

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence **February 2011**

238 messages · Mon 31 Jan 2011 – Mon 28 Feb 2011

*An electronic mailing-list archive
University at Buffalo, State University of New York*

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

Editor's Introduction

Kristen M. Fabians

February 2011 gathered the room around a single, many-sided question: who gets remembered, and who does the remembering. Two hundred and thirty-eight messages moved through the list, and its largest currents ran to women and the record — the rival readings of Emily Dickinson, the vanishing of women from the internet's memory, the recovery of forgotten women poets, and the sudden death of a living one. The month was an argument about the archive, and about whose faces the archive keeps.

The largest thread was a duel of Dickinsons. The room weighed the great critical readings of Emily Dickinson against each other — Susan Howe's fierce, idiosyncratic *My Emily Dickinson* beside the scholarly alternatives — one poster proposing that "*Susan Howe on ED is like ED on herself*", the reader so identified with her subject that criticism becomes a kind of ventriloquism. It was a fight about how a woman poet gets read, and whether the truest reader is the one who disappears into her or the one who keeps a scholar's distance.

The quarrel widened to the whole record. A thread on the finding that only thirteen percent of Wikipedia's contributors were women turned the Dickinson question structural — if the people writing the encyclopedia are overwhelmingly men, whose reputations get built and whose quietly lapse? — while a companion thread went hunting for post-war women postmodernist poets with a Buddhist bent, the room trying, by hand, to recover the names the record had thinned. The archive, they saw, is not neutral; it keeps whoever tends it chooses to keep, and drops, without malice and without notice, whoever the tenders never thought to include.

And the month's death made the stakes immediate. Akilah Oliver died suddenly in New York, a Black experimental poet and beloved teacher, mourned in shock by a room that had known her — "*A very sad, shocking loss*", one wrote, remembering her at Naropa the summer before. Here was exactly the kind of poet the thin record most easily loses: experimental, Black, a woman, a teacher more than a careerist, gone young, her keeping now entirely in the hands of those who loved her.

I have set February down exactly as the archive delivered it — the rival Dickinsons, the men who write the encyclopedia, the recovered women postmodernists, and the shocking loss of Akilah Oliver — because it was the

month the list understood memory as a thing with a politics, kept or dropped according to who holds the pen. A room that will argue how a woman poet should be read, count the men writing the record, hunt down the forgotten women by hand, and then reel at the sudden death of one of its own is a room that knows the archive forgets on purpose, and that the only answer is to keep saying the names it would otherwise let fall.

— *K. M. F.*

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1. **Murat Nemet-Nejat**

Re: "preverbs" on subway walls: Soto Station (Los Angeles Metro Goldline)

Mon 31 Jan 2011

it's wonderful work. both your preverbs and the sculpture and the whole station.

murat

On Sun, Jan 30, 2011 at 12:26 AM, George Quasha <[REDACTED]>wrote:

This is my collaboration with artist Nobuho Nagasawa for the recently completed Soto Station on the Los Angeles Metro Goldline located in the heart of Boyle Heights. I contributed "wall preverbs" as huge inscriptions on subway walls to her public-art sculptural installation:

<http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro>

<

<http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro>

*one*definition of "preverb" is: a one-line intentional act of language that invites configurative reading to become a singular event of meaning**

from

<http://www.quasha.com/axial-art/installations/axial-language-art-installations>

--

George Quasha
124 Station Hill Road
Barrytown, NY 12507

[REDACTED] (home)

[REDACTED] (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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2. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Mon 31 Jan 2011

ED had much more astute things to say. Jess

On 1/29/2011, "George Thompson" <[REDACTED]> wrote:

I think that Susan Howe on ED is like ED on herself.

...

On Wed, Jan 26, 2011 at 11:17 PM, Mark DuCharme <[REDACTED]> wrote:

Jesse,

Do you mean that Cameron's book is better as lit crit? That is a 'genre,' I believe, that Howe was deliberately trying NOT to write in. And that is one of the things that remains interesting about her book; that it is not just another 'critical discussion' of a 'major poet.' It's more lively. It is poetics; thinking inside writing: one poet writing about another poet (c.f. Call Me Ishmael, The HD Book, Bottom: On Shakespeare, essays by Creeley, Williams, Stein, etc., etc.).

I personally feel, after all these years, that Howe's book is pretty great. And I do not say that lightly.

So, are you saying that Cameron's book is AMAZING? And if so, where can we all get a copy?

Best,

Mark

Date: Wed, 26 Jan 2011 04:14:53 +0000

From: [REDACTED]

Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

To: [REDACTED]

----- Information from the mail header

Sender: "Poetics List (UPenn, UB)" <[REDACTED]>
Poster: Jesse Glass <[REDACTED]>
Subject: "Lyric Time" vs. "My Emily Dickinson" or Trivial and
Non-Trivial
ED Books

>
George, and others Please check Mr. Morse's blog to see where the "trivial" request came from. He reviewed a book on ED and pronounced it trivial and suggested that there was a plethora of other trivial books on ED out there (without mentioning any titles). I'd also like to see a list of non-trivial ED books as well, and I'll start the list off with an old teacher of mine: Sharon Cameron's "Lyric Time"--which is one of the best discussions of ED's poetics that I've ever come across. Interestingly enough, Susan Howe's "My Emily Dickinson" came out soon after and the rigour of Cameron's thought and analysis puts Susan Howe's attempt to shame. Jess

On 1/24/2011, "George Thompson" <[REDACTED]> wrote:

Well, with all due respect, it would be more interesting to me to see a list of all of the non-trivial books on ED. Actually, her poems as she wrote them are good enough for me. The rest of course is dross.

george thompson

On Mon, Jan 24, 2011 at 6:13 AM, Jesse Glass <[REDACTED]> wrote:

It would be interesting to compile an annotated list of trivial books on Emily Dickinson with a note on why they're trivial. Anybody?

On 1/24/2011, "Jonathan Morse" <[REDACTED]> wrote:

At

<http://jonathan-morse.blogspot.com/2011/01/physiognomic.html>

I discuss the photographs in Lyndall Gordon's new biography of Dickinson, Lives Like Loaded Guns

Jonathan Morse

guidelines

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3. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Mon 31 Jan 2011

There was a great brouhaha about finding "new" ED poems in the letters years back. A bit like the fellow who set Thomas Wolf's purple prose in broken lines and titling them "A Stone, A Leaf, A Door." Nothing new there, but just throwing some of ED's prose poem-esque letters in high relief.

Lew Turco of The Book of Forms did a similar reworking. In all these cases the power of the language is all ED's and the gimmick is the whosit poet who treats the text. Jess

On 1/29/2011, "carol dorf" <[REDACTED]> wrote:

Janet Holmes
The ms of my kin

is a fascinating erasure of the poems of Emily Dickinson. It reminds me of Susan Howe's work in that both really internalize Dickinson's poetry and write out of that poetry -- though Howe's writing is closer to criticism, and Holmes engages in a project of remaking ED's work.

Carol

talkingwriting.com

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4. **Shankar, Ravi (English)**

Literary House Part with Drunken Boat, 32 Poems, Born, Defunct & Tuesday: An Art Project at AWP, Friday, Feb. 4th

Mon 31 Jan 2011

Join us at AWP in Washington DC

Friday, February 4:

8:00PM -11:00PM

Literary House Party at the Biltmore with 32 Poems, Born, Defunct, Tuesday:
An Art Project and Drunken Boat

Location: The Biltmore, 1977 Biltmore St., Washington DC 20009

Cost: Free (donations welcome)

Website: <http://www.facebook.com/event.php?eid=187025421324198>

Description: Join the editors and authors of 32 Poems, Born, Defunct, Tuesday: An Art Project and Drunken Boat as they celebrate AWP by featuring contributors from their latest issues. Featuring performances by Ander Monson, Lia Purpura, Melanie Hendersen, Patrick Rosal, Garret Socol, Don Share, DeLana Dameron, Daniel Nester, Bernadette Geyer, Keetje Kuiper and Dan Albergotti, including special guests. Performance followed by intermingling in a writer's fabulous space just a few blocks from the conference hotel.

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5. **Al Filreis**

PoemTalk 40: Dementia Blog by Susan Schultz

Mon 31 Jan 2011

Today we are releasing the 40th episode of PoemTalk, a discussion of Dementia Blog by Susan Schultz, with Leonard Schwartz, Michelle Taransky and Jamie-Lee Josselyn:

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

<http://www.poetryfoundation.org/journal/audioitem.html?id=2796>

- Al Filreis

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>

dial 215-746-POEM or [REDACTED]

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6. **Mark Young**

Issue #20 of Otoliths is now live

Mon 31 Jan 2011

Gong Xi Fa Cai

Otoliths <<http://the-otolith.blogspot.com/>> welcomes in the Year of the Rabbit with a powerhouse issue that's even more wide-ranging than usual.

Issue #20, the southern summer 2011 issue, contains work in many forms—text, visuals, even chapters from an asemic kinetic novel-in-progress—by nick-e melville, Jim Meirose, Satu Kaikkonen, dan raphael, Philip Byron Oakes, Barrie Darke, Dorothee Lang & Karyn Eisler, James Davis, Morgan Harlow, Tyson Bley, John M. Bennett, Raymond Farr, Matthew Johnstone, Ahimsa Timoteo Bodhrán, Jeff Crouch & Satu Kaikkonen, Theodore Worozbyt, Howie Good, Michael Farrell, Stephen Emmerson, B. T. Abrams, Jeff Harrison, Andy Frazee, Mariah Hamang, Reed Altemus, Andrew K. Peterson, Felino Soriano, Carlos Rowles, Robert Gauldie, Tom Beckett interviewing Joel Chace, Joel Chace, SJ Fowler, De Villo Sloan, Eric Hoffman, Cecelia Chapman, Wayne Mason, Jill Chan, Anatol Knotek & Márton Koppány, Paul Siegell, Peter LaBerge, George McKim, Carlyle Baker, sean burn, Chris Moran, Stephen Nelson, Alexander Batkin, Keith Higginbotham, J. Crouse, Orchid Tierney, Rachel J. Fenton, Ana Viviane Minorelli, Russell Jaffe, Vernon Frazer, Samit Roy, Sam Langer, Michael Jacobson, Heller Levinson, Mark Cunningham, Marco Giovenale, Charles Freeland, Clark Lunberry, J. D. Nelson, Susan Gangel & Terry Turrentine, Bobbi Lurie, Tim Wright, Bob Heman, Thomas Fink, Spencer Selby, & Richard Kostelanetz.

As what is rapidly becoming the Otoliths catchphrase goes, there's something there for everyone.

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7. **sandra de 1913**

2 job announcements...

Mon 31 Jan 2011

hello Poetics list...hope winter is treating everyone well or not at all...

I'm sending 2 job announcements for Cal State San Marcos (near San Diego) in hopes they might be of interest to someone excellent on this list or elsewhere. Obviously these are not creative writing jobs, but they are solid tenure-track positions in a small, collegial, & forward-thinking department in sunny California. (Mark Wallace & I both teach CW there & it was my thinking that posting on this list might get us some pretty rad apps...) Consideration date is

Feb 15, contact info below. Please feel free to distribute widely!

<http://lynx.csusm.edu/ltwr/>

best to all,
sandra doller.

TENURE-TRACK POSITIONS

Cal State University San Marcos (San Diego County)

Literature and Writing Studies Department

* *

* *

* *

Assistant Professor - Early U. S. Literature

Must be able to teach Colonial period through American Renaissance. Subspecialty in Native American texts desirable. Must be willing to teach in general education program. Begins Fall 2011. CSUSM (in San Diego County) is an Affirmative Action/Equal Opportunity Employer strongly committed to equity and diversity and seeks a broad spectrum of candidates in terms of race, sexual orientation and identity, gender, age, and disability or veteran status. The university is particularly interested in candidates who have experience working with students from diverse backgrounds and a demonstrated commitment to improving access to higher education for under-represented groups. CSUSM has been designated as a Hispanic Serving Institution (HSI) and an Asian American Native American Pacific Islander Serving Institution (AANAPISI) and was recently named one of the top 32 Colleges most friendly to junior faculty by the Collaborative on Academic Careers in Higher Education. Letter of application, vita with references, narrative of teaching philosophy and successes, writing sample by 2-15-11 for best consideration; applications accepted until position is filled. Position pending budgetary approval. *Visit **<http://www.csusm.edu/facultyopportunities>* <<http://www.csusm.edu/facultyopportunities>> * for submission procedures.* Contact for questions: Dr. Mark Wallace, [REDACTED].

Advanced Assistant/Associate Professor -

Writing Program/Rhetoric & Composition

Direct CSUSM's first-year writing program and teach undergraduate and M.A. courses in Rhetoric and Composition and Writing Theory/Pedagogy, beginning fall 2011. Ph.D. or dissertation in Rhet/Comp or Writing strongly preferred; should have significant, long-standing experience as writing program administrator and publications in field. Will participate actively in campus

governance, advocate for the writing program at the college and university levels, and teach in general education program. The Department has a strong Cultural Studies emphasis and interest in digital rhetoric. CSUSM (in San Diego County) is an Affirmative Action/Equal Opportunity Employer strongly committed to equity and diversity and seeks a broad spectrum of candidates in terms of race, sexual orientation and identity, gender, age, and disability or veteran status. The university is particularly interested in candidates who have experience working with students from diverse backgrounds and a demonstrated commitment to improving access to higher education for under-represented groups. CSUSM has been designated as a Hispanic Serving Institution (HSI) and an Asian American Native American Pacific Islander Serving Institution (AANAPISI) and was recently named one of the top 32 Colleges most friendly to junior faculty by the Collaborative on Academic Careers in Higher Education. Letter of application, vita with references, narrative of writing program philosophy and successes, writing sample by 2-15-11 for best consideration; applications accepted until position is filled. Position pending budgetary approval. *Visit **
<http://www.csusm.edu/facultyopportunities>* <<http://www.csusm.edu/facultyopportunities>> * for submission procedures.* Contact for questions: Dr. Martha Stoddard Holmes, [REDACTED].

--

founder & editrice de 1913, Sandra Doller (née Miller)
<http://ahsahtapress.boisestate.edu/books/sdoller/sdoller.htm>
*

NEW! from 1913:

1913 a journal of forms, Issue 5

"Home/Birth: A Poemic" by Arielle Greenberg & Rachel Zucker

"Wonderbender" by Diane Wald

"READ: 2" 1913's annual translation anthology from the Tamaas seminars in Paris

"Ozalid" by Biswamit Dwibedy

<http://www.journal1913.org>

*

Forthcoming from 1913:

"Hg-the liquid" by Ward Tietz

Two collaborations by Mendi+Keith Obadike

<http://www.1913press.org>

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8. **Martha Deed**

Re: Millie Niss - City Bird and Big Night in Buffalo, NY

Mon 31 Jan 2011

Dear Jim--

Thanks so much for your enthusiasm.

<http://www.blazevox.org/index.php/Shop/Poetry/city-bird-selected-poems-1991-2009-by-millie-niss-edited-by-martha-deed-192/>

As for Horse Fuck Rock -- I agree. One of the funniest and certainly the dirtiest piece Millie ever wrote. And editors are scared-to-death of it. Not Geoffrey of Blazevox perhaps. But I didn't include it, because this is primarily a selection of Millie's poems. HFR is rather clearly fiction. Not even of the "flash" variety (which is included).

I am continuing to send some of her work around, and am on the lookout for a place for HFR to land.

All best,
Martha

The Lost Shoe

<http://www.chapbookpublisher.com/shop.html>

The Lost Shoe video

<http://www.sporkworld.org/Deed/lostshoe.mov>

this is visual poetry by Millie Niss (27 March 2010 release) this is visual poetry by Martha Deed (24 August 2010 release) <http://thisisvisualpoetry.com>

Heat and 500 Favourite Words (Released July 2010)

<http://chapbookpublisher.com/tiny-shop.html>

On 1/29/2011 1:12 AM, Jim Andrews wrote:

> Martha, I'm thrilled to be able to buy a copy of Millie's book online.
> From Geoffrey's press. He who cooked such a delicious meal for a bunch
> of us in Buffalo at the first e-poetry conference where I first met
> Millie. And hey Geoffrey way to go with the online paypal thing. It
> was very simple and quick to purchase the book.

>

> So did you include the one about the horse, Martha? I thought that was
> such a great piece. Horse Fuck Rock, I believe it was called. I am
> really looking forward to the book, Martha and Geoffrey. Many thanks.
> Wish I wasn't a few thousand miles away from the evening for Millie.

>

> All the best,

> ja

> <http://vispo.com>
>

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9. **Derek Beaulieu**

LOCAL COLOUR now online

Mon 31 Jan 2011

My 2008 conceptual novel LOCAL COLOUR is now available online as a downloadable PDF at Craig Dworkin's exceptional resource "eclipse":

<http://derekbeaulieu.wordpress.com/2011/01/31/local-colour/>

Local Colour is a page-by-page interpretation of Paul Auster's 72page novella Ghosts. Ghosts concerns itself with Blue, a private detective hired by a mysterious character named White to transcribe the actions of Black, a denizen of Brooklyn Heights. As Blue reports his findings, the reader becomes more aware of the intricate relationship between Black and White, and a tactile awareness of the role of colour spreads through the narrative.

Local Colour removes the entirety of Auster's text, leaving only chromatic words proper nouns or not spread across the page as dollops of paint on a palette. What remains is the written equivalent of ambient music words which are meant to be seen but not read. The colours, through repetition, build a suspense and crescendo which is loosened from traditional narrative into a more pixellated construction.

derek beaulieu

#2, 733 2nd avenue nw

calgary, alberta

canada t2n0e4



www.derekbeaulieu.wordpress.com

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10. **Dan Coffey**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Mon 31 Jan 2011

Who was it that reduced SH to tears? Figuratively speaking, of course. SH found violence in the wilderness of American literary history. Your classmate found it in the seminar that you attended. Cameron sounds like a very compassionate teacher.

On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[REDACTED]> wrote:>
> I'd just gotten through the seminar with Ms. Cameron and Susan Howe
> reminded me of the classmate who'd attempted to make a case for ED's
> poetics being an early example of Olson's "projective verse" and
> being reduced to tears by Cameron's "words like blades".
>

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11. **UbuWeb**

Against Expression: An Anthology of Conceptual Writing

Mon 31 Jan 2011

Against Expression: An Anthology of Conceptual Writing

Edited by Craig Dworkin & Kenneth Goldsmith

Northwestern University Press

January 2011

656 pages

ISBN 0-8101-2711-3

\$45.00

Amazon: <http://is.gd/PQgImI>

Northwestern University Press: <http://is.gd/4FMoM2>

In much the same way that photography forced painting to move in new directions, the advent of the World Wide Web, with its proliferation of easily transferable and manipulated text, forces us to think about writing, creativity, and the materiality of language in new ways. In *Against Expression*, editors Craig Dworkin and Kenneth Goldsmith present the most innovative works responding to the challenges posed by these developments. Charles Bernstein has described conceptual poetry as "poetry pregnant with thought." *Against Expression*, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing. Dworkin and Goldsmith, two of the leading spokespersons and practitioners of conceptual writing, chart the trajectory of the conceptual aesthetic from early precursors including Samuel Beckett and Marcel Duchamp to the most prominent of today's writers. Nearly all of the major avant-garde groups of the past century are represented here, including Dada, OULIPO, LANGUAGE, and FLARF to name just a few, but all the writers are united in their imaginative appropriation of found and generated texts and their exploration of nonexpressive language. *Against Expression* is a timely collection and an invaluable resource for readers and writers alike.

Authors include: Monica AASPRONG, Walter ABISH, Vito ACCONCI, Kathy ACKER, Sally ALATALO, Paal Bjelke ANDERSEN, David ANTIN, Louis

ARAGON, Nathan AUSTIN, J. G. BALLARD, Fiona BANNER, Derek BEAULIEU, Samuel BECKETT, Caroline BERGVALL, Charles BERNSTEIN, Ted BERRIGAN, Jen BERVIN, Gregory BETTS, Christian BÖK, Marie BUCK, William S. BURROUGHS, David BUUCK, John CAGE, Blaise CENDRARS, Thomas CLABURN, Elisabeth CLARK, Claude CLOSKY, Clark COOLIDGE, Hart CRANE, Brian Joseph DAVIS, Katie DEGENTESH, Mónica DE LA TORRE, Denis DIDEROT, Marcel DUCHAMP, Craig DWORKIN, Laura ELRICK, Dan FARRELL, Gerald FERGUSON, Robert FITTERMAN, Lawrence GIFFIN, Peter GIZZI, Judith GOLDMAN, Kenneth GOLDSMITH, Nada GORDON, Noah Eli GORDON, Michael GOTTLIEB, Dan GRAHAM, Michelle GRANGAUD, Brion GYSIN, Michael HARVEY, H. L. HIX, Yunte HUANG, Douglas HUEBLER, Peter JAEGER, Emma KAY, Bill KENNEDY and Darren WERSHLER, Michael KLAUKE, Christopher KNOWLES, Joseph KOSUTH, Leevi LEHTO, Tan LIN, Dana Teen LOMAX, Trisha LOW, Rory MACBETH, Jackson MAC LOW, Stéphane MALLARMÉ, Donato MANCINI, Peter MANSON, Shigeru MATSUI, Bernadette MAYER, Steve MCCAFFERY, Stephen MCLAUGHLIN and Jim CARPENTER, David MELNICK, Richard MELTZER, Christof MIGONE, Tomoko MINAMI, K. Silem MOHAMMAD, Simon MORRIS, Yedda MORRISON, Harryette MULLEN, Alexandra NEMEROV, C. K. OGDEN, Tom ORANGE, PARASITIC VENTURES, George PEREC, M. NourbeSe PHILIP, Vanessa PLACE, Bern PORTER, Raymond QUENEAU, Claudia RANKINE, Ariana REINES, Charles REZNIKOFF, Deborah RICHARDS, Kim ROSENFELD, Raymond ROUSSEL, Aram SAROYAN, Ara SHIRINYAN, Ron SILLIMAN, Juliana SPAHR, Brin Kim STEFANS, Gary SULLIVAN, Nick THURSTON, Rodrigo TOSCANO, Tristan TZARA, Andy WARHOL, Darren WERSHLER, Christine WERTHEIM, WIENER GRUPPE William Butler YEATS, Steven ZULTANSKI, Vladimir ZYKOV

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12. **Jeffrey Side**

The new ebook from Argotist Ebooks is "Royal Blue Car" by Evelyn Posamentier

Mon 31 Jan 2011

The new ebook from Argotist Ebooks is "Royal Blue Car" by Evelyn Posamentier
Description:

Evelyn Posamentier's "Royal Blue Car" takes you to the core of the red thread of life, in words that are given to you as grains: vivid drops of soul.

Available as a free ebook here:

<http://www.lulu.com/product/ebook/royal-blue-car/14712285>

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13. **Dan Glass**

With + Stand 5 — open call — last day

Mon 31 Jan 2011

righto——

work to withplusstand [at] gmail [dot] com

more info @ withplusstand.blogspot.com

———

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14. **Ryan Daley**

Re: Fw: Only 13% of Wikipedia contributors are women...

Mon 31 Jan 2011

"With so many subjects represented — most everything has an article on Wikipedia — the gender disparity often shows up in terms of emphasis. A topic generally restricted to teenage girls, like friendship bracelets<http://en.wikipedia.org/wiki/Friendship_bracelet>, can seem short at four paragraphs *when compared with lengthy articles on something boys might favor*, like, toy soldiers or baseball cards, whose voluminous entry includes a detailed chronological history of the subject. [Emphasis added.]

For anyone who doubts how deep these systemic problems run..

On Mon, Jan 31, 2011 at 12:45 PM, amy king <[REDACTED]> wrote:

Katha Pollitt points out:

some of you may have seen this front-page article in the NY Times:

http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp

As the article points out, because of the absence of women contributors, subjects about women, or of interest to women, are severely scanted. It's pretty shocking, especially when you consider what a standard reference wikipedia is becoming. It occurs to me that many of this list are not only writers but have lots of literary and scholarly expertise --

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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15. **George Thompson**

Re: Fw: Only 13% of Wikipedia contributors are women...

Mon 31 Jan 2011

Yes, I read this too, and it was shocking. But this is why Wikipedia is not a reliable source for information. In my experience, many of its articles are written by zealous amateurs or zealous zealots. In my area of expertise [which is Vedic and Sanskrit] most of the articles have been repeatedly highjacked by right-wing Hindu fundamentalists.

The fact that women contributors to Wikipedia amount to as little as 13% indicates that men are far more zealous zealots than women are. So, yes, if we want to fix this, all of us feminists should become more zealous than the real hardcore zealots. Shout louder, I guess, is how Wikipedia works.

George Thompson

On Mon, Jan 31, 2011 at 12:45 PM, amy king <[REDACTED]> wrote:

Katha Pollitt points out:

some of you may have seen this front-page article in the NY Times:

http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp

As the article points out, because of the absence of women contributors, subjects about women, or of interest to women, are severely scanted. It's pretty shocking, especially when you consider what a standard reference wikipedia is becoming. It occurs to me that many of this list are not only writers but have lots of literary and scholarly expertise --

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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16. **Eireene Nealand**

post WWII women postmodernist poets with a dharma bent

Mon 31 Jan 2011

Hi all,

I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)

But what if we create a cannon around the techniques. Are there any post-WWII women writers that used some of the techniques discussed in Howl?

--who dreamt and made incarnate gaps in Time & Space through images juxtaposed, and trapped the archangel of the soul between 2 visual images and joined the elemental verbs and set the noun and dash of consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus

--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,

They may have come slightly earlier or slightly later...maybe they didn't live in San Francisco or New York. Maybe they didn't graduate from Harvard or Columbia...

But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?

Who would the beats have admired had they not been so full of their own prejudices?

Or am I asking the wrong questions?

How would you reformulate this cannon? I know there's the book *Women Beat Poets* but that's not quite what I'm after...

Thanks for your help.

e

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17. **Obododimma Oha** ***A Failed Nation as a Lost Penis***

Tue 1 Feb 2011

"Since the nation in taking away our penises also loses its own, it cannot father progress; cannot guarantee freedom; cannot ensure the respect of the Nigerian within or outside its territory. The policy of "penislessness" considers those who try to grow their penises back dangerous. If you do not know what it means to try to grow your penis back, then start writing and publishing articles that criticize the government of Nigeria; start playing Tai Solarin and Gani Fawehinmi; start drawing attention to the implications of the Sudanese plebiscite for Nigeria; start calling on Nigerians to think for themselves instead of waiting for those in government to do so."

Read the full text of "A Failed Nation as a Lost Penis<<http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp>>" at:

<http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp>

--

Obododimma Oha

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

(*Associate Professor of Cultural Semiotics & Stylistics*)

Dept. of English

University of Ibadan

Nigeria

&

Fellow, Centre for Peace & Conflict Studies

University of Ibadan

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

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18. **Jared Schickling**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 1 Feb 2011

Jesse

"Susan Howe on ED is like ED on herself" (G. T.). I like this, especially next to "Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously." The one thing for certain is Howe's transcriptions are more exact / precise / accurate / faithful representations of ED's actual notebook than any I've seen. Based on facsimile, of course. And from here we're off and running with the charge of sexism, the manner in which the little leaves have been treated, on lock down, utterly transfigured, obliterated white space dashes cross outs circles whatnot.

RE "puking" and projective verse, ED's letters are a mess the way O's essays are a mess. Her hand-scribbled poems move that way too...

Jared

Date: Sat, 29 Jan 2011 00:04:42 -0500
From: George Thompson <[REDACTED]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

I think that Susan Howe on ED is like ED on herself.

..

Date: Sat, 29 Jan 2011 09:59:34 +0000
From: Jesse Glass <[REDACTED]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Yes, Susan Howe explained that to me in person by saying: But it's MY Emily Dickinson! She gave a presentation on her book at Marquette university and when she started explaining in a slide show how certain word groupings in the original manuscripts looked like clouds, etc., some of the English profs in the back almost threw up. She also had a hard time explaining why Thomas Johnson's regularization of ED's punctuation was harmful and sexist to boot, as it actually allows one to

begin to begin a reading of ED's poems.

I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

I really don't accept your categories: Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously, no? Why should anyone coming to Howe's book expect anything less than what they would find in Cameron's--who also offers an interpretation of ED's work.

Lyric Time is from Johns Hopkins University press and it IS amazing.

Jess

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19. **Tony Trigilio**

Visiting Poet Position, Columbia College Chicago

Tue 1 Feb 2011

Elma Stuckey Liberal Arts & Sciences Emerging Poet-in-Residence

Department of English
Columbia College Chicago

Columbia College Chicago is an urban institution of over 12,000 undergraduate and graduate students emphasizing arts, media, and communications in a liberal arts setting.

The Department of English is seeking candidates for the position of the Elma Stuckey Liberal Arts and Sciences Emerging Poet-in-Residence. Two-year position starts August 2011. Poets from underrepresented communities and/or those who bring diverse cultural, ethnic, and national perspectives to their writing and teaching are particularly encouraged to apply.

Successful candidate will teach, give a public reading, advise a student-curated reading series, and possibly supervise a small number of graduate theses.

Qualified candidates will have received an MFA in poetry or PhD in English (with creative dissertation) or other relevant terminal degree in past five years, demonstrated experience and excellence in college-level teaching, and have strong record of publication in national literary magazines. Salary: \$30,000; health benefits only.

EXTENDED Deadline for applications is March 1, 2011. To view the complete job listing and apply online, please visit our website at:
<https://employment.colum.edu> (job opening ID 100101).

Columbia College Chicago is committed to diversity in its faculty. This includes, but is not limited to, diversity of race, gender, generation, geography and diversity of training and professional background. Columbia College Chicago encourages female, GLBTQ, disabled, international, and minority classified individuals to apply for all positions. For more information, visit our website at: www.colum.edu

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20. **Jim Finnegan**

I IS AN OTHER: The Secret Life of Metaphor and How It Shapes the Way We See the World

Tue 1 Feb 2011

In *I IS AN OTHER*, James Geary shows how every aspect of our lives, from the power of advertisements to the housing bubble bust to President Obama's political rhetoric, is molded by metaphor.

For lovers of language and fans of *Blink* and *Freakonomics*, James Geary's *I IS AN OTHER: The Secret Life of Metaphor and How It Shapes the Way We See the World* (Harper/ HarperCollins Publishers; \$19.99/\$25.99 Can; ISBN 13: 9780061710285; on-sale 2/8/2011) offers a fascinating look at metaphors and their influence in every aspect of our lives, from art to medicine, psychology to the stock market. Witty, persuasive, and original, *I is an Other* showcases how a simple way with words, which in the past was considered only a tool for poets, is really a driving force in our society.

We utter about one metaphor for every 10 to 25 words, or about six metaphors a minute. "It is the East, and Juliet is the sun!" is one of Shakespeare's most famous lines and one of the most well known metaphors in literature. But metaphor is much more than a mere literary device employed by love-struck poets when they refer to their girlfriends as interstellar masses of incandescent gas. In this fascinating and entertaining book, Geary demonstrates how metaphor affects financial decision-making, how metaphor lurks behind effective advertisements, how metaphor inspires learning and discovery, and how metaphor can be used as a tool to achieve emotional insight and psychological change.

The book's unusual title comes from 19th-century French poet Arthur Rimbaud, who believed that metaphor "the equation of one thing with another, completely different thing, of I with an other" was the basis not just of poetry but of all creative thought.

In *I Is an Other*, Geary takes readers from Aristotle's investigation of metaphor right up to the latest neuroscientific insights into how metaphor works in the brain. Along the way, he demonstrates how new research in the social and cognitive sciences makes it increasingly plain that metaphor influences our attitudes, beliefs, and actions in surprising, hidden, and often oddball ways. He details how metaphor has finally leapt off the page and landed with a mighty splash right in the middle of our stream of consciousness.

James Geary is the author of the New York Times bestseller *The World in a Phrase* and Geary's *Guide to the World's Great Aphorists*, both of which celebrate the witty and thought-provoking art of the aphorism. Geary is editor of *Ode*, a magazine about optimism and positive news, and a regular contributor to *Popular Science*. He is the former editor of the European edition of *Time*, based in London.

To watch Geary's recent TED talk on metaphor, visit:

http://www.ted.com/talks/james_geary_metaphorically_speaking.html. James Geary can discuss: • Why metaphors (in the form of visual imagery) are crucial to the creation of memorable ads and successful brands • How metaphors are used in financial commentary and how they can dramatically affect personal financial decisions • The essential role of metaphorical thinking in business innovation • What metaphor tells us about everything from motivating others to navigating office politics • How metaphor can be used to form public opinion and shape political debate • What life is like without metaphor, as experienced by some people with autism spectrum disorders, who have difficulty using and understanding figurative language

I IS AN OTHER will open your eyes to the secret life of metaphor and its role in swinging elections, moving markets, and powerfully influencing daily life. I hope you will consider it for features and reviews and its author for interviews. I look forward to speaking with you soon.

Best regards,
Annie Weiss
Assistant Publicist
HarperCollinsPublishers
[REDACTED]

ew-Poetry mailing list
[REDACTED]

<http://wiz.cath.vt.edu/mailman/listinfo/new-poetry>

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21. **Krystal Languell**

call for submissions: Bone Bouquet

Tue 1 Feb 2011

<http://bonebouquet.submishmash.com/Submit>

Bone Bouquet seeks to publish the best new writing by female poets, from artists both established and emerging. We are especially interested in work that is unpredictable, poems that have both sass and authority. We look for poetry, interviews, craft essays, and reviews of chapbooks/books of poetry (please limit reviews to those that address books published in the last two years) as well as visual art for our covers. Simultaneous submissions are fine, as long as we are notified when work is accepted elsewhere. Bone Bouquet only accepts previously unpublished work; we request first electronic rights, and would like to archive your work on the site. Please note that your work first appeared in Bone Bouquet if it is reprinted elsewhere on the web or in print.

The best way to get a sense of what kind of work we value is to read previous issues, indeed, to buy a copy of issue 2.1, which contains work by Arielle Greenberg, Jennifer Firestone, and others.

We look forward to reading your work!

All best,

Krystal Languell

Founding Editor | Bone Bouquet

bonebouquet.org

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22. **CA Conrad**

the murder of Earth & Zoe Strauss's photo

Tue 1 Feb 2011

Earth was his name.

details and photo here at PhillySound: new poetry:

http://phillysound.blogspot.com/2011_01_01_archive.html

--

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

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

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23. **David Kirschenbaum**

Last Call to Advertise in Boog City 68

Wed 2 Feb 2011

Please forward

Advertise in

Boog City 68

****Deadlines****

--Space Reservations-Email to reserve ad space ASAP

-Wed. Feb. 9-Submit Ad or Ad Materials

-Fri. Feb. 11-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)

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24. **cris cheek**

Re: "preverbs" on subway walls: Soto Station (Los Angeles Metro Goldline)

Wed 2 Feb 2011

i agree Murat, totally wonderful!!

On Jan 31, 2011, at 12:44 AM, Murat Nemet-Nejat wrote:

it's wonderful work. both your preverbs and the sculpture and the whole station.

murat

On Sun, Jan 30, 2011 at 12:26 AM, George Quasha <[REDACTED]> wrote:

This is my collaboration with artist Nobuho Nagasawa for the recently completed Soto Station on the Los Angeles Metro Goldline located in the heart of Boyle Heights. I contributed "wall preverbs" as huge inscriptions on subway walls to her public-art sculptural installation:

<http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro>

<

<http://www.quasha.com/axial-art/installations/soto-station-los-angeles-metro>

*one*definition of "preverb" is: a one-line intentional act of language that invites configurative reading to become a singular event of meaning**

from

<http://www.quasha.com/axial-art/installations/axial-language-art-installations>

--

George Quasha
124 Station Hill Road
Barrytown, NY 12507

██████████ (home)
██████████ (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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25. **J.P. Craig**

Re: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

I think that the characterization of Wikipedia editors as zealots is unfair. Enthusiasts? Volunteers? Certainly some topics are "hijacked."

Is that word unfortunate or intentional?

Perhaps it's that some topics are prone to be "hijacked" by "zealots"? And that the fault is not the medium? Maybe the problem of zealotry is a side-effect of the openness? Is it necessary to assume that openness is an invitation to shout and bully?

The absence of obvious zealots in the Encyclopedia Britannica, or the classroom, or the museum, is no guarantee that that a single, authoritarian view does not rule the content.

Maybe shouting and competition is better than silence, or the muted tones of arranged consent?

I do not intend to hijack the gender issue.

I think the best solution is for more women to work on Wikipedia.

Is it possible to argue that women are making more pragmatic investments of energy? In other forms of publication? Is digested knowledge and authority less palatable to women? (I mean, aside from the fact that they have been and continue to be often beaten back from those modes?)

