of opening up a poem, away from the concept of a song. One can regard, in some way, blank verse -the prosody starting with The Elizabethan Drama- as heroic couplet which has gotten rid of its*

rhymes.

Interestingly, in *\*Hamlet* *\*the play within the play* is enacted in a particularly stilted version of heroic couplets creating the illusion of distance.

The gazel form tentatively deals with the ambiguity, the absence of clear ending by making the rhyme scheme of the first couplet in a gazel (aa) different from the rest (ba, ca, da, etc.) and by having the last couplet mention the poet's name ("I, Hafiz...", etc.) -these devices interjecting, in Jason's terms, "a partly artificial, arbitrary frame. The gazels of many poets can be recombined, provided they use the same rhyme.

These are a few random thoughts.

Ciao,

Murat

On Sun, Jan 24, 2010 at 8:08 PM, Jason Quackenbush <[REDACTED]> wrote:

which is of course exactly what Sartre meant.  
hell is other people is a way of saying "repent."

the most interesting thing about rhyming couplets is how arbitrary they are. and yet they are never the less compelling and pervasive. still in their arbitrariness they can become quite boring if you take them too far. too much of it and they are offputting and invasive.

Regards,  
Jason Quackenbush  
[REDACTED]

On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:

to quote pope John Paul Satre: Hell is rhyming couplets.

*rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.*

*they're interesting, as a form of speech and writing, because they're lively, or can be, if you live with them long enough and share your blood with them. their liveliness is musical, aphoristic, quickly pointed, sharply pointed, among other things...they are close to the very form of wit, as it were. they are a dance of language. a dance is a formal constraint to free the liveliness of the body into expression within its moves. and gives them meaning in its language, which is of both how it looks and means as symbol, body as glyph, and how we know the body feels to dance it.*

*sarte said hell is other people. hell is not other people. hell is of our own making. in our relationships with other people. "hell is other people" is humourous because it makes it easy to blame other people for our own little hell. which is how we create it.*

*ja*  
*<http://vispo.com>*

*guidelines*

[↑ Contents](#)

285. **Bob Heman**

***more info on friday's CLWN WR event at Westbeth***

*Tue 26 Jan 2010*

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Just a reminder, folks, that this Friday's 10th Big CLWN WR Event will be held in the Community Room at Westbeth, Greenwich Village's legendary artists'

housing complex, at 155 Bank Street/57 Bethune Street, from 7:00-10:00 p.m. Admission is free.

It will feature Martha King and Leonard Gontarek, and will also including readings by Liza Wolsky, Debra Jenks, Joel Chace, Bob Hart, Adriana Scopino, Judy Kamilhor, Phyllis Wat and Thomas Fucaloro, as well as performances by singers Carolyn Ota and Moira T. Smith, and a semi-improvised dancepoem by Nathan Whiting and Christina Knight.

Leonard Gontarek is the author of *St. Genevieve Watching Over Paris*, *Van Morrison Can't Find His Feet*, *Zen For Beginners*, and *D?j? Vu Diner*. His poems have appeared in *American Poetry Review*, *Fence*, *Field*, *Pool*, *Volt*, *Verse*, *The Best American Poetry*, *Joyful Noise!* *American Spiritual Poetry*, and *The Working Poet*. He has been nominated five times for the Pushcart Prize and twice received poetry fellowships from the Pennsylvania Council on the Arts. [www.leafscape.org/LeonardGontarek](http://www.leafscape.org/LeonardGontarek) Martha King attended Black Mountain College as a teenager in the 1950s, and married the painter Basil King in 1958. She has published two collections of short stories, *Little Tales of Family and War* and *North & South* as well as poetry in chapbooks, magazines and a book. She is currently writing a memoir, *Outside Inside*, some sections of which have appeared in *Bombay Gin*, *New York Stories*, and in the chapbook, *Separate Parts*. There will also a short tribute to Clown War co-founder Stephen Fairhurst who passed away in 2009.

All adults who attend the reading will receive a free copy of the new issue of *CLWN WR* (containing poems by Scott Metz, Leonard Gontarek, Penelope Maguffin, Connie Meng, Hal Sirowitz, Patricia Sonego, Alex Caldiero, Thomas Gibney, Nathan Whiting and Judy Kamilhor) which will debut at the event.

The event will be hosted by Bob Heman (editor of *CLWN WR*, and its predecessor *Clown War*, since 1971) & Lauren Binet (of the Westbeth Artists Residents Council Literary Arts Committee).

Westbeth is located at 155 Bank Street/57 Bethune Street in the far West Village, convenient to the 14th St. stop on the A, C and E trains, the West 4th Street stop on the A, C, E, B, D & F trains, and the Christopher St. stop on the 1 train. 57 Bethune St. is mid-block between Washington and West Streets, then up the steps to the inner courtyard. 155 Bank St. is mid-block between Washington and West Streets, enter the outer courtyard and up the ramp to inner courtyard.

Events at Westbeth are sponsored in part by NYC Council Speaker Christine Quinn and NYS Senator Tom Duane, with public funds from The New York City department of Cultural Affairs.

[↑ Contents](#)

286. **Murat Nemet-Nejat**

***Re: Can anything...?***

*Tue 26 Jan 2010*

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Mark,

One specifies that heroic couplets must not enjamb because our idea of a heroic couplet is determined by its 18th century examples. My point is different, that, within its historical content in English poetry, as opposed to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets led to opener forms -very much as in our poetry today we are exploring extended forms, rather than "well-made," well-crafted poems. My description of blank verse as heroic couplets stripped of its rhymes -obviously an "unorthodox" definition- was to point how the blank verse is an extension of the idea of a longer, "opener" poetry into drama. Chaucer, it seems to me, establishes the iambic pentameter as a basic English poetic line. Elizabethan and Jacobean sonnets (Sydney, Shakespeare, Donne), *\*Paradise Lost\**, *\*The Prelude\**, etc., are in iambic pentameter. What interested with in Chaucer's "heroic couplets" is that they free the English poem from the restraints of a short lyric. This is important to me because I am interested in the idea of a book as a single poem -not as a collection of lyrics- how such a poem could be put together even though, by necessity, it may be constituted by a convergence of fragments -how the fragment as a poetic unit is completely different from a "poem." Of course, blank verse or the iambic pentameter have no relevance to the language of an American poem.

Jason,

I agree with you completely about the problems with the free verse translations of Hafiz. I have quite a withering review of Daniel Landinky's "translations" of Hafiz in *\*The Gift. I\** can speak Persian a bit but can not read it. My understanding of him is through the way a Turkish poet like Ahmet Hasim uses him or through some excellent Turkish translations. It seems to me Hafiz is basically a serialist poet with stunning gaps -arcs, jumps- in the development of his images. I know quite a few Iranians who are very familiar with his work. They seem to have a peculiar way of reading him. They just "dip" into his texts, which seems like an ocean, and pick a few lines. The idea of individual gazels does not seem to exist, a quality I like a lot. Over the years, I did attempt to do one or two Hafiz translations into English from their Turkish versions, trying to project that sense of gap, arcing jumps. You are right. The paucity of rhymes in English is a big issue, but nevertheless the sound pattern of the gazel implies a vision in Hafiz's poetry that the translation, I think, needs to preserve. Here is one of my attempts:

Get up, before your skull is dust ridden  
fill up your glass before your grave is sodden

Since since the last motel is the valley of silence  
scream to the sky now, before the night is in

Please my sylvan beauty, on your being  
do not leave my dust be, before your shadow has been

let the sparkle of the glass tinder existence  
the deed of your plot will not before your sin

Reader, don't forget Hafiz's words  
take a bath in your tears, then on beauty sing! beauty's wing

Discussing the lush, by "intonation" do you mean "cadence"? Discussing the peculiarity of the Turkish syntax, its agglutinative nature, in the introduction to my \*Eda\* anthology of Turkish poetry, I do discuss cadence/the motion of that cadence being the underlying structure of the music of Turkish poetry.

Ciao,

Murat

On Mon, Jan 25, 2010 at 10:49 PM, Mark Weiss <[REDACTED]> wrote:

*A few correctives. Not every couplet is a heroic couplet. Heroic couplets don't enjambe, Chaucer's frequently do. All of his poetry, with the exception of a few lyrics, are in couplets.*

*I don't know the origin of blank verse, but it's not likely to have been the couplet, as the unit is a single line. Often enjambed.*

*At 03:24 PM 1/25/2010, you wrote:*

*Once/If one accepts the idea of a rhyme scheme in poetry, there are a limited number of ways one can go. The first distinction, it seems to me, is whether the rhyme structure is conceived within stanzaic units, as in the sonnet or Provencal song forms, sestinas, etc., or serially, as in the heroic couplet or the gazel. What a serial rhyming structure does is to weaken, making more ambiguous, the idea of an ending. The English speakers usually associate the heroic couplet with its epigrammatic, 18th century, particularly Popean incarnation. In English, the heroic couplet starts with*

*Chaucer, who used it first (I think) in \*Canterbury Tales\* to create a series of long narratives -basically, "non-poem" poems. The heroic couplet becomes a means of opening up a poem, away from the concept of a song. One can regard, in some way, blank verse -the prosody starting with The Elizabethan Drama- as heroic couplet which has gotten rid of its rhymes. Interestingly, in \*Hamlet\* the play within the play is enacted in a particularly stilted version of heroic couplets creating the illusion of*

*distance.*

*The gazel form tentatively deals with the ambiguity, the absence of clear ending by making the rhyme scheme of the first couplet in a gazel (aa) different from the rest (ba, ca, da, etc.) and by having the last couplet mention the poet's name ("I, Hafiz...", etc.) -these devices interjecting, in Jason's terms," a partly artificial, arbitrary frame. The gazels of many poets can be recombined, provided they use the same rhyme.*

*These are a few random thoughts.*

*Ciao,*

*Murat*

*On Sun, Jan 24, 2010 at 8:08 PM, Jason Quackenbush <[REDACTED]> wrote:*

*which is of course exactly what Sartre meant.  
hell is other people is a way of saying "repent."*

*the most interesting thing about rhyming couplets is how arbitrary they are. and yet they are never the less compelling and pervasive.  
still in their arbitrariness they can become quite boring if you take them too far. too much of it and they are offputting and invasive.*

*Regards,  
Jason Quackenbush  
[REDACTED]*

*On Jan 22, 2010, at 3:01 PM, Jim Andrews wrote:*

*to quote pope John Paul Satre: Hell is rhyming couplets.*

*rhyming couplets are an ancient technology. and like any technology of language, they shape possibilities of language. they open up some possibilities you wouldn't normally consider and exclude other possibilities.*

*they're interesting, as a form of speech and writing, because they're*

*lively, or can be, if you live with them long enough and share your blood  
with them. their liveliness is musical, aphoristic, quickly pointed, sharply  
pointed, among other things...they are close to the very form of wit, as it  
were. they are a dance of language. a dance is a formal constraint to free  
the liveliness of the body into expression within its moves. and gives them  
meaning in its language, which is of both how it looks and means as symbol,  
body as glyph, and how we know the body feels to dance it.*

*sarte said hell is other people. hell is not other people. hell is of our  
own making. in our relationships with other people. "hell is other people"  
is humourous because it makes it easy to blame other people for our own  
little hell. which is how we create it.*

*ja  
<http://vispo.com>*

*guidelines*

*Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).  
<http://go.ucpress.edu/WholeIsland>*

[↑ Contents](#)

287. **Donna Kuhn**

***New poetry book-Leather Roses by Donna Kuhn (blue lion books)***

*Tue 26 Jan 2010*

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<http://www.lulu.com/content/paperback-book/leather-roses/6774298>

Donna Kuhn

<http://digitalaardvarks.blogspot.com>

<http://donnakuhn.imagekind.com>

[↑ Contents](#)



288. **amy king**

***This Friday - BARD ROVING READING SERIES - King and Benson***

*Tue 26 Jan 2010*

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AMY KING & CARA BENSON

Friday, Janua

BARD ROVING READING SERIES

AMY KING & CARA BENSON

Friday, January 29th @ 6 pm

Bard Hall\* at Bard College

Annandale-on-Hudson NY

\*Bard Hall is located near the corner of North Ravine Road and Annandale Road. It is a small, grey, church-like structure“set back from Annandale Road“and should not be confused with the stone chapel located to its left.