Is there a way to focus on ability and possibility rather than disability.

(I have to admit part of my argument here is deriving from my urge to defend Susan Howe in another thread of conversation.)

On Jan 31, 2011, at 9:18 PM, George Thompson wrote:

Yes, I read this too, and it was shocking. But this is why Wikipedia is not a reliable source for information. In my experience, many of its articles are written by zealous amateurs or zealous zealots. In my area of expertise [which is Vedic and Sanskrit] most of the articles have been repeatedly highjacked by right-wing Hindu fundamentalists.

The fact that women contributors to Wikipedia amount to as little as 13% indicates that men are far more zealous zealots than women are. So, yes, if we want to fix this, all of us feminists should become more zealous than the real hardcore zealots. Shout louder, I guess, is how Wikipedia works.

George Thompson

On Mon, Jan 31, 2011 at 12:45 PM, amy king <[REDACTED]> wrote:

Katha Pollitt points out:

some of you may have seen this front-page article in the NY Times:

http://www.nytimes.com/2011/01/31/business/media/31link.html?_r=2&hp

As the article points out, because of the absence of women contributors, subjects about women, or of interest to women, are severely scanted. It's pretty shocking, especially when you consider what a standard reference wikipedia is becoming. It occurs to me that many of this list are not only writers but have lots of literary and scholarly expertise --

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

Dr. J.P. Craig
Lecturer in English
University of Tennessee at Knoxville

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26. **Murat Nemet-Nejat**

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

To me, the most revealing sentence in the article is: "Jane Margolis, co-author of a book on sexism in computer science, 'Unlocking the Clubhouse,' argues that Wikipedia is experiencing the same problems of the offline world, where women are less willing to assert their opinions in public."

In other words, it's up to women to redress this imbalance in Wikipedia world.

Ciao,

Murat

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+ <http://amyking.org/>

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27. **Robert Dewhurst**
ARTHUR ECHO by CAConrad & Thom Donovan
Wed 2 Feb 2011

New chapbook available from Scary Topiary Press
ARTHUR ECHO by CAConrad & Thom Donovan

A (Soma)tic collaboration, ARTHUR ECHO documents a Winter 2009 day Conrad and Donovan spent listening to cellist Arthur Russell's WORLD OF ECHO on a twelve-hour loop in a five-story Philadelphia house. This chapbook appropriately inhabits the pop music tradition of the split single, as both poets tune into Russell's masterpiece to generate separate sets of notes on occult topics like angel milk & rock salt, the nutritive body, ecophenomenology, and lyric poetry. A unique tribute to Russell that conjures a reverberant portrait of close-listening and vital friendship from perceptual flux.

"graffiti is beautiful / an emblem of AWAKE / saying I WAS HERE / AND HOPE YOU CARE"

"Crisis hush listen the world is alive repeat cho / rus"

Saddle-stitched binding and silk-screened covers. Art by Sunnylee Mowery.

Edition of 88. \$8 ppd.

<http://scarytopiary.endingthealphabet.org>

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28. amy king

VIDA'S GOT THE NUMBERS—WOMEN WRITERS WERE GROSSLY UNDERREPRESENTED IN 2010.

Wed 2 Feb 2011

They were underrepresented in The New Yorker, where men authored 449 pieces, compared to 163 by women.

And in Harper&™s Magazine where men writers outnumbered women writers by nearly 3 to 1.

In The New Republic, where 256 pieces were authored by men, while only 49 were written by women.

And in The New York Review of Books, where men wrote 462 pieces and women 72.

In Poetry Magazine and Granta and The Paris Review and The Three Penny Review and The Boston Review and Tin House&™ publications where male writers outnumbered their female counterparts two, three and in some cases four times over.

VIDA knows, because we counted. In the last year, we&™ve tallied up the numbers for many of the country&™s most prestigious magazines. Now those numbers are available on our web site: <http://vidaweb.org>

&œOur &~Count&™ is by no means a blame-game,&œ says VIDA co-founder Cate Marvin. &œIt was time to stop speculating that things didn&™t

â€˜seemâ€™ entirely fair and find out whether we did in fact have reason to be concerned. The conversation only begins with the numbers.â€™

Itâ€™s a conversation that VIDA is ready to have.

A detailed breakdown of the VIDA count can be found on our web site at:

<http://vidaweb.org>

Scroll slowly. Take in the Red.

<http://vidaweb.org/the-count-2010>

*****Amy's Alias

+ <http://amyking.org/>

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29. amy king

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

Wow, you've got it figured out, and so fast! It's always women's fault, ain't it? It's never about the conditions, the posting climate, or anything more complex than just: it's your fault if you don't join in! Not, why aren't women willing to assert their opinions in public? Is there something going on in the structure, the people participating, etc. Must just be some innate glitch in the female matrix - nothing to do with reception, how women's ideas are received, etc. --As we can see through some of the wonderful hostility expressed through the years in the archives of this very listserv!

Cheers,

Amy

VIDA: Women in Literary Arts

+ Interviews

Amy's Alias

+ <http://amyking.org/>

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Wed, February 2, 2011 10:32:19 AM

Subject: Re: Fw: Only 13% of Wikipedia contributors are women...

To me, the most revealing sentence in the article is: "Jane Margolis, co-author of a book on sexism in computer science, 'Unlocking the Clubhouse,' argues that Wikipedia is experiencing the same problems of the offline world, where women are less willing to assert their opinions in public."

In other words, it's up to women to redress this imbalance in Wikipedia world.

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30. **patrick dunagan**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Look to Anne Waldman's editing work and her last book of essays OUTRIDER... Dianne Di Prima's talks... all of the Naropa anthologies (in many of which you'll find Di Prima)... etc... do you need to look further? Also, would you include women such as Bernadette Mayer, Alice Notley, Eileen Myles--- wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda Coultas...

Cheers, Patrick

On 31 January 2011 20:09, Eireene Nealand <[REDACTED]> wrote:

Hi all,

I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)

But what if we create a cannon around the techniques. Are there any post-WWII women writers that used some of the techniques discussed in Howl?

--who dreamt and made incarnate gaps in Time & Space through images

juxtaposed, and trapped the archangel of the soul between 2 visual images and joined the elemental verbs and set the noun and dash of consciousness together jumping with sensation of Pater Omnipotens Aeterna Deus

--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,

They may have come slightly earlier or slightly later...maybe they didn't live in San Francisco or New York. Maybe they didn't graduate from Harvard or Columbia...

But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?

Who would the beats have admired had they not been so full of their own prejudices?

Or am I asking the wrong questions?

How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...

Thanks for your help.

e

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31. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.

Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented

a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and writing, I don't believe that was her intention.

Thomas Johnson's clarifications of Ed's poems allowed scholarship, including Howe's, to proceed. Up to the Johnson text, there were "correct" versions coming from the Vinnie/Austin Dickinson/Todd manuscripts vs. the Susan Gilbert & daughter manuscripts side of the war between the houses. (The whole fascinating story is laid out in the book *Ancestors' Brocades*.) Far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship that only really began in the 1960's.

Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her mind had not been apparent.

Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at *Lyric Time* is an amazing book.

From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.

Jess

On 2/1/2011, "Jared Schickling" <[REDACTED]> wrote:

Jesse

"Susan Howe on ED is like ED on herself" (G. T.). I like this, especially next to "Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously." The one thing for certain is Howe's transcriptions are more exact / precise / accurate / faithful representations of ED's actual notebook than any I've seen. Based on facsimile, of course. And from here we're off and running with the charge of sexism, the manner in which the little leaves have been treated, on

lock down, utterly transfigured, obliterated white space dashes cross outs circles whatnot.

RE "puking" and projective verse, ED's letters are a mess the way O's essays are a mess. Her hand-scribbled poems move that way too...

Jared

*Date: Sat, 29 Jan 2011 00:04:42 -0500
From: George Thompson <[REDACTED]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*

I think that Susan Howe on ED is like ED on herself.

..

*Date: Sat, 29 Jan 2011 09:59:34 +0000
From: Jesse Glass <[REDACTED]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*

Yes, Susan Howe explained that to me in person by saying: But it's MY Emily Dickinson! She gave a presentation on her book at Marquette university and when she started explaining in a slide show how certain word groupings in the original manuscripts looked like clouds, etc., some of the English profs in the back almost threw up. She also had a hard time explaining why Thomas Johnson's regularization of ED's punctuation was harmful and sexist to boot, as it actually allows one to begin to begin a reading of ED's poems.

I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

I really don't accept your categories: Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously, no? Why should anyone coming to Howe's book expect anything less than what they would find in Cameron's--who also offers an interpretation of ED's work.

Lyric Time is from Johns Hopkins University press and it IS amazing.

Jess

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32. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

Sorry if it was not clear, it was my seminar mate who was driven to tears by Cameron--not Susan Howe. The Hopkins seminar started out "standing room only" and by the end was reduced to a handful of stalwarts. I loved it. Jess

On 1/31/2011, "Dan Coffey" <[REDACTED]> wrote:

Who was it that reduced SH to tears? Figuratively speaking, of course. SH found violence in the wilderness of American literary history. Your classmate found it in the seminar that you attended. Cameron sounds like a very compassionate teacher.

On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[REDACTED]> wrote:> I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

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33. **Lisa Samuels**

Reading in Santa Cruz 7 Feb

Wed 2 Feb 2011

All welcome to a reading by Lisa Samuels and Alta Ifland
Monday 7 February 7:30 PM
107 Elm Street at the Felix Culpa Gallery
Santa Cruz

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

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34. **skyplums**

Re: Against Expression: An Anthology of Conceptual Writing

Wed 2 Feb 2011

shit kenny i`m against expression tho i have a bad habit of always expressing myself take now for instance so tired of the academe scene and being cut in the quick alla time as allah hisself might put it then i says as the sunsets without me seein it should i delete this and i says to meself why of course not

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

From: UbuWeb <[REDACTED]>

To: [REDACTED]

Subject: Against Expression: An Anthology of Conceptual Writing

Date: Mon, 31 Jan 2011 10:06:07 -0800

Against Expression: An Anthology of Conceptual Writing

Edited by Craig Dworkin & Kenneth Goldsmith

Northwestern University Press

January 2011

656 pages

ISBN 0-8101-2711-3

\$45.00

Amazon: <http://is.gd/PQgImI>

Northwestern University Press: <http://is.gd/4FMoM2>

In much the same way that photography forced painting to move in new directions, the advent of the World Wide Web, with its proliferation of easily transferable and manipulated text, forces us to think about writing, creativity, and the materiality of language in new ways. In *Against Expression*, editors Craig Dworkin and Kenneth Goldsmith present the most innovative works responding to the challenges posed by these developments. Charles Bernstein has described conceptual poetry as "poetry pregnant with thought." *Against Expression*, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing. Dworkin and Goldsmith, two of the leading spokespersons and practitioners of conceptual writing, chart the trajectory of the conceptual aesthetic from early precursors including Samuel Beckett and Marcel Duchamp to the most prominent of today's writers. Nearly all of the major avant-garde groups of the past century are represented here, including Dada, OuLiPo, L=A=N=G=U=A=G=E, and Flarf to name just a few, but all the writers are united in their imaginative appropriation of found and generated texts and their exploration of nonexpressive language. *Against Expression* is a timely collection and an invaluable resource for readers and writers alike.

Authors include: Monica AASPRONG, Walter ABISH, Vito ACCONCI, Kathy ACKER, Sally ALATALO, Paal Bjelke ANDERSEN, David ANTIN, Louis ARAGON, Nathan AUSTIN, J. G. BALLARD, Fiona BANNER, Derek BEAULIEU, Samuel BECKETT, Caroline BERGVALL, Charles BERNSTEIN, Ted BERRIGAN, Jen BERVIN, Gregory BETTS, Christian BÖK, Marie BUCK, William S. BURROUGHS, David BUUCK, John CAGE, Blaise CENDRARS, Thomas CLABURN, Elisabeth CLARK, Claude CLOSKY, Clark COOLIDGE, Hart CRANE, Brian Joseph DAVIS, Katie DEGENTESH, Mónica DE LA TORRE, Denis DIDEROT, Marcel DUCHAMP, Craig DWORKIN, Laura ELRICK, Dan FARRELL, Gerald FERGUSON, Robert FITTERMAN, Lawrence GIFFIN, Peter GIZZI, Judith GOLDMAN, Kenneth GOLDSMITH, Nada GORDON, Noah Eli GORDON, Michael GOTTLIEB, Dan GRAHAM, Michelle GRANGAUD, Brion GYSIN, Michael HARVEY, H. L. HIX, Yunte HUANG, Douglas HUEBLER, Peter JAEGER, Emma KAY, Bill KENNEDY and Darren WERSHLER, Michael KLAUKE, Christopher KNOWLES, Joseph KOSUTH, Leevi LEHTO, Tan LIN, Dana Teen LOMAX, Trisha LOW, Rory MACBETH, Jackson MAC LOW, Stéphane MALLARMÉ, Donato MANCINI, Peter MANSON, Shigeru MATSUI, Bernadette MAYER, Steve MCCAFFERY, Stephen MCLAUGHLIN and Jim CARPENTER, David MELNICK, Richard MELTZER, Christof MIGONE, Tomoko MINAMI, K. Silem MOHAMMAD, Simon MORRIS, Yedda MORRISON, Harryette MULLEN, Alexandra NEMEROV, C. K. OGDEN, Tom ORANGE, PARASITIC VENTURES, George PEREC, M. NourbeSe PHILIP, Vanessa PLACE, Bern PORTER, Raymond QUENEAU, Claudia RANKINE, Ariana REINES, Charles REZNIKOFF, Deborah RICHARDS, Kim ROSENFELD, Raymond ROUSSEL, Aram SAROYAN, Ara SHIRINYAN, Ron SILLIMAN, Juliana SPAHR, Brin Kim STEFANS, Gary SULLIVAN, Nick THURSTON, Rodrigo TOSCANO, Tristan TZARA, Andy WARHOL, Darren WERSHLER, Christine WERTHEIM, WIENER GRUPPE William Butler YEATS, Steven ZULTANSKI, Vladimir ZYKOV

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35. **Tomás Ó Cárthaigh**

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

Most of the moderator slapdowns for sources and Npov issues I get are from the fairer sex. ;-) There's no shortage of women among Ireland's Wikipedia mods. ON the poetry front, there is a severe shortage of female rhyming poets, New Formalists as yed call them stateside. Of the gay women poets, Catherina Behan is the leading spoken word poet, Sarah Marie Griffen leads the posse for the straight ladies. One exception is Sandra Harris who does a fantastic line in lewd and lovely naughty rhyming poems detailing male shortcomings in the bedroom! Google the Glor Sessions in Dublin for same...

On Wed 02 Feb 2011 17:05 GMT amy king wrote:

Wow, you've got it figured out, and so fast! It's always women's fault, ain't it? It's never about the conditions, the posting climate, or anything more complex than just: it's your fault if you don't join in! Not, why aren't women willing to assert their opinions in public? Is there something going on in the structure, the people participating, etc. Must just be some innate glitch in the female matrix - nothing to do with reception, how women's ideas are received, etc. --As we can see through some of the wonderful hostility expressed through the years in the archives of this very listserv!

Cheers,

Amy

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Ciao,

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36. **Maria Damon**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Joanne Kyger.

patrick dunagan wrote:

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OUTRIDER...

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> Coultas...

>

> Cheers, Patrick

>

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>> naked and endless head,
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>>
>> Or am I asking the wrong questions?
>>
>> How would you reformulate this cannon? I know there's the book Women
>> Beat Poets but that's not quite what I'm after...
>>
>> Thanks for your help.
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37. **Laura Hinton**

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

Bravely stated, Amy. The hostility is there. So we stay off line. We don't answer list serves. We don't get promotions. We don't TRY to compete. We don't expect publication, really. We know when it's not "our game." Every attempt to overcome -- is a huge effort to overcome.

We get tired.

Is this a world of our own making? Perhaps. But until EVERYONE addresses the politics, women will be more valued as baby-makers and not text-makers. We will continue to live in our own shadows (with a few brave exceptions). We will continue to fight every step -- for what should be obvious: equal consideration and full artist / thinking-being humanity.

It continues to be an astounding phenomena, this subtle and not-so-subtle prejudice well into the 21st century (only, really, a number). In some ways, it appears to be getting worse out there in this decade for women. The consciousness is: oh, we've already solved that problem. So, let's not seek out the women writers and the women's perspectives into our magazines. After all, that is old 70's stuff. And we who keep raising the issues: we are the "whiners."

Thanks for giving me fodder for my introduction tonight to my graduate seminar in Women's Experimental Poetics. I hate that we have to have these classes, by the way, that separate the women from the Boys. And yet I teach them. The world, contrary to popular expectation, is not yet remade ... in a supposedly post-feminist society.

I look forward to the hostility provoked for having expressed my opinions in the matter.

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>

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38. **Chris Chapman**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

I'd love to know more about, guesses even, about Emily Dickinson's own potential library. What would have constituted the 'trivia' for her? We already have a direction with Martha Werner's book on the ephemeral poems and 'scatters.' I'm curious though about the books and essays that her various interlocutors may have brought her way. I wonder if someone here has a find they'd like to share.

On Wed, Feb 2, 2011 at 1:07 PM, Jesse Glass <[REDACTED]> wrote:

ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.

Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and writing, I don't believe that was her intention.

*Thomas Johnson's clarifications of Ed's poems allowed scholarship, including Howe's, to proceed. Up to the Johnson text, there were "correct" versions coming from the Vinnie/Austin Dickinson/Todd manuscripts vs. the Susan Gilbert & daughter manuscripts side of the war between the houses. (The whole fascinating story is laid out in the book *Ancestors' Brocades*.) Far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship that only really began in the 1960's.*

Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her mind had not been apparent.

Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by

the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at Lyric Time is an amazing book.

From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.

Jess

On 2/1/2011, "Jared Schickling" <[REDACTED]> wrote:

Jesse

"Susan Howe on ED is like ED on herself" (G. T.). I like this, especially next to "Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously." The one thing for certain is Howe's transcriptions are more exact / precise / accurate / faithful representations of ED's actual notebook than any I've seen. Based on facsimile, of course. And from here we're off and running with the charge of sexism, the manner in which the little leaves have been treated, on lock down, utterly transfigured, obliterated white space dashes cross outs circles whatnot.

RE "puking" and projective verse, ED's letters are a mess the way O's essays are a mess. Her hand-scribbled poems move that way too...

Jared

Date: Sat, 29 Jan 2011 00:04:42 -0500

From: George Thompson <[REDACTED]>

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

I think that Susan Howe on ED is like ED on herself.

..

Date: Sat, 29 Jan 2011 09:59:34 +0000
From: Jesse Glass <[REDACTED]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Yes, Susan Howe explained that to me in person by saying: But it's MY Emily Dickinson! She gave a presentation on her book at Marquette university and when she started explaining in a slide show how certain word groupings in the original manuscripts looked like clouds, etc., some of the English profs in the back almost threw up. She also had a hard time explaining why Thomas Johnson's regularization of ED's punctuation was harmful and sexist to boot, as it actually allows one to begin to begin a reading of ED's poems.

I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

I really don't accept your categories: Howe attempts her own interpretation of the poems (weak as it is) and expects us to take her seriously, no? Why should anyone coming to Howe's book expect anything less than what they would find in Cameron's--who also offers an interpretation of ED's work.

Lyric Time is from Johns Hopkins University press and it IS amazing.

Jess

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39. **patrick dunagan**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut for the archive...

Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...

On 2 February 2011 10:16, Jesse Glass <[REDACTED]> wrote:

Sorry if it was not clear, it was my seminar mate who was driven to tears by Cameron--not Susan Howe. The Hopkins seminar started out "standing room only" and by the end was reduced to a handful of stalwarts. I loved it. Jess

On 1/31/2011, "Dan Coffey" <[REDACTED]> wrote:

Who was it that reduced SH to tears? Figuratively speaking, of course. SH found violence in the wilderness of American literary history. Your classmate found it in the seminar that you attended. Cameron sounds like a very compassionate teacher.

On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[REDACTED]> wrote:>
I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

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40. **Jacqueline Gens**

post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Of course there are the obvious contemporary poet/dharma practitioners--Diane diPrima, Joanne Kyger, then Anne Waldman, Patti Smith and Barbara Moraff--all Buddhist practitioners. Then, there are legions of poets (both men and women) who studied with Allen over the years at Naropa, Brooklyn College and elsewhere where they were introduced to his pedagogy. Personally, I think its a great idea to move beyond the Beat boundaries and focus on women poets practicing the dharma who were influenced by him since Ginsberg's progression as a dharma practitioner and teacher at the Jack Kerouac School which he co-founded with Anne Waldman went beyond earlier 'Beat' limitations. He mentored a lot of men AND women poets. I count myself among his many students both in the dharma and poetics during the years I knew him at Naropa (1983-89) and then in his office as an employee from 1989-1994.

There are many links online to his dharma Poetics teaching materials including his Mind Writing Slogans and other handouts. The Mind Writing Slogans were developed out of his more worldly Cosmopolitan Greetings to embody the traditional Buddhist tripartite logic of ground, path and fruition. As Patrick notes many women were influenced or taught by him who may not necessarily be dharma practitioners.

Jacqueline Gens
Co-director, MFA Program in Poetry
New England College
Henniker, NH 02342
[REDACTED]
<http://www.tygerburning.blogspot.com>

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41. **EJOYCE**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Maureen Owen.

On Wednesday, February 02, 2011 1:27 PM, Maria Damon wrote:

>

>Date: Wed, 2 Feb 2011 12:27:31 -0600

>From: Maria Damon

>To: [REDACTED]

>cc:

>Subject: Re: post WWII women postmodernist poets with a dharma bent

>

>Joanne Kyger.

>

>patrick dunagan wrote:

>> Look to Anne Waldman's editing work and her last book of essays

OUTRIDER...

>> Dianne Di Prima's talks... all of the Naropa anthologies (in many of which

>> you'll find Di Prima)... etc... do you need to look further? Also, would

>> you include women such as Bernadette Mayer, Alice Notley, Eileen Myles---

>> wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda

>> Coultas...

>>

>> Cheers, Patrick

>>

>> On 31 January 2011 20:09, Eireene Nealand <[REDACTED]> wrote:
>>
>>
>>> Hi all,
>>>
>>> I'm working on expanding a cannon centered around....well, the term
>>> that I'm deliberately avoiding here is Beat Writers--(since women were
>>> decidedly excluded from direct recognition)
>>>
>>> But what if we create a cannon around the techniques. Are there any
>>> post-WWII women writers that used some of the techniques discussed in
>>> Howl?
>>>
>>> --who dreamt and made incarnate gaps in Time & Space through images
>>> juxtaposed, and trapped the archangel of the soul between 2 visual
>>> images and joined the elemental verbs and set the noun and dash of
>>> consciousness together jumping with sensation of Pater Omnipotens
>>> Aeterna Deus
>>>
>>> --to recreate the syntax and measure of poor human prose and stand
>>> before you speechless and intelligent and shaking with shame, rejected
>>> yet confessing out the soul to conform to the rhythm of thought in his
>>> naked and endless head,
>>>
>>> They may have come slightly earlier or slightly later...maybe they
>>> didn't live in San Francisco or New York. Maybe they didn't graduate
>>> from Harvard or Columbia...
>>>
>>> But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake
were
>>> heroes?
>>>
>>> Who would the beats have admired had they not been so full of their
>>> own prejudices?
>>>
>>> Or am I asking the wrong questions?
>>>
>>> How would you reformulate this cannon? I know there's the book Women
>>> Beat Poets but that's not quite what I'm after...
>>>
>>> Thanks for your help.
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42. **patrick dunagan**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Joanne's implicit, yes! of course

On 2 February 2011 10:27, Maria Damon <[REDACTED]> wrote:

Joanne Kyger.

patrick dunagan wrote:

*Look to Anne Waldman's editing work and her last book of essays
OUTRIDER...*

*Dianne Di Prima's talks... all of the Naropa anthologies (in many of which
you'll find Di Prima)... etc... do you need to look further? Also, would
you include women such as Bernadette Mayer, Alice Notley, Eileen Myles---
wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda
Coultas...*

Cheers, Patrick

On 31 January 2011 20:09, Eireene Nealand <[REDACTED]> wrote:

Hi all,

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But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were heroes?

Who would the beats have admired had they not been so full of their own prejudices?

Or am I asking the wrong questions?

How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...

Thanks for your help.

e

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43. **Marc Thompson**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Diane di Prima, Patricia Donegan

On Mon, Jan 31, 2011 at 10:09 PM, Eireene Nealand <[REDACTED]> wrote:

Hi all,

I'm working on expanding a cannon centered around....well, the term that I'm deliberately avoiding here is Beat Writers--(since women were decidedly excluded from direct recognition)

But what if we create a cannon around the techniques. Are there any post-WWII women writers that used some of the techniques discussed in Howl?

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--to recreate the syntax and measure of poor human prose and stand before you speechless and intelligent and shaking with shame, rejected yet confessing out the soul to conform to the rhythm of thought in his naked and endless head,

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Or am I asking the wrong questions?

How would you reformulate this cannon? I know there's the book Women Beat Poets but that's not quite what I'm after...

Thanks for your help.

e

--

"Making art in America is about saving one's soul."

- Charles Simic

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44. **Crane's Bill Books**

Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

I'd be interested in seeing a show of hands - who on this list has contributed an entry to Wikipedia? Jeffrey

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45. **Dan Coffey**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

You were clear. You said SH *reminded you*... and I was wondering what situation SH was in that would remind you of someone being driven to tears.

On Wed, Feb 2, 2011 at 12:16 PM, Jesse Glass <[REDACTED]> wrote:

> Sorry if it was not clear, it was my seminar mate who was driven to tears
> by Cameron--not Susan Howe. The Hopkins seminar started out "standing
> room only" and by the end was reduced to a handful of stalwarts. I
> loved it. Jess

>

> On 1/31/2011, "Dan Coffey" <[REDACTED]> wrote:

>

>>Who was it that reduced SH to tears? Figuratively speaking, of course.
>>SH found violence in the wilderness of American literary history. Your
>>classmate found it in the seminar that you attended. Cameron sounds
>>like a very compassionate teacher.

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>>On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[REDACTED]> wrote:>

>>> I'd just gotten through the seminar with Ms. Cameron and Susan Howe
>>> reminded me of the classmate who'd attempted to make a case for ED's
>>> poetics being an early example of Olson's "projective verse" and
>>> being reduced to tears by Cameron's "words like blades".

>>>

>>

>>

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46. **Sharon Mesmer/David Borchart**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

I studied with Allen at BC, he wrote one of the blurbs for my first book (edited by Michael Gizzi, blessed be) I'm a Buddhist, I was born in 1960, and I consistently attempt to trap the archangel of the soul between 2 visual images. Sometimes I even succeed.

-- Sharon Mesmer

>>>> images

On Feb 2, 2011, at 2:09 PM, patrick dunagan wrote:

Joanne's implicit, yes! of course

On 2 February 2011 10:27, Maria Damon <[REDACTED]> wrote:

Joanne Kyger.

patrick dunagan wrote:

*Look to Anne Waldman's editing work and her last book of essays
OUTRIDER...*

*Dianne Di Prima's talks... all of the Naropa anthologies (in many of which
you'll find Di Prima)... etc... do you need to look further? Also, would
you include women such as Bernadette Mayer, Alice Notley, Eileen Myles---
wonderful "tradition" of practice there.... Eleni Sikelianos, Brenda
Coultas...*

Cheers, Patrick

On 31 January 2011 20:09, Eireene Nealand <[REDACTED]> wrote:

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*--who dreamt and made incarnate gaps in Time & Space through images
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Aeterna Deus*

*--to recreate the syntax and measure of poor human prose and stand
before you speechless and intelligent and shaking with shame, rejected
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*They may have come slightly earlier or slightly later...maybe they
didn't live in San Francisco or New York. Maybe they didn't graduate
from Harvard or Columbia...*

*But they'd have spoken about Dharma perhaps? Mabe Whitman and Blake were
heroes?*

*Who would the beats have admired had they not been so full of their
own prejudices?*

Or am I asking the wrong questions?

*How would you reformulate this cannon? I know there's the book Women
Beat Poets but that's not quite what I'm after...*

Thanks for your help.

e

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47. **Murat Nemet-Nejat**

**Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial
ED Books**

Wed 2 Feb 2011

The Turkish poet Orhan Veli's last poem was found on a paper wrapped around
his toothbrush. He died of brain hemorrhage at the age of 33. Ciao, Murat

On Wed, Feb 2, 2011 at 1:39 PM, patrick dunagan <[REDACTED]> wrote:

... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut for the archive... Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...

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On Sat, Jan 29, 2011 at 3:59 AM, Jesse Glass <[REDACTED]> wrote:> I'd just gotten through the seminar with Ms. Cameron and Susan Howe reminded me of the classmate who'd attempted to make a case for ED's poetics being an early example of Olson's "projective verse" and being reduced to tears by Cameron's "words like blades".

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48. **Camille Martin**
for Om Khalsoum fans (CA Conrad?)
Wed 2 Feb 2011

Years ago a friend slipped me a cassette of a young Om Khalsoum recorded live in what sounds like a cafe full of appreciative audience members - I was told that members of her family provided the musical accompaniment.

I've never heard Khaltsoum sound so secular and sexy. The sound quality of the recording isn't that great, but who cares? Her voice is youthful and exquisite.

I made a cd of it (about 38 minutes long) and managed to create a .wav file - it's pretty large, but it's available for the downloading here:

http://www.freefilehosting.net/omkhalsoum_1

Camille

Camille Martin

Toronto

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49. **patrick dunagan**

A GUSTONBOOK release party

Wed 2 Feb 2011

Come one! Come all! and join us in celebrating the publication of Patrick James Dunagan's "There Are People Who Say That Painters Shouldn't Talk : A GUSTONBOOK".

Friday, February 4 · 7:00pm - 9:30pm

661 Divisadero @ Grove, San Francisco, CA 94117 * Entrance on Grove

Happily and fittingly, we will be celebrating the book's release in conjunction with the opening reception of Lake Gallery's latest exhibition, which features work by Corey French and Ryan Coffey.

Please help us welcome these artworks into the world!

For more information about "There Are People Who Say That Painter's Shouldn't Talk: A GUSTONBOOK, visit our blog here:

<http://postapollopress.blogspot.com/2011/01/now-available-from-post-apollo-press.html>

For more information about Lake Gallery, visit their website here:

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

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50. **Douglas Manson**

Re: Against Expression: An Anthology of Conceptual Writing

Wed 2 Feb 2011

i like expresso, it lifts up my mornin's when i'm feelin' hurt & my bum's a-dragglin' i don't understand why anyone would need be so deliberately against

espresso, unless one is convicted on bein' a tee totaler, & tryin' to get themselves up on the waggin agin, cleen & soberish.

On Wed, Feb 2, 2011 at 1:24 PM, [REDACTED] <[REDACTED]> wrote:

*shit kenny i`m against expression tho i have a bad habit of always
expressing myself take now for instance
so tired of the academe scene and being cut in the quick alla time as allah
hissself might put it then i says as the sunsets without me seein it
should i delete this and i says to meself why of course
not*

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

From: UbuWeb <[REDACTED]>

To: [REDACTED]

Subject: Against Expression: An Anthology of Conceptual Writing

Date: Mon, 31 Jan 2011 10:06:07 -0800

*Against Expression: An Anthology of Conceptual Writing
Edited by Craig Dworkin & Kenneth Goldsmith*

Northwestern University Press

January 2011

656 pages

ISBN 0-8101-2711-3

\$45.00

Amazon: <http://is.gd/PQgImI>

Northwestern University Press: <http://is.gd/4FMoM2>

In much the same way that photography forced painting to move in new directions, the advent of the World Wide Web, with its proliferation of easily transferable and manipulated text, forces us to think about writing, creativity, and the materiality of language in new ways. In Against Expression, editors Craig Dworkin and Kenneth Goldsmith present the most innovative works responding to the challenges posed by these developments. Charles Bernstein has described conceptual poetry as "poetry pregnant with thought." Against Expression, the premier anthology of conceptual writing, presents work that is by turns thoughtful, funny, provocative, and disturbing. Dworkin and Goldsmith, two of the leading spokespersons and practitioners of conceptual writing, chart the trajectory of the conceptual aesthetic from early precursors including Samuel Beckett and Marcel Duchamp to the most prominent of today's writers. Nearly all of the major avant-garde groups of the past century are represented here, including Dada, OuLiPo, L=A=N=G=U=A=G=E, and Flarf to name just a few, but all the writers are united in their imaginative appropriation of found and generated texts and their exploration of nonexpressive language. Against Expression is a timely collection and an invaluable resource for readers and writers alike.

Authors include: Monica AASPRONG, Walter ABISH, Vito ACCONCI, Kathy ACKER, Sally ALATALO, Paal Bjelke ANDERSEN, David ANTIN, Louis ARAGON, Nathan AUSTIN, J. G. BALLARD, Fiona BANNER, Derek BEAULIEU, Samuel BECKETT, Caroline BERGVALL, Charles BERNSTEIN, Ted BERRIGAN, Jen BERVIN, Gregory BETTS, Christian BÖK, Marie BUCK, William S. BURROUGHS, David BUUCK, John CAGE, Blaise CENDRARS, Thomas CLABURN, Elisabeth CLARK, Claude CLOSKY, Clark COOLIDGE, Hart CRANE, Brian Joseph DAVIS, Katie DEGENTESH, Mónica DE LA TORRE, Denis DIDEROT, Marcel DUCHAMP, Craig DWORKIN, Laura ELRICK, Dan FARRELL, Gerald FERGUSON, Robert FITTERMAN, Lawrence GIFFIN, Peter GIZZI, Judith GOLDMAN, Kenneth GOLDSMITH, Nada GORDON, Noah Eli GORDON, Michael GOTTLIEB, Dan GRAHAM, Michelle GRANGAUD, Brion GYSIN, Michael HARVEY, H. L. HIX, Yunte HUANG, Douglas HUEBLER, Peter JAEGER, Emma KAY, Bill KENNEDY and Darren WERSHLER, Michael KLAUKE, Christopher KNOWLES, Joseph KOSUTH, Leevi LEHTO, Tan LIN, Dana Teen LOMAX, Trisha LOW, Rory MACBETH, Jackson MAC LOW, Stéphane MALLARMÉ, Donato MANCINI, Peter MANSON, Shigeru MATSUI, Bernadette MAYER, Steve MCCAFFERY, Stephen MCLAUGHLIN and Jim CARPENTER, David MELNICK, Richard MELTZER, Christof MIGONE, Tomoko MINAMI, K. Silem MOHAMMAD, Simon MORRIS, Yedda MORRISON, Harryette MULLEN, Alexandra NEMEROV, C. K. OGDEN, Tom ORANGE, PARASITIC VENTURES, George PEREC, M. NourbeSe PHILIP, Vanessa PLACE, Bern PORTER, Raymond QUENEAU, Claudia RANKINE, Ariana REINES, Charles REZNIKOFF, Deborah RICHARDS, Kim ROSENFELD, Raymond ROUSSEL, Aram SAROYAN, Ara SHIRINYAN, Ron SILLIMAN, Juliana SPAHR, Brin Kim STEFANS, Gary SULLIVAN, Nick THURSTON, Rodrigo TOSCANO, Tristan TZARA, Andy WARHOL, Darren WERSHLER, Christine WERTHEIM, WIENER GRUPPE William Butler YEATS, Steven ZULTANSKI, Vladimir ZYKOV

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51. **Aryanil Mukherjee**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Sorry to sound "corrective", but there is a fundamental misconception in the US about the word "dharma".

For example, when we say "dharma practitioner" we generally mean "buddhist practitioner" which

leads many to believe that "dharma" is virtually synonymous with "buddhism", or that it is a "buddhist" word/term.

"dharma" is originally a Sanskrit word used extensively in the Upanishads, Puranas, Brahmasutra etc...

and in almost all the 20+ Indian languages. "dharma", today, on the surface means "religion".

Its used in the Buddhist texts too like thousands of other words drawn from Sanskrit.

And I also sincerely doubt if Kerouac and Snyder had a profound understanding of "dharma".

Aryanil

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

From: "Jacqueline Gens" <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, February 2, 2011 1:59:21 PM GMT -05:00 US/Canada Eastern

Subject: post WWII women postmodernist poets with a dharma bent

Of course there are the obvious contemporary poet/dharma practitioners--Diane diPrima, Joanne Kyger, then Anne Waldman, Patti Smith and Barbara Moraff--all Buddhist practitioners. Then, there are legions of poets (both men and women) who studied with Allen over the years at Naropa, Brooklyn College and elsewhere where they were introduced to his pedagogy. Personally, I think its a great idea to move beyond the Beat boundaries and focus on women poets practicing the dharma who were influenced by him since Ginsberg's

progression as a dharma practitioner and teacher at the Jack Kerouac School which he co-founded with Anne Waldman went beyond earlier 'Beat' limitations. He mentored a lot of men AND women poets. I count myself among his many students both in the dharma and poetics during the years I knew him at Naropa (1983-89) and then in his office as an employee from 1989-1994.

There are many links online to his dharma Poetics teaching materials including his Mind Writing Slogans and other handouts. The Mind Writing Slogans were developed out of his more worldly Cosmopolitan Greetings to embody the traditional Buddhist tripartite logic of ground, path and fruition. As Patrick notes many women were influenced or taught by him who may not necessarily be dharma practitioners.

Jacqueline Gens
Co-director, MFA Program in Poetry
New England College
Henniker, NH 02342
[REDACTED]
<http://www.tygerburning.blogspot.com>

[↑ Contents](#)

52. **Catherine Daly**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Janine Pommy Vega

What about the scads of american female buddhists who aren't Beats? who aren't tibetan buddhists?

[↑ Contents](#)

53. **Maria Damon**

Re: post WWII women postmodernist poets with a dharma bent

Wed 2 Feb 2011

Katie Yates.

Jacqueline Gens wrote:

- > Of course there are the obvious contemporary poet/dharma
- > practitioners--Diane diPrima, Joanne Kyger, then Anne Waldman, Patti Smith
- > and Barbara Moraff--all Buddhist practitioners. Then, there are legions of
- > poets (both men and women) who studied with Allen over the years at Naropa,
- > Brooklyn College and elsewhere where they were introduced to his pedagogy.

- > Personally, I think its a great idea to move beyond the Beat boundaries and
- > focus on women poets practicing the dharma who were influenced by him since
- > Ginsberg's progression as a dharma practitioner and teacher at the Jack
- > Kerouac School which he co-founded with Anne Waldman went beyond earlier
- > 'Beat' limitations. He mentored a lot of men AND women poets. I count myself
- > among his many students both in the dharma and poetics during the years I
- > knew him at Naropa (1983-89) and then in his office as an employee from
- > 1989-1994.
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- > including his Mind Writing Slogans and other handouts. The Mind Writing
- > Slogans were developed out of his more worldly Cosmopolitan Greetings to
- > embody the traditional Buddhist tripartite logic of ground, path and
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- > may not necessarily be dharma practitioners.
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- > Henniker, NH 02342
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- > <http://www.tygerburning.blogspot.com>
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54. **Ryan Daley**

Re: A Failed Nation as a Lost Penis

Wed 2 Feb 2011

Thank you for sharing this.

On Tue, Feb 1, 2011 at 2:39 AM, Obododimma Oha <[REDACTED]> wrote:

"Since the nation in taking away our penises also loses its own, it cannot father progress; cannot guarantee freedom; cannot ensure the respect of the Nigerian within or outside its territory. The policy of "penislessness" considers those who try to grow their penises back dangerous. If you do not know what it means to try to grow your penis back, then start writing and publishing articles that criticize the government of Nigeria; start playing Tai Solarin and Gani Fawehinmi; start drawing attention to the implications of the Sudanese plebiscite for Nigeria; start calling on Nigerians to think for themselves instead of waiting for those in government to do so."

Read the full text of "A Failed Nation as a Lost Penis"<<http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp>>"

at:

<http://234next.com/csp/cms/sites/Next/Home/5670606-182/story.csp>

--

Obododimma Oha

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

(*Associate Professor of Cultural Semiotics & Stylistics*)

Dept. of English

University of Ibadan

Nigeria

&

Fellow, Centre for Peace & Conflict Studies

University of Ibadan

Phone: [REDACTED];

[REDACTED];

[REDACTED].

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55. **Jonathan Morse**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 2 Feb 2011

On 2/2/2011 8:34 AM, Chris Chapman wrote:

> I'd love to know more about, guesses even, about Emily Dickinson's own
> potential library. What would have constituted the 'trivia' for her? We
> already have a direction with Martha Werner's book on the ephemeral poems
> and 'scatters.' I'm curious though about the books and essays that her
> various interlocutors may have brought her way. I wonder if someone here
has
> a find they'd like to share.

The Dickinson family's library is at Harvard's Houghton Library, and it's now being digitized, complete with editorial notes calling attention to things like the books that Dickinson cut up for illustrations that she sewed into her letters with tiny loops of pink thread.

And thanks to Jesse Glass for his tribute to Thomas H. Johnson. It's true that a Johnson text brought Sharon Cameron to grief at one point in *Lyric Time*, where her densely argued discussion of what looks like a break in "I tie my hat, I crease my shawl" (Johnson's poem no. 443) is based entirely on a transcription error. As R. W. Franklin had already demonstrated by the time Cameron wrote, J443 looks as if it breaks in the middle because it consists of the end of one poem attached to the beginning of another. Still, somebody had to produce the first real edition of Dickinson, and that somebody was Johnson.

While we're at it (and as long as we're talking about women and Wikipedia), let's also remember Johnson's collaborator Theodora Ward, who contributed the Johnson edition's extremely useful subject index. The 1998 Franklin edition supersedes Johnson's, but because it's strictly an exercise in textual scholarship it doesn't even have a subject index. Johnson and Ward never forgot that the poems are poems.

I discuss Todd-Higginson, Bianchi, Johnson, and Franklin in my "Bibliographical Essay," in *A Historical Guide to Emily Dickinson*, ed. Vivian R. Pollak (Oxford University Press, 2004). Shameless commercial: every book in Oxford's Historical Guide series has a chapter boringly titled "Bibliographical Essay," but Dickinson's publication history is not just interesting but luridly, soap-operatically interesting. Lyndall Gordon's new biography of Dickinson, *Lives Like Loaded Guns* (Viking, 2010), brings the history up to date with the story of how the manuscripts got to Harvard, but unfortunately this book can't be relied on. I mention some reasons on my blog at

<http://jonathan-morse.blogspot.com/2011/01/physiognomic.html>

Jonathan Morse

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56. **Ryan Daley**

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

Nothing epic, but I've edited the page on Ernesto Sábato; it badly needed it.

On Wed, Feb 2, 2011 at 2:36 PM, Crane's Bill Books

<[REDACTED]>wrote:

I'd be interested in seeing a show of hands - who on this list has contributed an entry to Wikipedia?

Jeffrey

[↑ Contents](#)

57. **Cheryl Pallant/FS/VCU**

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

Here.

Cheryl

www.cherylpallant.com

-----"Poetics List (UPenn, UB)" <[REDACTED]> wrote: -----

To: [REDACTED]

From: Crane's Bill Books

Sent by: "Poetics List (UPenn, UB)"

Date: 02/02/2011 05:34PM

Subject: Fw: Only 13% of Wikipedia contributors are women...

I'd be interested in seeing a show of hands - who on this list has contributed an entry to Wikipedia? Jeffrey

[↑ Contents](#)

58. **Ryan Daley**

Re: for Om Khalsoum fans (CA Conrad?)

Wed 2 Feb 2011

Oh my, this is amazing. I just "discovered" her last night. So amazing. Thanks!

On Wed, Feb 2, 2011 at 2:47 PM, Camille Martin

<[REDACTED]>wrote:

Years ago a friend slipped me a cassette of a young Om Khalsoum recorded live in what sounds like a cafe full of appreciative audience members - I was told that members of her family provided the musical accompaniment.

I've never heard Khaltsum sound so secular and sexy. The sound quality of the recording isn't that great, but who cares? Her voice is youthful and exquisite.

I made a cd of it (about 38 minutes long) and managed to create a .wav file - it's pretty large, but it's available for the downloading here:

http://www.freefilehosting.net/omkhalsoum_1

Camille

*Camille Martin
Toronto*

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59. **cris cheek**

The Simulationists in Chicago

Wed 2 Feb 2011

<http://contemporaryperformance.com/2011/02/01/in-performance-the-simulationists-mixed-reality-performance-chicagoil/>

xxx

cris

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60. **Michael Hansen**

Chicago Review: Newly posted essays + subscription offer

Wed 2 Feb 2011

Two provocative essays from the current issue of *Chicago Review*, "55:3/4: Essays for Robert von Hallberg," are now viewable online: Keith Tuma's "After the Bubble" and Peter O'Leary's "Apocalypticism: A Way Forward for Poetry." In very different ways, these essays address the disappearance of the American avant-garde and its relation to program culture. We're interested in hearing what readers think of these essays, so drop us a letter (by email or mail mail) for possible inclusion in the upcoming issue.

Also, for a limited time, subscribe for one year (\$25 in the US) and receive the current issue for free. Your first paid issue is in production now and due out in the spring: "56:1, New Italian Writing," a survey of exciting work by young Italian poets, critics, and fiction writers. Please mention this offer in the "Comments" section of the online order form.

Visit us at: <http://humanities.uchicago.edu/orgs/review/index.shtml>

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61. **Alan Sondheim**

five for Egypt

Wed 2 Feb 2011

five for Egypt

<http://espdisk.com/alansondheim/arab1.mp3>

<http://espdisk.com/alansondheim/arab2.mp3>

<http://espdisk.com/alansondheim/arab3.mp3>

<http://espdisk.com/alansondheim/arab4.mp3>

<http://espdisk.com/alansondheim/arab5.mp3>

arab2-5 influenced by the biwa in Seijun Suzuki's
Zigeunerweisen and pipa, Ambushed on All Sides

arab1 preparation and long note

viola, pipa, parlor guitar

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62. **Maria Damon**

Re: Fw: Only 13% of Wikipedia contributors are women...

Wed 2 Feb 2011

the format is too boring for me to want to contribute.

Crane's Bill Books wrote:

> I'd be interested in seeing a show of hands - who on this list has contributed
an entry to Wikipedia?

> Jeffrey

>

>

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63. **Jennifer Karmin**

Red Rover Series winter/spring 2011

Thu 3 Feb 2011

Red Rover Series

{readings that play with reading}

WINTER/SPRING 2011

Chicago, IL

*Experiment #43: February 19

Jen Besemer & Nicholas Alexander Hayes

*Experiment #44: March 26

Ian Hatcher & Adam Roberts

with collaborators Erika Jo Brown, Matthew Klane & BJ Love

*Experiment #45: April 2

Cris Mazza, Davis Schneiderman & Lidia Yuknavtich

*Experiment #46: May 2-6

Chicago Durutti Skool with CA Conrad & Frank Rogaczewski

seminar @ poetry & social existence from anarchist/marxist perspective

----> open to all, to participate email [REDACTED]

*Experiment #47: May 28

Serena Chopra, Michael Flatt, Oren Silverman,

Nancy Stohlman & Mathias Svalina

*Experiment #48: June 11

Daniel Borzutzky, Krista Franklin, Judith Goldman,

Carla Harryman & Konrad Steiner neo-benshi

co-presented with the Chicago Poetry Project

at Outer Space Studio

1474 N. Milwaukee Avenue

7pm event / doors lock 7:30pm

logistics --

suggested donation \$4

near CTA Damen blue line

third floor walk up

not wheelchair accessible

Red Rover Series is curated by Laura Goldstein & Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain & Jennifer Karmin.

Email ideas for reading experiments to
[REDACTED]

The schedule for upcoming events is listed at
<http://groups.yahoo.com/group/redroverseries>

WOW WOW WOW

Red Rover Series
on facebook? why not?

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64. **cris cheek**

Re: for Om Khalsoum fans (CA Conrad?)

Thu 3 Feb 2011

thanks so much for this Camille.

In 1987 Sianed Jones and myself traveled in the oases of the Western Sahara with violin and voice and her terrific voice, playing in cafes by night and being taught Om Khalsoum tunes by day to playback in the evenings . . i've loved the sinew of these tunes . . much like the shifting sands in the desert (i know that a pathetic way of describing it but travel those roads and you will understand how it works . . one day the road has to go this way because of the sands and another day another route must be taken because the sands have moved). I'd recommend Dimi Mint Abba from Mauritania and Fanta Damba from Mali along similar lines. But Om Khalsoum is surely the progenitor and on later excursions her band gets downright funky!

cris

On Wed, Feb 2, 2011 at 2:47 PM, Camille Martin

<[REDACTED]>wrote:

Years ago a friend slipped me a cassette of a young Om Khalsoum recorded live in what sounds like a cafe full of appreciative audience members - I was told that members of her family provided the musical accompaniment.

I've never heard Khaltsoum sound so secular and sexy. The sound quality of the recording isn't that great, but who cares? Her voice is youthful and exquisite.

I made a cd of it (about 38 minutes long) and managed to create a .wav file - it's pretty large, but it's available for the downloading here:

http://www.freefilehosting.net/omkhalsoum_1

Camille

Camille Martin
Toronto

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65. **Laura Hinton**

Re: Fw: Only 13% of Wikipedia contributors are women...

Thu 3 Feb 2011

Glad to hear that Irish women poets are out there fighting hard and making waves (being part Irish myself, if an American hybrid version).

But please note that women are NOT the "fairer sex." Never have been, never will be. Think about the assumptions such a phrase implies. Does the "fair sex" write poetry? What kind? Does "it" have a voice? "Fair" -- according to whom, whose value, whose gaze?

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>

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66. **Jared Schickling**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

yes to what p dunagan said...

jess, what you're saying is fine, but the whole thing hinges on the idea that dickinson, lacking an inevitably male editor, was not already her own fully realized artist / writer. despite the dark (literally and sic) there's a remarkable consistency in that hand, noted by many...

"Most of the poems were worksheets, which explains the word lists included with the poems...the idea of an open-ended, interactive poem...ED was certainly bright enough to have invented a poetics that would have allowed it..."

which, apparently, wasn't allowed -- hence howe.

"far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship"

i think it's important to distinguish between the character and something more systemic. johnson made whatever possible, sure, by rewriting the work. return to points above, where a "serious" reading of d's work apparently requires an intervention, "clarifying" the "breath-taking sweep of her mind" for us and, ostensibly then, herself.

re "starting somewhere," it's important to note howe sought to undo, go back... jared

Date: Wed, 2 Feb 2011 18:07:29 +0000

From: Jesse Glass <[REDACTED]>

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.

Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and writing, I don't believe that was her intention.

*Thomas Johnson's clarifications of Ed's poems allowed scholarship, including Howe's, to proceed. Up to the Johnson text, there were "correct" versions coming from the Vinnie/Austin Dickinson/Todd manuscripts vs. the Susan Gilbert & daughter manuscripts side of the war between the houses. (The whole fascinating story is laid out in the book *Ancestors' Brocades*.) Far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship that only really began in the 1960's.*

Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her

mind had not been apparent.

Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at Lyric Time is an amazing book.

From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.

Jess

Date: Wed, 2 Feb 2011 10:39:43 -0800

From: patrick dunagan <[REDACTED]>

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut for the archive... Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...

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67. **Christopher Walker**

Re: for Om Khalsoum fans (CA Conrad?)

Thu 3 Feb 2011

I've enjoyed Oum Khalsoum for more than 30 years. I didn't know this recording. So thanks very much for making it available. To my ear it sounds middle period (1940s?) but I could be completely wrong.

CW

As universities become glorified vocational schools for corporations they adopt values and operating techniques of the corporations they serve. (Chris Hedges)

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68. **amy king**
Esque it, AWP!

Thu 3 Feb 2011

Swilling martinis at the hotel bar? Waiting for your lecture to begin? Computer & Handheld-ready ESQUE awaits!

ESQUE -- <http://www.esquemag.com>

WORK by

Ammiel Alcalay -- Kazim Ali -- Rae Armantrout -- Louis Asekoff -- Wendy Babiak -- Aaron Belz -- Caroline Bergvall -- Julia Bloch -- Julian Brolaski -- Sommer Browning -- Julia Cohen -- Ryan Doyle May -- Elisa Gabbert -- Alan Gilbert -- E. Tracy Grinnell -- Marilyn Hacker -- Bob Hicok -- Fanny Howe -- Mohsen Jabbari -- Bhanu Kapil -- Farid Matuk -- Shane McCrae -- Zeljko Mitic -- Daniel Nester -- Kiwao Nomura (trans. Kyoko Yoshida & Forrest Gander) -- Vanessa Place -- Khadijah Queen -- Matt Rotando -- Metta Sama -- Nathaniel Siegel -- Juliana Spahr & Stephanie Young -- Sampson Starkweather & Dan Boehl -- Brian Teare

FEATURES

- * Fancy red scroll buttons!
- * You CHOOSE the genre of each piece!
- * Fashion photography!
- * Comes with VOICE activation!
- * PRINT the entire contents by pdf for teaching or trading!

Love,

Amy & Ana

Your Editors

<http://www.esquemag.com>

Amy's Alias

+ <http://amyking.org/>

69. **Jordan Stempleman**

Re: Esque it, AWP!

Thu 3 Feb 2011

Beautiful, Amy!
Back to reading...

J

Date: Thu, 3 Feb 2011 10:37:01 -0800

From: [REDACTED]

Subject: Esque it, AWP!

To: [REDACTED]

*Swilling martinis at the hotel bar? Waiting for your lecture to begin?
Computer & Handheld-ready ESQUE awaits!*

ESQUE -- <http://www.esquemag.com>

WORK by

*Ammiel Alcalay -- Kazim Ali -- Rae Armantrout -- Louis Asekoff -- Wendy Babiak
-- Aaron Belz -- Caroline Bergvall -- Julia Bloch -- Julian Brolaski -- Sommer
Browning -- Julia Cohen -- Ryan Doyle May -- Elisa Gabbert -- Alan Gilbert --
E. Tracy Grinnell -- Marilyn Hacker -- Bob Hicok -- Fanny Howe -- Mohsen
Jabbari -- Bhanu Kapil -- Farid Matuk -- Shane McCrae -- Zeljko Mitic -- Daniel
Nester -- Kiwao Nomura (trans. Kyoko Yoshida & Forrest Gander) -- Vanessa Place
-- Khadijah Queen -- Matt Rotando -- Metta Sama -- Nathaniel Siegel -- Juliana
Spahr & Stephanie Young -- Sampson Starkweather & Dan Boehl -- Brian Teare*

FEATURES

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Love,

Amy & Ana

Your Editors
<http://www.esquemag.com>

Amy's Alias
+ <http://amyking.org/>

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70. **Donald Wellman**
Re: for Om Khalsoum fans (CA Conrad?)

Thu 3 Feb 2011

Umm Kulthum: A Voice Like Egypt, A documentary by Michal Goldman of the Film-makers Collaborative is widely available and compelling.

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

From: Poetics List (UPenn, UB) [mailto:] On

Behalf Of cris cheek

Sent: Thursday, February 03, 2011 8:36 AM

To:

Subject: Re: for Om Khalsoum fans (CA Conrad?)

thanks so much for this Camille.

In 1987 Sianed Jones and myself traveled in the oases of the Western Sahara with violin and voice and her terrific voice, playing in cafes by night and being taught Om Khalsoum tunes by day to playback in the evenings . . i've loved the sinew of these tunes . . much like the shifting sands in the desert (i know that a pathetic way of describing it but travel those roads and you will understand how it works . . one day the road has to go this way because of the sands and another day another route must be taken because the sands have moved). I'd recommend Dimi Mint Abba from Mauritania and Fanta Damba from Mali along similar lines. But Om Khalsoum is surely the progenitor and on later excursions her band gets downright funky!

cris

On Wed, Feb 2, 2011 at 2:47 PM, Camille Martin

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> Years ago a friend slipped me a cassette of a young Om Khalsoum recorded
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file
> - it's pretty large, but it's available for the downloading here:
>
> http://www.freefilehosting.net/omkhalsoum_1
>
> Camille
>
> Camille Martin
> Toronto
>
guidelines
>

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71. **Rodrigo Toscano**

poetics

Thu 3 Feb 2011

KEFAYA!!

[↑ Contents](#)

72. **Mark DuCharme**

***Jennifer HEATH, Ellen ORLEANS & Michele BATTISTE: March 1st,
Stratford Park Reading Series***

Thu 3 Feb 2011

The Stratford Park Reading Series

proudly presents...

Jennifer Heath, Ellen Orleans & Michele Battiste

TUESDAY, MARCH 1st at 7:30 p.m.

A Donation is requested— but All are welcome!

A reception will follow the reading.

§

Address: 3030 O'Neal Parkway, Boulder, CO

[http://www.mapquest.com/maps?](http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301)

[city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301](http://www.mapquest.com/maps?city=Boulder&state=CO&address=3030+O'neal+Parkway&zipcode=80301)

DIRECTIONS: O'Neal Parkway is off 30th Street in north Boulder between Valmont & Iris. Turn East at the signs for STRATFORD PARK WEST. The community house is the one-story building with a fence leading down to the street, half a block from 30th. Please park ONLY on O'Neal Parkway, O'Neal Circle, or in VISITOR spaces in the Stratford Park West lots. Please do not park in any other nearby lots. Thank you.

§

Jennifer Heath is an award-winning, independent curator, activist, arts journalist, publisher (Baksun Books & Arts), editor, fiction and non-fiction writer and author of *The Scimitar and the Veil: Extraordinary Women of Islam*; *Black Velvet: The Art We Love to Hate* (from a traveling art exhibition of the same name); *A House White With Sorrow: A Ballad for Afghanistan*; *On the Edge of Dream: The Women of Celtic Myth and Legend*; and *The Echoing Green: The Garden in Myth and Memory*. Forthcoming in fiction: *El Repelente* (Or the 2012 Antics of Anabela), a novel illustrated by her daughter, Sarah C. Bell. Heath has contributed to numerous arts catalogues, magazines and other volumes, including the *Encyclopedia of Religion, Culture, and Nature* and *Why I Stay Married: Women Write Their Hearts Out on Love, Loss, Sex and Who Does the Dishes*. Her anthology *The Veil: Women Writers on Its History, Lore, and Politics* is accompanied by a traveling exhibition, *The Veil: Visible & Invisible Spaces*. Forthcoming anthologies include *Land of the Unconquerable: The Lives of Contemporary Afghan Women* and *Primal Picnics: Writers Invent Creation Myths for Their Favorite Foods*.

Once a prolific social satirist (last century, her parody *The Butches of Madison County* won a 1995 Lambda Literary award), Ellen Orleans now writes fiction, non-fiction, half-fiction and the occasional prose poem. Her story "Outreach" won the 2007 Gertrude Press chapbook competition, while her fable "Comfort"

appears in the upcoming *Primal Picnics* (Jennifer Heath, ed., Whole World Press, 2010).

Ellen's writing and video projects have been published in *Trickhouse*, *Palimpsest*, *Dante's Heart*, *sub-scribe*, *The Washington Post*,

and GirlJock Magazine, among others. She's currently writing Prayer for Dew, a series of short prose pieces, and Pedestal, a collection of narratives and ruminations on her parents' marriage and mother's death. In addition to writing, Ellen runs Boulder's Yellow Pine Reading Series, builds box art, looks for birds, and stumps for zero waste.

Michele Battiste's first full-length collection, *Ink for an Odd Cartography*, was a finalist for the St. Lawrence Book Award and was released in 2009 from Black Lawrence Press. She is the author of three chapbooks, the most recent of which is *Slow the Appetite Down* (Spire Press, 2009), and her work has recently appeared or is forthcoming in *Beloit Poetry Journal*, *Mid-American Review*, *Women's Studies Quarterly* and *Verse Daily* among other journals. She has received several awards including a Jerome Foundation Travel and Study Grant, a New York State Senate Arts and Culture Grant, and a Special Opportunities Stipend (SOS) from the New York Foundation for the Arts. In 2004, she was the Poetry Fellow at Wichita State University, and in 2007 she was a resident at the Blue Mountain Center in New York. Currently, she is pursuing a PhD in working-class American poetry and poetics at the University of Colorado and teaching literature.

§

UPCOMING EVENTS in the Stratford Park Reading Series
Anselm Hollo & Eleni Sikelianos: Wednesday, April 20th at 7:30 p.m.

§

If
you no longer wish to receive email announcements of upcoming events in the Stratford Park Reading Series, please email
[REDACTED] with the subject line "SPRS: REMOVE."

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73. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

Well sure, Jonathan, this is what scholarship is all about. Good that the mistake was uncovered and that we're brought that much closer to an understanding of ED's work. Surely what Johnson and Cameron did was provisional scholarship

of the 1950's and 1980's--It appears that you have surpassed both. I salute you.
Jess

On 2/2/2011, "Jonathan Morse" <[REDACTED]> wrote:

On 2/2/2011 8:34 AM, Chris Chapman wrote:

I'd love to know more about, guesses even, about Emily Dickinson's own potential library. What would have constituted the 'trivia' for her? We already have a direction with Martha Werner's book on the ephemeral poems and 'scatters.' I'm curious though about the books and essays that her various interlocutors may have brought her way. I wonder if someone here has a find they'd like to share.

The Dickinson family's library is at Harvard's Houghton Library, and it's now being digitized, complete with editorial notes calling attention to things like the books that Dickinson cut up for illustrations that she sewed into her letters with tiny loops of pink thread.

And thanks to Jesse Glass for his tribute to Thomas H. Johnson. It's true that a Johnson text brought Sharon Cameron to grief at one point in Lyric Time, where her densely argued discussion of what looks like a break in "I tie my hat, I crease my shawl" (Johnson's poem no. 443) is based entirely on a transcription error. As R. W. Franklin had already demonstrated by the time Cameron wrote, J443 looks as if it breaks in the middle because it consists of the end of one poem attached to the beginning of another. Still, somebody had to produce the first real edition of Dickinson, and that somebody was Johnson.

While we're at it (and as long as we're talking about women and Wikipedia), let's also remember Johnson's collaborator Theodora Ward, who contributed the Johnson edition's extremely useful subject index. The 1998 Franklin edition supersedes Johnson's, but because it's strictly an exercise in textual scholarship it doesn't even have a subject index. Johnson and Ward never forgot that the poems are poems.

I discuss Todd-Higginson, Bianchi, Johnson, and Franklin in my "Bibliographical Essay," in A Historical Guide to Emily Dickinson, ed. Vivian R. Pollak (Oxford University Press, 2004). Shameless commercial: every book in Oxford's Historical Guide series has a chapter boringly titled "Bibliographical Essay," but Dickinson's publication history is not just interesting but luridly, soap-operatically interesting. Lyndall Gordon's new biography of Dickinson, Lives Like Loaded Guns (Viking, 2010), brings the history up to date with the story of how the manuscripts got to Harvard, but unfortunately this book can't be relied on. I mention some reasons on my blog at

<http://jonathan-morse.blogspot.com/2011/01/physiognomic.html>

Jonathan Morse

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74. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

Hi Jared,

Points more than understood.

First I think it's important to say that ANY discussion about ED on this list is a good one. Her work is vital for all of us. My experience of S. Cameron's class was necessary for me, in retrospect, because it taught me to read a text closely and not to rely on history, biography, politics or my own imagination for an answer. We identified the riddling structure of some of ED's poems, her startling use of the English Metaphysicals and her use of capitalization to create "near"-metaphor. But more than that, Cameron took me to places in ED's work that I did not suspect existed and showed me how truly original she is. She showed me the profound questioning of science and religion that went on in her work, the presence-in-absence of Dickinson most powerful poems, and the use of violent and explosive images. In addition, Cameron provided a closely-reasoned context for ED's work, as well as a tremendous range of resources for the study of ED's poetry and prose. She absolutely knew her stuff and she was absolutely keen to impart it sometimes in a direct manner that was hard for some students to take. The boundaries were clear. We were not allowed to bring projective verse into the seminar, or visual poetry, or to interpret the dots, lines, and other methods of punctuation as marks that might direct one to "sing" a Dickinson text, or to point to word lists and call them clouds or integral parts of the performance of the poem (as interesting as this idea may be--Richard Howard pointed this out in another class in another context). Johnson was not deified in the seminar, but he was seen exactly for what he was--a collector of all the texts then extant, and someone who provided a clear place to start.

Dickinson published what--5 poems in her life time--maybe 7, but I think it's 5--and her work was edited and edited badly by Mabel Loomis Todd and Susan Gilbert Dickinson's side of the war between the houses. These were the people who truly tried to intervene and "rewrite" Dickinson--not Johnson. These editings continued in the anthologies that appeared through the 1950's and even into the 60's. It wasn't until Johnson collected all of the poems that we began to get a real picture of Dickinson and the range of her work. Up to then,

of course, the dozen famous poems appeared in their "corrected" version along with a healthy dose of the Myth of Emily Dickinson.

My question is, before Johnson and his "sexist" agenda (!), ED's work was being handled with a lot less textual care, and was distorted by those men and women who wished to glorify the myth of ED at the expense of any real understanding of her work.

If one did not attempt to clarify the problematic handwriting, the possible sequences in the fascicles, the punctuation, which probably had more to do with bad eyesight than anything else, how could one begin to understand anything of Dickinson and do what scholarship is supposed to do: bring us closer to an appreciation and an understanding of the author's work.

If one lacks the ability to read a text with precision, then photographs of problematic handwriting will not help that person at all. ED's work is extremely difficult even with provisional clarifications of text.

This is the question I asked Susan Howe herself: How does one present a "non-sexist" (in her words) non-interventionist ED? It seems to me that the only way we could is by presenting photographs of the texts as they are and refraining from all commentary.

But here's my point: I believe that Susan Howe presents the verso of the same old Emily Dickinson myth: she allows those who do not wish to come to grips with the work itself to turn away in the name of something else. Instead of the giddy old spinster with the brilliant mind who dresses all in white and writes so well about nature and death, we have the "poet" held back by family, friends, males, society, who leaves behind texts that should be seen for themselves and for themselves only and in exactly the condition in which they were left, maugre bad eyesight and writing in the dark, and that somehow this will allow us to see word clouds and almost anything else we want to retrospectively see in the manuscripts of that poet and consider them part of "my" Emily Dickinson and no one else'. This was exactly the case before Johnson's edition and it effectively closes down ED to anything but subjective "easy" appreciations of the work, which means that most sympathetic readers will wave a hand and pass by.

On 2/3/2011, "Jared Schickling" <[REDACTED]> wrote:

yes to what p dunagan said�

jess, what you�re saying is fine, but the whole thing hinges on the idea that dickinson, lacking an inevitably male editor, was not already her own fully realized artist / writer.

despite the dark (literally and sic) there's a remarkable consistency in that hand, noted by many;

"Most of the poems were worksheets, which explains the word lists included with the poems; the idea of an open-ended, interactive poem; ED was certainly bright enough to have invented a poetics that would have allowed it;"

which, apparently, wasn't allowed -- hence howe.

"far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship"

i think it's important to distinguish between the character and something more systemic. johnson made whatever possible, sure, by rewriting the work. return to points above, where a "serious" reading of d's work apparently requires an intervention, "clarifying" the "breath-taking sweep of her mind" for us and, ostensibly then, herself.

re "starting somewhere," it's important to note howe sought to undo, go back... jared

Date: Wed, 2 Feb 2011 18:07:29 +0000

From: Jesse Glass <[REDACTED]>

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

ED suffered from serious problems with her vision for years--that's one useful point to keep in mind when considering "non-sexist" transcriptions of her texts. She also apparently sometimes wrote in the near dark--and there is indeed a draft of a poem with lines that run off the page.

Most of the poems were worksheets, which explains the word lists included with the poems. You'll find something similar in the manuscripts of other poets: gaps and possible insertions. Though the idea of an open-ended, interactive poem is an intriguing one, and ED was certainly bright enough to have invented a poetics that would have allowed it, given the times in which she wrote and her own habits of reading and

writing, I don't believe that was her intention.

*Thomas Johnson's clarifications of Ed's poems allowed scholarship, including Howe's, to proceed. Up to the Johnson text, there were "correct" versions coming from the Vinnie/Austin Dickinson/Todd manuscripts vs. the Susan Gilbert & daughter manuscripts side of the war between the houses. (The whole fascinating story is laid out in the book *Ancestors' Brocades*.) Far from being a sexist projecting maleness on female texts, Johnson made possible the serious Dickinson scholarship that only really began in the 1960's.*

Howe did a service, by directing us back to the materiality of Dickinson's texts. That's important, but suggesting that the politics of gender had anything to do with Johnson's edition is hard to justify. The point is--one has to begin to begin--and Johnson did just that. I think everyone involved in Dickinson scholarship owes Johnson a great deal because without his collecting and clarifying the corpus, the full range of Ed's subject matter and the breath-taking sweep of her mind had not been apparent.

*Those Marquette professors were really outraged by Howe's impressionistic interpretations of HER Emily Dickinson, as well as by the gender stuff and Thomas Johnson. I understood their outrage. I like Howe's poetry, but I think her take on Dickinson allows us to turn away from the text itself and see what's not really there--and that--in Cameron's seminar at Johns Hopkins--was something this amazing mind did not allow us to do. She said that that mode of non-dealing with the text--that impressionistic mode--was what had plagued ED's work up to the start of the 1960's. Once again take a look at *Lyric Time* is an amazing book.*

From what I've read of Susan Howe's poetry--I don't see any similarities between her lapidary, "flat" style and ED's luminosities. Lorine Niedecker has also be called a 20th century Emily Dickinson and outside of the fact that she was a she and wrote shorter poems and wrote about nature, her "flat" style seems closer to Stephen Crane's "pills" than ED's poems.

Jess

Date: Wed, 2 Feb 2011 10:39:43 -0800

From: patrick dunagan <[REDACTED]>

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

... one thing I thought interesting was how Dickinson wrote on scraps of paper... adrift in paper seemingly (even if kept in drawers and pockets of

her dress) from which she perhaps assembled poems... and descriptions of Olson's house near the end of his life (especially) and the last Maximus poems being assembled by Butterick from what he found with students when they went and packed everything to cart it off to the library in Connecticut for the archive... Olson was likewise jottin down things on back of envelops, etc... Dickinson's letters like Olson's evidencing the poem beginning mid-sentence response to the correspondent...

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75. **Michael Dylan Welch**

Haiku North America Conference in Seattle, August 3-7, 2011

Thu 3 Feb 2011

Haiku North America 2011 “Seattle, Washington

Save the date! Haiku North America 2011 will be held August 3 to 7, 2011, in Seattle, Washington. The conference, now in its 21st year, will feature papers, presentations, workshops, readings, and much sharing and discussion of haiku and related poetry by many of the leading haiku poets, scholars, and translators of North America and abroad. Speakers already include Cor van den Heuvel, Richard Gilbert, David Lanoue, Carlos Colón, Fay Aoyagi, Jim Kacian, Emiko Miyashita, George Swede, Michael Dylan Welch, and many others.

Members of the Haiku Northwest group have generously offered to host the 2011 conference and they have many exciting plans already in the works, including a harbor cruise. The conference itself will be held at the Seattle Center, at the foot of the Space Needle, providing easy access to haiku-writing walks such as to Pike Place Market (via the monorail), the Olympic Sculpture Park, the Experience Music Project rock-and-roll museum and Science Fiction Museum, and countless other attractions—including fleet week and the Seafair festival, with the Blue Angels performing overhead.

The conference theme will be “Fifty Years of Haiku,” celebrating the past, present, and future of haiku in North America. The deadline for proposals has been extended to February 28, 2011

(<http://www.haikunorthamerica.com/pages/next.html>), but sooner is better. Proposals do not have to fit the theme. If you have questions, please contact Michael Dylan Welch at [REDACTED].

Detailed information on registration, lodging, and the conference schedule will be available in March. For further information as it becomes available, please

visit www.haikunorthamerica.com. And check out the new HNA blog at <http://haikunorthamerica.wordpress.com/>.

See you in Seattle!

Garry Gay, Paul Miller, Michael Dylan Welch
Haiku North America Conference Directors

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76. **Mark DuCharme**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 3 Feb 2011

While Jesse makes some very reasonable points, it seems to me that Jared does as well. In particular, while Johnson's scholarship is important (as I think everyone would acknowledge, including Susan Howe), the question remains as to what degree the extant text is the editor's and to what degree the poet's. This is a valid question, Jesse, even if you don't find Howe's analysis persuasive (and I'm not saying it's definitive, though surely you wouldn't say that Johnson's is either, right?).

This is also a valid question of most poets' work— what is the definitive text?— but in Dickinson's case the question is important because there was never a published body of work approved by the poet herself. And also, because of the gender dynamics (the male editor and the unpublished, "naive" female poet, etc., etc.) So, even if you find Howe's argument lacking— and I am certainly open to considering your position on that— I wonder about your evident opposition to Howe. You note that your professors at the time were appalled (I forget if that's your exact word, but I think it's close enough.) But you no longer are a student, and even if your professors didn't like Howe's work that doesn't prove it has no validity. (Such an argument would be a logical fallacy called Appeal to Authority.) Of course, I don't think that's the argument you're making. You're much too smart for that. And I hope we can genuinely & honestly agree to disagree about this— because I don't agree with you, but I respect your opinion. From the point of view of scholarship (much less poesis), it seems more important to raise intelligent questions than to have all the answers already laid out in order. (Or perhaps you disagree with that too?)