Click here for more directions --

<http://www.bard.edu/campus/maps/maptour/>

AMY KING

Amy King is the author of Iâ€™m the Man Who Loves You, Antidotes for an Alibi, Slaves to Do these Things (forthcoming from BlazeVox), and I Want to Make You Safe (forthcoming from Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College, and co-curates The Stain reading series in Brooklyn, NY.

~~~~~

CARA BENSON

Cara Benson is editor of the interdisciplinary book Predictions for ChainLinks. Her newest titles include the book (made), which is forthcoming from BookThug, and Protean Parade (Black Radish Books 2010). Her writing has been published in Belladonna Elders Series #7, Imaginary Syllabi, Spell/ing Bound, as well as in Quantum Chaos and Poems: A Manifest(o)ation, which won the 2008 bpNichol Prize. She edits Sous Rature, and teaches poetry in a New York State prison.

<http://bardrovingreadingseries.blogspot.com/2010/01/amy-king-cara-benson.html>

BOOK

Slaves to Do These Things --

<http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

[↑ Contents](#)

289. **Ryan Daley**

A must-see

Tue 26 Jan 2010

I figured I'd pass this along to the list:

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

[↑ Contents](#)

290. **Pierre Joris**

Recent NOMADICS posts

Tue 26 Jan 2010

Check out these new posts at <http://pierrejoris.com/blog>

Haiti, Césaire, Translation, & The New Yorker

« Ayiti cheri, yon trezò pou memwa »

Chicago Poetry Project Reading

Port-au-Prince: Blast from the Past

New e-book: The Tang Extending from the Blade

History of a Haitian Holocaust

enjoy!

Pierre

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"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

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Pierre Joris

cell phone: [REDACTED]

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pierrejoris.com/blog/>

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[↑ Contents](#)

291. **Alan Sondheim**

DNA Involuntaries class last week (this is amazing)

Tue 26 Jan 2010

DNA Involuntary Class

<http://www.alansondheim.org/dnaclass09.mp4>

[↑ Contents](#)

292. **David Chirot**

Re: Can anything...?

Tue 26 Jan 2010

Dear Catherine:

re Black Mountain there is Martin Duberman's great history *Black Mountain An Experiment in Community* which is still in print--

Many many thanks for your thoughts and suggestions/examples re readings.

Basically, I say a big Yes to all you write—and really thank you—

I wrote this reply in two sections really as the ideas and examples tumble forth too fast to keep up—I thought it interesting that in this discussion itself, you and I are writing in one direction while others are off on another—which in itself might indicate that there's a similarity of interests and thoughts in our thinking with these things-and hence the sense of an agreement—

As my reply, I suggest some different ways of thinking abt poetry and Visual Poetry that I work with. I don't remotely advocate them as being "the way" anyone else need do anything—my main objective is just to present examples of ways different from those you refute in your letter, not to be "against them," but to suggest that there a myriad ways of thinking yet to be found—so why only rely on a few--

I apologize if my reply is long, but one needs to cite some examples to show how one works, rather than making some statements "about it." The too prevalent manifesti you note, perhaps, might be that in place of examples, one wishes to state something which is "not yet there" but is "to come"—prophecies—one might then examine manifesti in terms of "prophetic works," or "science fictions"—or 'speculative fictions" and so create another form of thinking abt the manifesti—the manifesto as a limbo between "appearance" and "disappearance" (manifesti always wanting some things to be gotten rid of , to be sure!!--)

To "discover again" the futures of the past—as fictions which can be examined in terms of being "documentaries" of their own time periods--

I agree very much with you--being an artist/writer, Visual/Sound poet etc--i look to the writings of other poets and artists for ideas, rather than turning to philosophy etc. When an artist looks at philosophy, or i shd say as this artist looks at it, it is more material to work with, more words, phrases, letters, images which one may or not find of use and; lug off as one does items found in the streets to be placed into that vast heap of rubble known as the artists' workshop--basically the same indoors and out, like Smithson's Sites and Non-sites--so on a rainy or sub zero day one can continue working "outside" inside--

This is part of why I love Heraclitus' work so much: "The most beautiful world is a heap of rubble tossed down in confusion/at random."

In another section below I write that Fear is perhaps part of why persons turn elsewhere than relying on the poems and paintings etc to have ideas in them. In a sense, this devalues the respect for the work itself, the artist, as well as for one's own thinking--the main fear being to go out on a limb alone--hence one finds in a time of such endlessly propagandized fear as this one, an ever greater fear not to conform, or not to refer to some outside form of "Authority" in thinking re a line in a poem or that great blotch in a painting or Visual Poem. For is not a blotch itself a way of thinking in space and time on what seeing itself is in relation with a thinking--perhaps to present as it were some knot, some gnarled impediment obstinately refusing to "con-form" and so just being "outside" "interpretation."

I am working on several series of Visual Poems re the Cinema Fantome, the Cinema of Disappearance (name of a book published in France of some of my works)--How does one present the ghost of no one?--(a question from a forthcoming essay at Jerome Rothenberg's Poets and Poetics blog--re Nonwriting and the Unwritten--) Appearance and Disappearance--in the virtual, in the actual, in the poem, in the image, in time---in the rubble--

Often what a "critical" or "philosophic point of view" approaching art may be doing is looking for evidences of something outside the art--that is, some form of system by which to "understand" and "map" the coordinates within the work. That something "outside" may be an ideology, a philosophy, a spiritual approach--a historical materialist one, and so forth. Of course, to some extent, this method of searching reveals basically only those things it is able to see in its own terms. What is sought for are not openings but 'proofs' of that particular way of seeing and thinking's "validity." Validity--"value"--in all its glory is also part of this quest for El Dorado. These methods often find very interesting things within the work of art or poem, while at the same time to some extent they also "disappear"--by "necessity"--other elements in the process. What interests me are the relationships among that those elements used to create the "appearance" of the work in terms of the critic's or

philosophy's terminologies and what does not appear, what is "disappeared." Often the part that does not appear is, from an artist's point of view, precisely where the art or poetry is--between the lines--between the lettres between the colors and forms--it is out of this seeming blank to others that an artist works--this "disappeared" area where an actual "resistance" exists. Resistance because it continually changes—is "fugitive."

One may, in turn, if thinking in some ways that I do, think of that area itself as something which in order to remain blank as it were, in-between--is that it cannot be captured and imprisoned as it were within a doxology of terminology dependent upon a System of thinking or seeing. . It is something which like Time flows--changes—"the basis of art is change in the universe" as the Japanese poet Basho puts it in "learn from the Pine." In the Intro to his book *Junkie*, William S. Burroughs writes that a Glossary cannot be made the words of *Junkie* slang, which change from moment to moment and place to place, because one cannot create a permanent set of definitions for "words whose intentions are fugitive."

Actually i read much the way you do--artists/poets re others who work in the same or a different art medium. For example, lately I have been writing re the Literature of the No. Very little exists on this--a handful of texts, which are part fiction and part non-fiction about other fictions. The "founder" of this form of writing being, after all, *Bartleby the Scrivener*, who , unlike today's American 'conceptual' poets, stops copying and--"would prefer not to." Also, the issue of "disappearance" in re Non-writing (which is not the same as the Unwritten)--in terms of both the virtual and the non-reporting of actual events, vanishing them. Returning to the originary meanings of avant-garde, which are military, --war viewed by the early avant-gardes as Pro by Italian Futurism and Ant- by Dada--a lot of the work i do is with the direct analogies between the military in terms of technology and language with what is being used and done in writing, poetry, Non-writing, the Unwritten ("The Real War Will Not Get into the Books"--"the real, the unwritten War" as Whitman writes in **Specimen Days** of the US Civil War).

However, in terms of the Avant-Garde, one finds really that the precedent is not as an analogy with the military—but as poetry and war combined in the same person, the great poet Archilocus, the inventor of so many forms and genres of poetry and also a paid soldier, a mercenary, really—who writes that his two muses are the gods of War and of the Arts, of Poetry—

In Archilocus one finds an opening into the questions re poetry and war—just as the military invents new technologies for the soldier, so this soldier-poet invents new techniques for poetry—including within lyric poetry (the iambic pentameter for example)—and the satiric, the epigram the epitaph—

Re disappearance and the Unwritten of late reading a great deal by and about Mallarme (via bios and letters) and his ideas re the Book, that great unfinished project. The question of the "unfinished" also interests me a great deal. Is it itself part of the "Unwritten"—or of "something else"—or, really, of both-- Re the Unfinished there are areas of perception in poetry and painting both in which, at the very edges of the media, Mallarme and Cezanne, working in the same time period, ultimately found an area where color and words disappear and what is left are the blank white spaces of the Unwritten, the Unpainted. ("my voice goes after what my eyes can't reach"--Whitman)-These areas, nevertheless are by the poet and painter known to exist—they are NOT a "nothingness", or "a mere failure of perception") As George Steiner in his *My Unwritten Books* notes, the unwritten is: "not a void."

That same area of white might be the White Whale, or the white figure, immense, which arises among the snows and the near white-out blizzards and ices of Poe's *The Narrative of Arthur Gordon Pym.* I find the most interesting writing re writing is in writing by writers and other artists. (duh!, in a sense Inside poems, novels, short stories, essays, letters, one finds these various pieces which point in similar directions, are asking similar questions--and, often occurring in the same time period. , Also, for the current reader/writer--within the frame work of the current fast shifting technological "visions" of the world—there is still the question of what is "vision" itself in terms of writing as a form of seeing, of hearing, of the tactile, Haptic elements of existence . . . what it is to see with and in and through words—and to see without them—or with and without light (why I work often literally in the dark with visual poetry---to teach the hands to see--) Time is another element i am working with in the sense of writing being a form of space/time travel. For example, i write often of the "reverse engineering" which occurs in writing and poetry--there is also the Oulipo concept of this in their concept of a current work, phrase, and example in the present having often a previous antecedent--which, in turn, makes of the antecedent a kind of anticipatory plagiarism! Emily Dickinson writes of incredible speeds: "To shut the eyes is travel." "I have but to cross the room to be in the Spice Islands,"--this would be perhaps taken as just flights of fancy--rather than of the imagination--(an issue Poe argued with Coleridge about)--and, in a sense of the technology itself of poetry--to join in one small space two things physically "apparently" immensely distant from each other, by means, as Emily notes very accurately, of "crossing"--crossing borders into that poetic imagination in which such travel is a "daily exercise." A similar visions is found in Celine's little opening "intro" to Voyage au bout de la nuit (Journey to the End of the Night)--to shut the eyes, one sees life from the other side--and that the imagination is travel. (That which functions in terms of Whitman's aching desire in writing--"My voice goes after

what my eyes can't reach"--like a person buried in the rubble of Gaza or Haiti crying out for days to an unseen world --somewhere--for help--for respite from not only death but the ultimate loneliness of the solitarily confined). Re speeds of writing, think of the famously fast-typing Kerouac, raving about the fast driving of Neal Cassidy--and what is the ultimate speed: "Writing is silent meditation going a hundred miles an hour." The first time the daguerreotype and one of its makers appears in fiction is in Hawthorne's *The House of the Seven Gables*--and, for the first time in a fiction, there is a meditation on the differences between painting and photography. The period of time when the scientific methodologies are first encountering those of painting (vision) and poetry, writing, and in re travel--is studied today by the Argentinean writer Cesar Aira via his Humboldt influenced and inspired traveling German painter investigating the wilds of Southern landscapes in *Episode in the Life of landscape Painter*. It's often presented that there is some kind of dramatic break between WCW's "Only the imagination is real" in *Spring and All* and "No ideas but in things, Mr." in *Paterson*. If one examines writing actually, the two are working together simultaneously far more often than one might at first consider. The examples i cite of conjunction of the fictional and new technologies--are those areas where the encounters among the Unwritten and the Nonwritten occur, the areas of a listening and voice that goes beyond sight--etc--all these things involve technologies and at the same time the work of the imagination itself as a form of techne, a technique, for increasing speeds, time and space traveling etc--its these conjunctions of the imagination and memory, dream and the actual the Situationists in their derives encounter in the Paris streets--not a "surrealism" but instead the actualities found also in the writings of, for the Situationists, Marx. I think all of these things may be studied without the need for the turn to philosophies so often advocated today, which in a way may signal an anti-imaginative thrust, in that one doesn't look into the text itself for the evidences of its thought, but elsewhere, which is to say, as Olson--and Rimbaud--so vigorously argued--"after the fact," as is all Western poetry following the dictates of Aristotle re metaphor, for example. In a sense it is like Emerson's (I paraphrase) "The blank and ruin we see in Nature is within our own eye." The blank and ruin seen in texts is in the reader's eyes, in a sense, in that what is there remains hidden in plain sight/site/cite, which is another issue i work to address in writing and visual works--the Unseen before one's very eyes--the Purloined letter--which, as Leonardo Sciascia points out in using this text in the *Moro Affair*--is found by Dupin when he retires to think in absolute darkness, as with the eyes shut, in order to see that which in broad daylight is hidden in plain sight. In a way, the eye needs "development" in the darkroom of being shut or ensconced in darkness, in order to "produce" that image in which what is in sharp relief is indeed the Purloined letter. Sciascia's *Moro* book--and, in the in-print

NYRB edition it is followed by this book--the Disappearance of Majoranna--Sciascia is using methods from poetry and writing to examine the texts of the letters of Italian Prime minister Aldo Moro, kidnapped prisoner of the Red Brigades. What emerges from these "fictional" approaches to studying "actual texts" is the "actual story" of Moro's hideous adventure--to the discovery that his own "friends" have betrayed him and are going to allow him to be executed. The exposition of what indeed is the "actuality" of these "real events" emerges by processes taken from fictional precedents. What Moro is demonstrating--and he does, again, in amazing ways in the Disappearance of Majoranna--is the interconnections among not so much fictions as fictions, but as actualities which converge with those "in reality" and so "bring to light" those things hidden in plain site/sight/cite from the "reporters" and from the straight forward "really true" "sorts of fictions treated as realities in the likes of sheer fiction or in the mock-docs and mini-docs etc of TV and the Cinema. That is, what Sciascia is presenting is a way of working with methods taken from fiction to examine texts which have actually occurred in the production of "real historical events." The letters of Moro examined in this way "show forth" all that had been "overlooked, turned a blind eye to" by the daily press, the government, the examining authorities, all of them shown to be complicit in the very letters they work so hard to ignore and discredit. (By implying and then announcing openly that as Moro's letters change intone, this is "evidence" of his being drugged etc and thus "no longer Moro" as "we knew and loved him.) What started the Iraq War after all but forged letters, the testimony hallucinated and made up using on line images by an alcoholic Iraqi defector in Germany whom the Americans never met, nor saw his actual texts "in person, in the originals." All these third rate second hand hearings of "realities" which become more tainted with each line of demarcation they cross and ultimately shown to the world as "artists conceptions" rather than photographs of "evidences" by Colin Powell in his disastrous speech at the UN three months before Shock and Awe rained down on the innocent people of Iraq. here, the Bush administration makes use of handy "fictional" "made up" forged and faked elements to instruct a narrative to go to War, making it impossible any more for anyone to know if the 'evidences' for example of the nuclear threat in Iran are "real" or "fictional." Years ago i recall dimly reading at Ron Silliman's blog a mocking of persons who believe in the characters of fiction as though they are 'real persons.' yet, the "reality" is that for actual "problems, questions" existing in "reality" it turns out that a character like Dupin aides the Minister/journalist/friction writer Sciascia--one of the members of a committee set up to review the evidences of the Moro case by a govt that does not want to hear what Sciascia comes up with--_un finding what is hidden in plain site/sight/cite in Moro's letters--down to the clues as to his whereabouts with in them, while all the time the Italians have mounted the largest man hunt in their

history, to a degree almost comic-opera--to find--nothing, no one-- My point being, again that if one uses the texts of poems and writings such as the fictions, essays and letters of poets, artists, there one finds more than enough ideas to use to think on not only "poetry and art" as being separate from "reality" but "in reality" part of the fabric of "actuality." The appearance of the camera in the 19th century and its effects in poetry and painting in terms of ways of seeing with in a poem a story, a painting, as told by the writers, poets, artists themselves, is just as much real as what are after all the complete fictions which one studies in Benjamin's writings as though his "documents" and "Baudelaire" are more "real" than the actualities themselves. That is, one need look inside Baudelaire himself to find what is it Baudelaire saw, where as instead one is guided by a figure of fiction--"Benjamin's Baudelaire" to act as a guide. Here, then does not the fictional nature of 'reality' begins to eat away at the "documentary" as arranged by the sociologist/philosopher? And yet, though it is a great work of fiction, one employs Benjamin's "Arcades" as "more real" than Baudelaire's poetry or the poet's own writings re the city and artists and the way of seeing within his own time. I think if one began to treat Benjamin's works as fictions they would began to provide many very amazing projects for "art" and poetry so to speak. Not to mention a way of seeing how a German bourgeois thinker of Benjamin's time might be essaying to reconstruct his own Utopian City within the Paris of another time, just as Joseph Cornell of utopia Drive in new jersey used French posters and journal images as ways to travel to his utopian Frances with their various 'French elements' ";literal" and literarily embodied within the boxes he puts them as "evidences of time and Space travel, objects brought back from "lines of flight of the imagination."

I wonder at times if it is not that one might fear addressing text on its own terms, so it is one reaches for some other text or texts outside the work to "explicate it" in such a manner that one oneself might then write a text on what so and so and her or his system of thought means to the poem or painting in question. That is, one evades or avoids the tools which are given within the text, and via the artist's own writings, further ideas which one may use to examine the text itself.

It is as though one is not reading the artist's thinking seriously at all unless it is presented in terms of the Great So and So, author of Such and Such, In fact, it is as though no only taking the artist's own thinking seriously on their own, but one's also. In the current debate re reviewing there is a similar issue—of fear—fear of accountability—fear of being "wrong" as compared to the great Pooh Bah's dictates etc—to be against the grain, though so much bruited about and written on and endorsed rhetorically, is in actuality never much of a good proposition it would seem when judging by the evidences one is presented with.

And—isn't this fear itself not bound up with the Culture of Fear of the current Surveillance/Security State one lives in? Of what is called abroad the "New McCarthyism" that exists in the USA today? Fear generated by economic insecurity?—And what fear leads to is Conformity—to "speak out" or "be against the grain" isn't so cool anymore perhaps unless being done rhetorically, in a safe place, far from the fields of struggle which are before one's very eyes. (And before one's Virtual eyes so to speak also--) Yet even in supposedly safe places if any actually do exist (ironically I live in a place actually called this—A Safe Place—which of course is situated in an Unsafe Area--) there is always the fear of "being found out" to some degree, outed as some secret monster, if one does not go along with the general line of things.

Duchamp noted that when he began to real work at his art after a certain point it was to prove wrong the then common saying "Bete comme un painter"—"stupid like a painter." The idea being—the painter paints but cannot express in words what it is he does—therefore, not being in words, his thought does not exist and therefore he is stupid.

This is not unlike the saying often found in Offices for the Social Services systems, to be a warning—ironically enough, even to the illiterate—that "If it is not in writing it does not exist."