From my curiosity alone, I definitely side with Howe— and I hope that you can respect my dissenting opinion, even though I doubt you will agree.

In friendship,

Mark

Date: Thu, 3 Feb 2011 10:26:35 -0700

From: [REDACTED]

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

To: [REDACTED]

----- Information from the mail header -----

Sender: "Poetics List (UPenn, UB)" <[REDACTED]>

Poster: Jared Schickling <[REDACTED]>

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

yes to what p dunagan said=85

=20

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Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

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Jess

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From: patrick dunagan <[REDACTED]>

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

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77. **amy king**

Re: Esque it, AWP!

Thu 3 Feb 2011

Thanks, Jordan! Glad you're diving in...

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

From: Jordan Stempleman

Beautiful, Amy!

Back to reading...

J

ESQUE -- <http://www.esquemag.com>

WORK by

Ammiel Alcalay -- Kazim Ali -- Rae Armantrout -- Louis Asekoff -- Wendy Babiak

-- Aaron Belz -- Caroline Bergvall -- Julia Bloch -- Julian Brolaski -- Sommer

Browning -- Julia Cohen -- Ryan Doyle May -- Elisa Gabbert -- Alan Gilbert --

E. Tracy Grinnell -- Marilyn Hacker -- Bob Hicok -- Fanny Howe -- Mohsen

Jabbari -- Bhanu Kapil -- Farid Matuk -- Shane McCrae -- Zeljko Mitic --

Daniel

Nester -- Kiwao Nomura (trans. Kyoko Yoshida & Forrest Gander) -- Vanessa Place

-- Khadijah Queen -- Matt Rotando -- Metta Sama -- Nathaniel Siegel -- Juliana

Spahr & Stephanie Young -- Sampson Starkweather & Dan Boehl -- Brian Teare

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78. **amy king**

Articles in Response - Women and Publishing

Thu 3 Feb 2011

Articles (& comments' sections filled with debate), so far, on The Count (<http://vidaweb.org/category/the-count>) --

- 1.) Bitch Magazine - <http://bitchmagazine.org/post/women-in-publishing>
- 2.) The Hairpin - <http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/>
- 3.) Jezebel - <http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines>
- 4.) Poetry Foundation - <http://www.poetryfoundation.org/harriet/2011/02/the-vida-count-for-2010>
- 5.) The Rumpus - <http://therumpus.net/2011/02/women-in-publishing/>
- 6.) Double X - <http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines>
- 7.) Slate - <http://www.slate.com/id/2283605/>
- 8.) Women and Hollywood - http://blogs.indiewire.com/womenandhollywood/archives/the_numbers_speak_for_themselves/

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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79. **Jim Andrews**

New on Netartery

Fri 4 Feb 2011

New on Netartery:

Mom's Music
by Jim Andrews

<http://netartery.vispo.com/?p,8>

On the magnificent saving grace of music in painful circumstances.

Sidvid 3.0

by Jim Andrews

<http://netartery.vispo.com/?px9>

About a JavaScript slideshow app authored by Andrews.

In the Soup With the Digital Book

by Paul Green

<http://netartery.vispo.com/?px4>

Paul Green asks questions of the others on netartery about the digital book.

The Curse of the 'Code Blue' Motto

by Jim Andrews

<http://netartery.vispo.com/?pv5>

The meaning of the motto became apparent only at the end of the tournament.

The 'code blue', much to their horror, referred to their own cardiac arrest.

They experienced a species of literary horror.

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80. **CA Conrad**

Re: for Om Khalsoum fans (CA Conrad?)

Fri 4 Feb 2011

CAMILLE, YOU JUST MADE MY NIGHT!

Hey, do you know the amazing documentary about her A VOICE LIKE EGYPT???? SO GOOD!

Details here: http://www.arabfilm.com/item_print.html?itemID=148

THANK YOU SO MUCH FOR THIS MUSIC FILE CAMILLE!

All my best,

CAConrad

--

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

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

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81. **Hugh Behm-Steinberg**

Issue Ten of Eleven Eleven

Fri 4 Feb 2011

Is now up, at elevenelevenjournal.com.

Featuring.....

Cunning poetry by Jennifer Bartlett, Charles Blackwell, MRB Chelko, Weston Cutter, Steffi Drewes, Kate Durbin, Dan Encarnacion, Jeannine Hall Gailey, Hollie Hardy, Amaud Jamaul Johnson, Alexander Long, Siwar Masannat, Debrah Morkun, Ed Ntiri, Christopher Patton, Boyer Rickel, Lauren Russell, Matthew Shenoda, Katie Jean Shinkle, Sandra Simonds, Tracy K. Smith, Megan Snyder-Camp Chad Sweeney, Sue Thomas, Jen Tynes and Mark Wallace;

Stunning prose by Liz Brown, Keith Buie, Lucy Corin, Dinah Cox, Faye Rapoport DesPres, Lynne Huffer, Lenny Levine, Chris McCormick, Jean McKay, Kirie Pedersen and Vamba Sherif;

Thought-provoking plays by Tom Coash and Caridad Svich;

Necessary translations of Majeed Amjad (Mehr Afshan Farooqi, trans.), Kristin Eiriksdottir (Christopher Burawa), Faiz Ahmed Faiz (Waqas Khwaja), Dvoyre Fogel (Zackary Sholem Berger), Ada Jaffery (Waqas Khwaja), Daniil Kharms (Alex Cigale), Moyshe Nadir (Zackary Sholem Berger), Lucian Dan Teodorovici (Alistair Ian Blyth) and Santiago Vizcaino (Alexis Levitin);

and scintillating art by Ryan Grossman, Eirik Johnson, Ivan Lopez, Alphonzo Solorzano, Ruth Tabancay and Michael Tompart.

Plus an interview with C. S. Giscombe. I'd like to also take this opportunity to thank the staff of this year's issue (and next year's), especially Ryan Funk and Nick Johnson for all their hard work building the issue.

Cheers,

Hugh Behm-Steinberg
Faculty Editor
Eleven Eleven

PS: if any of you are at AWP, come visit our table at I-24 in the bookfair!

PPS: We're currently reading for issue 11, which will be numerologically mind-blowing, through March 1. Send writing to:

Eleven Eleven
California College of the Arts
1111 Eighth St.
San Francisco, CA 94107

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Thu, February 3, 2011 11:14:38 PM

Subject: Re: Esque it, AWP!

Thanks, Jordan! Glad you're diving in...

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

From: Jordan Stempleman

Beautiful, Amy!

Back to reading...

J

ESQUE -- http://www.esquemag.com

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Spahr & Stephanie Young -- Sampson Starkweather & Dan Boehl -- Brian Teare

FEATURES

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82. **Jared Schickling**

Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Sat 5 Feb 2011

Jesse,

I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz. line breaks). Whatever the sexism in the "translation" of ED through time, which doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...

I'm looking here at some photocopies of Howe's unpublished typographic transcriptions -- typing one for comparison below with Franklin's -- without permission, of course, though in service of this discussion, I hope this one crumb proves ok, plus some of this already is online:

<http://writing.upenn.edu/library/Howe/index.html>

I hope the gaps and whatnot come through intact over the e-waves, though they perhaps won't -- I've also eliminated the dizzying identifying material and considerations --

Howe:

Bereavement in their
Death to feel
Whom We have never seen
A Vital Kinsmanship import
Our Soul and theirs - between -

For Stranger - Strangers do
not mourn -

There be Immortal friends
Whom Death see first --

'Tis news of this
That paralyze Ourselves -

Who vital only to Our Thought -
Such Presence bear away
In dying - 'Tis as if Our - souls
Absconded - suddenly -

World - Selves - Sun

Franklin:

Bereavement in their death to feel
Whom We have never seen -
A Vital Kinsmanship import
Our Soul and their's between -

For Stranger - Strangers do not mourn -
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Whom Death see first - 'tis news of this
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In dying - 'tis as if Our souls
Absconded - suddenly -

Howe: "I have tried to match the poems in type, as nearly as possible, to the Franklin edition of The Manuscript Books. In translating Dickinson's handwriting into type I have not followed standard typesetting conventions. I have paid attention to space between handwritten words. I have broken the lines exactly as she broke them. I have tried to match the spacing between words in the lists at the end of poems. I have not been able to pay attention to spaces between letters. I think that in the later poetry such spacing is a part of the meaning. Dickinson's frequent use of the dash was noted in the Johnson edition, but he regularized these marks. I know that in some books printed during the nineteenth century, variant readings were sometimes supplied at the end of a page, and they were marked by a sort of cross. The History of New England from 1630 to 1649, by John Winthrop, edited by James Savage, and published in Boston in 1826, is a good example of such practice; however, if there were more than two words, a number was used for the second one, and in other books the number of crosses increased for each word. Emily Dickinson had enough humor to read these variants as found poems. She was her own publisher and could do as she liked with her texts. These were the days of Edward Lear and Lewis Carroll; liberties were taken in print..."

Date: Fri, 4 Feb 2011 02:11:48 +0000

> From: Jesse Glass <[REDACTED]>

> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial
ED Books

>

> Hi Jared,

>

> Points more than understood.

>

> First I think it's important to say that ANY discussion about ED on this
> list is a good one. Her work is vital for all of us. My experience of
> S. Cameron's class was necessary for me, in retrospect, because it
> taught me to read a text closely and not to rely on history, biography,
> politics or my own imagination for an answer. We identified the
> riddling structure of some of ED's poems, her startling use of the
> English Metaphysicals and her use of capitalization to create
> "near"-metaphor. But more than that, Cameron took me to places in
> ED's work that I did not suspect existed and showed me how truly
> original she is. She showed me the profound questioning of science and
> religion that went on in her work, the presence-in-absence of Dickinson
> most powerful poems, and the use of violent and explosive images. In
> addition, Cameron provided a closely-reasoned context for ED's work, as
> well as a tremendous range of resources for the study of ED's poetry
> and prose. She absolutely knew her stuff and she was absolutely keen to
> impart it sometimes in a direct manner that was hard for some students
> to take. The boundaries were clear. We were not allowed to bring
> projective verse into the seminar, or visual poetry, or to interpret the
> dots, lines, and other methods of punctuation as marks that might direct
> one to "sing" a Dickinson text, or to point to word lists and call
> them clouds or integral parts of the performance of the poem (as
> interesting as this idea may be--Richard Howard pointed this out in
> another class in another context). Johnson was not deified in the
> seminar, but he was seen exactly for what he was--a collector of all the
> texts then extant, and someone who provided a clear place to start.
>
> Dickinson published what--5 poems in her life time--maybe 7, but I think
> it's 5--and her work was edited and edited badly by Mabel Loomis Todd
> and Susan Gilbert Dickinson's side of the war between the houses.
> These were the people who truly tried to intervene and "rewrite"
> Dickinson--not Johnson. These editings continued in the anthologies that
> appeared through the 1950's and even into the 60's. It wasn't until
> Johnson collected all of the poems that we began to get a real picture
> of Dickinson and the range of her work. Up to then, of course, the
> dozen famous poems appeared in their "corrected" version along with a
> healthy dose of the Myth of Emily Dickinson.
>
> My question is, before Johnson and his "sexist" agenda (!), ED's work
> was being handled with a lot less textual care, and was distorted by
> those men and women who wished to glorify the myth of ED at the expense
> of any real understanding of her work.
>

- > If one did not attempt to clarify the problematic handwriting, the
- > possible sequences in the fascicles, the punctuation, which probably had
- > more to do with bad eyesight than anything else, how could one begin to
- > understand anything of Dickinson and do what scholarship is supposed to
- > do: bring us closer to an appreciation and an understanding of the
- > author's work.
- >
- > If one lacks the ability to read a text with precision, then photographs
- > of problematic handwriting will not help that person at all. ED's work
- > is extremely difficult even with provisional clarifications of text.
- >
- > This is the question I asked Susan Howe herself: How does one present a
- > "non-sexist" (in her words) non-interventionist ED? It seems to me
- > that the only way we could is by presenting photographs of the texts as
- > they are and refraining from all commentary.
- >
- > But here's my point: I believe that Susan Howe presents the verso of the
- > same old Emily Dickinson myth: she allows those who do not wish to come
- > to grips with the work itself to turn away in the name of something
- > else. Instead of the giddy old spinster with the brilliant mind who
- > dresses all in white and writes so well about nature and death, we have
- > the "poet" held back by family, friends, males, society, who leaves
- > behind texts that should be seen for themselves and for themselves only
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- > Johnson's edition and it effectively closes down ED to anything but
- > subjective "easy" appreciations of the work, which means that most
- > sympathetic readers will wave a hand and pass by.

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83. **Jared Schickling**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sat 5 Feb 2011

Jesse,

I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz. line breaks). Whatever the sexism in the "translation" of ED through time, which

doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...

I'm looking here at some photocopies of Howe's unpublished typographic transcriptions -- typing one for comparison below with Franklin's -- without permission, of course, though in service of this discussion, I hope this one crumb proves ok, plus some of this already is online:

<http://writing.upenn.edu/library/Howe/index.html>

I hope the gaps and whatnot come through intact over the e-waves, though they perhaps won't -- I've also eliminated the dizzying identifying material and considerations --

Howe:

Bereavement in their
Death to feel
Whom We have never seen
A Vital Kinsmanship import
Our Soul and theirs - between -

For Stranger - Strangers do
not mourn -
There be Immortal friends
Whom Death see first --
'Tis news of this
That paralyze Ourselves -

Who vital only to Our Thought -
Such Presence bear away
In dying - 'Tis as if Our - souls
Absconded - suddenly -

World - Selves - Sun

Franklin:

Bereavement in their death to feel
Whom We have never seen -
A Vital Kinsmanship import
Our Soul and their's between -

For Stranger - Strangers do not mourn -
There be Immortal friends

Whom Death see first - 'tis news of this
That paralyze Ourselves -

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Jared

Date: Fri, 4 Feb 2011 02:11:48 +0000

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> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial
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> and in exactly the condition in which they were left, maugre bad
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> in the manuscripts of that poet and consider them part of "my" Emily
> Dickinson and no one else'. This was exactly the case before
> Johnson's edition and it effectively closes down ED to anything but
> subjective "easy" appreciations of the work, which means that most
> sympathetic readers will wave a hand and pass by.

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84. **Murat Nemet-Nejat**

Re: New on Netartery

Sat 5 Feb 2011

Thank you for sharing "mom'S Music," Jim.

Murat

On Fri, Feb 4, 2011 at 2:02 AM, Jim Andrews <[REDACTED]> wrote:

New on Netartery:

Mom's Music

by Jim Andrews

<http://netartery.vispo.com/?p,8>

On the magnificent saving grace of music in painful circumstances.

Sidvid 3.0

by Jim Andrews

<http://netartery.vispo.com/?px9>

About a JavaScript slideshow app authored by Andrews.

In the Soup With the Digital Book

by Paul Green

<http://netartery.vispo.com/?px4>

Paul Green asks questions of the others on netartery about the digital book.

The Curse of the 'Code Blue' Motto

by Jim Andrews

<http://netartery.vispo.com/?pv5>

The meaning of the motto became apparent only at the end of the tournament.

The 'code blue', much to their horror, referred to their own cardiac arrest.

They experienced a species of literary horror.

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85. **Jonathan Morse**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sun 6 Feb 2011

On 2/3/2011 3:07 PM, Jesse Glass wrote:

> Well sure, Jonathan, this is what scholarship is all about. Good that
> the mistake was uncovered and that we're brought that much closer to an
> understanding of ED's work. Surely what Johnson and Cameron did was
> provisional scholarship of the 1950's and 1980's--It appears that you
> have surpassed both.

Thanks, Jess, but agh no! All I did in that little chapter was write a history of the scholarship and criticism done by others.

As long as I'm being modest, though, let me update the chapter by saying that I now appreciate Franklin's edition a lot more than I used to. The big difference between the Johnson edition and the Franklin edition is in the chronology of the poems, and I was slow to understand how important that is. Franklin's groupings of the poems really let you see Dickinson's mind in action -- encountering Emerson in one chronologically related group of poems, for instance, or developing her "I've got plenty o' nothin'" theme in another.

And in the classroom I solve the problem of Franklin's missing subject index by distributing a pair of xeroxes: the subject index from the Johnson edition and the Johnson-number-to-Franklin-number conversion table from the Franklin edition (the 3-volume variorum only, unfortunately). I've posted a PDF of that

reading aid under "Class material" on my web page at
<http://jonathanmorse.net> .

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86. **Eric Elshtain**
Things To Do With Leaks
Sun 6 Feb 2011

<http://gnoetrydaily.wordpress.com/category/gnoetryleaks/>

Eric Elshtain
Editor
Beard of Bees Press
<http://www.beardofbees.com>

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87. **Trevor Joyce**
Abstract Lyrics
Mon 7 Feb 2011

Those who were at the last Soundeye festival in Cork may like to know that Geoffrey Squires' *Abstract Lyrics*, which he read there, is now available as an ebook at www.shearsman.com

SoundEye 2011 will be the fifteenth anniversary of the festival, so it's going to be a good one. It will take place in Cork, Ireland on the 13th -17th of July.

More details as we get things settled.

Trevor

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88. **Jesse Glass**
Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
Mon 7 Feb 2011

Thanks for this, Mark. The Marquette professors were not MY professors! :-)
Howe came to Milwaukee to give a presentation of her Emily Dickinson at Marquette.

Dr. Cameron of JHU knew nothing of Susan Howe's work at the time, and maybe still doesn't. Her *Lyric Time* is a fine, thought-provoking book. Please take a look at it, Mark.

I read Susan Howe's book when it first came out and had a chance to talk to her about her ideas all those many years ago in Milwaukee.

Jared did a pretty good job of describing the main idea of the book--I guess those were his "points".

I describe my "point" in another e-mail, but I think you could help yourself out of your confusion by reading Cameron's book and then taking a look at Susan Howe's book.

Every best wish,

Jesse

On 2/4/2011, "Mark DuCharme" <[REDACTED]> wrote:

>While Jesse makes some very reasonable points, it seems to me that Jared does as well. In particular, while Johnson's scholarship is important (as I think everyone would acknowledge, including Susan Howe), the question remains as to what degree the extant text is the editor's and to what degree the poet's. This is a valid question, Jesse, even if you don't find Howe's analysis persuasive (and I'm not saying it's definitive, though surely you wouldn't say that Johnson's is either, right?).

>

>This is also a valid question of most poets' work; what is the definitive text; but in Dickinson's case the question is important because there was never a published body of work approved by the poet herself. And also, because of the gender dynamics (the male editor and the unpublished, "naive" female poet, etc., etc.) So, even if you find Howe's argument lacking; and I am certainly open to considering your position on that; I wonder about your evident opposition to Howe. You note that your professors at the time were appalled (I forget if that's your exact word, but I think it's close enough.) But you no longer are a student, and even if your professors didn't like Howe's work that doesn't prove it has no validity. (Such an argument would be a logical fallacy called Appeal to Authority.) Of course, I don't think that's the argument you're making. You're much too smart for that. And I hope we can genuinely & honestly agree to disagree abo

ut this; because I don't agree with you, but I respect your opinion. From the point of view of scholarship (much less poesis), it seems more important to raise intelligent questions than to have all the answers already laid out in order. (Or perhaps you disagree with that too?)

>

>From my curiosity alone, I definitely side with Howe; and I hope that you can respect my dissenting opinion, even though I doubt you will agree.

>

>In friendship,
>
>Mark
>
>
>
>> Date: Thu, 3 Feb 2011 10:26:35 -0700
>> From: [REDACTED]
>> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
>> To: [REDACTED]
>>
>> ----- Information from the mail header -----
>> Sender: "Poetics List (UPenn, UB)" <[REDACTED]>
>> Poster: Jared Schickling <[REDACTED]>
>> Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books
>> -----
>>
>> yes to what p dunagan said...
>>
>>
>>
>> jess, what you're saying is fine, but the whole thing hinges
>> on the idea that dickinson, lacking an inevitably male editor, was not >>
already
>> her own fully realized artist / writer.
>> despite the dark (literally and sic) there's a remarkable consistency
>> in that hand, noted by many...
>>
>>
>>
>> "Most of the poems were worksheets, which explains the word
>> lists included with the poems...the idea of an open-ended, interactive poem...ED
>> was certainly bright enough to have invented a poetics that would have
allo>> wed
>> it..."
>>
>>
>>
>> which, apparently, wasn't allowed -- hence howe.

>>
>>
>>
>> "far from being a sexist projecting maleness on female
>> texts, Johnson made possible the serious Dickinson scholarship"
>>
>> i think it's important to distinguish between the character and something
>> more systemic. johnson made whatever possible, sure, by rewriting the >>
work. return to points above, where a "serious" reading of d's work
>> apparently requires an intervention, "clarifying" the "breath-taking swee>>
p of
>> her mind" for us and, ostensibly then, herself.
>>
>> re "starting somewhere," it's important to note howe sought to undo, go>>
back...
>> jared
>>
>>
>>
>> > Date: Wed, 2 Feb 2011 18:07:29 +0000
>> > From: Jesse Glass <[REDACTED]>
>> > Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-
Tri>> vial ED Books
>> >
>> > ED suffered from serious problems with her vision for years--that's one
>> > useful point to keep in mind when considering "non-sexist"
>> > transcriptions of her texts. She also apparently sometimes wrote in the
>> > near dark--and there is indeed a draft of a poem with lines that run off
>> > the page.
>> >
>> > Most of the poems were worksheets, which explains the word lists
includ>> ed
>> > with the poems. You'll find something similar in the manuscripts of
>> > other poets: gaps and possible insertions. Though the idea of an
>> > open-ended, interactive poem is an intriguing one, and ED was certain>>
ly
>> > bright enough to have invented a poetics that would have allowed it,
>> > given the times in which she wrote and her own habits of reading and
>> > writing, I don't believe that was her intention.
>> >
>> > Thomas Johnson's clarifications of Ed's poems allowed scholarship,
>> > including Howe's, to proceed. Up to the Johnson text, there were

>> > "correct" versions coming from the Vinnie/Austin Dickinson/Todd
>> > manuscripts vs. the Susan Gilbert & daughter manuscripts side of the
war
>> > between the houses. (The whole fascinating story is laid out in the
>> > book *Ancestors' Brocades*.) Far from being a sexist projecting maleness
>> > on female texts, Johnson made possible the serious Dickinson
scholarshi>> p
>> > that only really began in the 1960's.
>> >
>> > Howe did a service, by directing us back to the materiality of
>> > Dickinson's texts. That's important, but suggesting that the politics
>> > of gender had anything to do with Johnson's edition is hard to
>> > justify. The point is--one has to begin to begin--and Johnson did just
>> > that. I think everyone involved in Dickinson scholarship owes Johnson a
>> > great deal because without his collecting and clarifying the corpus, th>>
e
>> > full range of Ed's subject matter and the breath-taking sweep of her
>> > mind had not been apparent.
>> >
>> > Those Marquette professors were really outraged by Howe's
>> > impressionistic interpretations of HER Emily Dickinson, as well as by
>> > the gender stuff and Thomas Johnson. I understood their outrage. I like
>> > Howe's poetry, but I think her take on Dickinson allows us to turn
>> > away from the text itself and see what's not really there--and that--in
>> > Cameron's seminar at Johns Hopkins--was something this amazing mind
did
>> > not allow us to do. She said that that mode of non-dealing with the
>> > text--that impressionistic mode--was what had plagued ED's work up to
>> > the start of the 1960's. Once again take a look at *Lyric Time* is an
>> > amazing book.
>> >
>> > From what I've read of Susan Howe's poetry--I don't see any
>> > similarities between her lapidary, "flat" style and ED's
>> > luminosities. Lorine Niedecker has also be called a 20th century Emily
>> > Dickinson and outside of the fact that she was a she and wrote shorter
>> > poems and wrote about nature, her "flat" style seems closer to Stephen
>> > Crane's "pills" than ED's poems.
>> >
>> > Jess
>> >
>>
>> > Date: Wed, 2 Feb 2011 10:39:43 -0800

>> > From: patrick dunagan <[REDACTED]>
>> > Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-
Tri>> vial ED Books
>> >
>> > ... one thing I thought interesting was how Dickinson wrote on scraps of
>> > paper... adrift in paper seemingly (even if kept in drawers and pockets
o>> f
>> > her dress) from which she perhaps assembled poems... and descriptions
of
>> > Olson's house near the end of his life (especially) and the last Maximus
>> > poems being assembled by Butterick from what he found with students
when
>> > they went and packed everything to cart it off to the library in
Connecti>> cut
>> > for the archive... Olson was likewise jottin down things on back of
>> > envelops, etc... Dickinson's letters like Olson's evidencing the poem
>> > beginning mid-sentence response to the correspondent...
>> >
>>
>>
>> >>
>
>

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89. **Adam Fieled**

Equations in print from Blue & Yellow Dog Press

Mon 7 Feb 2011

Adam Fieled's *Equations* is in print now from Blue & Yellow Dog Press:

<http://www.lulu.com/product/paperback/equations/14600597>

"A recession has hit America at such an angle that everything has been called into question. The thoughtlessness of fin de siecle America has been replaced by mistrust, envy, and defensiveness. In this atmosphere, new imperatives emerge: to sort out wheat from chaff, gold from dross, truth from fiction. These imperatives are enacted in solitude, as the poet takes a scalpel to the body of his experiences. Adam Fieled's *Equations* is a vivid manifestation of a new, scrupulous American consciousness. It is the effort of a poet to elevate the carnal with intellect, and to create a memorable chiasmus between them. The frigidity of post-modern verse is replaced by a new romanticism, that is not romantic. That is the central endeavor here, and it is performed with panache."

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90. **Tony Trigilio**

New book, HISTORIC DIARY

Mon 7 Feb 2011

HISTORIC DIARY (poems)

Tony Trigilio

BlazeVOX [books], 2011

<http://www.blazevox.org/index.php/Shop/Poetry/historic-diary-by-tony-trigilio-196/> <http://www.spdbooks.org/Product/9781609640125/historic-diary.aspx?rf=1>

http://www.amazon.com/Historic-Diary-Tony-Trigilio/dp/1609640128/ref=sr_1_1?ie=UTF8&qid=1293910614&sr=8-1

"Tony Trigilio's HISTORIC DIARY (named after Lee Harvey Oswald's account of his time in the Soviet Union) excavates the nightmarish record of the first Kennedy assassination, its auguries and aftermath, with a blue fury and an obsessive zeal that border on the Talmudic. What he finds there goes beyond chilling to a pure-product-of-America craziness that makes me tremble for my country. 'I am waiting // for someone to / ride me, the / locomotive of history,' Trigilio writes, and his ticket beyond the grave takes us, willy-nilly, on this scarifying, brilliant, and disturbing ride."

--Rachel Loden

"'Hegel makes no sense when everyone is looking at you,' confides the protagonist of Tony Trigilio's HISTORIC DIARY, and he's speaking from experience. In this extraordinary work of imaginative reconstruction, Trigilio assembles a postmodernist Warren Commission Report from archival research, obituaries, interviews, and historical broadcasts surrounding the assassination of John F. Kennedy, only to discover, in the chaos of evidence, rumor, and falsehood, that no dialectical method can offer his speaker an escape from the prison house of paranoia. By composing what Ezra Pound would have called 'a poem including history' from this harrowing litany of Cold War casualties, however, he offers his reader the stark consolation of an elegy for the truth itself: 'This is the story of what never happened, written ahead of time.'"

--Srikanth Reddy

"Richly varied and deeply brave, HISTORIC DIARY is both a page-turner that takes you into remote corners of the Kennedy assassination controversy, and a bold postmodernist collage of poetic styles, voices, and forms. This fine book will keep you rereading and reworking the fragments the poet offers until you are left with not only an oblique but fascinating portrait of Lee Harvey Oswald and the times in which he lived, but also a challenging poetic exploration of the nature of history itself."

--Martha Collins

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91. **amy king**

The Count & Fallout: The Beat Goes On

Mon 7 Feb 2011

Articles (& comments' sections filled with debate), so far, on The Count --
<http://vidaweb.org/category/the-count>

- 1.) Bitch Magazine - <http://bitchmagazine.org/post/women-in-publishing>
- 2.) The Hairpin -
<http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/>
- 3.) Jezebel -
<http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines>
- 4.) Poetry Foundation -
<http://www.poetryfoundation.org/harriet/2011/02/the-vida-count-for-2010>
- 5.) The Rumpus - <http://therumpus.net/2011/02/women-in-publishing/>
- 6.) Double X -
<http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines>
- 7.) Slate - <http://www.slate.com/id/2283605/>
- 8.) Women and Hollywood -
http://blogs.indiewire.com/womenandhollywood/archives/the_numbers_speak_for_themselves/
- 9.) Kultura (in Croatian) -
<http://www.tportal.hr/kultura/knjizevnost/109858/Do-cetiri-puta-manje-tekstovazena.html>
- 10.) Beyond the Margins -
<http://beyondthemargins.com/2011/02/submitting-work-a-womans-problem/>
- 11.) Ms. Magazine (a mention) -
<http://msmagazine.com/blog/blog/2011/02/06/going-to-space-rising-up-and-not-apologizing-for-roethlisberger-editors-picks-130-25/>
- 12.) The New Republic -
<http://www.tnr.com/article/books-and-arts/82930/VIDA-women-writers-magazines-book-reviews>

Amy's Alias

+ <http://amyking.org/>

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92. **amy king**

Re: [New-Poetry] The Count & Fallout: The Beat Goes On

Mon 7 Feb 2011

Apologies, forgot The Guardian -

<http://www.guardian.co.uk/books/2011/feb/04/research-male-writers-dominate-books-world>

Articles (& comments' sections filled with debate), so far, on The Count --

<http://vidaweb.org/category/the-count>

1.) Bitch Magazine - <http://bitchmagazine.org/post/women-in-publishing>

2.) The Hairpin -

<http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/>

3.) Jezebel -

<http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines>

4.) Poetry Foundation -

<http://www.poetryfoundation.org/harriet/2011/02/the-vida-count-for-2010>

5.) The Rumpus - <http://therumpus.net/2011/02/women-in-publishing/>

6.) Double X -

<http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines>

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12.) The New Republic -

<http://www.tnr.com/article/books-and-arts/82930/VIDA-women-writers-magazines-book-reviews>

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93. **Ruth Lepson**

Re: New book, *HISTORIC DIARY*

Mon 7 Feb 2011

I just read this in one sitting--cdn't put it down.

On 2/7/11 3:30 PM, "Tony Trigilio" <[REDACTED]> wrote:

HISTORIC DIARY (poems)

Tony Trigilio

BlazeVOX [books], 2011

<http://www.blazevox.org/index.php/Shop/Poetry/historic-diary-by-tony-trigilio-196/>

<http://www.spdbooks.org/Product/9781609640125/historic-diary.aspx?rf=1>

http://www.amazon.com/Historic-Diary-Tony-Trigilio/dp/1609640128/ref=sr_1_1?ie=UTF8&qid=1293910614&sr=8-1

"Tony Trigilio's *HISTORIC DIARY* (named after Lee Harvey Oswald's account of his time in the Soviet Union) excavates the nightmarish record of the first Kennedy assassination, its auguries and aftermath, with a blue fury and an obsessive zeal that border on the Talmudic. What he finds there goes beyond chilling to a pure-product-of-America craziness that makes me tremble for my country. 'I am waiting // for someone to / ride me, the / locomotive of history,' Trigilio writes, and his ticket beyond the grave takes us, willy-nilly, on this scarifying, brilliant, and disturbing ride."

--Rachel Loden

"'Hegel makes no sense when everyone is looking at you,' confides the protagonist of Tony Trigilio's *HISTORIC DIARY*, and he's speaking from experience. In this extraordinary work of imaginative reconstruction, Trigilio assembles a postmodernist Warren Commission Report from archival research, obituaries, interviews, and historical broadcasts surrounding the assassination of John F. Kennedy, only to discover, in the chaos of evidence, rumor, and falsehood, that no dialectical method can offer his speaker an escape from the prison house of paranoia. By composing what Ezra Pound would have called 'a poem including history'

from this harrowing litany of Cold War casualties, however, he offers his reader the stark consolation of an elegy for the truth itself: 'This is the story of what never happened, written ahead of time.'"

--Srikanth Reddy

"Richly varied and deeply brave, HISTORIC DIARY is both a page-turner that takes you into remote corners of the Kennedy assassination controversy, and a bold postmodernist collage of poetic styles, voices, and forms. This fine book will keep you rereading and reworking the fragments the poet offers until you are left with not only an oblique but fascinating portrait of Lee Harvey Oswald and the times in which he lived, but also a challenging poetic exploration of the nature of history itself."

--Martha Collins

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94. **Murat Nemet-Nejat**

Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Mon 7 Feb 2011

Jared,

How to you know "presuming to lead" is not "presuming to God"?

Ciao,

Murat

On Sat, Feb 5, 2011 at 8:31 AM, Jared Schickling <[REDACTED]>wrote:

Jesse,

I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz. line breaks). Whatever the sexism in the "translation" of ED through time, which doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...

I'm looking here at some photocopies of Howe's unpublished typographic transcriptions -- typing one for comparison below with Franklin's -- without permission, of course, though in service of this discussion, I hope this one crumb proves ok, plus some of this already is online:

<http://writing.upenn.edu/library/Howe/index.html>

I hope the gaps and whatnot come through intact over the e-waves, though they perhaps won't -- I've also eliminated the dizzying identifying material and considerations --

Howe:

*Bereavement in their
Death to feel
Whom We have never seen
A Vital Kinsmanship import
Our Soul and theirs - between -*

*For Stranger - Strangers do
not mourn -
There be Immortal friends
Whom Death see first --
'Tis news of this
That paralyze Ourselves -*

*Who vital only to Our Thought -
Such Presence bear away
In dying - 'Tis as if Our - souls
Absconded - suddenly -*

World - Selves - Sun

Franklin:

*Bereavement in their death to feel
Whom We have never seen -
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Howe: "I have tried to match the poems in type, as nearly as possible, to the Franklin edition of The Manuscript Books. In translating Dickinson's

handwriting into type I have not followed standard typesetting conventions. I have paid attention to space between handwritten words. I have broken the lines exactly as she broke them. I have tried to match the spacing between words in the lists at the end of poems. I have not been able to pay attention to spaces between letters. I think that in the later poetry such spacing is a part of the meaning. Dickinson's frequent use of the dash was noted in the Johnson edition, but he regularized these marks. I know that in some books printed during the nineteenth century, variant readings were sometimes supplied at the end of a page, and they were marked by a sort of cross. The History of New England from 1630 to 1649, by John Winthrop, edited by James Savage, and published in Boston in 1826, is a good example of such practice; however, if there were more than two words, a number was used for the second one, and in other books the number of crosses increased for each word. Emily Dickinson had enough humor to read these variants as found poems. She was her own publisher and could do as she liked with her texts. These were the days of Edward Lear and Lewis Carroll; liberties were taken in print..."

Date: Fri, 4 Feb 2011 02:11:48 +0000
From: Jesse Glass <[REDACTED]>
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

Points more than understood.

First I think it's important to say that ANY discussion about ED on this list is a good one. Her work is vital for all of us. My experience of S. Cameron's class was necessary for me, in retrospect, because it taught me to read a text closely and not to rely on history, biography, politics or my own imagination for an answer. We identified the riddling structure of some of ED's poems, her startling use of the English Metaphysicals and her use of capitalization to create "near"-metaphor. But more than that, Cameron took me to places in ED's work that I did not suspect existed and showed me how truly original she is. She showed me the profound questioning of science and religion that went on in her work, the presence-in-absence of Dickinson most powerful poems, and the use of violent and explosive images. In addition, Cameron provided a closely-reasoned context for ED's work, as well as a tremendous range of resources for the study of ED's poetry and prose. She absolutely knew her stuff and she was absolutely keen to impart it sometimes in a direct manner that was hard for some students to take. The boundaries were clear. We were not allowed to bring projective verse into the seminar, or visual poetry, or to interpret the dots, lines, and other methods of punctuation as marks that might direct

one to "sing" a Dickinson text, or to point to word lists and call them clouds or integral parts of the performance of the poem (as interesting as this idea may be--Richard Howard pointed this out in another class in another context). Johnson was not deified in the seminar, but he was seen exactly for what he was--a collector of all the texts then extant, and someone who provided a clear place to start.

Dickinson published what--5 poems in her life time--maybe 7, but I think it's 5--and her work was edited and edited badly by Mabel Loomis Todd and Susan Gilbert Dickinson's side of the war between the houses. These were the people who truly tried to intervene and "rewrite" Dickinson--not Johnson. These editings continued in the anthologies that appeared through the 1950's and even into the 60's. It wasn't until Johnson collected all of the poems that we began to get a real picture of Dickinson and the range of her work. Up to then, of course, the dozen famous poems appeared in their "corrected" version along with a healthy dose of the Myth of Emily Dickinson.

My question is, before Johnson and his "sexist" agenda (!), ED's work was being handled with a lot less textual care, and was distorted by those men and women who wished to glorify the myth of ED at the expense of any real understanding of her work.

If one did not attempt to clarify the problematic handwriting, the possible sequences in the fascicles, the punctuation, which probably had more to do with bad eyesight than anything else, how could one begin to understand anything of Dickinson and do what scholarship is supposed to do: bring us closer to an appreciation and an understanding of the author's work.

If one lacks the ability to read a text with precision, then photographs of problematic handwriting will not help that person at all. ED's work is extremely difficult even with provisional clarifications of text.

This is the question I asked Susan Howe herself: How does one present a "non-sexist" (in her words) non-interventionist ED? It seems to me that the only way we could is by presenting photographs of the texts as they are and refraining from all commentary.

But here's my point: I believe that Susan Howe presents the verso of the same old Emily Dickinson myth: she allows those who do not wish to come to grips with the work itself to turn away in the name of something else. Instead of the giddy old spinster with the brilliant mind who dresses all in white and writes so well about nature and death, we have the "poet" held back by family, friends, males, society, who leaves behind texts that should be seen for themselves and for themselves only and in exactly the condition in which they were left, maugre bad eyesight and writing in the dark, and that somehow this will allow us to

see word clouds and almost anything else we want to retrospectively see in the manuscripts of that poet and consider them part of "my" Emily Dickinson and no one else'. This was exactly the case before Johnson's edition and it effectively closes down ED to anything but subjective "easy" appreciations of the work, which means that most sympathetic readers will wave a hand and pass by.

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95. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 8 Feb 2011

Thanks so much Jonathan--I'll check it out. Jess

On 2/6/2011, "Jonathan Morse" <[REDACTED]> wrote:

On 2/3/2011 3:07 PM, Jesse Glass wrote:

Well sure, Jonathan, this is what scholarship is all about. Good that the mistake was uncovered and that we're brought that much closer to an understanding of ED's work. Surely what Johnson and Cameron did was provisional scholarship of the 1950's and 1980's--It appears that you have surpassed both.

Thanks, Jess, but agh no! All I did in that little chapter was write a history of the scholarship and criticism done by others.

As long as I'm being modest, though, let me update the chapter by saying that I now appreciate Franklin's edition a lot more than I used to. The big difference between the Johnson edition and the Franklin edition is in the chronology of the poems, and I was slow to understand how important that is. Franklin's groupings of the poems really let you see Dickinson's mind in action -- encountering Emerson in one chronologically related group of poems, for instance, or developing her "I've got plenty o' nothin'" theme in another.

And in the classroom I solve the problem of Franklin's missing subject index by distributing a pair of xeroxes: the subject index from the Johnson edition and the Johnson-number-to-Franklin-number conversion table from the Franklin edition (the 3-volume variorum only, unfortunately). I've posted a PDF of that reading aid under "Class material" on my web page at <http://jonathanmorse.net> .

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96. **Jesse Glass**

Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Tue 8 Feb 2011

Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below. Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question: what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

On 2/5/2011, "Jared Schickling" <[REDACTED]> wrote:

Jesse,

I do want to get my hands on Cameron's book. Especially re "no projective." I'd like to hear the reasoning (see the difference in phrasing below viz.. line breaks). Whatever the sexism in the "translation" of ED through time, which doesn't really interest me, much would seem to be a function of circumstance rather than intent. What interests me more is the translation / transcription of the original leaves. As you say, mere photos of the pages won't suffice. So none of this here or before is / was meant to downplay the serious textual scholarship of Johnsons, Franklins, Morses et al. Imagine "our" ED without them...

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97. **Jennifer Karmin**

Feb 16: Frank O'Hara celebration in Chicago

Tue 8 Feb 2011

a Frank O'Hara celebr
ation Having a Coke with you

a Frank O'Hara celebration
for Court Green 8

Wednesday, February 16th
5:30 pm

at Hokin Hall
Columbia College Chicago
623 South Wabash, Rm. 109

Contributors to the Frank O'Hara dossier include:
Denise Duhamel, David Emanuel, Elanie Equi, Kimiko Hahn,
Jennifer Karmin, Becca Klaver, D.A. Powell, Elizabeth Robinson,
Larry Sawyer, Anne Waldman, and more.

There will be a slide show of New York photographs from the 50s
complemented with Frank O'Hara reading his work. A selection of
contributors will then take the stage to read their poems. As an added touch,
the evening will close with a raffle of Coke key chains, candied cigarettes, and
bottles of Coke.

This evening is free and open to the public. For more information, call
[REDACTED]. If interested in purchasing copies of the journal while at the event,
please have cash on hand.

Sponsored by
the Department of English,
Columbia College Chicago
<http://english.colum.edu/courtgreen>

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98. **susan maurer**

poetry thin air interview maurer/levenson

Tue 8 Feb 2011

this video is now on youtube with me with a terrible harido but reading my
poems. susan maurer

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99. **Jack Foley**

PARCELLI PERFORMS "CANAANITE GOSPEL!"

Tue 8 Feb 2011

Adelphi Records presents

** March 3, 2011 **

7:30pm followed by Open Mic

Kensington Row Bookshop | 3786 Howard Ave. | Kensington, MD 20895

www.kensingtonrowbookshop.com (<http://www.kensingtonrowbookshop.com/>)

"...what God & Mel Gibson don't want you to hear!!"

at once historical, profane, blasphemous, comedic and vulgar

Poet Vaudevillian

Carlo Parcelli

performing selections from

The Canaanite Gospel

"So's the boys at the pub ask

If he's resurrect, where the fuck is he?"

What actually transpired Easter Week/Passover 33 A.D.?

The Resurrection of Jesus of Nazareth was a Hoax!

Culled from First Century Texts and drawn from dozens of biblical and secular sources, these monologues tell a revisionist tale of what transpired in Judea, Easter Week/Passover 33 AD and beyond during the reign of the Roman Emperor Tiberius.

NOTE: For performances Mr. Parcelli appears in full 1st Century A.D. costume.

Early text & audio versions of 40 of the monologues can be found via www.flashpointmag.com/carloparcelli.htm

Watch for a Live Performance DVD from www.adelphirecords.com (<http://www.adelphirecords.com/>) to be released early next year!

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100. **susan maurer**

Maerchen and Raptor RHapsody my now be sneak read at St. Marks bookshop in NYC

Tue 8 Feb 2011

Or bought if you wish . Susan Maurer

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101. **Carol Novack**

Issue 12 of Mad Hatters' Review is out!

Tue 8 Feb 2011

A glorious issue aflame with intriguing poems, fictions, whatnots, a recording of selections from "minimal audio plays," a la Beckett, by Richard Kostelanetz, wit & whimsies, reviews, non-fictions, columns, including an article about Charles Olson, and two features: "Moving Words" ("electronic literature"), and "Back from the USSR," an issue in itself presenting an array of the finest contemporary Russian and Ukrainian poets and fiction writers. Not to mention the mind-bending art and music.

<http://www.madhattersreview.com/issue12/index.shtml>

--

Available for purchase: My fully illustrated collection, *"Giraffes in Hiding: The Mythical Memoirs of Carol Novack,"* Spuyten Duyvil Press
<<http://www.spuytenduyvil.net/fiction/giraffes.html>>(Sept 2010);
[amazon.com<http://www.amazon.com/Giraffes-Hiding-Mythical-Memoirs-Novack/dp/1933132833/ref=sr_1_1?ie=UTF8&s=books&qid=1290444529&sr=1-1>](http://www.amazon.com/Giraffes-Hiding-Mythical-Memoirs-Novack/dp/1933132833/ref=sr_1_1?ie=UTF8&s=books&qid=1290444529&sr=1-1).

"THE most seductive, original, impacting work I have seen for years. A fascinating combination of Kerouacian street-talk plus a trip through the museum of Modern Art in Chicago, plus a nod-off to Kosty's furthest out experimentalism. Magnifique!" -- Hugh Fox * *

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102. **amy king**

PLEASE POST YOUR POEM FOR THE MARCH GOODREADS NEWSLETTER CONTEST!

Tue 8 Feb 2011

Goodreads and the Poetry! group have partnered to create a contest in order to select a new poem each month for our newsletter.

Goodreads and the Poetry! group have partnered to create a contest in order to select a new poem each month for our newsletter.

1. Post your best poem (*one poem per person*) in this folder (as a "comment")** [CLICK HERE](#) to post your poem (do *NOT* send it to me!) -->
<http://www.goodreads.com/topic/show/489836-please-post-your-poem-for-the-march-goodreads-newsletter-contest>

2. Goodreads and our three judges, Wendy Babiak, Andrew Haley, and Ruth Bavetta, will select six poems as finalists to be voted on by the Goodreads community.

3. Â¡Poetry! group members will vote for the poem they like best (one vote per member). The poem with the most votes will be published in the Goodreadsâ€™™ newsletter “ distributed each month to more than 2.5 million people!

Good luck & please post your best work!

Thanks,

Amy King

Â¡Poetry! Moderator

<http://amyking.org>

Amy's Alias

+ <http://amyking.org/>

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103. **Cralan Kelder**

The Dynamite Poetry Mashup

Wed 9 Feb 2011

Tonight in Amsterdam! Free!

For your delectation, The Dynamite Poetry Mashup. From wiki: The term implies easy, fast integration.

Theo Marks of History of Dynamite fame on banjo and sweet voice. Theo is fresh off the boat back from Cuba and recent Estonian touring with David Marks and The History Of Dynamite.

Cralan on The Poems, still alternating cold/warm from recent travels in africa where its a lot warmer than Holland.

A musical poetic event, you can purchase yourself a delicious dinner.

Tonight at the End of the World

<http://www.eindevandewereld.nl/>

a boat moored in Amsterdam on Java Island

For those of you who cannot make it, here the setlist:

get your walk on

sun comes up

the mashup discussion

tall tales
Important
could be chicken
summer goings
hop high
peaches & chickens
Cluck Old Hen

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104. **Ram Devineni**

Final chapter of VERSE HD video web-series online

Wed 9 Feb 2011

Dear Friends:

Final chapter of VERSE HD video web-series online

Dear Friends:

The final chapter of VERSE: A Murder Mystery is online. The entire HD video web-series is available at http://www.koldcast.tv/video/verse_chapter_7

and also at <http://www.rattapallax.com/blog/verse/>

Synopsis for Chapter 7: In the final chapter, Jon and Angel discover Claire's secret lover and possible killer. Now, its up to them to get the case re-opened and bring Claire's manuscript the light of day.

Starring Jon Sands, Angel Nafis & Mark Greenfield.

Produced by Rattapallax Productions.

Directed by Ram Devineni / Script by Susan Brennan.

VERSE packs some onomatopoeic mystery, metaphoric wildness, and the poetry story line is in the mouths and imagination of some very talented folks. Kudos to Ram Devineni for taking the syllables and images of verse to the movies.

- Anne Waldman, The Jack Kerouac School of Disembodied Poetics

Thanks

Ram Devineni

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105. **amy king**

OT -- "Un-stalling" the VIDA conversation -- "Bitches be trippin'"

Wed 9 Feb 2011

@ HTML Giant -- <http://htmlgiant.com/random/bitches-be-trippin/>

Thanks, Roxane Gay!

Amy's Alias

+ <http://amyking.org/>

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.
<http://tools.search.yahoo.com/toolbar/features/mail/>

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106. **Christophe Casamassima**
Furniture Press Books: New releases and News
Wed 9 Feb 2011

New Year, New Titles, New
Directions<<http://furniturepressbooks.com/2011/02/09/new-year-new-titles-new-directions/>>

First we have to congratulate the winner of the 2010 Furniture Press Poetry Prize, Joshua Ware, whose manuscript *Homage to Homage to Homage to Creeley* was chosen by the incomparable crypto-Hellenist, Magus Magnus <<http://furniturepressbooks.com/books/magnuspride/>>, out of a stunning variety of noteworthy submissions. We're proud (and honored!) to publish the collection later this year, which will be available by the first of the Cruellest Month.

In the next year, Furniture Press Books will also publish a variety of both playful and challenging texts, including Elizabeth Savage's *Grammar*, a tripped up nursery of shifting rhymes, rhythms and intricate lyrics, and Ryan Eckes' *Old News*, a well-crafted collection of places, receipts, headlines and stories - a most welcome offering in light of today's often distanced (and distancing) reportage. We also have some fantastic news from j. hastain and Johannes Goransson, who will be releasing their pages to us in the coming months.

In chapbook news, we have just finished pressing Nicole Mauro's *Tea Party Poems <<http://furniturepressbooks.com/chaps/mauroteaparty/>>*, a faux-laboration between Sarah Palin and Emily Dickinson, designed and printed by the marvelous Jodi Hoover. Palin says of the collection, "The America I know and love is not one in which my parents or my baby with Down Syndrome will have to stand in front of Obama's 'death panel' so his bureaucrats can decide,

based on a subjective judgment of their 'level of productivity in society,' whether they are worthy of Nicole Mauro's Tea Party Poems. Such a system is downright evil." William Allegrezza, editor of Moria Books <http://www.moriapoetry.com/ebooks.html>, and Garin Cycholl unleash their version of the Mississippi, *Aquinas*, which will be our first large format collection with a soft cover. And! More loopy goosery from Elizabeth Savage: Jane & Page or Sister Goose, an urgent take on image and its schizophrenic counterpart. And when all is said and done, David Stone, editor of Blackbird, an international anthology of art, poetry, prose, visual poetry and media art, will unveil something sensuous, sinuous, Stone-y.

Thanks to all who have invested energy, time, resources, capital and sweat into making Furniture Press Books what it is.

<http://furniturepressbooks.com/>

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107. **CA Conrad**

poetry to music CAConrad and Chris Vaisvil

Wed 9 Feb 2011

THE AMAZING Chris Vaisvil strikes again!

He has set my poem "Say it with green paint..." to music. Hear at this link:

<http://caconradmp3.blogspot.com/>

HAVE A GREAT DAY!

CAConrad

--

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

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

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108. **Séamas Cain**

The Codex Book Fair

Wed 9 Feb 2011

The Codex Book Fair ...

<http://www.berkeleyside.com/2011/02/08/handmade-unique-books-at-codex-book-fair/>

Handily yours,

Séamas Cain

<http://www.saorsainn.net>

<http://alazanto.org/seamascain>

<http://seamascain-writernetwork.org>

http://www.mnartists.org/Seamas_Cain

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109. **Joel Weishaus**

Revision of "Reality Too-Blog" (2008)

Wed 9 Feb 2011

Dear Everyone;

I recently began using a wide-screen monitor, and found that some pages of my "Reality Too-Blog" project of three years ago weren't holding position on the screen. So I decided to redesign the format, and slightly update the introduction page. Also, redistributing the project gives me the opportunity to include some new friends and colleagues.

Main Site:

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

Mirror Site:

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

Thank you for your time and consideration.

-Joel

Homepage:

<http://web.pdx.edu/~pdx00282/>

Digital Archive:

www.cddc.vt.edu/host/weishaus/index.htm

Paper Archive:

<http://rmoa.unm.edu/docviewer.php?docId=nmu1mss456bc.xml>

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110. **Catherine Daly**

LA: Literary Orange 2011

Wed 9 Feb 2011

Literary Orange 2011.

Date: April 09, 2011 08:00AM

Venue: UCI, Irvine, CA

Location: West Peltason Drive, Irvine, CA, The United States

Description:

18 Panels. 73 authors and moderators. \$60.00 general admission. \$25.00 student/military ID. Lunch included. More details online.

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111. **Hand Held Editions**

Series 4 - Mary Jo Bang/Jesse Seldess/Kathleen Brian

Wed 9 Feb 2011

Announcing the official release of Hand Held Editions - Series 4, featuring:

Mary Jo Bang, Let's Say Yes

Jesse Seldess, The Silent Aspect

Kathleen Brian, Sixty Years of the Suicide Clause in American Law

ALL THREE 5x7 chapbooks, on linen paper, in numbered editions of 75, for \$13 (includes post).

See the site for details:

handheldeditions.blogspot.com

--

Hand Held Editions

Thomas Hummel & Brett Fletcher Lauer

handheldeditions.blogspot.com

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112. **Aldon Nielsen**

The AWP is Gone

Wed 9 Feb 2011

Three days worth of AWP reading photos now up at the Heat Strings blog:

<http://heatstrings.blogspot.com>

Watch Penn Sound for the recordings soon.

--

Aldon L. Nielsen

Kelly Professor of American Literature

Department of English

117 Burrowes Building

The Pennsylvania State University

University Park, PA

16802-6200

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

"I had the opportunity to read several good books, from which it is always possible to find oneself all the others, or even to write those that are still lacking."
-- Guy Debord

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113. **Steven Zultanski**

SEGUE PRESENTS: SARAH DOWLING + CAROLINE BERGVALL

Wed 9 Feb 2011

SEGUE PRESENTS:

SARAH DOWLING +
CAROLINE BERGVALL

This Saturday, February 12th

SEGUE READING SERIES

BPC

4 PM

\$6

Feb 12 - Caroline Bergvall & Sarah Dowling

CAROLINE BERGVALL is an international writer who works across media and art

forms. Her projects

alternate between books, audio pieces, performances, and installations. She has presented

projects at Dia, MoMA, The Serpentine Gallery, Tate Modern, The Hammer Museum, and

held teaching residencies at Dartington College of Arts, Bard College, and Temple University.

Currently an AHRC Fellow in the Creative and Performing Arts (2007-2010), she lives in London.

SARAH DOWLING's first book, *Security Posture*, was published by Snare Books in 2009 as the winner

of the Robert Kroetsch Award for Innovative Poetry. Her poetry has also appeared in *Action*,

Yes!, *The Capilano Review*, *EOAGH*, *How2*, *P-Queue*, and *West Coast Line*, and is

forthcoming in

the anthology *"I'll Drown My Book": Conceptual Writing by Women*. Sarah is a

Ph.D. candidate in
the English department at the University of Pennsylvania.

Saturday, February 5th

4-6 PM

The Bowery Poetry Club, 308 Bowery

\$6 admission goes to readers

February/March Segue Readings are curated by Nada Gordon and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [REDACTED] for more information.

UP NEXT:

February 19th - Abigail Child & Mina Pam Dick

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114. **Jared Schickling**

"Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 10 Feb 2011

Jesse,

What you're saying makes sense, though I'm not really in a position to say one way or the other. I haven't read all that'd be necessary to do so, but i have read some (and apologies for crossed wires -- that link was from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets and my onw carelessness:). That said I'd say, with hesitation, that the floating or sinking dash doesn't seem intentional -- and here the reader is, speculating on intention --

Murat pointed out the line "presuming to lead" vs. "presuming to God" -- is it "I" or "G?" -- and the fact that there's a choice there for the reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is perhaps "ideologically determined." Howe's "guilty" of her choices in the transcription, but there's a faithfulness and recognition there that I've found lacking in others. Or at least of a sort different from others and one I identify with more readily. Higginson consistently told Dickinson she needed to polish her verse (perhaps in the ways the early transcribers would), and Dickinson consistently refused. She'd appear to insist here. Even so, despite her insisting re the rough and rude, and this is interesting, she continually sought Higginson's ear. Dickinson seems rather stubbornly intentional, and my sense is Howe is exceptional in her recognition of that. But again, your point is well taken, as here things drifting into into intention which, as you indicated, D scholars in good faith attempt to understand..

Jared

Date: Tue, 8 Feb 2011 06:12:52 +0000
From: Jesse Glass <[REDACTED]>
Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below. Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question: what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

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115. **Laura Wetherington** **issue 11 of textsound now live**

Thu 10 Feb 2011

issue 11 of textsound is now live, featuring work from KC Trommer; Andy June & gtrabbit; Karl Petrunak; Free Rein; Mendi + Keith Obadike; Dale Sherrard; Moholy Nagy Sextet; Alexander Baker; Laura Emilianoff, Dan Godston, & Christopher Bruce; Amanda Le Claire; Ken Cormier; Joe Milazzo; Steve Buchanan and Tom Comitta.

From the editors note:

"But the duh duh duh duh duh good okay so i put the paper Yeah, that. That Yeah, mm mm, and then Simon. Really really late anyway. Maybe. This is The Hood. Later, will hook wanted to explain, let you know Hollywood. Anyway, bye bye. But anyway HI Well, anyway HI But anyway, okay See you later bye bye See you later bye bye, okay anyway. I hope. Bye, bye bye. Okay bye. Okay bye. They, but anyway. But anyway, bye. Later. Okay bye. But anyway. Okay, bye bye. Thanks Bye, leaving. Hey, with him and his family okay. But anyway, My,

my, Me. But anyway, bye. But. But anyway. But anyway. Hello. What happened My. I don't have. Anyway HI bye. My name is bye bye."

<http://www.textsound.org>

textsound is an online audio publication. .mp3 files should be sent to editors (at) textsound.org.

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116. **Jordan Stempleman**

Sprung Formal: CALL FOR WORK

Thu 10 Feb 2011

Sprung Formal, the Kansas City Art Institute's literary arts journal, is now accepting submissions for its 2011 issue. Past contributors include: Jennifer L. Knox, K. Silem Mohammad, Alli Warren, Sandra Simonds, Michael Magee, Tao Lin, Rod Smith, Nada Gordon, Brandon Downing, Mike Hauser, Brandon Brown, Sawako Nakayasu, Sarah Mangold, and others. We are open to poetry, costume parties, fiction, victorian remedies, micro essays, late night swears & slurs, gucci bandanas, drawings, so sexy, dirty overall(s), recipes, sasquatch, videos, red velvet cupcakes, drive-by arguments, plea bargains, sounds, mixtures, the fried, encoding, thank yous, sweaters, tuna melts, e-mails, circularity, locks, lucks, lox, memes, yearbooks, chapsticks & chopstick, wrapping & rapping, gatherings, pay phones, tissues, hundred dolla bills, paychecks, pogs, bogs, legos, puddles, pudding, scribbles, portraits, graphite, oil, stains, bad news, misunderstandings, leftovers, gas bags, next times, good times, dance steps, talk shows, indoor low level drum beats, steaks, post cards, missed encounters, close encounters, agony, traditions. Our submission period is: February 9th-March 10th, 2011. Email and snail mail submissions are accepted (Please note no submission will be returned). Email submissions can be directed to: [REDACTED] put last name/title(s) of work in subject line. Snail Mail submissions can be directed to: Sprung Formal, Offices of M. Kirkwood 4308 Holmes Rd, Kansas City, Missouri 64110. We look forward.

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117. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Thu 10 Feb 2011

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but

I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19th century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced) and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[REDACTED]> wrote:

>Jesse,

>

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>

>Jared

>

>>

>

>> Date: Tue, 8 Feb 2011 06:12:52 +0000

>> From: Jesse Glass <[REDACTED]>

>> Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

>>

>> Well, there's already a problem, Jared, and that's with the dashes.

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>> be included, then certainly this aspect of Dickinson should not be

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>> Jess

>>

>

>

>

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118. **Robin Hamilton**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Fri 11 Feb 2011

For some reason, I'm reminded irresistibly of Blake -- how many people bother to read the Songs of Innocence and Experience (let alone the Prophetic Books) in facsimile, let alone anything more authentic?

Then there's (to push this back even further) the little monograph signatures that Thomas Wyatt placed beside some of the poems contained in the Egerton manuscript ...

I once spent an hour at the British Library, trying to write out (staring at the MS through glass) the specific notation that Wyatt placed beside some of his poems.

An instructive experience ...

But comes down to it, I prefer to read Wyatt in a nicely-printed modernised spelling edition.

For what that's worth.

Robin

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

From: "Jesse Glass" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 10, 2011 8:58 PM

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

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Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

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And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

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119. **George Quasha**

Cynthia Arrieu-King and George Quasha reading Saturday, Cadmium series, Kingston, NY

Fri 11 Feb 2011

Cynthia Arrieu-King and George Quasha reading in Cadmium series, Kingston, NY

Saturday, February 12, 2011 at 2pm

The Gallery at R&F Handmade Paints

84 Ten Broeck Avenue

Kingston, NY 12401

A \$5 donation is suggested.

For directions please visit R&F's website <<http://www.rfpaints.com/>>.

*Cynthia Arrieu-King *is an assistant professor of creative writing at Stockton College and former Kundiman fellow. Her book */People are Tiny in Paintings of China/* was released from Octopus Books in 2010. Her work has or will appear this year in */Witness/*, */Boston Review* /and */Jacket/*. She lives near Atlantic City.

*George Quasha *works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. Solo exhibitions of axial stones and axial drawings include the Baumgartner Gallery in New York (Chelsea), the Slought Foundation in Philadelphia, and at the Samuel Dorsky Museum of Art at SUNY New Paltz. This work is featured in the published book, */Axial Stones: An Art of Precarious Balance/*, Foreword by Carter Ratcliff (North Atlantic Books: Berkeley, 2006). In 2006 awarded a Guggenheim Fellowship in video art. A new book, */An Art of Limina: Gary Hill's Works and Writings/*, Foreword by Lynne Cooke, is out from Ediciones Poligrafa (Barcelona), in collaboration with Charles Stein (distrib. D.A.P. in US). 14 other books include poetry (*/Somapoetics/*, */Giving the Lily Back Her Hands/*, */Ainu Dreams* /with Chie Hasegawa/, */Preverbs/*; anthologies (*/America a Prophecy* /with Jerome Rothenberg/, */Open Poetry* /with Ronald Gross/, */An Active Anthology* /with Susan Quasha/, */The Station Hill Blanchot Reader/* [with Charles Stein]); and writing on art (*/Gary Hill: Language Willing/*; with Charles Stein: */Tall Ships/*, */HanD HearD/*liminal objects/, */Viewer/*).

In the Gallery at R&F:

/Waxing Geometric/, a solo exhibition by painter, *Astrid Fitzgerald*. The show will run from February 5th through March 19th, 2011. There will be an opening reception for the artist and informal gallery talk on Saturday, February 5th, from 5 to 7 p.m.

For Astrid Fitzgerald, painting is a spiritual pursuit and a path to self-knowledge. Fitzgerald's work privileges the universal over the personal, and is characterized by simple geometric elements. Her study of Perennial Philosophy led to an appreciation of the Golden Mean, and for over twenty-five years now, her work has explored philosophical geometry, including the Fibonacci sequence, the Pythagorean Theorem and, most importantly, the Golden Mean proportion, a unique ratio preferred by nature as the most advantageous geometry for growth and energy conservation.

If there is a common thread to my work it is the desire to uncover the inner order in the world of appearances. I have always agreed with Emerson's observation that "We must trust the perfection of the creation so far as to believe that whatever curiosity the order of things has awakened in our minds, the order of things can satisfy." -- Astrid Fitzgerald

Born and educated in Switzerland, Astrid Fitzgerald has been living in New York since 1961. Her work has been featured in over twenty solo exhibitions in

Europe, Asia and the United States, and included in over 40 group exhibitions. Fitzgerald's work is represented in many public, private and corporate collections, including the Aldrich Contemporary Art Museum, Ridgefield, CN; Wellesley College, Wellesley, MA; Marymount College, Tarrytown, NY; Credit Suisse, NYC; and PES Architects, Nagoya, Japan. An installation by Fitzgerald was selected to represent the US at the ArtCanal Exposition in Le Landeron, Switzerland in 2002. She has lectured on the Golden Mean proportion in art, and is the author of /An Artist's Book of Inspiration---A Collection of Thoughts on Art, Artists, and Creativity /(Lindisfarne Books, 1996) and /Being Consciousness Bliss---A Seeker's Guide /(Lindisfarne Books, 2002). Fitzgerald currently lives and works in Kerhonkson, New York.

/

/

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

--

George Quasha
124 Station Hill Road
Barrytown, NY 12507

██████████ (home)

██████████ (cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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120. **Mathew Timmons**

Late Night Snack this Saturday at Hi-Lite Gallery Yes!

Fri 11 Feb 2011

Late Night Snack
at Hi-Lite <<http://thehi-lite.com/>> Gallery
Saturday, February 12 at 5:00pm
533 South Los Angeles Street, 6th Floor, Los Angeles, CA 90013

with
Cassandra Smith
Sara Mumolo
Aaron Drake
and more...

... get hungry late at night I always try to opt for cottage cheese - it's filling and has lots of protein. Sometimes with some fruit or just alone. And then wait a few minutes to see if you REALLY want that snack. If you still do, just make a few minutes to see if you REALLY want that snack. If you still do, just make a few on a plate and get out of the night craving peanut butter and crackers. I give in and eat a whole row of saltines is probably around 250 calories. water and costumes presented The other times a nice breakfast. LA Featured Photos contributor—up eats this time... Yet. When I would be much easier to make a better alternative for breakfast and cheese: 1 box Back to distribute completely normal life. But if you REALLY want that really like watercress turn off my ...

At Late Night Snack on May 22, 2010:

Stephanie Rioux read and collaborated with the audience.

Stephen van Dyck lectured.

Matt Wardell made a presentation.

Erica Lewis read.

John Hogan performed.

...

At Late Night Snack on October 4, 2009:

Liz Hansen read.

Andrew Maxwell read.

Laura Steenberge read.

Amanda Ackerman read.

...

At Late Night Snack on April 28, 2009: Teresa Carmody read. Janice Lee read.

Maxi Kim read. Will Alexander read. ... At Late Night Snack on January 21,

2009: Vinny Golia performed. Corey Fogel performed. Michelle Detorie read.

Sawako Nakayasu video chatted. Skull Kiss performed. ... At Late Night

Snack<<http://www.youtube.com/watch?v=uGyCnLW-Te0>> on December 12,

2008: CamLab performed. Stan Apps read. Honey Crawford read. Liz Glynn

performed. Felix Flealick performed. ... At Late Night

Snack<<http://www.youtube.com/watch?v=M4fSt7sh3ps>> on October 4, 2008:

Stan Apps, Mathew Timmons, and Jesse Bonnell performed a play by Brent

Cunningham. Harold Abramowitz and Mathew Timmons read Fox in Sox by Dr.

Seuss. Poor Dog Group performed. Andrew Choate performed. Christine

Wertheim performed. Allison Carter and Beth McNamara performed. ... At Late

Night Snack <<http://www.youtube.com/watch?v=-M08GXhe3E0>> on

September 30, 2008 <http://www.b-p-d.org/info_bpd.htm>: Liz Hansen read.

Laura Steenberge played her light cage. Ara Shirinyan read. BodyCity

danced. ... At Late Night Snack on February 17, 2008: Allison Carter read.

Caribbean Fragoza read. Danielle Adair read. ... At Late Night Snack on

November 15, 2007: Sean Deyoe lectured. Michelle Detorie read. Sandy Ding and Mathew Timmons improvised a film score. Ara Shirinyan read. Teresa Carmody and Vanessa Place read and asked others to read. Amanda Ackerman and Harold Abramowitz read. Jason Brown lectured and led a sing-along. Danielle Adair performed. Honey Crawford, Jen Hofer and Billy Mark created poetry. Laura Steenberge talked. Liz Glynn and Matt Kool performed. ... At Late Night Snack on October 25, 2007: Sandy Ding screened two films, accompanied by Laura Steenberge on bass. Heather Lockie played banjo and sang, accompanied by Laura Steenberge on bass. Mitsu Salmon performed. Marcus Civin read. ... At Late Night Snack on October 11, 2007: Susanne Hall read and presented a movie with Ryan Adlaf. Harold Abramowitz and Mathew Timmons collaborated. Amanda Ackerman read. Jason Brown lectured about poetry and memory. Michelle Detorie read. ... At Late Night Snack on September 27, 2007: Gerard Olson read. Michael Smoler read. Catherine Daly read. Laura Steenberge & Heather Lockie composed and performed a film score. Michael Kelleher read. Emily Lacy played guitar and banjo and sang. ... At Late Night Snack on September 13, 2007: Liz Glynn performed Untitled. Ara Shirinyan read. Eileen Myles read. ... At Late Night Snack on August 7, 2007: Harold Abramowitz and Mathew Timmons collaborated. Amanda Ackerman read. Ara Shirinyan presented a paper. Jenny Hodges showed slides and read. Everyone collaborated with the internet. ... At Late Night Snack on July 24, 2007: Mary Kite showed a video and read. Laura Steenberge played bass and Heather Lockie played fiddle, they both sang. Jane Sprague read. Franklin Bruno played guitar and sang. ... At Late Night Snack on July 10, 2007: Danielle Adair read and danced. Maximus Kim presented his manifesto. C.J. Pizarro told 3 jokes, read 3 poems and sang 3 songs. Stan Apps read. ... At Late Night Snack on June 26, 2007: Alyssandra Nighswonger played guitar and sang. Jane Sprague presented Syria is in the World by Ara Shirinyan. Ara Shirinyan read from Syria is in the World by Ara Shirinyan. The Year Zero played music. Alan Semerdjian & Will Alexander created music. ... At Late Night Snack on June 12, 2007: A film by Danielle Adair. Will Alexander gave a lecture. Laura Steenberge played bass and sang. Todd Collins read. Stan Apps read. Lee Ann Brown did string tricks. Tony Torn and Lee Ann Brown presented a reading. ... At Late Night Snack on May 29, 2007: A film by Nick Flavin. Jane Sprague performed. Laura Steenberge gave a lecture. Emily Lacy played banjo and sang. Will Alexander read. ... At Late Night Snack on May 15, 2007: Ara Shirinyan read. Laura Steenberge played guitar and sang. Emily Lacy spontaneously played guitar and sang. Dan Richert's hi-tech hut made sound. ... At Late Night Snack on April 24, 2007: A film by Danielle Adair. Laura Steenberge played stand-up bass and sang. Teresa Carmody read. Sean Deyoe performed karaoke. Stan Apps read. Sandy Ding performed the Flash Light Show with Laura Steenberge. ... At Late Night Snack on April 10, 2007: Emily Lacy played banjo and sang. Jen

Hofer and Billy Mark created spontaneous poetry. WAMPA staged the Dialectical Fuss. Frederique de Montblanc and Janne Larsen presented the Masculinihilist Manifesto. ... At Late Night Snack on March 20, 2007: Maximus Kim explained his manifesto. Ara Shirinyan. Milly Saunders read. Frederique de Montblanc and Janne Larsen presented a film. Jen Hofer read, assisted by William Mark. ... At Late Night Snack on March 6, 2007: Mathew Timmons read. Oliver Hall played guitar and sang. Emily Lacy played banjo and sang. Stan Apps lectured spontaneously. ... At Late Night Snack on Feb 20, 2007: Michael Smoler read handmade tarot cards and projected them on the wall. Emily Lacy played banjo and sang. Ara Shirinyan read. Jane Sprague read, assisted by Marcus Civin. ... At Late Night Snack on Feb 6, 2007: Marcus Civin performed. Oliver Hall played guitar and sang. Roy Lanoy (Stan Apps) read from the WAMPA mailbag and dispensed advice. Alex Maslansky played guitar and sang. Nature's Nobleman, Sir Oliver Hall, read from his WAMPA Conference address. Emily Lacy played banjo and sang. Teresa Carmody and Vanessa Place presented Turkey Trot. ... At Late Night Snack on Jan 16, 2007: Marcus Civin performed, Oliver Hall played guitar and sang, Lloyd Ducal (Joseph Mosconi) and Roy Lanoy (Stan Apps) presented the tenets of WAMPA, Michael Smoler read handmade tarot cards and projected them on the wall, Darin Klein presented Untitled Performance with Stan Apps, Jesse Aron Green, Steven Reigns, and Christopher Russell, Emily Lacy played banjo, fiddle, and sang ... At Late Night Snack on Dec 19, 2006: Oliver Hall played guitar and sang, Cat Lamb and Lewis Keller performed a composition for viola and electrified cymbal/electronics, Stan Apps read, Khanh Tran performed a recital on the theremin ... At Late Night Snack on Dec 5, 2006: Oliver Hall played guitar and sang, Michael Smoler read handmade tarot cards and projected them on the wall, "Ghost drawings 'were' brought fourth throught the ouija board assisted by christian cummings and michael decker.", Teresa Carmody and Vanessa Place played Judgment Day Bingo with the audience, Ara Shirinyan read ... At Late Night Snack on Nov 21, 2006: Ara Shirinyan read, Sandy Ding performed the Flash Light Show, Oliver Hall played guitar and sang.

Mathew Timmons

<http://generalprojects.blogspot.com>

<http://insertpress.net>

<http://blancpress.com>

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121. **Lewis Warsh**
Reading at Regina Rex
Fri 11 Feb 2011

REGINA REX
17 - 17 Troutman
Queens, NY 11385
contact 

Please join us for a Reading and Performance Event on the last day of our current exhibition Texture.txt.