The fear then in reviewing or in writings re poetry, is that even the artist must be a dummy re their won art—so one turns to the critic-philosopher to find the "answers, clues" and "secrets" of this wordless presentation. Ironically the same situation applies to poetry in that one turns elsewhere to find a system by which to "interpret" the poems, which in a way implies that the poet themselves did not have ideas themselves, and in away, is caught up with an idea that unless in writing as it were, the poet had no ideas at al but composed as though impregnated by the Aether. Which in itself is a very interesting issue is it not—impregnation by the Aether, or, via the Ear by the Holy Spirit—leading to the "speaking in tongues" aspects of Zaum poetry, and other forms Sound Poetry—with the Aether perhaps being the technological Aether as Joe Milutis brilliantly writes of it—"working it the ideas that were in the air at the time"—

Things change if one examines the documentary in terms of fictions and the fictional itself a form of documentary. The Walls of separation between things, peoples, ideas, poems, arts, exist only as much as one in effect ones them to be there. If one doesn't then one works in ways to undermine them and doesn't bother with their Separations which are a form of dividing things up to give one of these precedence or hierarchical "value" over another.

The great Fear really is that, as Duchamp pointed out, people do not want to be stupid like painters so they look to others to speak for them re the art. Duchamp set out to show that painting already is thinking in itself. In a rather

bizarre way, he wasn't doing this for other artists and poets, but for the critics, making art even more involving and co-dependent upon criticism, philosophy and so weiter to "explain it." How many volumes do not exist re the occult in Duchamp's works alone!—His thought being turned into Mysticism in order to again in away prove that painters don't think but are "mystics, alchemists." Part of the reason that Rimbaud leaves poetry is that he found out to his mortification that in fact poetry was NOT the "alchemy of words" he had wanted to believe it was. He had thought by this alchemy to reach the Ultimate Realities—which, he realizes, are, sadly, what is there right before his eyes: the need to get work in a France shipping its young people out to the colonies for its own Imperialist efforts following the defeat and humiliation of the Prussian War and the nightmare terrors opened by the Commune and the use of the State Terror to suppress it.

Rimbaud had already written the reality of his own life and the reality of the new Imperialist France in his poetry. His letters after he stops writing poetry present phrases and actual landscapes already found years earlier in the poems. This proved one of Rimbaud's ideas to actually "work"—that it is that the poetry of the Future must PRECEDE action rather than following it. In Olson this issue comes up again very much, except that Olson wants to be "equal to the Real itself." That is poetry is the action in the Present—not unlike Action Painting-- Rimbaud wants much speedier form that—taking after the Greeks in forms—will write of things before they happen.

It is this time element and its use of speeds in writing that is one of the myriad things that interest me with writing—and the space to find the examples and thinking is in the works of poets.

Perhaps the fear is to have not only writing re poetry but a poetry itself which might be accountable in some manner to anything other than within the confines of the page.

On Sat, Jan 23, 2010 at 5:34 PM, Catherine Daly <[REDACTED]> wrote:

Some thoughts on dbc's long posts.

What I am interested in is 1) some sort of way to distinguish different types of relationship to knowledge, experience, source, and etc. in poetry

and 2) to depreciate the reading of Pound through his misreading of Fenollosa (though approved by the literary estate, etc. etc.), Olson / Whitehead, Fulton / whoever. Not as though I haven't taught these. Also, to be a little more dismayed about poetics statements and manifesti, as we are now become our own critics, which is an interesting thing, I think, but important to remember how weird that is, and how weird it was even when the author of *The Practice of Outside* wrote on Olson and Whitehead.

Some of my most favorite books are offbeat poet's nonfiction (and fiction), but notably, these are generally about writers and writing: Z on Shakes., Duncan on HD, Olson on Melville come to mind first. Some poets' writings for pay, like Ronald Johnson's cookbooks, also occur to me.

I know, because I'm a writer, that working at the edge of one's knowledge can be more exciting than chewing over old shoe leather -- although this may not be a position shared by writers with more of a sense of respect, or "the sacred," or tradition, or whatnot than I have. The feminine my eye (true, but...).

But it seems to me that there is a certain approach to poets' knowledge that gets perpetuated, mostly in academia, and it goes something like this: poet x read an essay by scholar y and "ran with" it, and so everyone who wants to study this poet has to read this essay. Rather than actually considering what the poet is doing and how and why, we end up trying to figure out a bunch of sheer nuttiness that has nothing to do with anything.

Some things bouncing around about WOMPO and I think New Poetry (thanks Amy) have been about militarism and the academy and feminism, etc. And I think looking at Black Mountain that is important too. The GI Bill after World War II changed American higher education dramatically. Black Mountain was founded, and Harvard got Frank O'Hara! But there were not very many female veterans of World War II who didn't already have postsecondary education in nursing or aviation, etc., and the state schools expanded, and those originally for teacher training changed focus, and ...

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All best,
Catherine Daly

██████████

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*All best,
Catherine Daly*



[↑ Contents](#)

293. **David Chirot**

Fwd: Ebong Aamra Boilmela issue - PAROKIA

Tue 26 Jan 2010

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

From: nupur sur < >

Boimela 2010 issue of EBONG AAMRAA (Table no.177) - PAROKIA

Articles written by :

Dr.Kanan Bihari Goswami , Jogweshar Chowdhury ,Shatinath Jha , Satyabati Giri, Dr. Moon moon Gangopadhyay,Ritankar Mukherjee ,Dibyojyoti mazumdar ,Biswajit Panda,Anjan Chakraborty,Suranjan Pramanik & Suresh Kundu .

Short Stories written by :

*Amit Bhattacharya, Kamalesh Roy,Yashodhara Raychowdhury,Diendranath Battacharya,Anindita goswami,Tanni Haldar,Sweta Chakraborty,Ishaa Paul,Anindita Basu,Suvra Bhattacharya,Sutapa Chakraborty and Susmeli Dutta . *

You are requested to collect the issue .

Best Regards

Debabrata Sur
9830116766

[↑ Contents](#)

294. **Scott Howard**

RECONFIGURATIONS, Vol. 3: special features (2 of 4)

Tue 26 Jan 2010

* * *

Bryan Walpert,

Preface to "OUTSIDE-IN: NEW ZEALAND POETRY & POETICS"

<http://reconfigurations.blogspot.com/2009/11/bryan-walpert-forward.html>

"I asked the writers here which poets most influenced their work. Several mentioned such iconic NZ figures as James Baxter, Janet Frame, Hone Tuwhare, and Allen Curnow. Others mentioned such NZ poets as Bill Manhire, Vincent O'Sullivan, Michele Leggott, Dinah Hawken, Sam Hunt, and Emily Dobson. A number of international poets were influences on the writers whose work you will read here: Paul Celan in one case, and in another "Rilke, Rumi, and Rimbaud"—first names apparently not required. Smither has taken an interest in Australian poets. But in fact, after New Zealanders (and I say this merely as observation), Americans were the most-cited influence by the poets here, which seems to me symptomatic of the love-hate relationship Kiwis have with the U.S. On the whole, these tend to be U.S. writers who made their names from the 1950s through the 1980s: Sylvia Plath came up more than once. Others included Charles Bukowski, Adrienne Rich, Mary Oliver, Jane Kenyon, Theodore Roethke, Gary Snyder, and Frank O'Hara. One of the poets here,

Mercedes Webb-Pullman, did mention the more contemporary poets Mary Szybist and Mark Levine."

<http://reconfigurations.blogspot.com/2009/11/new-zealand-poetry-poetics.html>

* * *

[↑ Contents](#)

295. **Jim Andrews**
Re: Can anything...?

Tue 26 Jan 2010

perhaps understanding that "a poem is a machine made out of words" or "not only are all poems machines, all texts are machines" is a useful step toward understanding that if they are machines, then they are so in the sense that a piece of software can be a machine. perhaps interesting writing is as software and simple matter-of-fact writing is simply as data that is not software but is interpreted by the software of the mind. whereas interesting writing, such as "hell is other people", which comes to us in the guise of matter-of-fact writing, actually requires something different from what "my name is jim" requires to understand it. both require a mind to parse and interpret them. but "hell is other people" also requires the mind to understand that hell is not other people and to not stop there, at the falsification, but to uncover the humour. it is lively writing. lively writing is not simply data that is meant to surrender to simple interpretation but, instead, has its own circuits of logic that give us the mind within a mind thing, ie, we sense the writer's mind in our mind. the program within a program.

texts are parsed, interpreted, engaged, and, as it were, played, run, or executed in our minds. the texts are deeply encoded with all the knowledge of language and the world that the poet has at his/her disposal. they don't play quite the same in two different minds because semantics is usually dependent on the mind doing the interpretation.

simple-minded writing that rhymes is ludicrous because it seems to us that the form is doing the talking, not the writer. bergson's theory of comedy involved the idea that we feel ok to laugh at somebody when they act like a machine. when they are not thinking for themselves in the manner we associate with sentient beings but are on auto-pilot, as it were.

cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.

ja

<http://vispo.com>

[↑ Contents](#)

296. **Alan Sondheim**

Dance Review (Foofwa, Azure, Jonathan, moi at DNA)

Tue 26 Jan 2010

Dance Review (Foofwa, Azure, Jonathan, moi)

(this seems pretty accurate)

from the Dance View Times -

<http://www.danceviewtimes.com/2010/01/wildman-and-sometimes-poet.html>

[↑ Contents](#)

297. **V. Joshua Adams**

***** TWO READINGS IN CHICAGO THIS WEEK! *****

Tue 26 Jan 2010

CHICAGO REVIEW

presents

A BILINGUAL READING

with

CHRISTIAN HAWKEY

ULJANA WOLF

& MONIKA RINCK

to celebrate

ISSUE 55:1: SEVEN POETS FROM BERLIN

on

THURSDAY, JANUARY 28th @ 6PM

at the

GOETHE-INSTITUT CHICAGO

(150 N. MICHIGAN AVE)

as well as an

ENCORE READING

on

SATURDAY, JANUARY 29th @ 7PM

at

MYOPIC BOOKS
(1564 N. Milwaukee Ave.)

Readings are free and open to the public!

Questions? Email us at 

CHICAGO REVIEW
5801 S. Kenwood Ave.
Chicago, IL 60637

[↑ Contents](#)

298. **Wanda Phipps**

Wanda Phipps and John Guth at Starving Artist Cafe

Tue 26 Jan 2010

In case you missed this invite I thought I'd send another
hope you can make it

Sunday afternoon, Jan. 31 3pm
at Starving Artist Cafe
249 City Island Ave.
City Island, NY 10464

John Guth and Wanda Phipps perform at a "poetry brunch"

Wanda will read from her works sometimes accompanied by John's guitar, and also sing some settings of her poetry. John will perform some settings of poems he's concocted over the years by Wallace Stevens, William Blake, Lewis Carroll and others.

Info at starvingartistonline.com

--

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

[↑ Contents](#)

299. **Robin Hamilton**

Re: Can anything...?

Wed 27 Jan 2010

Mark,

One specifies that heroic couplets must not enjamb because our idea of a heroic couplet is determined by its 18th century examples. My point is different, that, within its historical content in English poetry, as opposed to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...

This is a terminological issue. Mark's right here -- as I know to my cost, having been smacked over the wrist once for saying what Murat does above.

The heroic couplet is very specifically the rhymed iambic pentameter couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with several specifics which distinguish it from earlier and later uses, not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say Keats in Endymion, Hyperion, etc. Chaucer's couplet line almost ends with him, due mostly to the loss of the final unaccented 'e', with the iambic pentameter (mostly, though generally all syllable accent forms) being redefined by Wyatt, on, and reaching a point of balance in Sidney. When the Augustans take it up (from Jonson possibly), they impose their own sets of strictures on particularly the rhymed iambic pentameter couplet.

If you want a bite-it-and-see example, look at Pope's "translations" of Donne's Satires.

Dropping this specific meaning of "heroic couplet" diminishes our range of meaningful terms.

Mark is however wrong about the origins of blank verse -- the earliest example in English is found in Surrey's translation of the Aeneid -- and he does *that* by simply knocking the rhymes off Gavin Douglas's earlier rhymed couplet version!

Shame that such an act of artistic vandalism should have had such a productive result. Surrey's own blank verse may be shit, but I suppose one has to allow that it lies behind Marlowe, etc.

Robin

[↑ Contents](#)

300. **steve russell**

Re: Can anything...?

Wed 27 Jan 2010

i'm not always so sure when i'm actually thinking for myself. the self is also in many ways a poem made of words, a selfish machine fearing death and rejection and groping about in a world with this language software it didn't install but can't help but use and manipulate.

the ego often seems to be sawing off the branch on which it is sitting, getting more and more anxious about the coming crash.

by its very definition, the form, in rhyming couplets, is doing the talking. or maybe not so much. Doing the talking, but the form seems to determine what it is that can be said. the constraints seem too limiting.

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Tue, January 26, 2010 5:22:51 PM

Subject: Re: Can anything...?

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cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.

ja

<http://vispo.com>

[↑ Contents](#)

301. **Peter ciccariello**

New work up at The New Post-literate

Wed 27 Jan 2010

"This week The New Post-Literate is featuring some great new work from Peter Ciccariello"

<http://www.facebook.com/l/afe03;thenewpostliterate.blogspot.com/>

--

<http://invisiblenotes.blogspot.com/>

<http://uncommonvision.blogspot.com/>

<http://poemsfromprovidence.blogspot.com/>

<http://uncommon-vision.blogspot.com/>

You can find my art and writing updates on Twitter

<https://twitter.com/ciccariello>

[↑ Contents](#)

302. **Paul Siegell**

PHILLY EVENT: PBQ's Slam, Bam, Thank You, Ma'am!

Wed 27 Jan 2010

Painted Bride Quarterly's Slam, Bam, Thank You, Ma'am!

This month's slam features a special reading from guest poet PAUL SIEGELL, and will be hosted by STEVEN VOLK of Philadelphia Magazine. Don't miss it!

Thursday, January 28th, 2010

7:30pm

Pen & Pencil Club

1522 Latimer Street, Philadelphia, PA 19102-4402



www.penandpencil.org

PAINTED BRIDE QUARTERLY will host an interactive slam at the Pen and Pencil Club (1522 Latimer St., Phila) on Thurs, Jan. 28, at 7:30 p.m. We'll

provide writing implements and paper. You'll have the fun. Think, "Whose Line is it Anyway?" crossed with Henry Rollins. We will start with a ten-minute reading from special guest poet Paul Siegell, then slam the audience's writing during a series of five-minute rounds. Bring \$1 bills for the poker round. (Really.) Come prepared for the final round, and bring prose or poetry you write in advance, using the words "refrigerator," "tucked" and "brilliant."

Want more info? Come out and play. We've said too much already. MC'ed by Steven Volk of Philadelphia Magazine. Write: [REDACTED] see: pbq.drexel.edu.

PAUL SIEGELL is grateful for toilet paper, his fiancée, his job at The Inquirer, and for being able to say he is the author of 2008's Poemergency Room, 2009's jambandbootleg, and forthcoming in 2010, wild life rifle fire.
(<http://paulsiegell.blogspot.com/>)

STEVEN VOLK writes for Philadelphia magazine and isn't afraid to admit he lets the computer check his spelling before he turns in anything.

Painted Bride Quarterly is one of the country's longest running literary magazines, established in Philadelphia in 1973. As a community-based, independent, non-profit literary magazine published quarterly online and annually in print, PBQ's main agenda is to maintain and grow a venue for the highest quality literature that best represents the individual voice.

[↑ Contents](#)

303. **amy king**

So this guy walks into a book...

Wed 27 Jan 2010

Louis Zukofsky, Paul Violi, Borges, Robert Hayden, Graham Robb, Occam, Rimbaud, Olson, Walter Benjamin, Robert Duncan ...

"As I tried to analyze my discomfort with King's language..."

<http://coldfrontmag.com/reviews/slaves-to-do-these-things>

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

[↑ Contents](#)

304. **Ruth Lepson**
Re: Can anything...?
Wed 27 Jan 2010

exactly! well put.

On 1127110 10:51 AM, "steve russell" <[REDACTED]> wrote:

*i'm not always so sure when i'm actually thinking for myself.
the self is also in many ways a poem made of words, a selfish machine fearing
death and rejection and groping about in a world with this language software
it didn't install but can't help but use and manipulate.*

*the ego often seems to be sawing off the branch on which it is sitting,
getting more and more anxious about the coming crash.*

*by its very definition, the form, in rhyming couplets, is doing the talking.
or maybe not so much Doing the talking, but the form seems to determine what
it is that can be said. the constraints seem too limiting.*

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Tue, January 26, 2010 5:22:51 PM

Subject: Re: Can anything...?

*perhaps understanding that "a poem is a machine made out of words" or "not
only are all poems machines, all texts are machines" is a useful step toward
understanding that if they are machines, then they are so in the sense that a
piece of software can be a machine. perhaps interesting writing is as software
and simple matter-of-fact writing is simply as data that is not software but
is interpreted by the software of the mind. whereas interesting writing, such
as "hell is other people", which comes to us in the guise of matter-of-fact
writing, actually requires something different from what "my name is jim"
requires to understand it. both require a mind to parse and interpret them.
but "hell is other people" also requires the mind to understand that hell is
not other people and to not stop there, at the falsification, but to uncover
the humour. it is lively writing. lively writing is not simply data that is
meant to surrender to simple interpretation*

*but, instead, has its own circuits of logic that give us the mind within a
mind thing, ie, we sense the writer's mind in our mind. the program within a
program.*

*texts are parsed, interpreted, engaged, and, as it were, played, run, or
executed in our minds. the texts are deeply encoded with all the knowledge of
language and the world that the poet has at his/her disposal. they don't play*

quite the same in two different minds because semantics is usually dependent on the mind doing the interpretation.

simple-minded writing that rhymes is ludicrous because it seems to us that the form is doing the talking, not the writer. bergson's theory of comedy involved the idea that we feel ok to laugh at somebody when they act like a machine. when they are not thinking for themselves in the manner we associate with sentient beings but are on auto-pilot, as it were.

cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.

ja
<http://vispo.com>

[↑ Contents](#)

305. **Daniel Godston**

Painted Ghost Rhythm at the Velvet Lounge

Wed 27 Jan 2010

Painted Ghost Rhythm
at the Velvet Lounge

Wednesday, January 27 (8:30 p.m.)

Painted Ghost Rhythm

Dan Godston -- trumpet, poetry

Paul Hartsaw -- tenor saxophone

Dushun Mosley -- percussion

Alex Wing -- upright bass

We will be performing original compositions and music by Mingus, Kirk, Byard, Mengelberg, Braxton, Dyani, and Dolphy. There is a \$10 admission. For more info please call [REDACTED].

The Velvet Lounge

67 East Cermak Road

Chicago, IL 60616



<http://www.velvetlounge.net>

[↑ Contents](#)

306. **K. Silem Mohammad**

Position at new Center for Emerging Media and Digital Arts at Southern Oregon University

Wed 27 Jan 2010

*Assistant/Associate Professor and Director -- emerging media and digital arts *

The College of Arts and Sciences at Southern Oregon University is seeking to fill a unique position with a visionary individual who will serve as the director for a new center for emerging and new media, a growing interdisciplinary center, teaching across the College of Arts and Science and drawing from courses in the visual arts, communications, computer science, the social sciences and sciences, as well as music, film, and other liberal arts disciplines. The position requires teaching courses in any of the relevant disciplines, and demonstration of commitment to collaboration, innovation, teaching excellence, and coherent, curricular and theoretical research in support of this developing center.

We are seeking a dynamic leader with a broad and evolving vision, who is in step with what students need and want. The successful candidate should be an experienced educator and scholar, but may be trained in any number of a broad range of disciplines. S/he should possess an interdisciplinary interest in creative technologies, interactive media and digital art, and the theoretical and practical aspects of their interrelation.

The candidate should demonstrate ability to teach students to integrate advanced technological tools with cultural awareness, creativity, communication, and a sense of history and place. Knowledge and application of the principles of design and integration across traditional and emerging media (New media, multimedia design, digital video, digital photography, digital audio, digital music, web design, interactive design) is preferred. In addition, computer animation, digital cinema, film, visual theory, digital poetry, mobile technology, digital representation are also desirable.

Faculty assignment will include administration of the Center and a course load of up to two classes a quarter, teaching theoretical and technical aspects of design, and guiding students in the creation of projects whose scope and audience extend beyond the campus, as well as development of courses in areas of specialization. Maintenance of creative/scholarly activities, active advising/mentoring of students, and other departmental service responsibilities are required.

Qualifications: PhD, MFA (or terminal degree in an appropriate area) required and a minimum of three to five years of professional experience in an area related to interactive media / digital arts and sciences. The successful candidate

will have a promising record of distinguished scholarship, exhibition, research and/or professional project development appropriate to be appointed at the assistant or associate professor level. College-level teaching experience with a focus on emerging media and design is required, as is a demonstrated expertise and knowledge of current and emerging technologies in interactive media.

To apply please visit: <http://www.sou.edu/hrs> and provide a letter, CV, transcripts, a digital portfolio of your work posted online or on DVD, and names and contacts for three references. Contact for questions: Professor Miles Inada [REDACTED] or Dennis Dunleavy [REDACTED]. For full consideration, materials should be submitted by March 1, 2010. SOU is an equal access AA/EOE committed to achieving a diverse work force and, as such, is an inclusive campus community dedicated to student success, intellectual growth, and responsible global citizenship.

--

K. Silem Mohammad

<http://lime-tree.blogspot.com>

[↑ Contents](#)

307. **Mark Weiss**

Re: Can anything...?

Wed 27 Jan 2010

Hi Robin.

More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?