TEXTURE.TXT features paintings, drawings, installation and sculptures from artists Sarah Butler, Josh Faught, David Humphrey, Kristen Kee, Mary Reid Kelley, Lucy Kim, Leeza Meksin, Dona Nelson, Gilbert Rocha, Rebecca Shore and Jackie Tileston.

TEXTURE.TXT Closing reading/performance

Sunday February 13, 6-9 PM

Readers: Jesse Seldess, Anne-E Wood, Lewis Warsh

Performance by Burbuja

Jesse Seldess recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, *Who Opens* (Kenning Editions, 2006) and *Left Having* (Kenning Editions, forthcoming) as well as chapbooks from Hand Held Editions, Instance press, Answer Tag Press and the Chicago Poetry Project Press. Since 2001, he has edited and published *Antennae* (www.antennae-journal.com), a journal of experimental writing and language-based performance and music scores.

Anne-E Wood's work has appeared in journals like *Tin House*, *New Letters*, *Agni*, *Gargoyle*, *Other Voices*, *The Chicago Quarterly Review* and *The Cream City Review*. She is the author of *Two if By Sea* (Fourteen Hills Press). She lives in Brooklyn and teaches writing at Rutgers University.

Lewis Warsh is author of numerous books of poetry, fiction and autobiography. Most recently, *A Place In the Sun* (2010), *Inseparable: Poems 1995-2005* (2008), *Ted's Favorite Skirt* (2002) and *The Origin of the World* (2001). He is editor and publisher of *United Artists Books* and director of the MFA program in creative writing at Long Island University in Brooklyn.

Merche Blasco formed Burbuja as a vehicle for her own musical exploration. Since its conception she has composed music to accompany the sculptures of Lucy Orta at the Venice biennale, collaborated with Chicks on Speed and composed soundtracks for videos and installations by the artists of FABRICA

(Italy) and HANGAR (Barcelona). For the last year Burbuja has been enormously enriched by the musician Maitane Beaumont and, for this performance, they will present a special project together.

Regina Rex is an artist-run exhibition space located at 1717 Troutman, #329, in Ridgewood Queens, 11385

Directions: L train to Jefferson, exit, walking along Wyckoff to Troutman. Walk up (north) on Troutman two blocks, passing St. Nicholas and Cypress, to a large brick building on the left. Regina Rex is in suite #329.

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122. **CA Conrad**
The Cunt Sonnet, by Janet Mason
Fri 11 Feb 2011

on the latest issue of JUPITER 88
<http://JUPITER88poetry.blogspot.com>

--

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

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

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123. **amy king**
Goodbye, Mubarak
Fri 11 Feb 2011

<http://www.washingtonpost.com/wp-dyn/content/article/2011/02/11/AR2011021102386.html>

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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124. **Margaret Konkol**
TODAY Thom Donovan for SMALL PRESS in the ARCHIVE
Fri 11 Feb 2011

Small Press in the Archive Lecture Series presents

Today @ 3:00 pm

Thom Donovan

"Meta-discourse and the (post-digital) book"

420 Capen, The Poetry Collection

Thom writes of his talk-performance this afternoon, " People are encouraged to bring devices that feed to Twitter, Facebook, blogs (tho I suspect you won't even have to prompt this) in the spirit of some of the stuff I am talking about. They are also encouraged to write things down and upload content later, if they would prefer to go the analogue to digital route (feedback with delay)."

Small Press in the Archive Lecture Series dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

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125. **Mark Weiss**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Fri 11 Feb 2011

I don't think there's anything clear about Dickinson's intentions, except to avoid the real world decisions faced by any publishing poet. Like, no publisher will deliver the poems with a flower.

I'm also not convinced of the authority of the fascicles as to intention. If the line breaks are indeed intended as such they're pretty awful, and the rhymes and meters, which stay pretty close to the hymnal, argue that there's no such intention. The paper on which the fascicles are written looks to me like binder's trim. (Has anybody checked this out? It would be good to know at least what papers they are.) Arrangement of verse on them seems dictated by their narrowness rather than any aesthetic decision.

We'll never know. We can be reasonably confident that she wasn't trying to anticipate Williams or to mimic Whitman.

Best,

Mark

At 12:15 AM 2/11/2011, you wrote:

>For some reason, I'm reminded irresistibly of Blake -- how many people
>bother to read the Songs of Innocence and Experience (let alone the
>Prophetic Books) in facsimile, let alone anything more authentic?
>
>Then there's (to push this back even further) the little monograph
>signatures that Thomas Wyatt placed beside some of the poems contained in
>the Egerton manuscript ...
>
>I once spent an hour at the British Library, trying to write out (staring at
>the MS through glass) the specific notation that Wyatt placed beside some of
>his poems.
>
>An instructive experience ...
>
>But comes down to it, I prefer to read Wyatt in a nicely-printed modernised
>spelling edition.
>
>For what that's worth.
>
>Robin
>
>----- Original Message ----- From: "Jesse Glass" <[REDACTED]>
>To: <[REDACTED]>
>Sent: Thursday, February 10, 2011 8:58 PM
>Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and
>Non-Trivial ED Books
>
>
>>Hi Jared,
>>
>>ED's manuscripts are on-line, I believe, and the consistencies of those
>>diacritical marks (as some insist the dashes are) are available for all
>>to see, but I would suggest that ED in cyberspace is a different, and
>>perhaps "non-authentic" presentation of ED's texts as they were
>>clearly meant to be read within the parameters of "book" technology of
>>the mid to late 19th century.
>>
>>In order to do justice to the intention of the author, it's therefore
>>necessary to hold the poems in one's hand in as fragmentary a condition

>>as possible. This is necessary to appreciate the sculptural--indeed the
>>haptic--qualities of Dickinson's "shaped" poems. No, photographs are
>>not enough for this--ED clearly meant that some of her poems should be
>>published on scraps of paper of various tactile qualities, some sewn
>>together and kept in drawer-like enclosures (which should be reproduced)
>>and some presented appended to gifts (which should be reconstructed) or
>>flowers (live versions of which should be appended to the poem in
>>question and replaced as needed--thus maintaining the necessary
>>olfactory environment, which is yet another element of the author's
>>intention and indeed of the meaning of the poem itself, which should be
>>rightfully restored and conserved in order for accuracy to be
>>maintained).

>>

>>The author's intention is certainly clear at least on this point: ED's
>>gift and flower-as-gift-poems should be presented intact and not
>>separated from their respective objects. Thomas Johnson is not the only
>>scholar guilty of disrespecting ED's work and imposing a particularly
>>reductive view on her corpus, in this respect.

>>

>>But, Jared, I would suggest that you take a look at those dashes as they
>>appear in the original manuscripts. Take a few hours, or take a life
>>time, and report back. Their use is about as consistent as other points
>>in Ed's handwriting and should be worth a whole new branch of Dickinson
>>study.

>>

>>Jess

>>

>>

>>

>>On 2/10/2011, "Jared Schickling" <[REDACTED]> wrote:

>>

>>>Jesse,

>>>

>>>What you're saying makes sense, though I'm not really in a position to say
>>>one way or the other. I haven't read all that'd be necessary to do so,
>>>but i have read some (and apologies for crossed wires -- that link was
>>>from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets
>>>and my onw carelessness:). That said I'd say, with hesitation, that the
>>>floating or sinking dash doesn't seem intentional -- and here the reader
>>>is, speculating on intention --

>>>

>>>Murat pointed out the line "presuming to lead" vs. "presuming to God" --

>>>is it "l" or "G?" -- and the fact that there's a choice there for the
>>>reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is
>>>perhaps "ideologically determined." Howe's "guilty" of her choices in the
>>>transcription, but there's a faithfulness and recognition there that I've
>>>found lacking in others. Or at least of a sort different from others and
>>>one I identify with more readily. Higginson consistently told Dickinson
>>>she needed to polish her verse (perhaps in the ways the early transcribers
>>>would), and Dickinson consistently refused. She'd appear to insist here.
>>>Even so, despite her insisting re the rough and rude, and this is
>>>interesting, she continually sought Higginson's ear. Dickinson seems
>>>rather stubbornly intentional, and my sense is Howe is exceptional in her
>>>recognition of that. But again, your point is well taken, as here things
>>>drifting into into intention which, as you
>>indicated, D scholars in good faith attempt to understand..

>>>

>>>Jared

>>>

>>>

>>>>Date: Tue, 8 Feb 2011 06:12:52 +0000

>>>>From: Jesse Glass <[REDACTED]>

>>>>Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

>>>>

>>>>Well, there's already a problem, Jared, and that's with the dashes.
>>>>Dickinson's dashes are one of the most difficult aspects of her mss.
>>>>Sometimes they "float" above the gap, sometimes "sink" below.
>>>>Sometimes they're slanting like accent marks, sometimes they're dots
>>>>of various sizes. (A Bit like Blackburn's floating periods.) They
>>>>take other forms too--length is variable as well. Here's the question:
>>>>what are we to make of them in any transcription? Thomas Johnson
>>>>regularized them into the now familiar dash, but shouldn't Susan Howe
>>>>and anyone following after give the most accurate representation of the
>>>>so-called dashes?

>>>>

>>>>And shouldn't they mean something too? I mean, if the word lists are to
>>>>be included, then certainly this aspect of Dickinson should not be
>>>>ignored. Or should it?

>>>>

>>>>Jess

>

New from Chax Press: Mark Weiss, *As Landscape*.

\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.

<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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126. **UbuWeb**

Against Expression: Introductory Essays Available

Sat 12 Feb 2011

The introductory essays and Table of Contents to "Against Expression: An Anthology of Conceptual Writing" (2011, Northwestern U Press) are available for download.

http://ubu.com/concept/against_expression.html

Why Conceptual Writing? Why Now?

Kenneth Goldsmith

The Fate of Echo

Craig Dworkin

TV dinner still cooling?

Check out "Tonight's Picks" on Yahoo! TV.

<http://tv.yahoo.com/>

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127. **Amy King**

Annie Finch -- The Count & Fallout: The Beat Goes On

Sat 12 Feb 2011

And Katha Pollitt @ Slate - <http://www.slate.com/id/2284680/>

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

From: Annie Finch

here's my response, "How to Publish Women Writers":

<http://www.hercircleezine.com/?p=5158><<http://www.hercircleezine.com/?p=5158>>

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128. **Andy Gricevich**

The Nonsense Company's STORM STILL in NYC

Sat 12 Feb 2011

Hello, all!

The theater/new music group I work with, the Nonsense Company, will be performing our newest play, STORM STILL, at PS122 in New York City, starting a week from today. I think it will be of interest to poets (and others). I hope some of you can make it.

all the best,

Andy G.

STORM STILL

written and performed by the Nonsense Company

(Ryan Higgins, Andy Gricevich and Rick Burkhardt)

February 19th through March 6th, 2011

8 p.m. (Sunday shows at 6 p.m.)

PS122

150 1st Avenue, New York NY

<http://www.nonsensecompany.com>

STORM STILL

Outside an abandoned school, a war rages.

Inside, three kids have been performing an unsupervised rendition of "King Lear" for years.

Further inside, the mad King debates the purpose of theater with his Fool, a licensed therapist.

Music of many kinds! The history of madness! Wild nature! The politics of parenting! Courtroom drama! Strange poetry! Complex emotional events! Debates on the social function of art! Friendship! Structural intricacy!

You will witness legendary tales from story time, and be served a small snack from our partially functioning cafeteria. You will also, at times, hear some Shakespeare.

"A crazy, densely layered, absurd riff on King Lear... Masterful acting, impeccable timing, beautiful language and magical sound effects â€" a book will literally talk â€" plus moments that are completely weird... It's hard to keep your eyes or ears off it. Must see!"

Richard Chin, Twin Cities Pioneer Press

"Razor-sharp dissections of youth, power, and purpose... If you ever thought your therapist was a fool, wait until you see this."

The Onion, Minneapolis

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. <http://games.yahoo.com/games/front>

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129. **stephanie g**

SIG(H)NS: film-poetry by stephanie gray - this Sat Feb 19th, 7p, Microscope Gallery, Bklyn NY

Sat 12 Feb 2011

hi poetics folks,

if you're in nyc... many of these films have poetic voiceovers or poems for the narration... so if you're in town, please consider stopping by...

-steph

**

i'll be showing super 8 films, new and past, reading live w/ some + displaying film prints, this sat feb 19 at 7p at microscope gallery, 4 Charles Place, bushwick, bklyn, (near Myrtle & Bushwick Aves) a short walk from the Myrtle/Broadway stop of the JMZ and Morgan or Jefferson stops of the L. Directions: http://www.microscopegallery.com/?page_id=14

start time is 7pm, but likely will get started by 7:20ish.

**

STEPHANIE GRAY: SIG(H)NS

Saturday, February 19, 7pm @ Microscope Gallery, Brooklyn

Bikes. Buildings. Poetry. Metallica. This is what the world is made of, as it appears in this selection of short super8 films by Stephanie Gray, an out-and-out modern bike heroine riding among urban decadence and sighing, lamenting for the disappearance of brick-built pieces of reality. Although poetry and metal music can partly relieve her, Poe's cravens seem to keep storming over the city pronouncing their nevermore at the funerals of empty buildings, houses, stores. Gray is able to zoom in and rediscover the beauty of what is simple, the poetry inherent in little things, and even a single bike ride to work can find its way to happiness. Seeing through her eyes gives us the chance to practice this very special, fertile, right - if ever rightness existed - perspective on the world. -- andrea monti "...we just never get used to it, the higher and higher we fly and the easier it is to say, "TAKE THIS JOB AND SHOVE IT", and soon we burst and it is very very lite, and we just get used to the dark, but the reds, and the smokes and the steel and the cries of "justice", of "fairness", of "it's the principle of the thing, bud", it's like strangers, it's like fire." (from School of Work, by Stephanie Gray, published in Heart Stoner Bingo, 2007) The program features 11 super8 short films by Gray, including the premiere of her fresh-from-print Satanic Bible on Interlibrary Loan. A few of them will be projected with live narration by the artist. PROGRAM Dear Joan Hand processed super8, b/w, sound/live narration, 1999, 3 1/2 min A film letter to the heroine Joan of Arc, as our bike riding heroine laments both the state of Buffalo's downtown & lack of public knowledge of Joan's real identity, ending in a hissyfit at the library. Who Do You Think You Are? Hand processed super8, b/w, sound on cd, 2000, 4 min Zoom to 1986, a revisiting of 8th grader Gray's Fuck X-mas day, an eloquent study in Metallica appreciation as fellow family members retaliate, who do you think you are to blast Metallica on x-mas morning Miss Individuality? I Loved This City Kodachrome super8, color, sound/live narration, 2000, 3 1/2 min A crash on a hard to get city. A Valentine to its buildings melting in snow. Frozen hands trying to focus. Soggy wet sneakers and socks persist through the rough terrain of this loved city. Desperate attempts to perform magic, miracles, and walking on snow without sinking. Do not, I repeat, do not deconstruct this. Sig(h)ns Hand processed super8, b/w, silent, 2001, 3 min Only seeing the sig(h)ns, the bike ride heroine again tries to read downtown, seeing decades flying before her eyes, ending in yet another hissyfit at some beautiful-in-decay-city owned building. These are just .00000001 of all the similar sig(h)ns in this city. Do your part & count them. You are spared the sound of sig(h)ning, so supply your own. This is the last time you will probably ever see this buildings super8, color, silent 2001, 3 min The title speaks. Is it real, only a memory, or the future? A foray into color of forgotten buildings, the river glimmering, the paint peeling, 70s graphics gone. I Can't Stop Thinking about Eileen Myles' School Of Fish Poem super8, color, sound/live narration, 2002, 3 1/2 min Riding her bike through the March winds in Buffalo, the filmmaker

keeps hearing lines from School of Fish. She keeps seeing the blue in everything. The film's images are the inspired visual thoughts of Eileen's poem. Sadly, no dogs were out in such cold weather. School of Fish is in fact an aesthetic female poetry movement started by the poet Eileen Myles. This is the Bike Ride to Work Hand processed super8, b/w, sound/live narration, 2002, 10 minThe bike ride to work is swiftly and slowly, dreamily documented with stories of real life scenes along the way as the bike ride heroine is thinking them. When was the last time you rode your bike and noticed the neighborhood? It's all true you know. I bought the Last 4 Bagels at Jon Vie Pastries super8, silent, b/w & color, 2005, 7 minI did it. Before it closed. Forever. Never Heard the Word Impossible super8, sound, b/w, 2007, 7 minNever Heard the Word Impossible takes its sampled super8-shot images from Laverne & Shirley (for those old enough to remember, the 70's tv show with, curiously two women living together working in a beer factory) which is remixed through hazy sound and video layers. Shot in b/w off of a blurry old tv, of a track-filled old blurry tape, and the unmistakable images of B-tv stars still come through a super8 frame. What did the L really stand for, anyway? All sound is sampled, reworked, and distorted from the theme song. You know they want to disappear Hell's Kitchen as Clinton: Dear E.B. White: I desire your queer NYC prizessuper8, color & b/w, sound/live narration, 2010, 17 minIn mysterious insistent shots, Stephanie Gray films an inspired letter of sorts to writer E.B. White, author of the mid-century infamous Here is New York essay. The sound is a mix of the filmmaker's voiceover which is short bits of poetic prose prefaced by, and inspired by quotes from White. Interspersed is delayed and reverbed lines from a 60s surf song New York's a Lonely Town. She treats this letter as a film essay of old and disappearing Hell's Kitchen which developers have been trying to rename Clinton for years. Maybe that should be Hell's Clinton, or Clinton's Hell. Satanic Bible on Interlibrary Loan6 min, b/w, live voice, 2011The words you hear came together with the images you see on the screen. I was an ardent metal head in junior high and of course the devil worshipping, while it seems funny today, was a real thing in the metal scene. I mean as real can be said for a teenager to believe. (Especially one that grew up Catholic.) I never exactly did it, like really do it. I was more of a Metallica freak as we called ourselves and proudly said it was all about the music. But there was a window of time when I wanted to find out who Aleister Crowley was (Mr. Crowley is a famous, infamous song by Ozzy) and I went looking for his satanic bible. But then I found out he didn't write it, someone with a less exciting name did, Anton LaVey. I guess the poem sort of fills in the rest, if the devil's music can be filled in with anything else but the devil's music. TRT: approx. 68 minutes STEPHANIE GRAYStephanie Gray is a NYC-based experimental filmmaker and poet who has received a New York Foundation for the Arts Fellowship in Film, New York State Council on the Arts Distribution Grant, and

an Experimental Television Center Finishing Fund Grant. Her work has been featured in one-woman screenings/readings at the Poetry Project, the MIX NYC Lesbian & Gay Experimental Film Fest at Collective Unconscious, Millennium Film Workshop, and Massachusetts College of Art. Her films have been shown among others at the Ann Arbor Film Fest, CinemaTexas, Nashville Film Fest, Oberhausen (Germany), Viennale (Austria), Antimatter (Canada), Chicago Underground Film Festival. Her first poetry collection was published in December of 2007, titled Heart Stoner Bingo (Straw Gate Books). MICROSCOPE GALLERY

4 Charles Place Brooklyn NY 11221 www.microscopegallery.com

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130. **Camille Martin**
new @ Rogue Embryo

Sun 13 Feb 2011

@ Rogue Embryo

<http://rogueembryo.wordpress.com>

* One for the Neglectorino Project*: Florine Stettheimer

<http://rogueembryo.wordpress.com/2011/02/12/one-for-the-neglectorino-project-florine-stettheimer/>

* Scissors and paper and glue—oh my!

<http://rogueembryo.wordpress.com/2011/02/11/scissors-and-paper-and-glue-%E2%80%94oh-my/>

Cheers!

Camille Martin

Sonnets:

<http://www.spdbooks.org/Product/9781848610705/sonnets.aspx>

Codes of Public Sleep:

<http://www.spdbooks.org/Product/9781897388112/codes-of-public-sleep.aspx>

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131. **amy king**
Trailer for Lee Chang-Dong's Poetry

Sun 13 Feb 2011

Trailer for Lee Chang-Dong's Poetry -

<http://wildgrounds.com/index.php/2010/02/04/trailer-for-lee-chang-dongs-poetry/~~>

“Are you a poet?” someone asks her. “No,” she says. “I’m just trying to write poem.”

The underlying power of Lee’s movies comes from his decisive rejection of blatant sentimentality.

Indie Wire -

http://www.indiewire.com/article/cannes_review_solace_in_verse_lee_chang-dongs_poetry/

~~

Salon -

http://www.salon.com/entertainment/movies/andrew_ohehir/2011/02/11/poetry/

VIDA: Women in Literary Arts

+ Interviews

Amy's Alias

+ <http://amyking.org/>

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132. **Maria Damon**

CFP/Open Letter

Sun 13 Feb 2011

CFP for Open Letter

“Negotiating the Social Bond of Poetics”

Edited by Nancy Gillespie and Peter Jaeger

The idea for this issue of Open Letter developed out of a year long series of poetry readings and critical seminars run by Nancy Gillespie at the Kootenay School of Writing in Vancouver, under the title “Negotiating the Social Bond of Poetics.” The series drew on Jacques Lacan’s concept of the “four discourses,” in particular his Seminar XVII: The Other Side of Psychoanalysis (published in English for the first time in 2007). Delivered shortly after the May 1968 events in Paris, this seminar engages with social interaction and its relation to language and power. Key to the seminar are Lacan’s four structures of discourses—i.e., the discourse of the Master, the University, the Hysteric, and the Analyst—and how these discourses form different social bonds for the subject. We are looking for critical writing and poetry that responds to the questions below: Although Lacan’s seminar was first presented 40 years ago, it is arguable that Lacan’s scepticism of the '68 events, and his assertion that the discourse of the University was becoming a new Master’s discourse, foresaw

the dawn of a new ethos of capitalism that we now call Neo-Liberalism. Can returning to Lacan's theory now offer new and useful methods of criticism? Is Lacan's theory of the "four discourses" useful for rethinking how we engage with and disseminate poetry and poetics? Can poetics operate like the discourse of the Analyst to create a different social bond through language? Is Lacan's concept of the structure of the four discourses useful for us today, particularly as we head into financial cuts in the arts and academia which may limit interventions in hegemonic discourses?

Please send critical proposals to [REDACTED] and poetry proposals or declarations of intention to [REDACTED] by March 15th, 2011.

We are also interested in work that blurs these boundaries, which should be sent to both of us.

Complete work will be requested by mid-August 2011.

For more details about the KSW "Negotiating the Social Bond of poetics" series please see the website or write to Nancy Gillespie:

[http://www.kswnet.org/fire/announcementtargetpage.cfm?](http://www.kswnet.org/fire/announcementtargetpage.cfm?showannouncement=NEGOTIATING.htm&announceID=315)

[showannouncement=NEGOTIATING.htm&announceID=315](http://www.kswnet.org/fire/announcementtargetpage.cfm?showannouncement=NEGOTIATING.htm&announceID=315)

[<http://www.kswnet.org/fire/announcementtargetpage.cfm?](http://www.kswnet.org/fire/announcementtargetpage.cfm?showannouncement=NEGOTIATING.htm&announceID=315)

[showannouncement=NEGOTIATING.htm&announceID=315>](http://www.kswnet.org/fire/announcementtargetpage.cfm?showannouncement=NEGOTIATING.htm&announceID=315)

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133. **Martha Deed**

Re: Trailer for Lee Chang-Dong's Poetry

Sun 13 Feb 2011

Dear Amy--

Thanks for posting about Lee Chang-Dong's Poetry. I wasn't able to get the trailer at the link you provided, then found the Korean trailer -- and finally the English version here: <http://www.kinolorber.com/film.php?id=1166>

Hope this is useful to others as well.

All best,
Martha

The Lost Shoe

<http://www.chapbookpublisher.com/shop.html>

The Lost Shoe video

<http://www.sporkworld.org/Deed/lostshoe.mov>

this is visual poetry by Millie Niss (27 March 2010 release) this is visual poetry by Martha Deed (24 August 2010 release) <http://thisisvisualpoetry.com>

Heat and 500 Favourite Words (Released July 2010)

<http://chapbookpublisher.com/tiny-shop.html>

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134. **Jesse Glass**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Sun 13 Feb 2011

We'll, I've been working the Ouija board pretty hard since posting on this topic and have made a few break-throughs as far as ED's ultimate intentions for her fascicles. Next step: scrying stones as per John Dee, Edward Kelly and Joseph Smith. My TV-watching table has been scratched, rapped, and rotated repeatedly when I mention both the names Emily and Susan (for some 1855ish reason) and I've been picking up whispered female voices on blank tapes in the middle of the day. Stay tuned for transcendental illumination, Mark and all the list ladies who haven't yet breathed a word on this subject. (Yes, I've noticed! :-)) Laughing sans Let-up, Jess of Japan

On 2/11/2011, "Mark Weiss" <[REDACTED]> wrote:

I don't think there's anything clear about Dickinson's intentions, except to avoid the real world decisions faced by any publishing poet. Like, no publisher will deliver the poems with a flower.

I'm also not convinced of the authority of the fascicles as to intention. If the line breaks are indeed intended as such they're pretty awful, and the rhymes and meters, which stay pretty close to the hymnal, argue that there's no such intention. The paper on which the fascicles are written looks to me like binder's trim. (Has anybody checked this out? It would be good to know at least what papers they are.) Arrangement of verse on them seems dictated by their narrowness rather than any aesthetic decision.

We'll never know. We can be reasonably confident that she wasn't trying to anticipate Williams or to mimic Whitman.

Best,

Mark

At 12:15 AM 2/11/2011, you wrote:

For some reason, I'm reminded irresistibly of Blake -- how many people bother to read the Songs of Innocence and Experience (let alone the

Prophetic Books) in facsimile, let alone anything more authentic?

Then there's (to push this back even further) the little monograph signatures that Thomas Wyatt placed beside some of the poems contained in the Egerton manuscript ...

I once spent an hour at the British Library, trying to write out (staring at the MS through glass) the specific notation that Wyatt placed beside some of his poems.

An instructive experience ...

But comes down to it, I prefer to read Wyatt in a nicely-printed modernised spelling edition.

For what that's worth.

Robin

----- Original Message ----- From: "Jesse Glass" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 10, 2011 8:58 PM

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19th century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced) and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be

maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[REDACTED]> wrote:

Jesse,

What you're saying makes sense, though I'm not really in a position to say one way or the other. I haven't read all that'd be necessary to do so, but i have read some (and apologies for crossed wires -- that link was from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets and my onw carelessness:). That said I'd say, with hesitation, that the floating or sinking dash doesn't seem intentional -- and here the reader is, speculating on intention --

Murat pointed out the line "presuming to lead" vs. "presuming to God" -- is it "l" or "G?" -- and the fact that there's a choice there for the reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is perhaps "ideologically determined." Howe's "guilty" of her choices in the transcription, but there's a faithfulness and recognition there that I've found lacking in others. Or at least of a sort different from others and one I identify with more readily. Higginson consistently told Dickinson she needed to polish her verse (perhaps in the ways the early transcribers would), and Dickinson consistently refused. She'd appear to insist here. Even so, despite her insisting re the rough and rude, and this is interesting, she continually sought Higginson's ear. Dickinson seems rather stubbornly intentional, and my sense is Howe is exceptional in her recognition of that. But again, your point is well taken, as here things drifting into into intention which, as you indicated, D scholars in good faith attempt to understand..

Jared

Date: Tue, 8 Feb 2011 06:12:52 +0000
From: Jesse Glass <[REDACTED]>
Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below. Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question: what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss's fragments are like Chekhov's short stories; the more that gets left out, the more they seem to contain. One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody. It opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in *Jacket*.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

135. **Jennifer Karmin**

Feb 18: The Simulationists in Chicago

Sun 13 Feb 2011

THE SIMULATIONISTS:

interdisciplinary engagements with
art history, digital performance,
new media poetry, and augmented choreography

Mixed Reality Symposium

Friday, February 18th

10:00 a.m. – 4:00 p.m.

An Evening of Performance

Friday, February 18th

7:00 p.m.

Both events at
the School of the Art Institute of Chicago
Performance Space
280 S. Columbus Drive, room 012
Chicago, Illinois

Free and open to the public
to reserve a spot email



Exhibition

February 1 through March 23

Betty Rymer Gallery

280 S. Columbus Dr -- Chicago, IL

Tue.–Sat., 11:00 a.m.–6:00 p.m.

Reception: Friday, February 18 @ 4:30–7:00 p.m.

The symposium, performance evening, and exhibition address the impact of networks, computer code, avatars, and virtual environments on our understanding and expression of embodied performance.

Curated by SAIC faculty members Claudia Hart (Film, Video, New Media, and Animation Department), Mark Jeffery (Performance and Contemporary Practices Departments), and Judd Morrissey (Art and Technology Studies and Writing Departments), THE SIMULATIONISTS features cris cheek, Ursula Endlicher, Kurt Hentschlag, Second Front, Alan Sondheim; SAIC alumni Chris Cuellar (MFAW 2010), Cassie Jackson (BFA 2009), Colin Self (BFA 2010), and Tessa Siddle (MFA 2010); Katrina Zimmerman (BFA 2010); and SAIC students

Lauren Elder, Andr  Lenox, Evan Lenox, Lou Regele, Molly Shea, Nancy Tien, and Wesley Wilson.

<http://artandeducation.net/announcements/view/1509>

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136. **Wanda Phipps**
New Poems and Translations

Mon 14 Feb 2011

Hey:

A new poem of mine is in the new issue of Sensitive Skin with audio:

<http://www.sensitiveskinmagazine.com/when-the-lights-go-out-in-mojacar/>

<<http://www.sensitiveskinmagazine.com/when-the-lights-go-out-in-mojacar/>>And translations I've done with Virlana Tkacz of Serhiy Zhadan's poems are in the new issue of Mad Hatters' Review:

http://madhattersreview.com/issue12/feature_ussr_zhadan.shtml

<http://madhattersreview.com/issue12/feature_ussr_zhadan.shtml>Check them out and let me know what you think.

Best,
Wanda

--

Wanda Phipps

Check out my websites: <http://mindhoney.com> and
<http://www.myspace.com/wandaphippsband>

My latest book of poetry Field of Wanting: Poems of Desire available at:
http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2<http://www.amazon.com/Field-Wanting-Wanda-Phipps/dp/1934289604/ref=sr_1_2?ie=UTF8&s=books&qid=1207705068&sr=1-2>

And my 1st full-length book of poems Wake-Up Calls: 66 Morning Poems available (print and Kindle editions) at:

http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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137. **michael farrell**

Re: Trailer for Lee Chang-Dong's Poetry

Mon 14 Feb 2011

wonderful film - silliman also reviewed it on his blog recently

http://ronsilliman.blogspot.com/2011_02_06_archive.html

michael

Date: Sun, 13 Feb 2011 18:33:43 -0800

From: [REDACTED]

Subject: Trailer for Lee Chang-Dong's Poetry

To: [REDACTED]

Trailer for Lee Chang-Dong's Poetry -

<http://wildgrounds.com/index.php/2010/02/04/trailer-for-lee-chang-dongs-poetry/~~>

"Are you a poet?" someone asks her. "No," she says. "I'm just trying to write poem."

The underlying power of Lee's movies comes from his decisive rejection of blatant sentimentality.

Indie Wire -

http://www.indiewire.com/article/cannes_review_solace_in_verse_lee_chang-dongs_poetry/

~~

Salon -

http://www.salon.com/entertainment/movies/andrew_ohehir/2011/02/11/poetry/

VIDA: Women in Literary Arts

+ Interviews

Amy's Alias

+ <http://amyking.org/>

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138. **skyplums**

Re: The Nonsense Company's STORM STILL in NYC

Mon 14 Feb 2011

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

From: Andy Gricevich <[REDACTED]>

To: [REDACTED]

Subject: The Nonsense Company's STORM STILL in NYC

Date: Sat, 12 Feb 2011 12:23:23 -0800

Hello, all!

The theater/new music group I work with, the Nonsense Company, will be performing our newest play, STORM STILL, at PS122 in New York City, starting a week from today. I think it will be of interest to poets (and others). I hope some of you can make it.

all the best,

Andy G.

STORM STILL

written and performed by the Nonsense Company

(Ryan Higgins, Andy Gricevich and Rick Burkhardt)

February 19th through March 6th, 2011

8 p.m. (Sunday shows at 6 p.m.)

PS122

150 1st Avenue, New York NY

<http://www.nonsensecompany.com>

STORM STILL

Outside an abandoned school, a war rages.

Inside, three kids have been performing an unsupervised rendition of "King Lear" for years.

Further inside, the mad King debates the purpose of theater with his Fool, a licensed therapist.

Music of many kinds! The history of madness! Wild nature! The politics of parenting! Courtroom drama! Strange poetry! Complex emotional events! Debates on the social function of art! Friendship! Structural intricacy!

You will witness legendary tales from story time, and be served a small snack from our partially functioning cafeteria. You will also, at times, hear some Shakespeare.

"A crazy, densely layered, absurd riff on King Lear... Masterful acting, impeccable timing, beautiful language and magical sound effects â€" a book will literally talk â€" plus moments that are completely weird... It's hard to keep your eyes or ears off it. Must see!"

Richard Chin, Twin Cities Pioneer Press

"Razor-sharp dissections of youth, power, and purpose... If you ever thought your therapist was a fool, wait until you see this."

The Onion, Minneapolis

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. <http://games.yahoo.com/games/front>

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139. **Aryanil Mukherjee**

Re: SIG(H)NS: film-poetry by stephanie gray - this Sat Feb 19th, 7p, Microscope Gallery, Bklyn NY

Mon 14 Feb 2011

Dear Friends, Poets, Writers, Teachers

Does anyone know of a journal(s) that dedicates itself to creative literature inspired by films ? Or focusses on collaborations between film scholars and creative writers (poets in particular) Â ? Looking forward to some help and thanking in advance

Aryanil Mukherjee

Editor, KAURAB

<http://poetry.kaurab.com>

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140. **Aryanil Mukherjee**

Resending: Journal(s) on film-inspired-creative literature

Mon 14 Feb 2011

Oops! the last email went out with an unintended subject line

=====

Dear Friends, Poets, Writers, Teachers

Does anyone know of a journal(s) that dedicates itself to creative literature inspired by films ? Or focusses on collaborations between film scholars and creative writers (poets in particular) ? Looking forward to some help and thanking in advance

Aryanil Mukherjee

Editor, KAURAB

<http://poetry.kaurab.com>

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141. **Mark Melnicove**
Happy Birthday Bern Porter

Mon 14 Feb 2011

Happy Birthday to Bern Porter, who would have been 100 years old today. Born Valentine's Day, February 14, 1911, Porter Settlement (Houlton) Maine.

"Things are in transition and we are faced now with the possibility of finding out what they truly are."

www.bernporter.com

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142. **Vernon Frazer**
THREE LONGPOEMS by Vernon Frazer

Mon 14 Feb 2011

Chalk Editions recently published THREE LONGPOEMS, which I wrote during my "transitional period" in 1999-2000, after Peter Ganick's Potes & Poets Press gave me a crash course in contemporary poetics.. Note that I wrote "GROUND ZERO" at least a year before the World Trade Center site acquired the name after the 9/11 attack. In this poem, Ground Zero refers to the nuclear testing grounds in the southwestern United States and to trumpeter Bill Dixon's approach to free improvisation.

Vernon

<http://www.scribd.com/doc/47458357/Vernon-Frazer-THREE-LONGPOEMS>

Vernon Frazer

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143. **Halvard Johnson**

Fwd: The Hamilton Stone Review #23 is now up!

Mon 14 Feb 2011

Please announce to friends, family, business associates, and strangers on the street: <http://www.hamiltonstone.org/hsr.html> or <http://www.hamiltonstone.org/hsr23.html>.

MSW

-- *Meredith Sue Willis*

<http://www.meredithsuewillis.com>

New Book: OUT OF THE MOUNTAINS: Appalachian Stories. Visit <http://www.ohioswallow.com/book/Out+of+the+Mountains>

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144. **Jim Andrews**

relocating, looking for a job

Mon 14 Feb 2011

I am relocating from Victoria. Am looking for a job. Anyone need a poet/programmer/net artist/software artist/mathematician/visual artist/tech writer/audio guy? Teacher of new media. Creator of <http://vispo.com> . Expositor of conceptual connectionism, spiritual materialism, and chef of digital soup?

ja?

<http://vispo.com>

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145. **Rob McLennan**

american readings?