"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet. Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite. Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her *lais* by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's *Parsifal*. I don't remember what form Chretien de Troyes used--would be good to know--big influence on

Chaucer. Boccaccio wrote his *Filostrato*, the source of Chaucer's *Troilus*, in stanzas.

None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's *terza rima*, but it didn't catch on, even in Italy, as far as I know."

Best,

Mark

At 12:43 AM 1/27/2010, you wrote:

>>Mark,

>>

>>One specifies that heroic couplets must not enjamb because our idea of a
>>heroic couplet is determined by its 18th century examples. My point is
>>different, that, within its historical content in English poetry, as opposed
>>to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...

>

>This is a terminological issue. Mark's right here -- as I know to
>my cost, having been smacked over the wrist once for saying what
>Murat does above.

>

>The heroic couplet is very specifically the rhymed iambic pentameter
>couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with
>several specifics which distinguish it from earlier and later uses,
>not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say
>Keats in *Endymion*, *Hyperion*, etc. Chaucer's couplet line almost
>ends with him, due mostly to the loss of the final unaccented 'e',
>with the iambic pentameter (mostly, though generally all syllable
>accent forms) being redefined by Wyatt, on, and reaching a point of
>balance in Sidney. When the Augustans take it up (from Jonson
>possibly), they impose their own sets of strictures on particularly
>the rhymed iambic pentameter couplet.

>

>If you want a bite-it-and-see example, look at Pope's "translations"
>of Donne's *Satires*.

>

>Dropping this specific meaning of "heroic couplet" diminishes our
>range of meaningful terms.

>

>Mark is however wrong about the origins of blank verse -- the
>earliest example in English is found in Surrey's translation of the
>*Aeneid* -- and he does *that by simply knocking the rhymes off Gavin

>Douglas's earlier rhymed couplet version!

>

>Shame that such an act of artistic vandalism should have had such a

>productive result. Surrey's own blank verse may be shit, but I

>suppose one has to allow that it lies behind Marlowe, etc.

>

>Robin

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

308. **Mark Weiss**

query

Wed 27 Jan 2010

Anybody able to b/c me Eric Lorberer's email/telephone info?

Thanks,

Mark

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

309. **Joel Weishauss**

Poetica [blog]

Wed 27 Jan 2010

Dear Friends and Colleagues:

My new blog, "Poetica: Critiques & Reviews of Poetry & Poetics," features a review of Frances Presley's recent book of poems, "Lines of Sight." (Shearsman Books. Exeter UK, 2009.) The blog also contains links to my past reviews and critiques.

I began this blog because newspapers, where I've published reviews over the years, are allowing less space for serious book reviews. As for journals, where I've also published over the years, my work now usually falls in-between their niches, or is too long for the space they assign to reviews. Thus, I've decided to periodically publish a review, or critique a poem, in the format of a blog.

Even though I do respect, and admire, the self-publication of poetry, because I have a limited amount of time, and there are so many books being published, I

can only consider those sent to me by publishers; e.g., books that have gone through the process of outside readers and independent editorial decisions.

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

Joel Weishauss

Homepage: <http://web.pdx.edu/~pdx00282>

On-Line Archive:

www.cddc.vt.edu/host/weishauss/index.htm

[↑ Contents](#)

310. **Jennifer Karmin**

Donations for Woodland Pattern Book Center -- sponsor a poet!

Wed 27 Jan 2010

hi poetics friends....please think about making a donation to this AMAZING book store.Â i'll be reading as part of the poetry marathon on saturday and am looking for sponsors.Â details below.

happy new year,
jennifer karmin

Woodland Pattern Book Center in Milwaukee, Wisconsin presents more than 40 events each year, including readings, music concerts, films and art exhibits. The bookstore includes over 27,000 titles, and is considered by many to be the country's best bookstore for small press poetry.

Every year, on the last Saturday of January, over 125 poets, writers, and performers show their support for Woodland Pattern by participating in its Annual Poetry Marathon & Benefit.Â All proceeds raised from this event will help Woodland Pattern continue its literary programming.

Woodland Pattern is a nonprofit organization, all donations are fully tax-deductible.Â Individuals can now sponsor readers online through the new "pledge a reader" giving form.Â Pledges can be made for any amount.

http://www.woodlandpattern.org/marathon_2010.shtml

WOODLAND PATTERN BOOK CENTER
16TH ANNUAL POETRY MARATHON & BENEFIT
SATURDAY, JANUARY 30TH, 2010
10:00 AM TO 1:00 AM

720 E. Locust Street
Milwaukee, WI 53212
<http://www.woodlandpattern.org>

[↑ Contents](#)

311. **Jim Andrews**
Re: Can anything...?
Wed 27 Jan 2010

| i'm not always so sure when i'm actually thinking for myself.

well said. anyone who doesn't consider this probably isn't.

| the self is also in many ways a poem made of words, a selfish machine
fearing death and rejection and groping about in a world with this
language software it didn't install but can't help but use and manipulate.

just so.

| the ego often seems to be sawing off the branch on which it is sitting,
getting more and more anxious about the coming crash.

| by its very definition, the form, in rhyming couplets, is doing the
talking. or maybe not so much Doing the talking, but the form seems to
determine what it is that can be said. the constraints seem too limiting.

yes, well, that is an understandable perspective. perhaps rhyming couplets are to poetry what the straight jacket is to fashion. but then there are the houdinis of rhyming couplets. or you could think of them as being unto a new pair of jeans, to loosen up a bit. at first they're stiff and you almost walk like a cardboard cutout and worry about your manhood. but they do eventually loosen up and perhaps the fit is good. it takes a while, though. and it takes longer with rhyming couplets.

not that it's my thing, but i think poets who experiment with different constraints may come to see the er logic in bondage. perhaps bondage is to sexuality what constraint is to poetry. it gives it a particular form, different from the usual. it can have a certain drama to it. it limits possibilities and opens up some other ones. i wouldn't think that even aficionados of bondage would take it as a steady diet, though. and so with rhyming couplets.

ja
<http://vispo.com>

[↑ Contents](#)

312. **Paul Nelson**
Re: Relevance of Olson/Black Mountain
Wed 27 Jan 2010

From: Catherine Daly <[REDACTED]>

To: [REDACTED]

Sent: Sat, January 23, 2010 5:34:22 PM

Subject: Re: Can anything...?

Some thoughts on dbc's long posts...

and how weird it was even when the author of *The Practice of Outside* wrote on Olson and Whitehead.

I know, because I'm a writer, that working at the edge of one's knowledge can be more exciting than chewing over old shoe leather --

----- I think Blaser's essay on Olson/Whitehead is quite useful in understanding what Olson got from Whitehead and how we may use it ourselves and move forward into new realms previously unoccupied or even charted.

Like Fred Wah does, as related in <http://www.wlupress.wlu.ca/press/Catalog/cabri.shtml>

Far from chewing old shoe leather, I think this shows that Canadians generally have a leg up on innovation over their South-of-the-Border counterparts and have done much more with poetics that started here, but were not fully understood or acted upon.

Paul

[↑ Contents](#)

313. **Gerald Schwartz**

i. m. Howard Zinn

Thu 28 Jan 2010

Maybe it was in some movie maybe it
was in a dream but I seem to remember
Howard Zinn as tour guide on a double-decker
bus crusing our country our world speaking
on how "Columbus was met by Arawah
men and women, naked, tawny, full of wonder...
just look, will you, at what happened..."
"Down this way we have," he'd tell us, "To the
Empire and its people... To Teddy Roosevelt
welcoming any war any war at all anywhere"
Then we'd continue through "CarterReaganBush
that consensus protecting corporate interests
in any place in any where at all time any old
right-wing tyranny abroad..." And
just when the prospect for our times of turmoil
also seemed an insurmountable struggle... Howard
Zinn, microphone in hand beamed through

the tour bus's P.A. "There's still inspiration,
I'm still inspired!"

Gerald S.

[↑ Contents](#)

314. **steve russell**
Re: Can anything...?

Thu 28 Jan 2010

if a rhyming couplet didn't exist, would it be necessary to invent one?

From: steve russell <[REDACTED]>
To: [REDACTED]
Sent: Wed, January 27, 2010 10:51:23 AM
Subject: Re: Can anything...?

i'm not always so sure when i'm actually thinking for myself. the self is also in many ways a poem made of words, a selfish machine fearing death and rejection and groping about in a world with this language software it didn't install but can't help but use and manipulate.

the ego often seems to be sawing off the branch on which it is sitting, getting more and more anxious about the coming crash.

by its very definition, the form, in rhyming couplets, is doing the talking. or maybe not so much Doing the talking, but the form seems to determine what it is that can be said. the constraints seem too limiting.

From: Jim Andrews <[REDACTED]>
To: [REDACTED]
Sent: Tue, January 26, 2010 5:22:51 PM
Subject: Re: Can anything...?

perhaps understanding that "a poem is a machine made out of words" or "not only are all poems machines, all texts are machines" is a useful step toward understanding that if they are machines, then they are so in the sense that a piece of software can be a machine. perhaps interesting writing is as software and simple matter-of-fact writing is simply as data that is not software but is interpreted by the software of the mind. whereas interesting writing, such as "hell is other people", which comes to us in the guise of matter-of-fact writing, actually requires something different from what "my name is jim" requires to understand it. both require a mind to parse and interpret them. but "hell is other people" also requires the mind to understand that hell is not other people

and to not stop there, at the falsification, but to uncover the humour. it is lively writing. lively writing is not simply data that is meant to surrender to simple interpretation but, instead, has its own circuits of logic that give us the mind within a mind thing, ie, we sense the writer's mind in our mind. the program within a program.

texts are parsed, interpreted, engaged, and, as it were, played, run, or executed in our minds. the texts are deeply encoded with all the knowledge of language and the world that the poet has at his/her disposal. they don't play quite the same in two different minds because semantics is usually dependent on the mind doing the interpretation.

simple-minded writing that rhymes is ludicrous because it seems to us that the form is doing the talking, not the writer. bergson's theory of comedy involved the idea that we feel ok to laugh at somebody when they act like a machine. when they are not thinking for themselves in the manner we associate with sentient beings but are on auto-pilot, as it were.

cool that you're going to law school, Jason. it won't eat your brain. though it may require your attention.

ja
<http://vispo.com>

[↑ Contents](#)

315. **Cara Benson**
Re: i. m. Howard Zinn
Thu 28 Jan 2010

I'm so teary since last night. Thanks for this Gerald.

<http://www.necessetics.com> {homepage}
<http://www.necessetics.com/sousrature.html> {journal}

From: Gerald Schwartz <[REDACTED]>
To: [REDACTED]
Sent: Thu, January 28, 2010 7:40:56 AM
Subject: i. m. Howard Zinn

Maybe it was in some movie maybe it
was in a dream but I seem to remember
Howard Zinn as tour guide on a double-decker bus crusing our country our
world speaking
on how "Columbus was met by Arawah

men and women, naked, tawny, full of wonder...
just look, will you, at what happened..."
"Down this way we have," he'd tell us, "To the
Empire and its people... To Teddy Roosevelt
welcoming any war any war at all anywhere"
Then we'd continue through "CarterReaganBush
that consensus protecting corporate interests
in any place in any where at all time any old
right-wing tyranny abroad..." And
just when the prospect for our times of turmoil
also seemed an insurmountable struggle... Howard
Zinn, microphone in hand beamed through
the tour bus's P.A. "There's still inspiration,
I'm still inspired!"

Gerald S.

[↑ Contents](#)

316. **susan maurer**

Re: Donations for Woodland Pattern Book Center -- sponsor a poet!

Thu 28 Jan 2010

Glad to know of this. I'll be sending them some of the broadsides of my work
and that of Mark Sonnenfeld. His little press is a follower of the mail-out artist
Ray Johnson and it distributed by mail all around the world. Don't have the
address handy but it is in POETS MARKET. Susan Maurer

Date: Wed, 27 Jan 2010 15:11:17 -0800

From: [REDACTED]

Subject: Donations for Woodland Pattern Book Center -- sponsor a poet!

To: [REDACTED]

*hi poetics friends....please think about making a donation to this AMAZING book
store. i'll be reading as part of the poetry marathon on saturday and am looking for
sponsors. details below.*

*happy new year,
jennifer karmin*

*Woodland Pattern Book Center in Milwaukee, Wisconsin presents more than 40
events each year, including readings, music concerts, films and art exhibits. The
bookstore includes over 27,000 titles, and is considered by many to be the country's
best bookstore for small press poetry.*

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http://www.woodlandpattern.org/marathon_2010.shtml

*WOODLAND PATTERN BOOK CENTER
16TH ANNUAL POETRY MARATHON & BENEFIT
SATURDAY, JANUARY 30TH, 2010
10:00 AM TO 1:00 AM*

*720 E. Locust Street
Milwaukee, WI 53212
<http://www.woodlandpattern.org>*

Hotmail:

Trusted email with Microsoft's powerful SPAM protection.
<http://clk.atdmt.com/GBL/go/196390706/direct/01/>

[↑ Contents](#)

317. **Brian Stefans**

Fw: Suicide in an Airplane (1919) -- resend

Thu 28 Jan 2010

Resending... links for zip files didn't work.

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

From: Brian Stefans

To: Buffalo Poetics

Sent: Thursday, January 28, 2010 8:10 AM

Subject: Suicide in an Airplane (1919)

My new piece:

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/

However, I think it's best viewed as a standalone app. Funny things are happening to it when viewed in a browser.

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_PC.zip

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_Mac.zip

There's sound, a piano piece by Leo Ornstein (hence, the title). I don't have the rights to this recording, unfortunately, but we'll see.

Brian

[↑ Contents](#)

318. **Charlie Rossiter**

Sam Hamill reading/workshop, in Oak Park, Sat. Apr 17

Thu 28 Jan 2010

Tickets are expected to go quickly, especially for the workshop.

TICKETS AVAILABLE for Poet/Activist SAM HAMILL workshop & reading
on BrownPaperTickets.com
as of MONDAY, FEBRUARY 1, AT 1 PM

The events will happen at Unity Temple April 17, 2010

Poet/Activist Sam Hamill at Unity Temple in Oak Park, IL
Saturday, April 17 for Workshop (2-4 pm) and Reading (8 pm)

"An Evening of Poetry with Sam Hamill"-- Poet, Publisher, Translator, Founder
of Poets Against War, at the 3rd Saturday Coffeehouse, April 17. Doors open
7:30; program begins at 8 (\$9).

***For this very Special 3rd Saturday Coffeehouse—there will be no open mic in
April***

At 2 – 4 p.m. that same day we are proud to present "The Practice of Poetry: an
intimate discussion/workshop with Sam Hamill," an intimate
conversation/workshop (\$20--limited enrollment).

This is a unique opportunity to spend time with one of the major poets and
cultural forces of our time. Sam Hamill is the author of more than forty books,
including fifteen volumes of original poetry (most recently *Measured by Stone*
and *Almost Paradise: New & Selected Poems & Translations*); four collections
of literary essays, including *A Poet's Work* and *Avocations: On Poetry & Poets*;
and some of the most distinguished translations of ancient Chinese and
Japanese classics of the last half-century. He co-founded, and for thirty-two
years was editor, at Copper Canyon Press. He taught in prisons for fourteen
years and has worked extensively with battered women and children.

Mr. Hamill was invited to the White House by Laura Bush in 2003 for an evening celebrating American poetry on the eve of the invasion of Iraq, the president having just outlined his plans for "shock and awe." Hamill declined the invitation and extended his own invitation to fellow poets to "speak for the conscience of our country." The result was Poets Against War, www.poetsagainstawar.net and the compilation of over 20,000 poems in opposition to war. Both the afternoon and evening events will be held at Unity Temple, 875 W. Lake St. in downtown Oak Park.

Tickets are available from Brown Paper Tickets online starting Monday, 2/1/20 at 1 pm.

It is advisable to acquire tickets early as SEATING IS LIMITED.

For the reading: <http://www.brownpapertickets.com/event/95277>

For the afternoon discussion/workshop:

<http://www.brownpapertickets.com/event/95273>

Sorry, we cannot take reservations, make refunds or hold tickets for either event. For more information: [REDACTED]. This event is funded in part by Poets & Writers, Inc. and the Social Mission Committee of the Unity Temple Unitarian Universalist Congregation.

[↑ Contents](#)

319. **Mark Weiss**

Re: Can anything...?

Thu 28 Jan 2010

There's bondage and bondage. For a lot of the leather crowd it is a steady diet--the only way they can get off. Same may be said for rhyme--most of us probably do it sometimes, but for some it's the only way they can get off. Which is no reflection, in either arm of this odd analogy, on the resultant quality.

Best,

Mark

not that it's my thing, but i think poets who experiment with different constraints may come to see the er logic in bondage. perhaps bondage is to sexuality what constraint is to poetry. it gives it a particular form, different from the usual. it can have a certain drama to it. it limits possibilities and opens up some other ones. i wouldn't think that even aficionados of bondage would take it as a steady diet, though. and so with rhyming couplets.

ja

<http://vispo.com>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

320. **Hugh Behm-Steinberg**

Re: Can anything...?

Thu 28 Jan 2010

Mark,

I think you can make a case for the ballad form (iambic tetrameter, abcb quatrains) as the most durable of rivals in English to rhymed pentameter couplets.

Hugh

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Wed, January 27, 2010 9:56:46 AM

Subject: Re: Can anything...?

Hi Robin.

More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?

"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet. Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite. Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her *lais* by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's *Parsifal*. I don't remember what form Chretien de Troyes used--would be good to know--big influence on Chaucer. Boccaccio wrote his *Filostrato*, the source of Chaucer's *Troilus*, in stanzas.

None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's terza rima, but it didn't catch on, even in Italy, as far as I know."

Best,

Mark

At 12:43 AM 1/27/2010, you wrote:

>> Mark,

>>

>> One specifies that heroic couplets must not enjamb because our idea of a
>> heroic couplet is determined by its 18th century examples. My point is
>> different, that, within its historical content in English poetry, as opposed
>> to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...

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> This is a terminological issue. Mark's right here -- as I know to my cost, having been smacked over the wrist once for saying what Murat does above.

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> The heroic couplet is very specifically the rhymed iambic pentameter couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with several specifics which distinguish it from earlier and later uses, not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say Keats in *Endymion*, *Hyperion*, etc. Chaucer's couplet line almost ends with him, due mostly to the loss of the final unaccented 'e', with the iambic pentameter (mostly, though generally all syllable accent forms) being redefined by Wyatt, on, and reaching a point of balance in Sidney. When the Augustans take it up (from Jonson possibly), they impose their own sets of strictures on particularly the rhymed iambic pentameter couplet.

>

> If you want a bite-it-and-see example, look at Pope's "translations" of Donne's *Satires*.

>

> Dropping this specific meaning of "heroic couplet" diminishes our range of meaningful terms.

>

> Mark is however wrong about the origins of blank verse -- the earliest example in English is found in Surrey's translation of the *Aeneid* -- and he does *that by simply knocking the rhymes off Gavin Douglas's earlier rhymed couplet version!

>

> Shame that such an act of artistic vandalism should have had such a productive result. Surrey's own blank verse may be shit, but I suppose one has to allow that it lies behind Marlowe, etc.

>

> Robin

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press). <http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

321. **steve russell**

Re: Can anything...?

Thu 28 Jan 2010

interesting:

bondage & rhyming couplets
work well together.

they seem to enjoy their constraints.
very interesting.

hmmm.

From: Jim Andrews <[REDACTED]>

To: [REDACTED]

Sent: Wed, January 27, 2010 6:17:42 PM

Subject: Re: Can anything...?

| *i'm not always so sure when i'm actually thinking for myself.*

well said. anyone who doesn't consider this probably isn't.

| *the self is also in many ways a poem made of words, a selfish machine fearing death and rejection and groping about in a world with this language software it didn't install but can't help but use and manipulate.*

just so.

| *the ego often seems to be sawing off the branch on which it is sitting, getting more and more anxious about the coming crash.*

| *by its very definition, the form, in rhyming couplets, is doing the talking. or maybe not so much Doing the talking, but the form seems to determine what it is that can be said. the constraints seem too limiting.*

yes, well, that is an understandable perspective. perhaps rhyming couplets are to poetry what the straight jacket is to fashion. but then there are the houdinis of rhyming couplets. or you could think of them as being unto a new pair of jeans, to loosen up a bit. at first they're stiff and you almost walk like a cardboard cutout and worry about your manhood. but they do eventually loosen

up and perhaps the fit is good. it takes a while, though. and it takes longer with rhyming couplets.

not that it's my thing, but i think poets who experiment with different constraints may come to see the logic in bondage. perhaps bondage is to sexuality what constraint is to poetry. it gives it a particular form, different from the usual. it can have a certain drama to it. it limits possibilities and opens up some other ones. i wouldn't think that even aficionados of bondage would take it as a steady diet, though. and so with rhyming couplets.

ja

<http://vispo.com>

[↑ Contents](#)

322. **amy king**

Tomorrow Night - BARD ROVING READING SERIES - King and Benson

Thu 28 Jan 2010

BARD ROVING READING SERIES

AMY KING & CARA BENSON

Friday, J

BARD ROVING READING SERIES

AMY KING & CARA BENSON

Friday, January 29th @ 6 pm

Bard Hall* at Bard College

Annandale-on-Hudson NY

*Bard Hall is located near the corner of North Ravine Road and Annandale Road. It is a small, grey, church-like structure“set back from Annandale Road”and should not be confused with the stone chapel located to its left.

Click here for more directions -- <http://www.bard.edu/campus/maps/maptour/>

~~~~~

AMY KING

Amy King is the author of *Iâ€™m the Man Who Loves You*, *Antidotes for an Alibi*, *Slaves to Do these Things* (BlazeVox), and *I Want to Make You Safe* (forthcoming from Litmus Press). She teaches English and Creative Writing at SUNY Nassau Community College, and co-curates The Stain of Poetry reading series in Brooklyn, NY. Please visit <http://amyking.org> for more.

~~~~~

CARA BENSON

Cara Benson is editor of the interdisciplinary book Predictions for ChainLinks. Her newest titles include the book (made), which is forthcoming from BookThug, and Protean Parade (Black Radish Books 2010). Her writing has been published in Belladonna Elders Series #7, Imaginary Syllabi, Spell/ing Bound, as well as in Quantum Chaos and Poems: A Manifest(o)ation, which won the 2008 bpNichol Prize. She edits Sous Rature, and teaches poetry in a New York State prison.

<http://bardrovingreadingseries.blogspot.com/2010/01/amy-king-cara-benson.html>

BOOK

Slaves to Do These Things -- <http://www.blazevox.org/bk-ak3.htm>

INTERVIEW

Bookslut -- http://www.bookslut.com/features/2010_01_015554.php

[↑ Contents](#)

323. **Robin Hamilton**

Re: Can anything...?

Thu 28 Jan 2010

Hi, Mark

Hi Robin.

More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?

Dunno about filling in, but I'll add some comments to what you said to Murat below. We really need the Birk in on this, but I don't think he does Buffpo.

"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet.

This shows the late 14thC has a three-way split -- Chaucer writing in London in syllable-accent metre, Langland arrived from the East Midlands and writing in London for a (different?) London audience, in 'loose' alliterative stress metre (from Aelfric rather than Beowulf? Or is this just my own daft idea?), and the Gawain Poet writing in the West Midlands for a local courtly audience in 'strict' alliterative stress metre.

Historically, the Gawain Poet dead ends -- only one extant MS (there are something like 60+ for both Piers Plowman, counting all four [if you accept the Z-text as independent] versions, and the Canterbury Tales). Except in Scotland, where the alliterative body interspersed by the bob-and-wheel stanza persists till oh I suppose the 15thC. (I can't be more specific in terms of texts, as none ever caught my interest, but I think there are at least ten to fifteen.) But stress-alliterative metre generally lasted *much longer in Scotland than in England as a viable form -- think Dunbar's "Tretis of the Twa Meriit Wemen and the Wedo" in the early fifteenth century.

Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite.

The earliest would be The Owl and the Nightingale, late 12th/early 13thC, in eight syllable couplets:

(From WIKI, where I just went to check the date:

"The poem is rhymed octosyllabic couplets (generally iambic tetrameter, with most verses ending with a ninth unstressed syllable). This form shows the influence of Old French poetry and precociously anticipates the graces of Chaucer.")

This makes sense, as you'd think the older four-beat stress line would translate more easily into an octosyllabic rather than a pentameter (couplet) line.

But the four-beat stress line vs. the five beat syllable-accent line was still a problem as late as Wyatt. One way of looking at his first version of the sonnet "Farewell, Love, and all thy laws forever," "Now farewell love and thy laws forever" in Devonshire, is to see the earlier text as a mix of four-stress lines and pentameter lines, with all the four-stress lines being revised out (with the exception of "Hath taught me to set / in trifles no store" which only gets postumously revised by Grimald or whoever prints the poem in Tottel's Miscellany) by the time it's nicely written down in Egerton.

Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her lais by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's Parsifal. I don't remember what form Chretien de Troyes used--would be good to know--big influence on Chaucer. Boccaccio wrote his Filostrato, the source of Chaucer's Troilus, in stanzas.

None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's terza rima, but it didn't catch on, even in Italy, as far as I know."

Dunno about Italy, but terza rima is virtually impossible to write successfully in English -- Wyatt succeeded in his Psalms translations and the Satires, but Gascoigne only manages it by (so to speak) cheating. (I loathe Shelley so much that I'm going to pretend his Triumphs translations didn't exist.) Not enough rhymes in English, so terza rima can function as an open ended (continuous)/narrative form (in Dante, as you point out) in Italian but not in English, where we're down to either the pentameter line, rhymed or unrhymed, OR the four-beat alliterative stress line.

When it comes to the latter 'today', there's the unsuccessful example of Auden in *The Age of Anxiety*, and its more recent successful use by Francis Berry in "Morant Bay" and *Ghosts of Greenland*. Oh and of course Pound in Canto 1.

(Leaving aside translation, usually Beowulf, of course. Edwin Morgan to Seamus Heaney ...)

That ignores stanzaic forms, where obviously the ballad would figure largely. And the various spins of taking a chopped sonnet and using it as the stanza form of a longer text -- Greville does this in the various Treatises, using the last quatrain + couplet of the sonnet as his basic stanza, and Keats sort-of similarly in the Odes.

Enough. Was trying to find where I'd put the file of an attempt to construct a variorum text of "The Black Procession" (on the principle that cant texts deserve to be treated with the same scholarly responsibility as canonical texts) when I noticed this, and felt obliged to respond. <g>

Robin

[↑ Contents](#)

324. **steve dalachinsky**

Re: Interview with M. Magnus up at Towson Arts Collective

Thu 28 Jan 2010

<http://www.youtube.com/watch?v=ph8GWcj6tMg>

3 minutes of dalachinsky

On Tue, 3 Nov 2009 02:28:12 +0800 Christophe Casamassima

<[REDACTED]> writes:

> <http://www.towsonartscollective.org/artist-of-the-month/>

>

> Please visit us to read the first in a series of in-depth

> interviews/conversations. M. Magnus spins this one into gear with

> his book Verb Sap, available through Narrow House Recordings / Books

> (<http://narrow-house.blogspot.com/2009/02/m-magnus-verb-sap.html>)

> (<http://www.angelfire.com/poetry/thepixelplus/nhindex.html>).

>
> Cheers,
>
> Christophe Casamassima
>
> --
> Powered By Outblaze
>
>
>

[↑ Contents](#)

325. **Mark Weiss**
Re: Can anything...?

Thu 28 Jan 2010

I think Murat was talking about flexibility for verse narrative. There have certainly been some pretty long narrative ballads--The Ancient Mariner, for one. To put words in his mouth, the form because of its greater structural demands constrains the manner in which the story is told more than couplets or blank verse. Or so imaginary Murat thinks.

Best,

Mark

At 03:47 PM 1/28/2010, you wrote:

>Mark,
>
>I think you can make a case for the ballad form (iambic tetrameter,
>abcb quatrains) as the most durable of rivals in English to rhymed
>pentameter couplets.

>
>Hugh

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>From: Mark Weiss <[REDACTED]>

>To: [REDACTED]

>Sent: Wed, January 27, 2010 9:56:46 AM

>Subject: Re: Can anything...?

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>Hi Robin.

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>More light to shed? I was thinking (and backchanneling with Murat)
>about the larger background. The lacunae in my knowledge will be
>immediately apparent. Care to fill some of these holes?

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>"Got me thinking. Iambic pentameter couplets did become the method
>of choice, tho there were contenders. In English pre-conquest
>narrative poems were written in unrhymed alliterative verse, which
>persisted even into Chaucer's time--Langland was an almost exact
>contemporary--but also in intricate continental stanza patterns, as
>in the work of the Pearl Poet. Narratives written in rhymed couplets
>in tetrameter predate Chaucer by at least a generation--I'm thinking
>of Sir Orfeo, a personal favorite. Marie de France was writing in
>rhymed tetrameter couplets in French at the English court at least a
>hundred years before Chaucer, and Chaucer knew her *lais* by heart,
>apparently. On the continent narrative was often written in
>elaborate stanza patterns--Wolfram von Eschenbach's *Parsifal*. I
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>source of Chaucer's *Troilus*, in stanzas.

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> >> to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...

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> and later uses, not just in Chaucer but Marlowe, Jonson, Donne,
> etc., and also say Keats in *Endymion*, *Hyperion*, etc. Chaucer's
> couplet line almost ends with him, due mostly to the loss of the
> final unaccented 'e', with the iambic pentameter (mostly, though
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> > Mark is however wrong about the origins of blank verse -- the
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[↑ Contents](#)

326. **Poetry Project**

Events at The Poetry Project

Thu 28 Jan 2010

Hereâ€™s what we have coming up at The Poetry Project!

Friday, January 29, 10 PM

â€œCrystal Pantomimeâ€: An unpublished play by Mina Loy

Mina Loyâ€™s (1882 â€“ 1966) unpublished play, â€œCrystal Pantomimeâ€, currently housed in the Beinecke Rare Book and Manuscript Library at Yale University, will be read live, from beginning to end, as produced by Kari Adelaide Razdow. The play is to be performed using the simultaneous braiding of several voices while individual performances by Marthe Ramm Fortun, Vanessa Albury, and Crystal Curtis accompany each of the playâ€™s three acts.

Vanessa Albury is a contemporary artist based in New York City. She received her MFA in Studio Art from New York University. Albury creates photographic and filmic installations and artworks using structuralist and intuitive tactics. She has exhibited her works in solo and group exhibitions internationally, including solo shows at the Charleston City Gallery (SC) and Silverman Gallery (San Francisco). Recently, Albury curated a film and video screening at the Chelsea Art Museum, as well as co-curated, and exhibited in, UN-SCR-1325 with Jan Van Woensel at the Chelsea Art Museum (NYC). Her most recent group shows include If Love Could Have Saved You, You Would Have Lived Forever at Bellwether Gallery (NYC); Bad Moon Rising at Silverman Gallery (San Francisco); Into the Atomic Sunshine at the Puffin Room (NYC), Hillside Forum Gallery (Tokyo) and Okinawa Prefectural Art Museum (Okinawa); HORIZON at Bloomberg LP in collaboration with Art in General (NYC); and My Memory Vid at ScalaMata Gallery (Venice, Italy) as part of the 53rd Venice Biennale Program. Albury is represented by Silverman Gallery and she teaches photography and digital media courses in NYC and in Boston.

Crystal Curtis is a Brooklyn-based visual artist who has exhibited her work in New York City, Los Angeles, and Seattle. She received her MFA in Studio Art from New York University and was a recipient of the Joan Mitchell Foundation Grant for Visual Arts and the Pacific Northwest Womenâ€™s Scholarship from the Pilchuck School of Glass. She has collaborated with musicians and dancers in New York and Florida. Recent exhibitions/performance have

appeared at Galapagos Art Space, Chelsea Art Museum, New York University, Secret Robot Project, and the Atlanta Center for the Arts.

Marthe Ramm Fortun is a visual artist from Norway who received her MFA in Studio Art from New York University as a Fulbright Scholar. Marthe creates live works that sits uncomfortably between drawing, sculpture and performance. She is interested in reality and fiction. Most recently, her work was featured at Perform Williamsburg for NY State Parks, Markers VII at the ScalaMata Gallery as part of the Official Program at the 53rd Venice Biennale and the performance series "Its All Yours Now" at the SculptureCenter, LIC. Marthe divides her time between Oslo and Brooklyn.

Max Razdow (props and light) has a solo show in Belgium this spring.

Other artists and participants include S  rine Anderson, Juliet Jacobson, Alex McQuilkin, Kari Adelaide Razdow, and Mary Speaker.

Monday, February 1, 8 PM

Open Reading

Sign-in at 7:45pm

Wednesday, February 3, 8 PM

Jalal Toufic: Two Or Three Things I  m Dying To Tell You About The
Thousand
And One Nights

Jalal Toufic is a thinker and a mortal to death. He is the author of *Distracted* (1991; 2nd ed., 2003), *(Vampires): An Uneasy Essay on the Undead in Film* (1993; 2nd ed., 2003), *Over-Sensitivity* (1996; 2nd ed., 2009), *Forthcoming* (2000), *Undying Love, or Love Dies* (2002), *Two or Three Things I  m Dying to Tell You* (2005), "  sh  r  : This Blood Spilled in My Veins" (2005), and *Undeserving Lebanon* (2007). Several of his books are available for download at www.jalaltoufic.com. He has taught at CalArts, the University of California at Berkeley, USC, and, in Lebanon, Holy Spirit University; and he currently teaches at Kadir Has University in Istanbul. "Two or Three Things I  m Dying to Tell You about The Thousand and One Nights" will be followed by a Q&A.

Friday, February 5, 10 PM

Nick Tosches & Andre Williams

Nick Tosches was born in Newark, New Jersey and is the author of three novels, eleven books of non-fiction, and three volumes of poetry. His books include: *Hellfire: The Jerry Lee Lewis Story*, *Dino: High Living In The Dirty Business Of Dreams*, *Where Dead Voices Gather*, *In The Hand Of Dante*, and

Chaldea. His latest, *Never Trust A Living God*, is a collection of poetry illustrated by Gravier. He lives in New York City.

Andre Williams was born in Bessemer, Alabama in 1936. From his start at Fortune in the 1950s, he went on to work at Motown with Stevie Wonder, Mary Wells, and the Contours. He has composed several hundred recordings and continues to be one of the most widely collected and respected of original soul and rhythm & blues artists. He'll read from his debut volume of fiction *Sweets (And Other Stories)*.

Become a Poetry Project Member! <http://poetryproject.org/become-a-member>

Calendar: <http://www.poetryproject.org/program-calendar>

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.org

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

[↑ Contents](#)

327. **steve dalachinsky**

Re: Nov. 19, David Meltzer and Rockpile at the Hideout/Chicago

Thu 28 Jan 2010

<http://www.youtube.com/watch?v=ph8GWcj6tMg>

3 minutes of dalachinsky

On Tue, 10 Nov 2009 17:56:20 -0500 Larry Sawyer < > writes:

> Thursday, Nov. 19

>

> ROCKPILE (David Meltzer, Michael Rothenberg & Spider Trio) with

> special guests including Terri Carrion, Art Lange, Dan Godston,

> Francesco Levato, Larry Sawyer, Ed Roberson & Bob Malone. \$8

>

>

- > @ The Hideout
- > 1354 W. Wabansia, Chicago
- > 8:00 to 11:30 pm
- > Phone: [REDACTED]
- >
- > The Poetry Center of Chicago & Milk Magazine present:
- >
- >
- > ROCKPILE (featuring David Meltzer, Michael Rothenberg, Terri Carrion
- > & Spider Trio)
- >
- > A leading poet of the Beat Movement, David MELTZER was raised in
- > Brooklyn during the War years; performed on radio & early TV on the
- > Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17
- > enrolled in an ongoing academy w/ artists Wallace Berman, George
- > Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957
- > for higher education w/ peers & maestros like Jack Spicer, Robert
- > Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch,
- > Philip Whalen, Jack Hirschman, and a cast of thousands all living
- > extraordinary ordinary lives. Beat Thing [La Alameda Press, 2004]
- > won the Josephine Miles PEN Award, 2005. Was editor and interviewer
- > for San Francisco Beat: Talking With The Poets [City Lights, 2001].
- > With Steve Dickison, co-edits Shuffle Boil, a magazine devoted to
- > music in all its appearances & disappearances. 2005 saw the
- > publication of David's Copy: The Selected Poems of David Meltzer by
- > Viking/Penguin, a collection spanning over forty years of work that
- > paints a vivid portrait of Meltzer's life as a poet through poems
- > taken from thirty of his previous books of poetry. With a versatile
- > style and playful tone, Meltzer offers his unique vision of
- > civilization with a range of juxtapositions from Jewish mysticism
- > and everyday life to jazz and pop culture.
- >
- > Michael ROTHENBERG is a poet, songwriter, and the editor of Big
- > Bridge magazine online at www.bigbridge.org. His poetry books include
- > Man/Woman, a collaboration with Joanne Kyger, The Paris Journals
- > (Fish Drum Press), Monk Daddy (Blue Press), and Unhurried Vision (La
- > Alameda/University of New Mexico Press). His poems have been
- > published widely in small press publications including, 88: A
- > Journal of Contemporary American Poetry, Berkeley Poetry Review,
- > Exquisite Corpse, First Intensity, Fish Drum, Fulcrum, Golden
- > Handcuffs Review, House Organ, Prague Literary Review, Tricycle, Van
- > Gogh's Ear, Vanitas, Zyzzyva, JACK, milk, and Jacket. He is also

> author of the novel Punk Rockwell. Rothenberg's 2005 CD
> collaboration with singer Elya Finn, was praised by poet David
> Meltzer as "fabulous-all [the] songs sound like Weimar Lenya &
> postwar Nico, lushly affirmative at the same time being edged w/
> cosmic weltschmerz. An immensely tasty production." He is also
> editor for the Penguin Poet series, which includes selected works of
> Philip Whalen, Joanne Kyger, David Meltzer, and Ed Dorn. He has
> recently completed the Collected Poems of Philip Whalen for Wesleyan
> University Press.

>

> Terri CARRION earned her MFA at Florida International University in
> Miami, where she taught Freshman English and Creative Writing,
> edited and designed the graduate literary magazine Gulfstream,
> taught poetry to High School docents at the Museum of Contemporary
> Art in North Miami and started a reading series at the local Luna
> Star Café. In her final semester at FIU, she was Program Director
> for the Study Abroad Program, Creative Writing in Dublin, Ireland.
> Her poetry, fiction, non-fiction and photography has been published
> in many print magazines as well as online, including The Cream City
> Review, Hanging Loose, Pearl, Penumbra, Exquisite Corpse, Mangrove,
> Kick Ass Review, Exquisite Corpse, Jack, Mipoesia, Dead Drunk
> Dublin, and Physik Garden among others.

>

> About SPIDER TRIO: Earle Brown, tenor saxophone; Joe Williams,
> drums; Dan McNaughton, bass and leader. Dan formed Spider Trio in
> 1997 in New Orleans, in order to perform his jazz compositions which
> express his love for a wide range of music, from funk to modern
> classical. The band is now based in Chicago, and the current lineup
> consists of Dan, Bryan Pardo on reeds, and Tim Keenan on drums.

>

>

>

> WITH GUESTS INCLUDING: Art Lange, Dan Godston, Larry Sawyer,
> Francesco Levato, Bob Malone, & Ed Roberson

>

> Born in Chicago in 1952, Art LANGE is the author of hundreds of
> essays, reviews, articles, and interviews on music and poetry. His
> work has been published in publications as diverse as the Neue