Mon 14 Feb 2011

im wondering options in the united states to do readings, & admittedly, am not entirely sure where to begin; would require venues with at least some \$ to help, otherwise i wouldnt be able to even begin; options?

previously read at the university of maine in their MAGNIFICENT series & through BOOG CITY in new york, many moons ago;

thanks so much; new york? chicago? buffalo? poughkeepsie (dont laff, i have a friend there!)? further?

bio, for those out there with series to at least have a context of me & mine:

Born in Ottawa, Canadas glorious capital city, rob mclennan currently lives in Ottawa. The author of more than twenty trade books of poetry, fiction and non-

fiction, his most recent titles are the poetry collections Glengarry (Talonbooks, 2011), kate street (Moir, 2011), 52 flowers (or, a perth edge) (Obvious Epiphanies, 2010) and wild horses (2010), and a second novel, missing persons (2009). An editor and publisher, he runs above/ground press, Chaudiere Books (with Jennifer Mulligan), The Garneau Review (ottawater.com/garneaureview), seventeen seconds: a journal of poetry and poetics (ottawater.com/seventeenseconds) and the Ottawa poetry pdf annual ottawater (ottawater.com). He spent the 2007-8 academic year in Edmonton as writer-in-residence at the University of Alberta, and regularly posts reviews, essays, interviews and other notices at robmclennan.blogspot.com.

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * http://robmclennan.blogspot.com/

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146. **amy king**

Love it or not - Eileen Myles on VIDA's Count

Mon 14 Feb 2011

<http://www.theawl.com/2011/02/being-female#more-71928>

VIDA: Women in Literary Arts

+ Interviews

Amy's Alias

+ <http://amyking.org/>

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147. **Small Press Traffic**

At The Borders: Wolach, Erlick and Durback

Mon 14 Feb 2011

2/18/11: At the Borders with Wolach, Elrick and Durback Thank you for your ongoing support of Small Press Traffic! A huge gush of gratitude to the following superstars who comprise our current members:

Curt and Julie Anderson, Brian Ang, Mary Austin, Beau Beausoleil, David Brightman, Laynie Browne, David Buuck, Gail and Robert Buuck, Sarah Anne Cox, Michael Cross, Brent Cunningham, Drew Cushing, Patricia Dienstfrey, Donna de la Perriere and Joseph Lease, Albert F. DeSilver, Stacy Doris and

Chet Weiner, Lara Durback, Laura Elrick and Rodrigo Toscano, Simone Fattal and Etel Adnan, Vincent Fecteau, Jennifer Firestone, Kathleen Frumpkin, Gloria Frym, C.S. Giscombe, Robert Gluck, Robert Haas and Brenda Hillman, Rob Halpern, Lyn Hejinian, Wendy Kramer, Kevin Killian and Dodie Bellamy, Lauren Levin, Nathaniel and Pascale Mackey, Carol Mirakove and Jen Benka, Miranda Mellis, Yedda Morrison, Christian Nagler, Denise Newman, Sandra Phillips, Jody Porter, Sarah Plotkin, Andrea Quaid, Joan Retallack, Kit Robinson, Sarah Rosenthal, Lauren Shufan, Erika Staiti and Kathryn Pringle, Jocelyn Saidenberg, Juliana Spahr and Bill Luoma, Jill Stengel, Asta Sveinsdottir, Eileen Tabios, Brian Teare, Delia Tramontina, Robin Tremblay-McGaw, Anne Waldman, Dr. Paul Watsky, Christine Wertheim, and Jessica Wickens

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-

<http://cts.vresp.com/c/?SmallPressTraffic/4c4c66a280/9cabb49c97/5930b552e7>

Please join us for At the Borders: Intersections of Politics and Practice with readings and discussions by David Wolach and Laura Elrick with special guest Lara Durback

Friday, February 18 Â· 7:30pm

Macky Hall, CCA Oakland

5212 Broadway

Oakland, CA

entrance: \$8-10/members FREE _____ ...

David Wolach is editor of Wheelhouse Magazine & Press and an active participant in Nonsite Collective. Wolach's first full-length poetry collection, Occultations, has just been published by Black Radish Books. Other books include the multi-media transliteration plus chapbook, Prefab Eulogies Volume 1: Nothings Houses (BlazeVox [books], 2010), the full-length Hospitalogy (chapbook forth. from Scantly Clad Press, 2011), and book alter(ed) (Ungovernable Press, 2009). A former union organizer and performing artist out of New York, Wolach's work often begins as site-specific and interactive performance and ends up as shaped, written language. Recent work appears in Jacket, Augfabe, Try Magazine, No Tell Motel, and Little Red Leaves. Wolach is professor of text arts, poetics, and aesthetics at The Evergreen State College, co-curating the PRESS text arts & radical politics series there, and is visiting professor in Bard College's Workshop In Language & Thinking. He's currently

touring with his Olympia-based experimental performance ensemble, performing Kenneth Gaburo's opus Maledetto alongside original cross-media work from the eight full-time members.

Laura Elrick's latest project is a book-length poem, as yet untitled, that explores the relationship between speed (social time) and utterance; translations and affective condensations occur in the tiny caverns between the compulsion toward language and the patrolling of intelligible expressive registers. She also recently coordinated Blocks Away, a psychogeography of Lower Manhattan, some documentation of which will be displayed in The Skybridge Art and Sound Space at The New School in Spring 2011. Previous work includes the video/poem Stalk ("part dystopian urban cartography, part spatial-poetic intervention"), as well a set of 5 audio pieces for doubled-voice. She has also written two books of poetry: *Fantasies in Permeable Structures* (Factory School 2005) and *sKincerity* (Krupskaya 2003), and an essay "Poetry, Ecology, and the Reappropriation of Lived Space," which can be found in the *Eco Language Reader* (2010) and online at The Brooklyn Rail. She currently teaches at Pratt Institute in Brooklyn.

Lara Durback is a notebook writer, using handwriting primarily, and that means walking around and writing. Public transportation is a big part of that city writing. You can find recent work with and without handwriting in *WORK*, *Try*, *There Journal*, etc. Also look for her work on Deep Oakland.org. She is also a letterpress printer, and manages the Book Art studio at Mills College. She has recently finished printing the book *Picture Cameras* with Ariel Goldberg using only repurposed materials (NoNo Press). _____

Visit Small Press Traffic's website here -

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!

-

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148. **Jesse Glass**

Emily Dickinson and "the Learned Blacksmith" Elihu Burritt--A Possible Source (of many) for "I like to see it lap the Miles--"

Mon 14 Feb 2011

Every time I scan through the back issues of the Clarksville (TN.) Chronicle, I find another gem. In the Jan. 20th, 1846 issue, I stumbled across the fine writing of a remarkable gentleman who called himself "The Learned Blacksmith." Similar to another working class autodidact, the Scottish stone-carver Hugh Miller, Burritt had a distinct gift for languages, and a flair for descriptive writing. Largely forgotten today, Burritt was no doubt well known to Emily Dickinson both in his popular volumes, and in his numerous newspaper appearances over the years. (ED was a reader of newspapers and magazines--see the great study of popular culture's influence on American lit Beneath the American Renaissance.)

ED's "I like to see it lap the Miles--" dates (according to Seward) from the 1850's, but I can't doubt but that a poet of her gifts would not have been struck by Burritt's description of an "iron horse" enough to have remembered it.

Here is the passage from the paper.

"The Steam Horse

Elihu Burritt has a better fancy for a steam horse than we remember to have met elsewhere before. This is his way of describing him:

I love to see one of those huge creatures, with sinews of brass and muscles of iron, strut forth from his smoky stable, and saluting the long train of cars with a dozen sonorous puffs from his iron nostrils, fall gently back into his harness. There he stands, champing and foaming upon the iron track, his great heart a furnace of glowing coals; lymphatic blood is boiling in his veins; the strength of a thousand horses is nerving his sinews, he pants to be gone. He would 'snake' St. Peter's across the desert of Sahara, if he could be fairly hitched to it; but there is a little sober-eyed man in the saddle who holds him with a finger, who can take away his breath in a moment, should he grow restive and vicious. I am always deeply interested in this man; for begrimed as he may be with coal,

diluted in oil and steam, I habitually regard him as the genius of the whole machinery, as the physical mind of that huge steam horse."

ED's poem:

I like to see it lap the Miles--
And lick the Valleys up--
And stop to feed itself at Tanks--
And then--prodigious step
Around a Pile of Mountains--
And supercilious peer
In Shanties--by the sides of Roads--
And then a Quarry pare
To fit its Ribs
And crawl between
Complaining all the while
In horrid--hooting stanza--
Then chase itself down Hill--
And neigh like Boanerges--
Then--punctual as a Star
Stop--docile and omnipotent
At its own stable door.

Of course, ED's poem goes well beyond Burritt's description in boldness of invention and plain linguistic brilliance, but still the similarities give one pause.
Jess

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149. **editor boog**

Boog City 68 Print and Online PDF Editions Available

Tue 15 Feb 2011

Please forward

Hi all,

The print edition of Boog City 68 is already available.
You can read the pdf version online now at:

<http://www.boogcity.com/boogpdfs/bc68.pdf>

Thanks,
David

Boog City 68

featuring:

Winter AntiFolk Festival!

Highlights of February's Year's-Long Tradition

by Jonathan Berger

*

'Am I Rothko?' Tim Peterson's VIOLET SPEECH

by Filip Marinovich

*

Art from Brandon Duff

*

Poems from:

Micah Ballard

Jackie Clark

Susanna Fry

Ruth Lepson

Jason Morris

Eileen Myles

Joel Sloman

**And much thanks to our Boog City team

Jim Behrle

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Joanna Fuhrman

Cora Lambert

Douglas Manson

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Want to write a review (or be reviewed)
in Boog's Urban Folk music or printed matter sections?
Email UF editor Jonathan Berger, [REDACTED] or
printed matter editor Arlo Quint, [REDACTED]

Want to have your work appear in our art section?
Query our art editor, Cora Lambert, [REDACTED]

2,250 copies of this issue of Boog City are distributed among, and available for free at, the following locations:

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Ludlow St. (bet. Stanton and Rivington sts.) Living Room * 154 Ludlow St.
(bet. Stanton and Rivington sts.) Cake Shop * 152 Ludlow St. (bet. Stanton and
Rivington sts.) Bowery Poetry Club * 308 Bowery (bet. Houston & Bleecker
sts.) Think Coffee * 1 Bleecker St. (@ Bowery) Trash and Vaudeville (upstairs) *
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Mark's Church * 131 E. 10th St. (bet. 2nd & 3rd aves.)

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Lafayette St.) Shakespeare & Co. * 716 Broadway (bet. Waverly & Astor
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Spike Hill * 184 Bedford Ave. (bet. N.6th & N.7th sts.)
Soundfix/Fix Cafe * 44 Berry St. (at N.11th St.)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W. 28th St., Suite 6H

NY, NY 10001-4754

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150. **ART ELECTRONICS**

Caterina Davinio at PALAZZO ORSINI in BOMARZO & more

Tue 15 Feb 2011

Caterina Davinio featured in

"SGUARDI SONORI 2011" festival of media and time based art

PALAZZO ORSINI

BOMARZO

February 19 - March 20 2011

--

Forthcoming! Caterina Davinio's book+DVD: Virtual Mercury House_Planetary

& Interplanetary Events, Polimata, Roma 2011. With more than 300 poems, video and texts by poets from around the world!

Davinio's latest book *Serial Phenomenologies*, 2010. Parallel English text. Do not miss it! Afterword by Francesco Muzzioli and David W. Seaman. Buy on-line : <http://www.bol.it/libri/autore/Caterina-Davinio/7/S/-0/>

Archeo Computer-Poetry <http://www.youtube.com/CaterinaDav>

DVD or secure web files featured on demand to curators and gallery owners.

Contact: [REDACTED]

Web: <http://xoomer.virgilio.it/cprezi/caterinadav.html>

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151. **Steve Clay**

John Berryman event in Minneapolis, MN Feb 17, 2011

Tue 15 Feb 2011

The Book House in Dinkytown is sponsoring John Berryman: Poet and Teacher, A Celebration on Thursday, February 17th at 7:00pm in the Red Room at the Loring Pasta Bar, 327 14th Avenue Southeast, Minneapolis, MN. Admission is free. Parking validation is available through the Book House if you park in the lot behind the shop off 5th Street SE.

John Berryman won the Pulitzer Prize for 77 Dream Songs which he published in 1964. His poetry has been described as boldly original and innovative. He was also a brilliant and passionate teacher who taught at the University of Minnesota from 1955 to his death in 1972.

Join us for an evening of Dream Songs and reminiscences. Actor and writer Ben Kreilkamp will read from a selection of his work interspersed with remembrances from his students, colleagues and those who knew him. Guests for the evening will include Kate Donahue, Michael Dennis Browne, Richard Kelly, Michael Mann, Patricia Kirkpatrick, and Judith Koll Healey.

Berryman fans will also have an opportunity to listen for the first time to rare Berryman tapes, and share in a reading of personal statements from well known authors who are unable to attend the event. An exhibit of photocopied manuscript materials from the Andersen archives will highlight how various Dream Songs evolved from scraps of paper to typescripts ready for submission to Berryman's publisher. "Huffy Henry" didn't start out as 'huffy' at all.

Ben Kreilkamp was recently interviewed about the event by Ian Leask of KFAI's Write On Radio!

For more information about the event, please call The Book House in Dinkytown at [REDACTED] or email [REDACTED].

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152. **Lori Emerson**
origin of the term "dirty concrete"?

Tue 15 Feb 2011

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

<http://www.loriemerson.com>

<http://www.electronicbookreview.com>

<http://twitter.com/loriemerson>

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153. **Lisa Jarnot**
a poetry workshop in sunnyside queens

Tue 15 Feb 2011

Hi All,

I have a new class starting in NYC and I'd appreciate it if you could forward this to interested parties.

Thanks very much,

Lisa Jarnot

I'm going to be teaching a ten-week reading/writing workshop on Saturdays (3-5 pm) beginning March 5. The class will be organized around a comprehensive view of Robert Duncan's life and career, with special attention to Duncan's recently published critical work on Modernism, *The H.D. Book*. We'll do writing around Duncan's own writing, with attention to his influences and peers and students (Gertrude Stein, Ezra Pound, Helen Adam, Jack Spicer, Charles Olson, Michael Palmer, etc.) and we'll listen to recordings of RD's lectures and readings. Students will also bring their own work and projects to share with the class. Fee is \$300 for 10 weeks. (payment by installment is possible.) If you have questions or if you'd like to reserve a spot, email me at [REDACTED].

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154. **Robin Hamilton**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 15 Feb 2011

As an almost certainly irrelevant aside, Thomas Wentworth Higginson who figures as ED's first (non)publisher also has a minor place in the history of American Cant Scholarship.

He was profoundly impressed by the writings of Henry Tufts, and believed, on the evidence which Tufts retailed, in the existence of The Great American Criminal Conspiracy.

While he was not admittedly alone in this delusion (the Reverend B.F. Tefft, writing in 1848 in *The Ladies' Journal* which he was editing at this time, on the authority of the Napoleon of Burglars, also believed this), he does tend to exhibit a credulity verging on the imbecilic.

What relation this has to his editorial and critical on the work of the Sainted Emily, I leave for others to decide.

Robin

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

From: "Jesse Glass" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, February 13, 2011 11:42 PM

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

We'll, I've been working the Ouija board pretty hard since posting on this topic and have made a few break-throughs as far as ED's ultimate intentions for her fascicles. Next step: scrying stones as per John Dee, Edward Kelly and Joseph Smith. My TV-watching table has been scratched, rapped, and rotated repeatedly when I mention both the names Emily and Susan (for some 1855ish reason) and I've been picking up whispered female voices on blank tapes in the middle of the day. Stay tuned for transcendental illumination, Mark and all the list ladies who haven't yet breathed a word on this subject. (Yes, I've noticed! :-)) Laughing sans Let-up, Jess of Japan

On 2/11/2011, "Mark Weiss" <[REDACTED]> wrote:

I don't think there's anything clear about Dickinson's intentions, except to avoid the real world decisions faced by any publishing poet.

Like, no publisher will deliver the poems with a flower.

I'm also not convinced of the authority of the fascicles as to intention. If the line breaks are indeed intended as such they're pretty awful, and the rhymes and meters, which stay pretty close to the hymnal, argue that there's no such intention. The paper on which the fascicles are written looks to me like binder's trim. (Has anybody checked this out? It would be good to know at least what papers they are.) Arrangement of verse on them seems dictated by their narrowness rather than any aesthetic decision.

We'll never know. We can be reasonably confident that she wasn't trying to anticipate Williams or to mimic Whitman.

Best,

Mark

At 12:15 AM 2/11/2011, you wrote:

For some reason, I'm reminded irresistibly of Blake -- how many people bother to read the Songs of Innocence and Experience (let alone the Prophetic Books) in facsimile, let alone anything more authentic?

Then there's (to push this back even further) the little monograph signatures that Thomas Wyatt placed beside some of the poems contained in the Egerton manuscript ...

I once spent an hour at the British Library, trying to write out (staring at the MS through glass) the specific notation that Wyatt placed beside some of his poems.

An instructive experience ...

But comes down to it, I prefer to read Wyatt in a nicely-printed modernised spelling edition.

For what that's worth.

Robin

*----- Original Message ----- From: "Jesse Glass" <[REDACTED]>
To: <[REDACTED]>*

Sent: Thursday, February 10, 2011 8:58 PM

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19th century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced) and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[REDACTED]> wrote:

Jesse,

What you're saying makes sense, though I'm not really in a position to say one way or the other. I haven't read all that'd be necessary to do so, but i have read some (and apologies for crossed wires -- that link was from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets and my onw carelessness:). That said I'd say, with hesitation, that the floating or sinking dash doesn't seem intentional -- and here the reader is, speculating on intention --

Murat pointed out the line "presuming to lead" vs. "presuming to God" -- is it "l" or "G?" -- and the fact that there's a choice there for the reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is perhaps "ideologically determined." Howe's "guilty" of her choices in the transcription, but there's a faithfulness and recognition there that I've found lacking in others. Or at least of a sort different from others and one I identify with more readily. Higginson consistently told Dickinson she needed to polish her verse (perhaps in the ways the early transcribers would), and Dickinson consistently refused. She'd appear to insist here. Even so, despite her insisting re the rough and rude, and this is interesting, she continually sought Higginson's ear. Dickinson seems rather stubbornly intentional, and my sense is Howe is exceptional in her recognition of that. But again, your point is well taken, as here things drifting into into intention which, as you indicated, D scholars in good faith attempt to understand..

Jared

Date: Tue, 8 Feb 2011 06:12:52 +0000
From: Jesse Glass <[REDACTED]>
Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below.

Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question:

what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are to be included, then certainly this aspect of Dickinson should not be ignored. Or should it?

Jess

*New from Chax Press: Mark Weiss, As Landscape.
\$16. Order from <http://www.chax.org/poets/weiss.htm>*

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss's fragments are like Chekhov's short stories; the more that gets left out, the more they seem to contain. One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody. It opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

*M.G. Stephens, in Jacket.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>*

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155. **Mark Weiss**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Tue 15 Feb 2011

Set out some tea and cakes and see if those
ghostly ladies don't settle into your settee! Remember to take pictures.

At 11:42 PM 2/13/2011, you wrote:

>We'll, I've been working the Ouija board pretty hard since posting on
>this topic and have made a few break-throughs as far as ED's ultimate
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> >M.G. Stephens, in Jacket.

> ><http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

> >

> >

>

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories the more that gets left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.

<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

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156. **Paul Nelson**
Nathaniel Mackey in Seattle

Tue 15 Feb 2011

On March 11 and 12, 2011, SPLAB welcomes legendary poet, essayist, novelist and editor Nathaniel Mackey to Columbia City for a reading, workshop at the new SPLAB location, 3651 S. Edmunds in the Cultural Corner of the former Columbia School and a talk at the NW African-American Museum. Sponsored by 4Culture, Poets and Writers, CD Forum, The Seattle Office of Arts & Cultural Affairs, The Shirley Marvin Hotel, Richard Hugo House and WESTAF.

<http://splab.org/?p=872>

You can register for the workshop today and reserve your spot as space is limited. To register for the Nate Mackey workshop, or for more information, please contact Paul Nelson at [pen\(at\)splab\(dot\)org](mailto:pen(at)splab(dot)org) or call [REDACTED].

On Friday, March 11, Mackey gives a talk and prose reading at 7:00PM at the Northwest African-American Museum, 2300 S. Massachusetts St. He'll read from his latest prose collection and answer questions from Moderator Paul Nelson and Interlocutor, University of Washington/Bothell professor Jeanne Heuving. Admission is \$5, and space is limited. The event is co-sponsored by the CD Forum. Details: <http://splab.org/?p=2260>

Paul E. Nelson

SPLAB!

C. City, WA



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157. **George Bowering**
Re: origin of the term "dirty concrete"?

Tue 15 Feb 2011

Back in the day we used to talk about dirty con and clean con.
Dirty con was the stuff you did by typing over other typing but a bit off.

Anything with smears etc.

Generally the stuff bpNichol was doing was clean con
and the stuff bill bissett was doing was dirty con.

There was a difference of intent.

Dirty con was generally done by poets who wanted to strike against
hoitsy toitsy aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

*Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226*

<http://www.loriemerson.com>

<http://www.electronicbookreview.com>

<http://twitter.com/loriemerson>

welcome.html

George Bowering

Author of his own misfortune.

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158. **Ruth Lepson**

Re: a poetry workshop in sunnyside queens

Tue 15 Feb 2011

wish I could be there--will forward.

On 2/15/11 1:25 PM, "Lisa Jarnot" <[REDACTED]> wrote:

Hi All,

I have a new class starting in NYC and I'd appreciate it if you could forward this to interested parties.

*Thanks very much,
Lisa Jarnot*

*I'm going to be teaching a ten-week reading/writing workshop on Saturdays (3-5 pm) beginning March 5. The class will be organized around a comprehensive view of Robert Duncan's life and career, with special attention to Duncan's recently published critical work on Modernism, *The H.D. Book*. We'll do writing around Duncan's own writing, with attention to his influences and peers and students (Gertrude Stein, Ezra Pound, Helen Adam, Jack Spicer, Charles Olson, Michael Palmer, etc.) and we'll listen to recordings of RD's lectures and readings. Students will also bring their own work and projects to share with the class. Fee is \$300 for 10 weeks. (payment by installment is possible.) If you have questions or if you'd like to reserve a spot, email me at [REDACTED].*

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159. **Tim Peterson**

Zinc Bar 2/18: Donald Wellman book party w/Joel Lewis and Norman Finkelstein

Wed 16 Feb 2011

Zinc Bar Reading Series
presents:

A Book Party
for Donald Wellman's
A NORTH ATLANTIC WALL

with Joel Lewis and Norman Finkelstein

Friday, Feb 18 @ 6:30 PM

at Zinc Bar
82 W 3rd St
New York, NY

Donald Wellman, poet, essayist, and editor, lives in Weare NH. His poetry includes *A North Atlantic Wall*, recently released by Dos Madres Press. In 2009, his *Prolog Pages* was published by ahadada. Other titles include *urika*, a chapbook from boat train in Gloucester, *baroque threads* (Mudlark) and *Fields* (Light and Dust). He has written about his life on the coast of Maine, as well as his experiences in Mexico, Spain and Morocco. He has written extensively on Charles Olson, William Carlos Williams, and Ezra Pound.

Joel Lewis is the author of *Learning From New Jersey* (2007), *Tasks Of The Youth Leagues* (2006), *Vertical's Currency* (1999) and *House Rent Boogie* (1992). He edited *Bluestones and Salt Hay*, an anthology of contemporary NJ poets, as well as editing the *Reality Prime*, the selected poems of Walter Lowenfels and *On The Level Everyday: the selected talks of Ted Berrigan*. He has also written hundreds of articles, reviews, essays and profiles and currently is a staff writer at the New Jersey Performing Arts Center in Newark. A social worker by day, he has taught creative writing at the Poetry Project, The Writer's Voice and Rutgers University. And, for better or worse, he initiated the ill-fated New Jersey Poet Laureate position that was such a headache for Amiri Baraka. With his wife, film theorist Sandy Flitterman-Lewis, he resides in Hoboken.

Norman Finkelstein's books of poetry include *Restless Messengers* (University of Georgia Press, 1992), *Passing** *

Over (Marsh Hawk, 2007), *Scribe* (Dos Madres, 2009), and the three-volume serial poem *Track* (Spuyten Duyvil 1999, 2002, 2005). He has also published five books of literary criticism: *The Utopian Moment in Contemporary American Poetry* (Bucknell University Press, 1988; 2nd ed., 1993), *The Ritual of New Creation: Jewish Tradition and Contemporary Literature* (SUNY Press, 1992), *Not One of Them In Place: Modern Poetry and Jewish** American Identity* (SUNY Press, 2001), *Lyrical Interference: Essays on Poetics* (Spuyten Duyvil, 2003) and *On Mount Vision: Forms of the Sacred In Contemporary American Poetry* (University of Iowa Press, 2010). Recent poems, essays and reviews have appeared such journals as *LIT: Literature Interpretation Theory, Contemporary Literature, Cincinnati Review, Rain Taxi* and *Hambone*.

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160. **George Quasha**

George Quasha "Verbal Paradise (preverbs)" book and video

Wed 16 Feb 2011

Verbal Paradise (preverbs) (2011)

/This is the first book of a projected six books of *"preverbs"*,
published by Zasterle Press (editor Manuel Brito) in La Laguna (Canary
Islands, Spain) distributed and sold in the USA by SPD.

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

/

/Introductory text online at:

<http://www.quasha.com/poetry/verbal-paradise-preverbs-2011>

Video of the recent Cadmium Text Series reading 2-12-11 in Kingston, NY at:

<http://www.quasha.com/poetry/preverbs-and-axial-poems>

About this book:

"Words say too much to let you know the truth." George Quasha's torqued, enigmatic proverbs create unlikely balances among discrepant engagements. The vectors of these marvelous poems work at cross purposes, keeping each other aloft. These are sparkling aphoristic aporias for a new age in an old time. "Poetry," says Quasha, "resists immortality with difficulty." And also with wit and charm. Be /here/ now, in which case immortality will take care of itself.

Charles Bernstein

Ludic, glittering dialectic, that's the true feeling of the ongoing dance in /preverbs,/ here now in a first volume, /Verbal Paradise. /The lines are all children, bright and witty children, egging each other on to say fast as they can what they don't yet know. And we can know only by listening to them tussle. It's the antiphonal give-and-take that makes these poems so different from other couplets, qasidas, dyads. They refuse to be ruled even by the form they propose. So reading them is an athletic conversation. And not just the poem with itself. What happens is that as I read along, I begin to talk back--in accord or grumblement---with some brave line, only to find a line or two later the poem answering my comment. The poem gets there before me. I like that.

Robert Kelly

--

George Quasha

124 Station Hill Road

Barrytown, NY 12507

██████████

(home)

██████████

(cell)

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

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161. **Sarah Sarai**

Anarchist Book Fair, Call for Proposals, April 9, NYC

Wed 16 Feb 2011

I just saw this notice and thought the event and/or call for proposals might be of interest (to some).

<http://anarchistbookfair.net/node/49>

PRESENTATIONS, PANELS, WORKSHOPS, SKILLSHARES: 2011 NYC
ANARCHIST BOOK FAIR APPLICATION FORM

The 5th Annual NYC Anarchist Book Fair will be held Saturday, April 9, 2011, at Judson Memorial Church, 55 Washington Square South, NYC.

Presentations, panels, workshops, and skillshares will be on both Saturday, April 9 and Sunday, April 10. Please fill in this form and email it back to us at [proposals\[at\]anarchistbookfair\[dot\]net](mailto:proposals[at]anarchistbookfair[dot]net), by March 12, 2011, to propose a session.

Sarah Sarai
<http://my3000lovingarms.blogspot.com>

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162. **Camille Martin**

new @ Rogue Embryo: Maxine Gadd's Subway under Byzantium

Wed 16 Feb 2011

@ Rogue Embryo
<http://rogueembryo.wordpress.com>

* Maxine Gadd: Subway under Byzantium

it's only Saddam is mad. oh, Max, they say, thinking yu know what they
mean this time go meek as a lamb bred to roast on a sunday.

the
next thing yu know
they've got yr liver on a hook
flying in the breeze to snag
steel blue pterodactyls
—from "Boatload to Atlantis"

<http://rogueembryo.wordpress.com/2011/02/16/maxine-gadd-subway-under-byzantium/>

* One for the Neglectorino Project*: Florine Stettheimer

"Occasionally
A human being
Saw my light" . . .

<http://rogueembryo.wordpress.com/2011/02/12/one-for-the-neglectorino-project-florine-stettheimer/>

Cheers!
Camille Martin

Sonnets:
<http://www.spdbooks.org/Product/9781848610705/sonnets.aspx>

Codes of Public Sleep:
<http://www.spdbooks.org/Product/9781897388112/codes-of-public-sleep.aspx>

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163. **Jennifer Karmin**
Red Rover Series / Experiment #43

Wed 16 Feb 2011

Experiment #43:
Red Rover Series
{readings that play with reading}

Experiment #43:
Restrictive Andragogies & Ex-Citation

SATURDAY, FEBRUARY 19th
7pm / doors lock 7:30

Featuring:
Jen Besemer
Nicholas Alexander Hayes

at Outer Space Studio
1474 N. Milwaukee Ave
Chicago, Illinois
suggested donation \$4

logistics --
near CTA Damen blue line
third floor walk up
not wheelchair accessible

JEN BESEMER works with words, actions and images to expose hidden relationships (and discover new ones) between and within those media. â€œMisusingâ€ text, processes and products to create camouflaged or hybrid forms, Jen comments on the entrenched systems of contemporary life and the unresolved contradictions they generate. Recent work appears this winter and spring in *Artifice*, at jellyrollmagazine.com and pankmagazine.com, and at The Fridge in Washington DC.

NICHOLAS ALEXANDER HAYES is the author of *NIV: 39 & 27* (BlazeVOX [books]). His work has appeared in many journals and a few anthologies, including *Word Riot*, *Bloom*, and *Madder Love: Queer Men and the Precincts of Surrealism*. He is currently working on contemporary retellings of Greek Myths with Terri Griffith.

RED ROVER SERIES is curated by Laura Goldstein and Jennifer Karmin. Each event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers. The series was founded in 2005 by Amina Cain and Jennifer Karmin.

****UPCOMING****

March 26: Adam Roberts
with collaborators Erika Jo Brown, Matthew Klane & BJ Love

April 2: Cris Mazza, Davis Schneiderman & Lidia Yuknavitch

May 2-6: Chicago Durutti Skool with CA Conrad & Frank Rogaczewski seminar
@ poetry & social existence from anarchist/marxist perspective ----> open to all,
to participate email [REDACTED]

May 28: Serena Chopra, Michael Flatt, Oren Silverman,
Nancy Stohlman & Mathias Svalina

June 11: Daniel Borzutzky, Krista Franklin, Judith Goldman,
Carla Harryman & Konrad Steiner neo-benshi
co-presented with the Chicago Poetry Project

Email ideas for reading experiments
to us at [REDACTED]

The schedule for events is listed at
<http://groups.yahoo.com/group/redroverseries>

WOW WOW WOW

Red Rover Series
on facebook? why not?

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164. **Stephen Vincent**

Re: origin of the term "dirty concrete"?

Wed 16 Feb 2011

Mid-sixties Gestetner mimeograph mags, David Sandberg's "Or" in San Francisco, for example, or "Work" and "Change" in Detroit: printed on heavy stock with that thin edge between typographic clarity and ink blur - got the reader involved in the way of looking very closely, as if it was also the reader's responsibility to secure 'the text' (no one ever said 'text' in 1965!). But then I don't remember anybody saying, 'dirty concrete.' Perhaps we said, "funky & good." Maybe 'dirty concrete' is also akin to having that 'garbage sound' on LP records before CD's came along to cleanup and make everything sterile and 'presentable.'

Stephen V

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Tue, February 15, 2011 5:23:15 PM

Subject: Re: origin of the term "dirty concrete"?

Back in the day we used to talk about dirty con and clean con.

Dirty con was the stuff you did by typing over other typing but a bit off.

Anything with smears etc.

Generally the stuff bpNichol was doing was clean con

and the stuff bill bissett was doing was dirty con.

There was a difference of intent.

Dirty con was generally done by poets who wanted to strike against hoitsy

toitsy

aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--Lori Emerson

*Assistant Professor | Electropoetics Thread Editor, Electronic Book Review
Department of English, University of Colorado at Boulder*

Hellemes 101, 226 UCB, Boulder, CO 80309-0226
<http://www.loriemerson.com>
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<http://twitter.com/loriemerson>

George Bowering

Author of his own misfortune.

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165. **Robin Hamilton**

Re: origin of the term "dirty concrete"?

Wed 16 Feb 2011

Any relation to the phrase (if I have the spelling right) "sale existentialiste"?

Sounds as if dirty/clean con might parallel a distinction between typewriter concrete and typeset concrete. In sixties Scottish concrete poetry, this difference would be exemplified by (respectively) Edwin Morgan and Ian Hamilton Finlay.

Robin

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, February 15, 2011 8:23 PM

Subject: Re: origin of the term "dirty concrete"?

*Back in the day we used to talk about dirty con and clean con.
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Lori Emerson

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George Bowering

Author of his own misfortune.

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166. **Howe, William R. Dr.**

Re: origin of the term "dirty concrete"?

Wed 16 Feb 2011

Lori

First place I came across it in print was in a sequence of notes and letters by various people (Bob Cobbing, Henri Chopin, Dieter Rot, DSH, and a couple others) in the anthology that Cobbing and Peter Meyer put together called Concerning Concrete. (I had been using it independantly before coming across it that to describe the difference between certain kinds of English work like Cobbing's, Furnival's and even some of DSH's and the clean lines of the Swiss/German/Brazilian folks--this last is a bit reductive, but is indicative of work that for me has a quality of opening out into multiple possibilities and work that tends towards a closed set of readerly content--the clean work tends to be controlled and controlling in a way that leaves little freedom for the reader)

William R. Howe

From: Poetics List (UPenn, UB) [REDACTED] On Behalf Of Lori Emerson

[REDACTED]

Sent: Tuesday, February 15, 2011 12:15 PM

To: [REDACTED]

Subject: origin of the term "dirty concrete"?

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

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167. **Catherine Daly**

Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

Wed 16 Feb 2011

Not knowing about this conspiracy (do link), any relation to Chas Olson on early Am. criminal behaviour?

2011/2/15 Robin Hamilton <[REDACTED]>

As an almost certainly irrelevant aside, Thomas Wentworth Higginson who figures as ED's first (non)publisher also has a minor place in the history of American Cant Scholarship.

He was profoundly impressed by the writings of Henry Tufts, and believed, on the evidence which Tufts retailed, in the existence of The Great American Criminal Conspiracy.

While he was not admittedly alone in this delusion (the Reverend B.F. Tefft, writing in 1848 in The Ladies' Journal which he was editing at this time, on the authority of the Napoleon of Burglars, also believed this), he does tend to exhibit a credulity verging on the imbecilic.

What relation this has to his editorial and critical on the work of the Sainted Emily, I leave for others to decide.

Robin

----- Original Message ----- From: "Jesse Glass" <[REDACTED]>
To: <[REDACTED]>
Sent: Sunday, February 13, 2011 11:42 PM

Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books

We'll, I've been working the Ouija board pretty hard since posting on this topic and have made a few break-throughs as far as ED's ultimate intentions for her fascicles. Next step: scrying stones as per John Dee, Edward Kelly and Joseph Smith. My TV-watching table has been scratched, rapped, and rotated repeatedly when I mention both the names Emily and Susan (for some 1855ish reason) and I've been picking up whispered female voices on blank tapes in the middle of the day. Stay tuned for transcendental illumination, Mark and all the list ladies who haven't yet breathed a word on this subject. (Yes, I've noticed! :-)) Laughing sans Let-up, Jess of Japan

On 2/11/2011, "Mark Weiss" <[REDACTED]> wrote:

I don't think there's anything clear about Dickinson's intentions, except to avoid the real world decisions faced by any publishing poet. Like, no publisher will deliver the poems with a flower.

I'm also not convinced of the authority of the fascicles as to intention. If the line breaks are indeed intended as such they're pretty awful, and the rhymes and meters, which stay pretty close to the hymnal, argue that there's no such intention. The paper on which the fascicles are written looks to me like binder's trim. (Has anybody checked this out? It would be good to know at least what papers they are.) Arrangement of verse on them seems dictated by their narrowness rather than any aesthetic decision.

We'll never know. We can be reasonably confident that she wasn't trying to anticipate Williams or to mimic Whitman.

Best,

Mark

At 12:15 AM 2/11/2011, you wrote:

For some reason, I'm reminded irresistibly of Blake -- how many people bother to read the Songs of Innocence and Experience (let alone the Prophetic Books) in facsimile, let alone anything more authentic?

Then there's (to push this back even further) the little monograph signatures that Thomas Wyatt placed beside some of the poems contained in the Egerton manuscript ...

I once spent an hour at the British Library, trying to write out (staring at the MS through glass) the specific notation that Wyatt placed beside some of his poems.