> Zeitschrift für Musik and the Village Voice, New American Writing
> and the Partisan Review, and he has written program notes for over
> 200 jazz and classical recordings. He also published and edited
> Brilliant Corners: a magazine of the arts, from 1975-77. He is the

- > co-editor (with Nathaniel Mackey) of Moment's Notice: Jazz in Poetry
- > and Prose (1993: Coffee House Press), and is the author of five
- > books of poetry, including Needles at Midnight (Z Press), Evidence
- > (Yellow Press), and The Monk Poems (Frontward Books). Lange was
- > editor of Down Beat magazine from 1984-88 and currently he teaches
- > at Columbia College, Chicago.
- >
- > Dan GODSTON teaches poetry and other art forms to young people and
- > adults in the Chicago area. His poetry and fiction have appeared in
- > Chase Park, Versal, 580 Split, Kyoto Journal, California Quarterly,
- > after hours, Edgz, Kyunghyang Shinmun, and other publications, while
- > his articles have appeared in Teaching Artist Journal, among other
- > publications. Godston also co-curates the interdisciplinary arts
- > series, Chicago Calling.
- >
- > Larry SAWYER curates the Myopic Books Poetry Series in Wicker Park,
- > Chicago. His chapbook Tyrannosaurus Ant (mother's milk press) was
- > recently included in the Yale Collection of American Literature. His
- > blog is Me tronome. He is also editor of <http://www.milkmag.org>
- >
- > Poet, translator, and new media artist Francesco LEVATO is the
- > executive director of The Poetry Center of Chicago and the author of
- > Marginal State (Fractal Edge Press, 2006) and is a contributor to
- > Witness: Anthology of Poetry (Serengeti Press, 2004). His poetry has
- > been published internationally in journals and anthologies.
- >
- > Bob MALONE grew up in the wilds of New Jersey, where he started
- > piano lessons at nine - within a year he could play anything put
- > in front of him - and dreamed of being a classical musician. For
- > years he listened only to classical music, but hearing Billy Joel in
- > a Sears store was a revelation for him, and within a few years he
- > was writing his own songs, and playing with rock bands. He studied
- > music at Berklee in Boston (though he was already gigging regularly
- > both solo and with bands, as he has ever since), after which he
- > moved to Hollywood and embarked on an endless tour, playing an
- > average of 100 shows a year. "Blazing and beautiful. Burning and
- > elegant. Subtle and expansive. Unique and timeless. Malone contains
- > multitudes of rhythm, soul, jazz, blues, smoke and magic." —
- > American Songwriter Magazine. For more information see
- > BobMalone.com.
- >
- > Born and raised in Pittsburgh, Ed ROBERSON studied painting in his

- > youth and was educated at the University of Pittsburgh. His
- > extensive travels inform his work, which is also influenced by
- > spirituals and the blues, and by visual art, such as the mixed-media
- > collages of Romare Beardon. Poet and critic Michael Palmer has
- > called Roberson "one of the most deeply innovative and critically
- > acute voices of our time."
- > _____
- > _____
- > ROCKPILE @ HIDEOUT: A CELEBRATION OF THE TRADITION OF POETRY
- > & JAZZ
- > IN THE CITY OF CHICAGO. FROM THE FIRST STORIES OF KENNETH
- > REXROTH
- > READING HIS WORK WITH MUSICAL ACCOMPANIMENT BY JELLY ROLL
- > MORTON,
- > JAZZ & POETRY HAVE ENJOYED A SPECIAL RELATIONSHIP. THIS NIGHT
- > OF
- > POETRY & JAZZ WITH DAVID MELTZER, MICHAEL ROTHENBERG, SPIDER
- > TRIO &
- > SPECIAL GUESTS WILL CERTAINLY BE A NIGHT TO REMEMBER.
- > HIDEOUT
- > INCLUDES A FULL BAR AND HEMP CANDY BARS WILL SERVED. DOORS
- > OPEN AT
- > 7:30. \$8 COVER.
- >
- >
- >
- >
- >
- >

[↑ Contents](#)

328. **Robin Hamilton**

Re: Can anything...?

Thu 28 Jan 2010

*longer in Scotland than in England as a viable form -- think Dunbar's
"Tretis of the Twa Meriit Wemen and the Wedo" in the early fifteenth
century.*

Ooops!!! -- early SIXTEENTH century, of course.

Yet once more I trip up over calling the period 1500-1599 by the wrong name.
Am I the only person who finds calling the fifteen hundreds "the sixteenth
century" counter-intuitive?

Robin

[↑ Contents](#)

329. **Mairead Byrne**

Re: Fw: Suicide in an Airplane (1919) -- resend

Thu 28 Jan 2010

awesome.

a futurist moment 100 years later.

a postmodern moment which is lyrical.

shredded letters big enough for a muffled howl of today.

21st century wordsworth.

m

On Thu, Jan 28, 2010 at 11:11 AM, Brian Stefans <[REDACTED]> wrote:

Resending... links for zip files didn't work.

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

From: Brian Stefans

To: Buffalo Poetics

Sent: Thursday, January 28, 2010 8:10 AM

Subject: Suicide in an Airplane (1919)

My new piece:

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/

However, I think it's best viewed as a standalone app. Funny things are happening to it when viewed in a browser.

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_PC.zip

http://www.arras.net/scriptor/suicide_in_an_airplane_1919/SIAA_for_Mac.zip

There's sound, a piano piece by Leo Ornstein (hence, the title). I don't have the rights to this recording, unfortunately, but we'll see.

Brian

--

Associate Professor of English
Rhode Island School of Design

2 College Street
Providence
RI 02903
[REDACTED]

[↑ Contents](#)

330. **peter ganick**
chalk editions first twenty titles. and mission statement.

Thu 28 Jan 2010

<http://chalkeditions.co.cc>

for experimental poetry – our first twenty titles.

chalk editions – usually poetry attempts to conquer time and insert an immortality-factor to its texts – this possibility has reverted against itself recently – the physical book is a dinosaur – we, at chalk editions, don't like this event, however, it is the reality of a *now*, almost into the second decade of the 21st decade – hardcopy books are expensive to produce and purchase, soon, hardcopy books will be the present tense for either the rich elite, or collectors – digital *paper and ink* are improving as we speak, the quality of reading on a computer screen [such as amazon's kindle device] is improving – screen technology [for computers] is improving as well

we are poets: we come and go with the wind. free.

these are some of the ideas behind our new venture – the texts are free of charge – if you wish, download a few – make print-outs – as a kindness to the authors and publisher, please mention our site and the author's copyright.

peter ganick & jukka-pekka kervinen – 07.04.09

[REDACTED]

[REDACTED]

clicking on a title will bring up the text and cover art.

*John M. Bennett - T ICK TICK TIC

K*<<http://www.scribd.com/John-M-Bennett-T-ICK-TICK-TIC-K/d/25483907>>
**

*Lars Palm - fragments from

this*<<http://www.scribd.com/doc/25107260/Lars-Palm-fragments-from-this>>
**

*Thomas Lowe Taylor - "...of shooting stars and

brightness."*<<http://www.scribd.com/doc/24182946/Thomas-Lowe-Taylor-of>

shooting-stars-and-brightness>

**

*Andrew Topel -

RE-ECHOES*<<http://www.scribd.com/doc/23253381/Andrew-Topel-RE-ECHOES>>

**

*Jim Leftwich - OF IF

IN*<<http://www.scribd.com/doc/22547754/Jim-Leftwich-OF-IF-IN>>

**

*Peter Ganick -

g=e=i=s=t=l=i=c=h*<<http://www.scribd.com/doc/22286605/Peter-Ganick-g-e-i-s-t-l-i-c-h>>

**

*Hugh R. Tribbey - waitinale

glasses*<<http://www.scribd.com/doc/21912900/Hugh-R-Tribbey-waitinale-glasses>>

**

*Lawrence Upton - water

lines*<<http://www.scribd.com/doc/21912732/Lawrence-Upton-water-lines>>

**

*Jeff Crouch - furious

peddler*<<http://www.scribd.com/doc/21612809/Jeff-Crouch-furious-peddler>>

**

*Sheila E. Murphy - Reverse

Haibun*<<http://www.scribd.com/doc/21062779/Sheila-E-Murphy-Reverse-Haibun>>

**

*John M. Bennett - Fla g Wh

ale*<<http://www.scribd.com/doc/19686134/John-M-Bennett-Fla-g-Wh-ale>>

**

*zachary count lawrence -

parsing*<<http://www.scribd.com/doc/19580683/zachary-count-lawrence-parsing>>

**

*Sheila E. Murphy -

circumsanct*<<http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct>>

**

*Ivan Arguelles - SECRET

POEM*<<http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM>>

**

*Ivan Arguelles - SATURDAY AFTERNOON IN THE

UPANISHADS*<<http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS>>

**

*Alan Sondheim - Pushing to

Convulsion*<<http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion>>

**

*Jim Leftwich - BEGET

STATESMAN*<<http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN>>

**

*Jim Leftwich - TIME

JUNK*<<http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK>>

**

*Peter Ganick - recent / how

recent*<<http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how-recent>>

**

*Jukka-Pekka Kervinen - Bad

Knob*<<http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob>>

**

[↑ Contents](#)

331. **David Kirschenbaum**

Advertise in Boog City 62

Fri 29 Jan 2010

Please forward

Advertise in

Boog City 62

Deadlines

—Space Reservations-Email to reserve ad space ASAP

—Thurs. Feb. 25-Submit Ad or Ad Materials

—Sat. March 6-Distribute Paper

This is a quick note to see if you'd like to advertise and reach our readership.
(Donations are also cool, way cool.)

We'll be distributing 2,250 copies of the issue throughout the East Village and other parts of lower Manhattan; Williamsburg and Greenpoint, Brooklyn; and at Boog City events.

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.

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.

For our full rate card, please visit:

http://welcometoboogcity.com/ad_rates.pdf

Email [REDACTED] or call 212-842-BOOG (2664) for more information.

as ever,

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)

[↑ Contents](#)

332. **John Herbert Cunningham**

not quite ekphraic

Fri 29 Jan 2010

Recently, I've become interested in writing poetic responses to contemporary dance performances I've attended. Knowing that there is a word, 'ekprasic', for poetry written in response to visual art, is there a word for poetry written in response to the art of movement?

John Herbert Cunningham

[↑ Contents](#)

333. **Lars Palm**

Three new e-books from ungovernable press

Fri 29 Jan 2010

Dear all,

it brings me great pleasure to announce the release of no less than three new books from ungovernable press. they are

Passages:Annotations by Jill Jones

Intersecting Views of the Possible Interaction by Felino A. Soriano

Take It by Amanda Laughtland

as always freely downloadable pdf-files. & there are a few others in the works

cheers,

lars

<http://ungovernablepress.weebly.com>

<http://mischievoice.blogspot.com>

[↑ Contents](#)

334. **Mark Weiss**

Horn tooting

Fri 29 Jan 2010

John Palattella in The Nation Feb. 15th issue

“AND THERE IN THE DISTANCE,
nothing./A line of houses one can hardly
make out/through the white of snow and
sun.” These lines from “The Fog,” by the
Cuban poet Eugenio Florit, could double as
a sketch of the view from the north, and from
within Cuba itself, of recent Cuban literature.
The US embargo has corrupted our
view of the island, and Castro’s censors have
stifled the publication of writing that departs
from state-sanctioned optimismo. I found
“The Fog” in The Whole Island: Six Decades of
Cuban Poetry, edited by Mark Weiss (California;
paper \$29.95). Not since the 1982 publication

of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it. Weiss presents generous selections of work by fifty-five poets from Cuba and its diaspora; though ostensibly an anthology, *The Whole Island* is a gathering of individual voices (among them those of the twenty-two translators who contributed to the project). In "On Three Photos of Mella," Francisco de Oraá offers a riposte to Julio Mella, a founder of Cuba's Communist Party and a disapproving superego: "I only know that, deep down, I would have wanted to be let loose in the garden,/and that the garden would grow and become the whole world." Seeing through the fog (what Damaris Calderón calls this "sad business/this playing at being perfect"), Weiss has located the whole island's many imaginary gardens.

Announcing *The Whole Island: Six Decades of Cuban Poetry* (University of California Press).
<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

335. **Mark Weiss**

Re: not quite ekphraic

Fri 29 Jan 2010

terpsicophrastic?

At 08:08 AM 1/29/2010, you wrote:

>Recently, I've become interested in writing poetic responses to contemporary
>dance performances I've attended. Knowing that there is a word, 'ekprasic',
>for poetry written in response to visual art, is there a word for poetry
>written in response to the art of movement?
>
>John Herbert Cunningham

>
>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

336. **CA Conrad**

THIS Sunday, CAConrad & Frank Sherlock cordially invite you to the book party

Fri 29 Jan 2010

THIS Sunday, CAConrad & Frank Sherlock cordially invite you to the book party for The City Real & Imagined (Factory School, 2010) at ZINC Bar, introductions by Thom Donovan.

All details at this link:

<http://events4cri.blogspot.com/2010/01/january-31st-2010-nyc.html>

We look forward to seeing you there, have a great weekend! CAConrad & Frank Sherlock

--

PhillySound: new poetry <http://PhillySound.blogspot.com>

THE BOOK OF FRANK by CAConrad <http://CAConrad.blogspot.com>

[↑ Contents](#)

337. **Paul Nelson**

Re: not quite ekphraic

Fri 29 Jan 2010

Ekphrastic is the word for all poems inspired by other art forms. Paul E. Nelson

Global Voices Radio

SPLAB!

C. City, WA [REDACTED]

From: John Herbert Cunningham <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 29, 2010 5:08:30 AM

Subject: not quite ekphraic

Recently, I've become interested in writing poetic responses to contemporary dance performances I've attended. Knowing that there is a word, 'ekprasic', for

poetry written in response to visual art, is there a word for poetry written in response to the art of movement?

John Herbert Cunningham

[↑ Contents](#)

338. **Robert Dewhurst**
John Wieners criticism

Fri 29 Jan 2010

I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.

Thanks,
Robert Dewhurst

[↑ Contents](#)

339. **George Bowering**
Re: not quite ekphraic

Fri 29 Jan 2010

Ekphrastic is the right word for a poem replying to a painting.

gb

On Jan 29, 2010, at 5:08 AM, John Herbert Cunningham wrote:

Recently, I've become interested in writing poetic responses to contemporary dance performances I've attended. Knowing that there is a word, 'ekphrastic', for poetry written in response to visual art, is there a word for poetry written in response to the art of movement?

John Herbert Cunningham

welcome.html

Geo. Bowering
Heavy feet. Light heart.

[↑ Contents](#)

340. **Murat Nemet-Nejat**

Re: Can anything...?

Fri 29 Jan 2010

Mark, Robin,

I just went back to re-read parts of "The Rime of the Ancient Mariner." What I noticed is that the stanza structure and the rhyme scheme are very loose. Stanzas are four, five and sometimes six lines. Also the rhymes are very irregular. It seems to me Coleridge is attempting to create in this poem also an archaic or distant tone (many of his contemporaries complained about it) what he calls in *The Biographica* "the supernatural." In fact, it seems (here I am relying on Wiki) "The Rime" was part of a project conducted by Coleridge and Wordsworth together. Coleridge was going to write a poem after the supernatural ("the shades of the imagination") and Wordsworth's experiment was going to focus on "everyday life."

It seems Wordsworth (and the majority of his contemporaries) did not particularly like "The Rime" though he partly changed his opinion later on. He considered Coleridge's stanzaic form in "The Rime" "unsuitable for a long poem."

It seems by Wordsworth and Coleridge's time complicated stanza forms - particularly in a long poem- looking to the past or to the supernatural (the sublime) represented -to paraphrase Jim- the S&M of English poetry, whereas the line coming from Chaucer became the straight sex (I wonder which sex is using more the straight jacket?).

When Pound creates another pivotal change in English poetry, particularly with his translation of "The Seafarer," he is looking back to earlier than Chaucer, to alliterative verse, as Mark mentions, to "the road not taken." Alliteration is built on consonants. The "natural" music of Victorian poetry is built around assonance, in other words, vowels. Pound shifts the focus, consequently, what poetic sound/music is.

Also, the discontinuity implicit complicated stanza forms makes it a fertile ground for long poems at least partly built around the idea of collage -the underlying unity among discontinuities which a long poem suggests.

Ciao,

Murat

On Thu, Jan 28, 2010 at 5:37 PM, Mark Weiss <[REDACTED]> wrote:

I think Murat was talking about flexibility for verse narrative. There have certainly been some pretty long narrative ballads--The Ancient Mariner, for one. To put words in his mouth, the form because of its greater structural

demands constrains the manner in which the story is told more than couplets or blank verse. Or so imaginary Murat thinks.

Best,

Mark

At 03:47 PM 1/28/2010, you wrote:

Mark,

I think you can make a case for the ballad form (iambic tetrameter, abcb quatrains) as the most durable of rivals in English to rhymed pentameter couplets.

Hugh

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Wed, January 27, 2010 9:56:46 AM

Subject: Re: Can anything...?

Hi Robin.

More light to shed? I was thinking (and backchanneling with Murat) about the larger background. The lacunae in my knowledge will be immediately apparent. Care to fill some of these holes?

*"Got me thinking. Iambic pentameter couplets did become the method of choice, tho there were contenders. In English pre-conquest narrative poems were written in unrhymed alliterative verse, which persisted even into Chaucer's time--Langland was an almost exact contemporary--but also in intricate continental stanza patterns, as in the work of the Pearl Poet. Narratives written in rhymed couplets in tetrameter predate Chaucer by at least a generation--I'm thinking of Sir Orfeo, a personal favorite. Marie de France was writing in rhymed tetrameter couplets in French at the English court at least a hundred years before Chaucer, and Chaucer knew her *lais* by heart, apparently. On the continent narrative was often written in elaborate stanza patterns--Wolfram von Eschenbach's *Parsifal*. I don't remember what form Chretien de Troyes used--would be good to know--big influence on Chaucer. Boccaccio wrote his *Filostrato*, the source of Chaucer's *Troilus*, in stanzas.*

None of these were as flexible as Chaucer's rhymed pentameter. The only competitor in that regard must be Dante's terza rima, but it didn't catch on, even in Italy, as far as I know."

Best,

Mark

At 12:43 AM 1/27/2010, you wrote:

Mark,

One specifies that heroic couplets must not enjamb because our idea of a heroic couplet is determined by its 18th century examples. My point is different, that, within its historical content in English poetry, as opposed to stanzaic rhyme schemes, Chaucer's iambic pentameter couplets ...

This is a terminological issue. Mark's right here -- as I know to my cost, having been smacked over the wrist once for saying what Murat does above.

*The heroic couplet is very specifically the rhymed iambic pentameter couplet *as used by the Augustans* -- Dryden to Sam Johnson -- with several specifics which distinguish it from earlier and later uses, not just in Chaucer but Marlowe, Jonson, Donne, etc., and also say Keats in Endymion, Hyperion, etc. Chaucer's couplet line almost ends with him, due mostly to the loss of the final unaccented 'e', with the iambic pentameter (mostly, though generally all syllable accent forms) being redefined by Wyatt, on, and reaching a point of balance in Sidney. When the Augustans take it up (from Jonson possibly), they impose their own sets of strictures on particularly the rhymed iambic pentameter couplet.*

If you want a bite-it-and-see example, look at Pope's "translations" of Donne's Satires.

Dropping this specific meaning of "heroic couplet" diminishes our range of meaningful terms.

*Mark is however wrong about the origins of blank verse -- the earliest example in English is found in Surrey's translation of the Aeneid -- and he does *that by simply knocking the rhymes off Gavin Douglas's earlier rhymed couplet version!*

Shame that such an act of artistic vandalism should have had such a productive result. Surrey's own blank verse may be shit, but I suppose one has to allow that it lies behind Marlowe, etc.

Robin

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

341. **Murat Nemet-Nejat**

Re: Horn tooting

Fri 29 Jan 2010

Great review Mark.

Murat

On Fri, Jan 29, 2010 at 11:46 AM, Mark Weiss <[REDACTED]> wrote:

John Palattella in The Nation Feb. 15th issue

*"AND THERE IN THE DISTANCE,
nothing./A line of houses one can hardly
make out/through the white of snow and
sun." These lines from "The Fog," by the
Cuban poet Eugenio Florit, could double as
a sketch of the view from the north, and from
within Cuba itself, of recent Cuban literature.
The US embargo has corrupted our
view of the island, and Castro's censors have
stifled the publication of writing that departs
from state-sanctioned optimismo. I found
"The Fog" in The Whole Island: Six Decades of
Cuban Poetry, edited by Mark Weiss (California;
paper \$29.95). Not since the 1982 publication*

of Paul Auster's Random House Book of Twentieth Century French Poetry has a bilingual anthology so effectively broadened the sense of poetic terrain outside the United States and also created a superb collection of foreign poems in English. There is nothing else like it. Weiss presents generous selections of work by fifty-five poets from Cuba and its diaspora; though ostensibly an anthology, The Whole Island is a gathering of individual voices (among them those of the twenty-two translators who contributed to the project). In "On Three Photos of Mella," Francisco de Oraá offers a riposte to Julio Mella, a founder of Cuba's Communist Party and a disapproving superego: "I only know that, deep down, I would have wanted to be let loose in the garden,/and that the garden would grow and become the whole world." Seeing through the fog (what Damaris Calderón calls this "sad business/this playing at being perfect"), Weiss has located the whole island's many imaginary gardens.

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<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

342. **Hugh Behm-Steinberg**

Re: not quite ekphraic

Fri 29 Jan 2010

Terpsiphraistic?

Hugh

From: John Herbert Cunningham <[REDACTED]>

To: [REDACTED]

Sent: Fri, January 29, 2010 5:08:30 AM

Subject: not quite ekphraic

Recently, I've become interested in writing poetic responses to contemporary dance performances I've attended. Knowing that there is a word, 'ekprasic', for poetry written in response to visual art, is there a word for poetry written in response to the art of movement?

John Herbert Cunningham

[↑ Contents](#)

343. **Alison Croggon**
Public domain manifesto

Fri 29 Jan 2010

@ <http://www.publicdomainmanifesto.org/node/8>

Worth signing, I do believe.

xA

--

Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>

Home page: <http://www.alisoncroggon.com>

[↑ Contents](#)

344. **Alan Sondheim**

To the Editor: (in response to Macaulay's review 1/22/10) (fwd)

Fri 29 Jan 2010

(This most likely won't be published, but some people wanted to read it, so here it is, group-sent, apologies for this, love Alan)

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

Date: Wed, 27 Jan 2010 09:46:29 -0500 (EST)

From: Alan Sondheim <[REDACTED]>

To: [REDACTED]

Subject: To the Editor: (in response to Macaulay's review 1/22/10)

To the Editor:

I'm writing to respond to Alastair Macaulay's review of our performances, in the January 22 Dance Section.

I've never responded to a review, negative or positive, before, but Macaulay's demands it. The review is a diatribe, neither a description, nor an analysis. No one reading it would have the slightest idea of the evenings themselves. We deserve better.

Macaulay's dismisses the music/song as follows: "Meanwhile, he is accompanied by two colleagues. Alan Sondheim plays a variety of stringed instruments; Azure Carter sings her own songs in a series of pretty frocks and petticoats, and even dances a little. Both are entirely trivial." This is sexist and obviously insulting. He may not have liked the music, but this says nothing. (I should mention that there were dancers, musicians, and choreographers in the audience - some quite well known, etc. - and none of them had this reaction; far from it. We also played to large houses, in spite of the review.)

Macaulay also dismisses Foofwa d'Imobilite's name as follows: "Mr. d'Imobilite has provided several pages of accompanying literature. These cover his 'conceptual libretto' for 'Musings,' the wordplay within its title and his own name, his methodology and the inspiration behind 'Involuntaries.' It's all clever, but, like his name, damnably arch and contrived." This is stupid and ad hominem. The "several pages" were written by d'Imobilite, Carter, and myself, by the way - Macaulay apparently paid no attention to the distinction.

He likewise paid no attention to the half-hour video, intended as an introduction to Involuntaries; he paid no attention to the lighting of Musings, which was computer-controlled and designed as a dance performance in itself; and he apparently paid no attention to the details of Involuntaries itself. He thinks otherwise: "Mr. d'Imobilite's choreography for himself consists almost entirely of spasms." I've seen spasms, and this is as nonsensical as saying that Michael Jackson's choreography is just prancing about. In fact, the sections of Involuntaries are quite distinct from each other, as the audience understood.

I don't know Macaulay, and don't want to, but he appears to favor an ugly form of connoisseurship I've seen far too often. Rather than attempting to understand the work (reading the program notes? watching the video? watching the performance itself?), the performance is used as an excuse for yet another agenda - in this case, I assume, a return to ballet or traditional Cunningham. The readers of the Times deserve far better than this. The Times stands alone, in a sense, and for better or worse, functions as an arbiter, if not of taste, at least of what one might see of an evening. And for that, we need analysis and care, and at least someone who loves downtown dance, someone who understands it, to review these occasions. It's difficult enough to work on a kind of edge without being slammed by relatively unresponsive critics in the Times.

Thank you.

Sincerely Yours,

Alan Sondheim



[↑ Contents](#)

345. **Jim Andrews**

Re: chalk editions first twenty titles. and mission statement.

Sat 30 Jan 2010

>Peter Ganick said:

chalk editions - usually poetry attempts to conquer time and insert an immortality-factor to its texts - this possibility has reverted against itself recently - the physical book is a dinosaur - we, at chalk editions, don't like this event, however, it is the reality of a *now*, almost into the second decade of the 21st decade - hardcopy books are expensive to produce and purchase, soon, hardcopy books will be the present tense for either the rich elite, or collectors - digital *paper and ink* are improving as we speak, the quality of reading on a computer screen [such as amazon's kindle device] is improving - screen technology [for computers] is improving as well

we are poets: we come and go with the wind. free.

i note that you are doing POD (print on demand) with your Blue Lion Books. And that your criterion for publishing a Blue Lion POD book includes that it be over 250 pages. could you elaborate on this, please? what sort of decisions do you make in whether to keep it digital or offer it in POD? is it just the size of the book or are there other considerations?

certainly a 250 page ebook, on contemporary monitors, is completely unreadable. but is a 100 page ebook any more readable? well, yes, by 150 pages. but, still, reading 100 pages of a book from a monitor is not something any of us would regard as an enjoyable experience.

i don't see books as dinosaurical, really. POD seems like a fairly cost-effective way to publish paper books for small publishers, doesn't it? you've been involved in POD, so you should be an authority on this one.

perhaps devices such as the Kindle will replace books if they are pleasantly readable, which i hear they are, and if they are as easily browsable as a book is and if you can get any book you want on them quite easily. all of which seems doable. the hardest part has apparently been getting the screen to be readable, which monitors barely are. readable literary sites mix it up. they offer a variety of media. words, pictures, sounds, interactive works, processes, activities. too much reading on a monitor is just a grind. we need to understand media. readable literary web sites take writing in directions it hasn't been able to go, formally, before. they use what is really engaging about the computer experience. not just sitting in front of a monitor reading a hundred pages of type trying to pretend it's a book.

what is displayable on a Kindle? just type? or type and pictures? how about sounds? animation? video? interactivity?

ja

<http://vispo.com>

[↑ Contents](#)

346. **John Cunningham**

Re: not quite ekphraic

Sat 30 Jan 2010

Mark, you're terpsigoing-out-of-your-freakin'-mind (lol) with than one. John Herbert Cunningham

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

From: Poetics List (UPenn, UB) [mailto:████████] On

Behalf Of Mark Weiss

Sent: January-29-10 11:20 AM

To: ██████████

Subject: Re: not quite ekphraic

terpsicophrastic?

At 08:08 AM 1/29/2010, you wrote:

>Recently, I've become interested in writing poetic responses to contemporary

>dance performances I've attended. Knowing that there is a word, 'ekprasic',

>for poetry written in response to visual art, is there a word for poetry

>written in response to the art of movement?

>

>John Herbert Cunningham

>

>

Announcing The Whole Island: Six Decades of Cuban Poetry (University of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

347. **Mark Weiss**

Re: not quite ekphraic

Sat 30 Jan 2010

As to my mind, you could say that I'm an occasional visitor.

At 11:05 AM 1/30/2010, you wrote:

>Mark, you're terpsigoing-out-of-your-freakin'-mind (lol) with than one.

>John Herbert Cunningham

>

>-----Original Message-----

>From: Poetics List (UPenn, UB) [mailto:] On

>Behalf Of Mark Weiss

>Sent: January-29-10 11:20 AM

>To:

>Subject: Re: not quite ekphraic

>

>terpsicophrastic?

>

>At 08:08 AM 1/29/2010, you wrote:

> >Recently, I've become interested in writing poetic responses to

>contemporary

> >dance performances I've attended. Knowing that there is a word, 'ekprasic',

> >for poetry written in response to visual art, is there a word for poetry

> >written in response to the art of movement?

> >

> >John Herbert Cunningham

> >

> >

>

>Announcing The Whole Island: Six Decades of Cuban Poetry (University
>of California Press).

><http://go.ucpress.edu/WholeIsland>

>

>

Announcing The Whole Island: Six Decades of Cuban Poetry (University
of California Press).

<http://go.ucpress.edu/WholeIsland>

[↑ Contents](#)

348. **Stephen Ellis**

Re: John Wieners criticism

Sat 30 Jan 2010

The Last Word: First Blurts on John Wieners

TWO PROPOSALS FOR A TALK ON, AND STANDING IN FOR "A STATEMENT"
ON, THE LATER POETIC WORK OF JOHN WIENERS

1

The Switch from the Extensive and Causal, to Permissions Toward the Penetrant and Creatively Received: Transformation from Romantic Expression of Desire's Movement to the Classical Proportionality of Proposing Presence and Allowing Apparition, Intuition and Disguise in the Later Work of John Wieners

Active distinctions made via Dionysian individuated causality in the personal lyric as extending to, yet in contradistinction with, the interpenetration of all objects and persons Orphically, evolve from a plethora of received names, through dream and memory, as these become motivations toward persistent shifts of more ordinal identity, your legal person, passport stamp, nationality, the brass rails of your neighborhood barroom and standard city hall,

and these literal and constant shifts constitute the inversion in the poetic work of John Wieners, from the testamental and experiential lyric operations constituting verse composed upon feeling, waylaid by verb forms that give authenticity to the Self mutated by its own active yet inadequate attempts at definition, where there is otherwise in the later work, an amply transmuted disposal

less the result of an individuated and active disposition toward The Real, but an on-going receivership, to be left open to penetrant desire, in poetic disposition, not revelent spirit alone, but that sexual instinct be included throughout bus station, spare east coast New England single rooms and pacings out upon the Fens in perfectly empty hunger toward requition. So it is with Mister Wieners' later

auto-de-fe in heresy, the persistent brand-mark of his sexuality, remarking the desired stain upon his face in four-dollar blow-jobs, and associational instances of being in wont of, more lately, in their aftermath, Dante Sweeting Watching Upon Virgin Appearances of Virgil's Beatrice, the guide of "feminine phenomenological apprehension" modally, as named references to equal parts glamour and mundanity, inter-penetrant and transitory, out of Hollywood and high society, Miss Barbara Hutton, Dr Jacqueline Onassis, or in Duke of Windsor Inaugural Dawn Acceptance Speech whispered as stars blink out over Islip State, in long nights, incarcerated upon Long Island.

So the "talk" I would give, related to the above circumambulations, is in the nature of revealing the shift from individuated lyric to collagist tactics against any final settlement upon frontiers of what Wieners denotes as income, desire, security and truth - as well the perpetual ennui these each imply - the Final Identity through which to enquire upon jealousy's lifetime attenuations, stolen as these are from the likes of Marx, Einstein, Darwin and Freud, the shift from Dionysos to Apollo's Nine notwithstanding.

Consequent texts will primarily include Wieners' post-1970 collagist work, as well as, by compare, more ordinal lyric work from the 1960s. The above is an addendum and extension of a paper proposed for a previous Conference, unfinished and undelivered, provisionally titled:

"Singular Conviction Parallel Sunset Boulevard upon Limbic Rise, Clairvoyant and/or Crestfallen, Animates Boston, Bavaria and Babylon in terms of 4000 Ladies-In-Waiting, or, The Integral Life: Notes Regarding John Wieners' Magna Carta, Behind The State Capitol, or, Cincinnati Pike, and Related Works."

For Wieners' life's work, continuous attentions and jeu de mots in addendum, ignotum per ignotius, is of the essence, as necessities of menial repetition, independence, and hotel legerdemain.

2

The initial impetus to John Wieners' poetics can in part be located in his own statement about it - "Address of the Watchman to the Night" - in The Magazine for Further Studies (Buffalo 1965). In it he says that the prostitute, dope addict, thief and pervert were the heroes of his world, and that he had to become each in turn until he knew them all.

Yet this is mere topical fancy, what his poems are to be initially "about". The more commensurate and sensible source of Wieners' lyric voice is the attitude within this material that maintains a heat otherwise specific to the terms of the lyric itself, rather than the "night people" it so desirously probes.

In this, the primum mobile is love, which, first, obtains to the condition of the whole of space, the void, the ultimate, circular, curving rhythm of human experience that comprises a rearward time vector, back to the past, and then projects it forward multi-directionally, the vectors extending until they go completely circular, which concludes the lyric voice and opens the possibility of myth and its attending sense of cosmos and its expression as epic. So that these persons

become the flanks and withers of a very old sense of animals in their movements as being causal of the music of the spheres. In this, love would be to epic as home is to the domestic, living in the ethic of desire. Wieners' early work, the lyric of pathos, seems in hindsight preparation for his magnum opus, Behind the State Capitol, or Cincinnati Pike, in which sensible lyric has been supplanted by Dionysian frenzy, to burn with such heat that the attending sense of cosmos remains forever single, that it participates in a whole. That it holds, unto itself, without requiring a determining "center".

In this, Wieners allows himself, especially in the later work, to be penetrated by the magic of others' experience and identity, as for example, Blake arranging for his own demonic possession by Milton. And, interestingly, throughout the

later work there are extraordinary congestions of person, place and thing related to this unlikely genetic interchange, especially with critical and appreciative views to Hollywood stardom, cultural status and political repute.

This alone, along with the often stiffly-driven formality of Wieners' language, would lead one to the conclusion that as his poetic career progressed, the work became increasingly complex. But I would propose otherwise that it simply becomes more animated, that the lyric "continuous metaphor for a feeling" in fact does encircle an emotional condition which then opens into the possibility of a universe conceived as simple and whole, as it may be expressed and determined by the wholeness of language's capacity for love. And Wieners seems predestinarian in that sense - that it is an individual's destiny to fulfill the universe's capacity for love.

*

EMAILING FOR THE GREATER GOOD

Join me

Date: Fri, 29 Jan 2010 15:00:02 -0500

From: [REDACTED]

Subject: John Wieners criticism

To: [REDACTED]

I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.

*Thanks,
Robert Dewhurst*

[↑ Contents](#)

349. **mIEKAL aND**

Re: chalk editions first twenty titles. and mission statement.

Sat 30 Jan 2010

Depends what you mean by reading. I get the feeling with ebooks that scanning might be a more appropriate concept & I think there is a lot scanning going on. Personally I'm not able to read more than 4 or 5 pages of text in a row on the screen before my eyes go buggy.

~mIEKAL

On Jan 30, 2010, at 12:43 AM, Jim Andrews wrote:

certainly a 250 page ebook, on contemporary monitors, is completely unreadable. but is a 100 page ebook any more readable?

=!=

Data Visualization for the Synaptically Inspired

<http://filevillage.info>

[↑ Contents](#)

350. **Adam Katz**

Re: John Wieners criticism

Sat 30 Jan 2010

In the first of these

<http://home.jps.net/~nada/snyder.htm>

3 poems by Rick Snyder,

there is brief sendup of JW. Never having heard that name before, I went after it as a result.

a

[↑ Contents](#)

351. **Kimmelman, Burt**

Ralph Maud

Sat 30 Jan 2010

Hello Everyone,

If you happen to have an email address or phone number or both for Ralph Maud then could you possibly share it with me (via backchannel)? I have to reach Ralph in a timely way and I've lost his contact information.

Thank you for your help,

Burt Kimmelman

[↑ Contents](#)

352. **Halvard Johnson**

Re: chalk editions first twenty titles. and mission statement.

Sat 30 Jan 2010

I'm not exactly sure what buggy eyes are, mIEKAL, but I read quite a bit more onscreen than off- nowadays, and my eyes definitely benefit from my being able to enlarge onscreen type, not to mention being able to darken or lighten the screen as needed. Maybe you're not old enough to have your hands cramp up

while holding magazines, newspaper, even some books. Of course, a little more heat in the house might help with that, but . . .

Hal

Serving the tri-state area.

Halvard Johnson

=====



<http://sites.google.com/site/halvardjohnson/Home>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Sat, Jan 30, 2010 at 11:04 AM, mIEKAL aND <> wrote:

Depends what you mean by reading. I get the feeling with ebooks that scanning might be a more appropriate concept & I think there is a lot scanning going on. Personally I'm not able to read more than 4 or 5 pages of text in a row on the screen before my eyes go buggy.

~mIEKAL

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certainly a 250 page ebook, on contemporary monitors, is completely unreadable. but is a 100 page ebook any more readable?

=!=

Data Visualization for the Synaptically Inspired
<http://filevillage.info>

[↑ Contents](#)

353. **Ruth Lepson**

Re: John Wieners criticism

Sat 30 Jan 2010

the first time I met john wieners he asked, Are you a Medici? No? Did I meet you at Georgia O'Keefe's house? He was sweet & I was thrilled bec I had loved his poetry; instead of my praising him, he complimented me.

On 1130110 12:07 PM, "Adam Katz" <> wrote:

In the first of these

<http://home.jps.net/~nada/snyder.htm>

3 poems by Rick Snyder,

there is brief sendup of JW. Never having heard that name before, I went after it as a result.

a

[↑ Contents](#)

354. **Kyle Schlesinger**

contact info

Sat 30 Jan 2010

Could someone send me contact information for Susanna Gardner, Patrick James Dunagan and William Fuller?

Many thanks,

Kyle

[↑ Contents](#)

355. **Bob Grumman**

Runaway Spoon Press Clearance Sale

Sat 30 Jan 2010

Clearance Sale.

Go to: <http://poeticks.com/the-runaway-spoon-press-catalogue-2/>

Top of the Page.

25 titles, some dating back before 1990, for only \$50 (payable through Paypal or by mail). Each is about 4' by 3". Saddle-stitched. Some are a little faded (but readable); some, I'm sure, must be collectors' items by now, or eventually will be. Good quick course in what's been going on in the Otherstream over the past two decades.

None ever won a prize!

--Bob Grumman, RASPproprietor

[↑ Contents](#)

356. **Jim Andrews**

Re: chalk editions first twenty titles. and mission statement.

Sat 30 Jan 2010

Depends what you mean by reading. I get the feeling with ebooks that scanning might be a more appropriate concept & I think there is a lot scanning going on.

Yes, probably so.

It's difficult to pay much attention to them when their media manifestation is resistant to it. And scribd is a cluttered interface full of ads. At least there's a 'fullscreen' option.

Personally I'm not able to read more than 4 or 5 pages of text in a row on the screen before my eyes go buggy.

~mIEKAL

Yes, it's just an uncomfortable thing.

ja

[↑ Contents](#)

357. **David Kirschenbaum**

Blake Babies Tribute, and Blake and Ginsberg, Too

Sat 30 Jan 2010

Please forward

Boog City's Classic Albums Live presents

Blake Babies' Tribute Show

Featuring Live Performances of

Sunburn at 20 and Earwig at 21

with readings of work from their namesake, William Blake,
and the poet who named them, Allen Ginsberg

Fri., Feb. 5, 7:30 p.m.

\$5 suggested donation with a two-drink minimum

Sidewalk Café

94 Ave. A

NYC

album performed live by

Jon Berger
Todd Carlstrom
Christy Davis
Susan Hwang
Eric Lipper
Christine "Sharky" Murray
Randi Russo
Schwervon!
The Trouble Dolls
Yoko Kikuchi & Sara Lautman

Blake and Ginsberg poetry performed live by

Lee Ann Brown
Tyler Burba
Julie Patton
Kristin Prevallet
Nathaniel Siegel

Blake Babies' albums curated by Nan Turner

Poetry curated by Nathaniel Siegel

Hosted by 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), XXXXXXXXXX

Performers' bios and websites follow albums' running order

Blake Babies

Earwig

Eric Lipper

Cesspool

Dead And Gone

Grateful

The Trouble Dolls

You Don't Give Up

Your Way Or The Highway

Rain

Yoko Kikuchi & Sara Lautman

Lament

Alright

Loose

Jon Berger

Take Your Head Off My Shoulder

From Here To Burma

Don't Suck My Breath

Susan Hwang

Outta My Head

Steamie Gregg

Not Just A Wish

Sunburn

Christy Davis

I'm Not Your Mother

Randi Russo

Out There

Star

Schwervon!

Look Away

Sanctify

Girl In A Box

Christine "Sharky" Murray

Train

I'll Take Anything

Watch Me Now, I'm Calling

Todd Carlstrom

Gimme Some Mirth

Kiss And Make Up

A Million Years

**Jonathan Berger

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

Jonathan Berger has been involved in many Boog City events over the years. As music editor, contributor, cover song artist, host and distributor, he gets around. This isn't even the first time he's covered a chick singer for Boog. Berger gets around...

**Lee Ann Brown

<http://writing.upenn.edu/pennsound/x/Brown.php>

Lee Ann Brown is the author of Polyverse (Sun & Moon Press, winner of the New American Poetry Series Award) and The Sleep That Changed Everything (Wesleyan University Press). She has performed her poetry internationally and is the editor and publisher of Tender Buttons press. Born in 1963 in Saitama-ken, Japan and raised in Charlotte, North Carolina, Brown now lives in New York City and Marshall, N.C. She holds an M.F.A. in creative writing from Brown University and is an associate professor of English at St. John's University in NYC. Her song cycle, The Thirteenth Sunday in Ordinary Time and other readings, can be found at the websites, PENNSOUND and The Electronic Poetry Center.

****Tyler Burba**

<http://www.visit-music.net/>

At the age of 15, Tyler Burba met the poet Allen Ginsberg, a life-changing experience that would lead him to leave Vancouver, Wash. for the happier climate of Boulder, Colo., where he would attend The Naropa Institute. A poet and musician, Burba performs solo as Visit and is a member of the experimental psychedelic rock band Snowboots. Two albums, Snowboots' Greatest Hits and Visit's Think God, are due out this winter, as well as a book of poetry. He also founded farfalla press, an independent publishing company that went on to publish over 20 titles of poetry, fiction and music. Burba lives in Williamsburg and teaches "at-risk" middle school children in Harlem.

****Todd Carlstrom**

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

Todd Carlstrom, has played in NYC bands for years (The Domestics, Heroes of the Alamo, Dirty Vicars, and currently, Todd Carlstrom and the Clamour).

****Christy Davis**

Christy Davis is a drummer, singer/songwriter who has been playing in bands since 1989. She currently plays with Olive Juice Music's own Kansas State Flower.

She has been a part of many projects including Rebecca Moore and the Prevention of Blindness, Reverend Billy and His Stop Shopping Choir, and the popular kid's band Audrarox

****Susan Hwang**

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

Susan Hwang plays accordion and writes songs about zombies, books, books about zombies, parking, and her mother. She plays in accordion/ drum/cello power trio The Debutante Hour and contributes to and hosts The Bushwick Book Club.

****Eric Lipper**

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

Eric Lipper, from Rockland County, has played every corner of NYS over the past 5 years, with his folk/R'n'R group, The Tweedlers. He has also played with oldies legends, The Platters, & Bobby Lewis.

****Christine "Sharky" Murray**

Christine "Sharky" Murray formerly of the bands Bionic Finger and Pantsuit is happy to come out of musical hibernation to play some of her favorite Blake Babies songs.

****Julie Patton**

<http://home.jps.net/~nada/patton.htm>

Julie Patton is the author of *Teething on Type* (Rodent Press). She has published poems in *Transfer*, *Tribes*, and other magazines, and in *Aloud: Voices from the Nuyorican Poets Cafe* (Collier Books). Her articles and essays appear in *Educating the Imagination: Essays & Ideas for Teachers & Writers* (T&W), and in *Teachers & Writers*. In 1993 she received the New York City Arts in Education Sustained Achievement Award in Literary Arts. She has performed her work at the New York Shakespeare Festival, the Nuyorican Poets' Cafe, the Whitney Museum, Houston's Center for Art and Performance, and Cleveland Public Theatre's International Sonic Disturbance Festival.

****Kristin Prevallet**

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

Kristin Prevallet is a poet and essayist whose most recent essay, "We Sit Like Hot Stones: The Performance of Mourning," will appear in *The Brooklyn Rail* next month. She edited *A Helen Adam Reader* and is the author, most recently, of *I, Afterlife: Essay in Mourning Time*. She lives in Greenpoint.

****Randi Russo**

<http://www.randirusso.com>

As a southpaw who plays her guitar upside-down and backwards, New Yorker Randi Russo plays with an attack that gives her "infectious riffs" (*Skyscraper Magazine*) extra ferocity. Her bruised vocals, along with her "honest, provocative lyrics" (*The Big Takeover*), have led to comparisons to luminaries such as Patti Smith and Lou Reed.

****Schwervon!**

<http://myspace.com/schwervon>

<http://www.schwervon.com>

Schwervon! is Matt Roth (guitar) and Nan Turner (drums). They are a duo on stage and in life, sharing an apartment in the lower east side of NYC with their

cat Gummo. Their music is a celebration of imperfect love through jagged rock minimalism. Schwervon!'s albums are released in the US on Olive Juice Music, in the UK on Shoeshine Records, and in Germany on Haute Areal and Sitzer Records. They were DIY long before it was a marketing strategy, mixing and recording the bulk of their music in their cramped Manhattan apartment.

****Nathaniel Siegel**

<http://yoyolabs.com/siegel.html>

Nathaniel Siegel is a poet and artist. His first book, Tony, is published by Portable Press at Yo-Yo Labs. The answer is always Yes ! Love...

****The Trouble Dolls**

<http://www.troubledolls.com/a/>

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

The Trouble Dolls are a pop band from Brooklyn. The Trouble Dolls are Cheri, Matty, Chris and sometimes Pam. The Trouble Dolls do not smoke. The Trouble Dolls will release their second album, The Tiniest Entertainers in the World, in 2010. The Trouble Dolls' first album, Sticky, is available in finer used CD stores everywhere.

****Yoko Kikuchi & Sara Lautman**

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

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

Yoko and Sara met as two-thirds of the noisy indie-pop band Lady Bright. The two of them now enjoy living in opposite corners of Brooklyn and plotting their next musical endeavor, which may involve a mystery member or few, depending on the circumstances.

--

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)

<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewPodcast?id=343169880>

For music from Gilmore boys:

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

[↑ Contents](#)

358. **Lars Palm**

two new ungovernable books

Sun 31 Jan 2010

Dear all,

ungovernable press is in a flurry of activity at the moment. today i'm delighted to bring you

"Tie One On" (in 2 parts) by Alex Gildzen

&

"Traveling with Virginia Woolf" by Kristina Marie Darling

cheers,

lars

<http://ungovernablepress.weebly.com>

<http://mischievoice.blogspot.com>

[↑ Contents](#)

359. **Steensen, Sasha**

Re: POETICS Digest - 29 Jan 2010 to 30 Jan 2010 (#2010-29)

Sun 31 Jan 2010

If anyone has e-mail address for the following folks, I'd appreciate it if you would please backchannel:

Joshua Beckman

Lisa Robertson

Bernadette Mayer

Thanks,

Sasha

[↑ Contents](#)

360. **Mark Young**

Issue sixteen of Otoliths has gone live

Sun 31 Jan 2010

Otoliths <<http://the-otolith.blogspot.com/>> rounds out its fourth year with another issue that maintains the journal's reputation for excellent offerings across a variety of disciplines & styles. Included in issue sixteen, the southern summer 2010 issue, is work from Thomas Fink, Satu Kaikkonen, Nate Pritts, Jane A. Lewty, Craig Foltz, Michael Basinski, Stephen C. Middleton, Márton Koppány, Arpine Konyalian Grenier, Raymond Farr, Jeff Crouch & Sheila E.

Murphy, Joel Chace, Caleb Puckett, Philip Byron Oakes, Ed Baker, Tom Beckett interviewing William Allegrezza, William Allegrezza, dan raphael, Alyson Torns, Jeff Harrison, Grzegorz Wróblewski, Michele Leggott, PD Mallamo, Ray Craig, Mark Cunningham, Cecelia Chapman, David-Baptiste Chirot, Vernon Frazer, Helen White & Jeff Crouch, James Yeary, Robert Lee Brewer, Michael Brandonisio, J. D. Nelson, Scott Metz, Geof Huth, Corey Wakeling, John M. Bennett & Thomas M. Cassidy, Sheila E. Murphy & John M. Bennett, John M. Bennett, Rebecca Mertz, Felino Soriano, Cath Vidler, David Wolach, Carlyle Baker, Stu Hatton, Jenny Enochsson, Robert Gauldie, Rebecca Eddy, Joe Balaz, Bobbi Lurie, Andrew Topel & Márton Koppány, Hugh Tribbey, John Martone, J. Gordon Faylor, Evan Harrison, A. J. Patrick Liszkiewicz, Bob Heman, Guillermo Castro, & sean burn.

Enjoy.

Mark Young

[↑ Contents](#)

361. **Camille Martin**
new at Rogue Embryo

Sun 31 Jan 2010

New on my blog:

* Sonnets is now available! Read its first review . . .

* Fat Tuesday, Krewe of St. Anne: A Photo Essay

<http://rogueembryo.wordpress.com>

Cheers!

Camille

Camille Martin

<http://www.camillemartin.ca>

<http://rogueembryo.wordpress.ca>

[↑ Contents](#)

362. **Bill Berkson**
Berkson in Portland & Seattle

Sun 31 Jan 2010

Bill Berkson in Portland & Seattle

Readings & Lectures

PORTLAND

February 21: Poetry Reading, Spare Room Series, Concordia Coffee House ,
2909 NE Alberta St, 7:30 pm

February 22: Poetry Reading, Eliot Hall, Room 314, Reed College, 6:30

March 6: About Philip Guston, Conversation with Rob Slifkin, The Back Room,
Reed College Art Gallery, 6:30 pm

SEATTLE

February 24: Poetry Reading. University of Washington, Bothell, Library Room
205, 18115 Campus Way NE, 2 pm

February 25: Poetry Reading & Book Signing, Henry Art Gallery Auditorium,
15th Ave NE & NE 41st St, 7 pm

[↑ Contents](#)

363. **Cheryl Pallant** ***Re: not quite ekphraic***

Sun 31 Jan 2010

As a poet who draws greatly from my dance background, I sometimes use the word somapoetics. Soma and somatics draw from an internal sense of motion, not from watching it on stage.

Cheryl Pallant

www.cherylpallant.com

1/29/2010 11:19 AM, Mark Weiss wrote:

> terpsicophrastic?

>

> At 08:08 AM 1/29/2010, you wrote:

>> Recently, I've become interested in writing poetic responses to

>> contemporary

>> dance performances I've attended. Knowing that there is a word,

>> 'ekprasic',

>> for poetry written in response to visual art, is there a word for poetry

>> written in response to the art of movement?

>>

>> John Herbert Cunningham

>>

>>

>

> Announcing The Whole Island: Six Decades of Cuban Poetry (University
> of California Press).

> <http://go.ucpress.edu/WholeIsland>
>

[↑ Contents](#)

364. **patrick dunagan**
Re: John Wieners criticism
Sun 31 Jan 2010

NEGATIVE CAPABILITY IN THE VERSE OF JOHN WIENERS by Micah Ballard
Auguste Press, 2001 <http://www.augustepress.com/>

On 29 January 2010 12:00, Robert Dewhurst <[REDACTED]> wrote:

I am preparing a critical bibliography for John Wieners. If you're aware of any texts -- from the peer-reviewed academic article, to send-ups by friends in ephemeral small magazines -- can you please back-channel citations? I am aware of a few things (by Andrea Brady, Bruce Andrews), but would like to be as comprehensive as possible.

*Thanks,
Robert Dewhurst*

[↑ Contents](#)

365. **Eric Elshtain**
New Beard of Bees Chapbook
Sun 31 Jan 2010

Keep Right on Playing Through the Mirror Over the Water is Sean Singer's second Beard of Bees chapbook,

Please regard it here:

<http://www.beardofbees.com/singer.html>

As ever, Beard of Bees chapbooks are free.

Thanks,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

366. **Catherine Daly**
san francisco poetry contest
San 31 Jan 2010

POETS 11 2010

CITY-WIDE POETRY CONTEST NOW ACCEPTING SUBMISSIONS!

SAN FRANCISCO, CA - San Francisco poets, get your pens—Friends of the San Francisco Public Library and their Poet-in-Residence Jack Hirschman<http://en.wikipedia.org/wiki/Jack_Hirschman>, together with the San Francisco Public Library are pleased to announce Poets 11 2010. This citywide poetry contest and reading series collects poems from every neighborhood and features poetry readings at branch libraries in each of the City's 11 districts.

Submissions will be accepted *January 1, 2010 through March 1, 2010*.

Local poets are encouraged to submit up to three poems. Poetry is chosen by Hirschman and selected poets are announced at each of the branch events. All types of poetry are accepted. Writings which reflect San Francisco's diversity of language and culture and those written in languages other than English are highly encouraged.

Selected poets will be presented with a \$50 honorarium and their poems will be published in an anthology. Now in its third year, Poets 11 celebrates San Francisco's rich literary life and thriving poetry community.

Beginning in March, selected poets will take the microphone and share their works in a variety of languages and topics. Eleven events will take place at branch libraries, concluding with a final event featuring all participating poets at the Main Library's Koret Auditorium on May 8th.

Submission Guidelines

- Must be 18 or over to participate.
- Must reside in one of San Francisco's 11 Districts. For information on city districts, visit sfbos.org.
- Submissions must include a return address, email or phone number and district number for response.
- Poets can submit up to three poems
- Submit by email to *[REDACTED]*, drop off at any branch library or by regular mail to:

Poets 11
Book Bay Fort Mason
Fort Mason Center, Bldg. C
San Francisco, Ca 94123

For more information or to download the submission form, please visit
friendssfpl.org <<http://www.friendssfpl.org/>> or call [REDACTED].

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)