An instructive experience ...

But comes down to it, I prefer to read Wyatt in a nicely-printed modernised spelling edition.

For what that's worth.

Robin

*----- Original Message ----- From: "Jesse Glass" <[REDACTED]>
To: <[REDACTED]>
Sent: Thursday, February 10, 2011 8:58 PM
Subject: Re: "Lyric Time" vs. "My Emily Dickinson" or Trivial and Non-Trivial ED Books*

Hi Jared,

ED's manuscripts are on-line, I believe, and the consistencies of those diacritical marks (as some insist the dashes are) are available for all to see, but I would suggest that ED in cyberspace is a different, and perhaps "non-authentic" presentation of ED's texts as they were clearly meant to be read within the parameters of "book" technology of the mid to late 19th century.

In order to do justice to the intention of the author, it's therefore necessary to hold the poems in one's hand in as fragmentary a condition as possible. This is necessary to appreciate the sculptural--indeed the haptic--qualities of Dickinson's "shaped" poems. No, photographs are not enough for this--ED clearly meant that some of her poems should be

published on scraps of paper of various tactile qualities, some sewn together and kept in drawer-like enclosures (which should be reproduced) and some presented appended to gifts (which should be reconstructed) or flowers (live versions of which should be appended to the poem in question and replaced as needed--thus maintaining the necessary olfactory environment, which is yet another element of the author's intention and indeed of the meaning of the poem itself, which should be rightfully restored and conserved in order for accuracy to be maintained).

The author's intention is certainly clear at least on this point: ED's gift and flower-as-gift-poems should be presented intact and not separated from their respective objects. Thomas Johnson is not the only scholar guilty of disrespecting ED's work and imposing a particularly reductive view on her corpus, in this respect.

But, Jared, I would suggest that you take a look at those dashes as they appear in the original manuscripts. Take a few hours, or take a life time, and report back. Their use is about as consistent as other points in Ed's handwriting and should be worth a whole new branch of Dickinson study.

Jess

On 2/10/2011, "Jared Schickling" <[REDACTED]> wrote:

Jesse,

What you're saying makes sense, though I'm not really in a position to say one way or the other. I haven't read all that'd be necessary to do so, but i have read some (and apologies for crossed wires -- that link was from the Birth-Mark!!! which, when it comes to Howe, i prefer. thickets and my onw carelessness:). That said I'd say, with hesitation, that the floating or sinking dash doesn't seem intentional -- and here the reader is, speculating on intention --

Murat pointed out the line "presuming to lead" vs. "presuming to God"

--

is it "l" or "G?" -- and the fact that there's a choice there for the reader -- Howe chooses "lead" -- and as he wrote off-list, the choice is perhaps "ideologically determined." Howe's "guilty" of her choices in the transcription, but there's a faithfulness and recognition there that I've found lacking in others. Or at least of a sort different from others and one I identify with more readily. Higginson consistently told Dickinson she needed to polish her verse (perhaps in the ways the early transcribers would), and Dickinson consistently refused. She'd appear to insist here. Even so, despite her insisting re the rough and rude, and this is interesting, she continually sought Higginson's ear. Dickinson seems rather stubbornly intentional, and my sense is Howe is exceptional in her recognition of that. But again, your point is well taken, as here things drifting into intention which, as you

indicated, D scholars in good faith attempt to understand..

Jared

Date: Tue, 8 Feb 2011 06:12:52 +0000

From: Jesse Glass <[REDACTED]>

Subject: Re: POETICS Digest - 3 Feb 2011 to 4 Feb 2011 (#2011-24)

Well, there's already a problem, Jared, and that's with the dashes. Dickinson's dashes are one of the most difficult aspects of her mss. Sometimes they "float" above the gap, sometimes "sink" below. Sometimes they're slanting like accent marks, sometimes they're dots of various sizes. (A Bit like Blackburn's floating periods.) They take other forms too--length is variable as well. Here's the question: what are we to make of them in any transcription? Thomas Johnson regularized them into the now familiar dash, but shouldn't Susan Howe and anyone following after give the most accurate representation of the so-called dashes?

And shouldn't they mean something too? I mean, if the word lists are

to
be included, then certainly this aspect of Dickinson should not be
ignored. Or should it?

Jess

New from Chax Press: Mark Weiss, *As Landscape*.
\$16. Order from <http://www.chax.org/poets/weiss.htm>

"What a beautiful set of circumstances! What a lovely concatenation of particulars. Here is the poet alive in every sense of the word, and through every one of his senses. Instead of missing a beat or a part, Weiss' fragments are like Chekhov's short stories­the more that gets

left out, the more they seem to contain... One can hear echoes from all the various ancestors...[but] the voice, at its center, its core, is pure Mark Weiss. His use of the fragment is both elegant and bafflingly clear, a pure musical threnody...[it] opens a window, not only into a mind, but a person, a personality, this human figure at the emotional center of the poem."

M.G. Stephens, in Jacket.
<http://jacketmagazine.com/40/r-weiss-rb-stephens.shtml>

--

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168. **David Kirschenbaum**
Portable Boog Reader 5 Launch Party
Wed 16 Feb 2011

Please forward

Boog City presents

Launch Party for
The Portable Boog Reader 5
annual poetry anthology

with 48 NYC poets and now 21 Boston poets
all of them new to The Portable Boog Reader

Sun., Feb. 20, 6:30 p.m.
\$5

Zinc Bar
82 W. 3rd St. (Sullivan/Thompson sts.)
NYC

WITH READINGS FROM PBR5 CONTRIBUTORS

N.Y.C. poets:

Stephanie Jo Elstro * Tracy K. Smith

Anne Tardos * K. Abigail Walthausen

Boston poets:

co-editor John Mulrooney reading selected
Boston contributors' works

Curated and hosted by Portable Boog Reader 5 N.Y.C. editors David Kirschenbaum, Douglas Manson, Arlo Quint, and Lauren Russell, and Boston editors Michael Carr, John Mulrooney, and Aaron Tieger.

Directions: A/B/C/D/E/F/V to W. 4th St.

For further information:

212-842-BOOG (2664), XXXXXXXXXX

The online pdf of PBR5 (BC67) can be viewed at:

<http://welcometoboogcity.com/boogpdfs/bc67.pdf>

Bios:

****Boog City****

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

Boog City is a New York City-based small press now in its 20th 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.

****Stephanie Jo Elstro****

Stephanie Jo Elstro is an Ohio native. In 2009 she received her M.A. in poetry from Miami University and transplanted to Bushwick, Brooklyn, at that time.

****John Mulrooney**

John Mulrooney's work has appeared in Fulcrum, Pressed Wafer foldem' zine and Process and has appeared on NPR. He lives and writes in Massachusetts where he also teaches at Bridgewater State University.

****Tracy K. Smith****

http://www.princeton.edu/arts/arts_at_princeton/creative_writing/professor_bios/smith/index.xml

Tracy K. Smith's third collection, Life on Mars, will be published by Graywolf Press in May. She teaches at Princeton University.

****Anne Tardos****

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

Anne Tardos is a poet, composer, and visual artist. She is a 2009 Fellow in Poetry from the New York Foundation for the Arts.

****K. Abigail Walthausen****

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

K. Abigail Walthausen wrote a chapbook, released on Fractious Press, called The Internet, and it has a hole in every page. You can visit her website at the above url.

--

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>

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169. **Maria Damon**

new blog

Wed 16 Feb 2011

Dear all:

At the suggestion of the residency leaders here at Banff Ctre for the Arts, I've initiated a new blog, Text, Textile, Exile. Please make suggestions for relevant inclusions on sidebars etc., though I've already forgotten how to add that stuff. I promise I'll relearn.

Here you go:

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

bests, md

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170. **Jesse Glass**

Re: origin of the term "dirty concrete"?

Thu 17 Feb 2011

Dear Lori,

Please check out the movie "Dirty Dancing"--The young Steve McCaffery was an extra on the set, which was primarily of old Roman concrete--most of it flown in from the hills of Tuscany. Steve believed in dancing dirty with the best of them, but he was particularly fond of "the soft shoe," so he'd fill his pockets full of grit before scenes, sprinkle the grit on the ancient concrete and awaaaaaay he'd go! He really had "the time of his life!" and considered continuing his dancing career, but his "writing senses" got the better of him and he chose instead to become a famous professor and poet with many impressive volumes now under his belt. You can still visit the set of Dirty Dancing in the old sound lot and most of that Roman concrete remains impervious to the incursions of Hollywood weather, though little by little the majesclues of the graffiti carved surreptitiously upon it with compass legs--largely by middle-aged mathematics teachers mourning the passing of Patrick Swayze and whatever wild youths they may have imagined they had had--are fading in much the same way as an

answer rendered up by a "Magic 8 Ball" when the harmless but oracular toy is given a decided shake.

This chapter in Dr. McCaffery's life has largely been overlooked, and I thank you, Lori, for the opportunity to throw some light on it.

Sincerely,

Jess

On 2/15/2011, "Lori Emerson" <[REDACTED]> wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

<http://www.loriemerson.com>

<http://www.electronicbookreview.com>

<http://twitter.com/loriemerson>

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171. **Jesse Glass**

Re: Happy Birthday Bern Porter

Thu 17 Feb 2011

Bern Porter once sent me some material for a review I was editing, but I kept it a little too long and he sent me a wonderful post card saying colorful things. Of course the review appeared, he got his copy (I think) and I kept the post card in remembrance. Since my move to Japan, I haven't been able to locate it, though sometimes I almost recall what it said. Happy b-day Bern Porter--you're above the Empyrean now with James Schevile, your good friend--(and a fine poet btw).
Jess

On 2/14/2011, "Mark Melnicove" <[REDACTED]> wrote:

Happy Birthday to Bern Porter, who would have been 100 years old today. Born Valentine's Day, February 14, 1911, Porter Settlement (Houlton) Maine. "Things are in transition and we are faced now with the possibility of finding out what they truly

are."

www.bernporter.com

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172. **andrew topel**
avantacular press

Thu 17 Feb 2011

avantacular press, specializing in chapbooks of visual poetry & other-stream writing. to view the on-line catalog, visit -

<http://avantacular-press.blogspot.com/>

i hope this note finds you all well. have a beautiful day.

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173. **Rob McLennan**
VERSeFest Web Site Up & Running

Thu 17 Feb 2011

The web site for Ottawa's new poetry festival, VERSeFest (March 8-13, 2011) is up and running at <http://www.versefest.ca>.

Check it out for festival events, dates and times, as well as ticket information. Thanks,

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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174. **Séamas Cain**
Poetry & code collide

Thu 17 Feb 2011

Mez Breeze (Mary-Anne Breeze) is a poet & internet artist.

Nicholas O'Brien has a new interview with Mez at ...

<http://badatsports.com/2011/mezangellen-w-mez/>

MEZANGELLE'N W/ MEZ

MEZ : "A Mezzian Flesh-Mote enters a library. In a networked sense this library is cold; binary data advancements are yet to make any perceivable impact on its manifest functions. A silvered sliver-glint pulls the Mezzian Mote forward to the only technoniche available -- a computer laboratory, used primarily for word-processing tasks. It also has an Internet connection. A Datadervish [E-Mote] is born, and a Flesh-Mote is extinguished..."

[from: _][ad][Dressed in a Skin C.ode_]

<http://www.cddc.vt.edu/host/netwurker/>

O'BRIEN : "Where/When did you see poetry and code collide?"

Find additional information about Mez at ...

<http://en.wikipedia.org/wiki/Mezangelle>

Find additional writings of Nicholas O'Brien at ...

<http://www.doubleunderscore.net>

<http://blog.art21.org/author/nicholas-obrien/>

Codedly yours,

Séamas Cain

<http://www.saorsainn.net>

<http://seamascain-writernetwork.org>

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175. **Steve Tills**

Re: origin of the term "dirty concrete"?

Thu 17 Feb 2011

I remember a reading at The Lab or someplace like that in SF around 1986-1988, Stephen McCaffery (featured that evening I think with Beverly Dahlen) did a kind of performance piece comprised essentially of "FULL and Extra-Physical Enunciation" of "text" pared down all the way to the Ground Level of individual letters, perhaps in fact JUST ONE letter, the letter T (at least that is the one that I best remember). He articulated, "t, t, t, T, T, T, T, T, T" and so on and so forth. Indeed, he wanted to, let's say, FULLY ACTUALIZE the entire experiential range of the universal physicality of the letter T, all that ear, tongue, mouth, lungs, and even esophagus FEEL/Contact when it, the letter T, is stripped of its (Capitalist?) conventional utility or any kind of marketable semantic association or "burden" (Williams). (I guess that's "My Stephen McCaffery" that evening, anyways...)

In effect, or maybe Full Effect, he really, really engaged us somatically and carnally with his intensely evocative accentuation and "primitive," roof-shaking, thunderous enunciation of the letter T. He SPIT it right into some of us in the first couple rows of seats, in fact. NOW, if that wasn't one of the most "concrete" poetries I have ever witnessed, No, I should say EXPERIENCED, then I don't know what is (other than what Robert Grenier does, and leaves, on the page, also "minimalist," but more a graphic or visual "concrete," while McCaffery's, obviously, is dramatically SOUND-based and Extremely Oral, of course.) Anyhow, given that a good bit of good clean spit was emitted, surely that kind of poming would/could be called "dirty concrete," in my humble opinion.

Steve Tills

Date: Tue, 15 Feb 2011 17:23:15 -0800

From: George Bowering <[REDACTED]>

Subject: Re: origin of the term "dirty concrete"?

Back in the day we used to talk about dirty con and clean con.

Dirty con was the stuff you did by typing over other typing but a bit off.

Anything with smears etc.

Generally the stuff bpNichol was doing was clean con and the stuff bill bissett was doing was dirty con.

There was a difference of intent.

Dirty con was generally done by poets who wanted to strike against hoitsy toitsy aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book
Review Department of English, University of Colorado at Boulder
Hellems 101, 226 UCB, Boulder, CO 80309-0226
<http://www.loriemerson.com> <http://www.electronicbookreview.com>
<http://twitter.com/loriemerson>

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176. **amy king**

OT: March 2-5: 2011 Chapbook Festival! Register for free workshops now!

Thu 17 Feb 2011

The Chapbook Festival is almost here! Save the dates and reserve your place in the free workshops now. This year, attend workshops & the bookfair at lunch and in the evenings, too!

See you there,

The Center for the Humanities

Wed Mar 2–Sat Mar 5

THIRD ANNUAL CHAPBOOK FESTIVAL

<http://www.chapbookfestival.org>

The Festival celebrates the chapbook as a work of art and as a medium for alternative and emerging writers and publishers. Now in its third year, the festival features a two-day bookfair with chapbook publishers from around the country, panels, workshops, a reading of prize-winning Chapbook Fellows, and a roundtable and launch of Series II in Lost & Found: The CUNY Poetics Documents Initiative.

The Festival is free and open to the public, though some events require advance registration, as indicated below.

Wed Mar 2, 6:30pm

Panel

History of Art: Collaborations—Text/Form

The Center for Book Arts, 28 W 27th St, 3rd fl

Ed Go, Other Rooms Press; Mary Walker Graham, Rope-a-Dope Press;

Winnie Huang, artist; MC Hyland, DoubleCross Press

This panel discussion will focus on collaborations between visual artists and writers. The formal relationships between text and image on a book page are the product of a creative working relationship between artist and writer: join us to explore the many ways these kinds of partnerships can play out. This panel is part of an ongoing

series at Center for Book Arts on the history of collaboration in book arts.

organized by the Center for Book Arts

Thu Mar 3 – Fri Mar 4, Noon – 7pm

Book Fair

Elebash Recital Hall Lobby, The Graduate Center, CUNY

365 Fifth Ave at 34th Street

Thu Mar 3, 1pm

Workshop

Nuts and Bolts for Publishers

The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street

Andrew Kenower, Trafficker; Rachel Levitsky, Belladonna*; Emily

Pettit, Factory Hollow; Matvei Yankelevich, Ugly Duckling Presse

This panel brings together experienced chapbook publishers to discuss how to create and run a chapbook press.

organized by Poetry Society of America

Free registration required. To attend workshops, please register by e-mailing [REDACTED]

Thu Mar 3, 5pm

Workshop

Nuts and Bolts for Writers

The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street

Hossannah Asuncion, 2010 PSA Fellowship Chapbook Winner; Mary Walker

Graham, Rope-a-Dope; Jen Hyde, Small Anchor; Jean Hartig, Poets &

Writers

This panel will focus on the fine little books that can be produced by hand, from the quick-and-dirty to the fancy-and-giftable, with demonstrations by writers who publish themselves and others, as well as a discussion of how chapbooks can be used to promote work and build community.

organized by Poets & Writers

Free registration required. To attend workshops, please register by e-mailing [REDACTED]

Thu Mar 3, 7pm

Reading

PSA Chapbook Fellowship Reading

The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street

Judges of the Poetry Society of America's eighth annual Chapbook Fellowship introduce this year's winners.

Judges: Cornelius Eady, Kimiko Hahn, James Tate, Rosanna Warren

Winners: Adam Day, Camille Rankine, Andrew Seguin, Hossannah Asuncion
organized by Poetry Society of America

Fri Mar 4, 1pm

Workshop

Pushing Boundaries of Form

The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street

Cara Benson, Dusie Kollektiv; Nate Pritts, H_NGM_N Books; Adam Robinson, Publishing Genius; Felice Tebbe, Booklyn; Mary Gannon, Poets & Writers

This panel brings together a group of publishers that are especially innovative in their approach to chapbook publishing to discuss the books they produce, the way they distribute them to readers and everything in between.

organized by Poets & Writers

Free registration required. To attend workshops, please register by e-mailing [REDACTED]

Fri Mar 4, 5pm Workshop Pushing Genre Boundaries of the Chapbook Room 9207, The Graduate Center, CUNY, 365 Fifth Ave at 34th street Jen Hyde, Small Anchor Press; Pei-Ling Lue, One Story; Jacqueline Waters, The Physiocrats.

Moderated by Kimiko Hahn, MFA Program, Queens College, CUNY Is the chapbook merely a charming medium for poetry? How is this perceived limitation changing and why? What can the chapbook do for fiction, nonfiction, and drama? Are the publications only for experimental texts? What about digital technologies? How are chapbooks expanding the definition of each genre as well as cross-genre expectations? Is the chapbook just a momentary stay against the brutal commercialization of the industry? Is it even charming? Who cares? Panelists will address these questions and speak about individual projects and visions. organized by the CUNY MFA Affiliation Group Free registration required. To attend workshops, please register by e-mailing [REDACTED]

Fri Mar 4, 5:30pm Conversation and Book Launch Book People A Roundtable on Lost & Found: The CUNY Poetics Document Initiative The Skylight Room (9100), The Graduate Center, CUNY, 365 Fifth Ave at 34th street Even in the digital age, the book occupies enormous cultural space and remains a central metaphor of many civilizations. How have poets in the 20th and 21st centuries honored and expanded this tradition? How are histories newly created from archival materials and what are the differences between personal and

institutional archives? What are the roles of preservation and design in the transmission of culture? In this extraordinary gathering, hear the perspectives of poets, scholars, archivists, and book designers as they discuss these and other questions. Participants include Ammiel Alcalay, poet, scholar, and founder of Lost & Found; Steve Clay, archivist, scholar, and publisher, founder of Granary Books; Megan Mangum, book designer and founder of Words that Work; Anne Waldman, poet and co-founder, with Allen Ginsberg, of the Jack Kerouac School of Disembodied Poetics at Naropa University.

Following the roundtable discussion, join us for a presentation and celebration with the editors of Lost & Found, Series 2, with readings, video, and audio presentations of works by Diane di Prima, Robert Duncan, David Henderson, Margaret Randall, and Muriel Rukeyser. Special guest Ken Irby, author of *The Intent On* (winner of the 2010 Shelley Award), will launch the series with the reading of a new poem that will be available as a broadside. Sets of Lost & Found, Series 2, will be available for purchase.

Sat Mar 5, 10am–1pm

Workshop

Hands-on Book Arts Workshops for Writers

The Center for Book Arts, 28 W 27th St, 3rd fl

Join us for a hands-on immersion in bookmaking. Participants can choose to set their words in metal type, or try their hand at some basic binding structures.

Registration required: 

\$20 material fee

organized by the Center for Book Arts

Sat Mar 5, 2pm

Reading

What the Chapbook Means to Me

Poets House, 10 River Terrace

Jen Bervin, Ugly Duckling Presse; Anna Moschovakis, poet

Visual artist and poet Jen Bervin and Ugly Duckling Presse editor and poet Anna Moschovakis discuss the way the chapbook has shaped their work, sharing highlights from their own collections and the Poets House archive.

organized by Poets House

Participating publishers:

2nd Ave Poetry

Belladonna*

Booklyn

Creature Press

Cy Gist Press
DoubleCross Press
Dusie Kollektiv
Factory Hollow Press
Forklift, Ohio
Greying Ghost Press
H_NGM_N
Immaculate Disciples Press
Love Among the Ruins
Magic Helicopter Press
Minutes Books
One Story
Pen Press
Pilot Books
Poinciana Paper Press
Portable Press at Yo-Yo Labs
Publishing Genius
Rope-a-Dope Press
Slapering Hol Press
Small Anchor Press
Sona Books
Supermachine
The Corresponding Society
The Physiocrats
Toadlily Press
Trafficker Press
Ugly Duckling Presse
X-ing Press/Agriculture Reader

Visit the Festival on Facebook and see who's coming!
<http://www.facebook.com/event.php?eid=140340109363705>

co-sponsored by the Office of Academic Affairs, the Center for the Humanities,
The Graduate Center, CUNY, the Center for Book Arts, CUNY MFA Affiliation
Group, Poets House, Poetry Society of America, Poets & Writers

~

The Graduate Center, CUNY
365 Fifth Ave btwn 34th & 35th. The building and
the venues are fully accessible. For more information
please call 212/ or e-mail .
www.centerforthehumanitiesgc.org

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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177. **amy king**

Ron Silliman suggests: If you have to Esque,

Thu 17 Feb 2011

it's likely 'Oetry -- <http://www.esquemag.com/>

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178. **Steven Zultanski**

SEGUE PRESENTS: ABIGAIL CHILD + MINA PAM DICK

Thu 17 Feb 2011

SEGUE PRESENTS:

ABIGAIL CHILD +
MINA PAM DICK

This Saturday, February 12th

SEGUE READING SERIES

BPC

4 PM

\$6

Feb 19 - Abigail Child & Mina Pam Dick

ABIGAIL CHILD is the author of *This Is Called Moving: A Critical Poetics of Film* (2005) as well as *A Motive for Mayhem* (1989), *Mob* (1996) and *Scatter Matrix* (1999) among others. A book with interview and articles on her work, in both French and English, accompanied with a DVD, will be appearing in early 2011.

MINA PAM DICK (aka Hildebrand Pam Dick, Gregoire Pam Dick et al.) is the author of *Delinquent* (Futurepoem Books, 2009). Her work has appeared in *Tantalum*, *BOMB*, *The Brooklyn Rail*, *Aufgabe #9*, *The Recluse*, and *Everyday Genius*. She lives in New York City.

Saturday, February 19th

4-6 PM

The Bowery Poetry Club, 308 Bowery
\$6 admission goes to readers

February/March Segue Readings are curated by Nada Gordon and Steven Zultanski. The Segue Reading Series is made possible by the support of The Segue Foundation. Visit seguefoundation.com, bowerypoetry.com, or call [REDACTED] for more information.

UP NEXT:

Feb 26 - Drew Gardner & Josef Kaplan

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179. **Adam Fieled**
Digital Podcast Page
Thu 17 Feb 2011

I now have a page up on Digital Podcast. It's a collection of podcasts: Posit, Beams, Apparition Poems, Early Poems 1998-2005, The White Album, and more. It's here:

http://www.digitalpodcast.com/detail-Adam_Fieled_reads_from_The_White_Album-24728.html

Hope you like,
Adam

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180. **Jesse Glass**
My translation of "The Ruin" from the O.E. and commentary in my racked, garroted and broken-on-the-wheel ruin of a voice
Thu 17 Feb 2011

Please enjoy!

<http://qarrtsiluni.com/2011/02/17/the-ruin/>

Dedicated to Alan, Geraldine, Anny, Philip, and all the ships at sea.

Jess of Japan

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181. **Jonathan Morse**
A photo chapbook with a note about conceptual poetry and non-conceptual photography
Fri 18 Feb 2011

http://issuu.com/jonathan-morse/docs/in_silence

The "Click to read in full screen" command seems to work only with internet Explorer, not Firefox or Chrome. But it's free.

Jonathan Morse

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182. **amy king**

A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism

Fri 18 Feb 2011

Just got a copy, and it looks E-x-c-e-l-l-e-n-t --

A MEGAPHONE collects a number of enactments that Juliana Spahr and Stephanie Young did between the years of 2005-2007. In these enactments, they attempted to think with the playful dogmatism of a feminist tradition that they call "crotchless pants and a machine gun" (obviously referencing Valie Export) in order to locate what might still be useful today about the somewhat beleaguered "second wave" feminist traditions. To that end, Spahr and Young lectured in Oulipian slenderized baby talk about figures such as Carolee Schneemann and Marina Abramovic; they counted the numbers of women and men and transgendered people in various poetry anthologies; and they invited writers from outside the US to talk about being a writer where they live (over seventy-five writers from Puerto Rico to Morocco to Croatia to South Africa to Syria to Micronesia to Korea responded). Also included in A MEGAPHONE are discussions of that always contested relationship between feminism and "experimental" poetry by Julian T. Brolaski, E. Tracy Grinnell, Paul Foster Johnson, Christian Peet, Barbara Jane Reyes, Dale Smith, and A. E. Stallings. The book ends with a (soma)tic writing exercise from CAConrad, one designed to encourage readers and writers to create open, yet still meaningful, feminist alliances.

Available @ SPD --

<http://www.spdbooks.org/Product/9781930068483/a-megaphone-some-enactments-some-numbers-and-some-essays-about-t.aspx>

Enjoy!

Amy

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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183. **David Kirschenbaum**
Ivy Johnson Chapbook Release Party
Fri 18 Feb 2011

please forward

Boog City presents

Ivy Johnson Chapbook Release Party

this Tues., Feb. 22, 6:00 p.m. sharp, free

ACA Galleries

529 W. 20th St., 5th Flr.

NYC

Celebrating the release of Ivy Johnson's First Chapbook,
Walt Disney's Light Show Extravaganza

Featuring readings from

Ivy Johnson

Paige Lipari

Brandon Miller

and music from

Yoko Kikuchi

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****Boog City****

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

Boog City is a New York City-based small press now in its 20th 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.

****Ivy Johnson**

Ivy Johnson is of Viking blood and was raised on the open prairie of North Dakota, where she picked crocuses as a child. Her first chapbook, Walt Disney's Light Show Extravaganza, is being released from Boog City. She is currently working on a manuscript titled Gimme Petrified Electric. She lives in Brooklyn.

****Yoko Kikuchi**

Yoko Kikuchi is a fourth-generation American artist and singer/ songwriter of Japanese and Filipino descent, associated with the Antifolk community of New York's East Village. Born in New York City to parents involved in the visual arts, she was raised in SoHo and Hell's Kitchen, attending public schools including Wagner JHS 167 and Stuyvesant High School. It was at those schools where she met Ann Zakaluk, with whom she co-fronted the Antifolk indie pop band Dream Bitches between 2004 and 2009. Although she is self-taught on the guitar, her ear for harmonies is due to her ten-year involvement in the Young People's Chorus of New York City, directed by Francisco J. Núñez, with which she toured and competed both nationally and internationally.

Kikuchi has released three solo albums. Songs I Wrote For You (2003) is a collection of songs written and recorded during her time as a student at Montserrat College of Art in Beverly, Massachusetts. The double-album "How to Stay Amazed/Lilly Lafayette" (2008) is a retrospective of songs written between 2001 and 2006. "Menahan Tree" (2008) is an EP of songs recorded in the living room of the house/venue she shared from 2007-2010 with Jacinta Mack and Angela Carlucci (The Baby Skins, Herman Dune).

In 2006, Recommended If You Like Records released a split 7", This Song/That Song with Casey Holford. Yoko toured Europe in support of that release with Holford and Daoud Tyler-Ameen as the band Daouets. She also has two releases with Dream Bitches: "Sanfransisters" (Olive Juice Music, 2005) and "Coke-and-Spiriters" (Recommended If You Like Records, 2008). In 2008-2009, she played drums in two bands, Lady Bright, with whom she toured but never released an album, and A Fermata. Since then she has formed a band called Tight Little Ship (named after a song by Schwervon!) with her Lady Bright bandmate Sara Lautman and their friend Christy Davis.

****Paige Lipari**

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

Paige Lipari is a poet, music maker, cartoonist, and cook. She lives in Brooklyn, and she is an editor at A Public Space.

****Brandon Miller**

Born and raised in Warwick, R.I. Lived in NYC for seven years. Attended Parsons School of Design for fashion design and graduated from Eugene Lang College Poetry in 2009. Published in Sept. '09 issue of What You Do/Eat a Peach. Work at the Museum of Modern Art in the visitor services department.

Directions:

C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

d.a. levy lives:

celebrating the renegade press

Tues. March 29

No Press

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

(Calgary, Alberta, Canada)

Derek Beaulieu, publisher

--

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>

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184. **stephanie anderson**

Andrew Zawacki's Glassscape

Fri 18 Feb 2011

Projective Industries is pleased to announce our newest chapbook:

Andrew Zawacki, Glassscape

52 pages; hand-stitched binding; printed in a numbered edition of 120 in Chicago and Houston in July 2010 / January 2011.

4 1/4 x 5 1/2 inches; \$6 (shipping included)

Available at: <http://projectiveindustries.com/>

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185. **George Bowering**

Re: origin of the term "dirty concrete"?

Fri 18 Feb 2011

I can attest to what Jesse has said about Steve's career.

If you have a look at his belt, which was probably his father's belt, you will see a lot of books tucked under there.

In fact some of them aren't even by him!

But who cares? We love Steve.

gb

On Feb 17, 2011, at 3:08 AM, Jesse Glass wrote:

Dear Lori,

Please check out the movie "Dirty Dancing"--The young Steve McCaffery was an extra on the set, which was primarily of old Roman concrete--most

of it flown in from the hills of Tuscany. Steve believed in dancing dirty with the best of them, but he was particularly fond of "the soft shoe," so he'd fill his pockets full of grit before scenes, sprinkle the grit on the ancient concrete and awaaaaaay he'd go! He really had "the time of his life!" and considered continuing his dancing career, but his "writing senses" got the better of him and he chose instead to become a famous professor and poet with many impressive volumes now under his belt. You can still visit the set of Dirty Dancing in the old

sound lot and most of that Roman concrete remains impervious to the incursions of Hollywood weather, though little by little the majescales

of the graffiti carved surreptitiously upon it with compass legs--largely by middle-aged mathematics teachers mourning the passing of Patrick Swayze and whatever wild youths they may have imagined they had had--are fading in much the same way as an answer rendered up by a "Magic 8 Ball" when the harmless but oracular toy is given a decided shake.

This chapter in Dr. McCaffery's life has largely been overlooked, and I

thank you, Lori, for the opportunity to throw some light on it.

Sincerely,

Jess

On 2/15/2011, "Lori Emerson" <[REDACTED]> wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

<http://www.loriemerson.com>

<http://www.electronicbookreview.com>

<http://twitter.com/loriemerson>

welcome.html

welcome.html

George Bowering

Cries over spilled gin.

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186. **Jesse Glass**

Not "dirty concrete" but "concrete dirte" with an accent over the final e

Fri 18 Feb 2011

This is the correct term--and it actually doesn't surprise me and it shouldn't surprise you either, Lori, or the other members of this list. Yours faithfully on the definitional frontiers, Jess of Japan.

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187. **amy king**

Poetry - Women - Words

Fri 18 Feb 2011

* Why Black History Month Still Matters

--<http://www.blogger.com/why-black-history-month-still-matters>

* Pollitt speaks on women's equality struggles

--<http://thehullabaloo.com/2011/02/18/pollitt-speaks-on-women%E2%80%99s-equality-struggles/>

* Women Stage Massive Protests Across Italy: 'The Sexism Is Intolerable ' (Video)

--<http://guerillawomentn.blogspot.com/2011/02/women-stage-massive-protests-across.html>

* Atwood's Handmaid's Tale and 'Fun' Feminism

--<http://www.hercircleezine.com/2011/02/15/atwoods-handmaids-tale-and-fun-feminism/>

* Hatem addresses emergence of Islamic feminist movement

--<http://www.dailyprincetonian.com/2011/02/16/27614/>

* Poets putting feelings on paper - "The Young Basadzi project has created a platform for young women to come together and share their stories."

--<http://www.iol.co.za/tonight/news/local/poets-putting-feelings-on-paper-1.1027868>

* 'Womanist': Saying Who We Are

--http://www.huffingtonpost.com/irene-monroe/womanist-and-saying-who-w_b_817942.html

* Join The Feminist Press at CUNY on Facebook

--<http://www.facebook.com/FeministPress>

* From Tahrir square to Dakar and back again [video]

--<http://yfa.awid.org/2011/02/from-tahrir-square-to-dakar-and-back-again-video/>

* Positive signs for Islamic feminist movement

--<http://www.nj.com/news/times/regional/index.ssf?/base/news-22/1298011509314650.xml&coll=5>

* My Body is Not a Democracy

--<http://www.facebook.com/pages/My-Body-is-Not-a-Democracy/127380873999768>

*Stand with Planned Parenthood

--<https://secure.ppaction.org/site/SPageServer?>

pagename=pp_ppol_ws_I_Stand_with_PP&s_src=standwithppfeb2011_taf&JServSessionIdr004=zfhzie4tv7.app209b

* A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism --
<http://www.spdbooks.org/Product/9781930068483/a-megaphone-some-enactments-some-numbers-and-some-essays-about-t.aspx>

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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188. **Ruth Lepson**
Re: Poetry - Women - Words

Fri 18 Feb 2011

interesting to read abt the types of Muslim feminism
thank you, amy

On 2/18/11 7:50 PM, "amy king" <[REDACTED]> wrote:

> * Why Black History Month Still Matters
> --<http://www.blogger.com/why-black-history-month-still-matters>
>
> * Pollitt speaks on women's equality struggles
> --<http://thehullabaloo.com/2011/02/18/pollitt-speaks-on-women%E2%80%99s-equali>
> ty-struggles/
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> * Women Stage Massive Protests Across Italy: 'The Sexism Is Intolerable '
> (Video)
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> --<http://guerillawomentn.blogspot.com/2011/02/women-stage-massive-protests-acr>
> oss.html
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> * Atwood's Handmaid's Tale and ³Fun² Feminism
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> nism/

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> platform for young women to come together and share their stories."

>

> --<http://www.iol.co.za/tonight/news/local/poets-putting-feelings-on-paper-1.1027868>

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> * 'Womanist': Saying Who We Are

> --http://www.huffingtonpost.com/irene-monroe/womanist-and-saying-who-w_b_81794

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> * Join The Feminist Press at CUNY on Facebook

> --<http://www.facebook.com/FeministPress>

>

> * From Tahrir square to Dakar and back again [video]

>

--<http://yfa.awid.org/2011/02/from-tahrir-square-to-dakar-and-back-again-video>>

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> * Positive signs for Islamic feminist movement

> --<http://www.nj.com/news/times/regional/index.ssf?/base/news-22/12980115093146>

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> * My Body is Not a Democracy

>

--<http://www.facebook.com/pages/My-Body-is-Not-a-Democracy/127380873999768>

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> *Stand with Planned Parenthood

> --<https://secure.ppaction.org/site/SPageServer?>

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> * A Megaphone: Some Enactments, Some Numbers, and Some Essays about
the
> Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism
> --http://www.spdbooks.org/Product/9781930068483/a-megaphone-some-
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> ome-numbers-and-some-essays-about-t.aspx
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> *****
> VIDA: Women in Literary Arts
> + Interviews
>
> Amy's Alias
> + http://amyking.org/
> *****
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189. **Mark Weiss**

query

Sat 19 Feb 2011

Anyone know a good professional techie in the NY area? I have a software problem. B/c please.

Best,

Mark

190. **sam truitt**

St. Marks Group Reading of STUDYING HUNGER JOURNALS

Sat 19 Feb 2011

If you are in the neighborhood...

Wednesday, February 23, 2011, 8PM

The Poetry Project at St. Marks Church

131 E. 10th Street, New York, NY

http://poetryproject.org/readings?ec3_after=today

Lee Ann Brown, Barbara Epler, Phil Good, Bernadette Mayer, Don Yorty, Michael Ruby, Marie Warsh, Lewis Warsh, Michael Barron, Rosemary Mayer, Adam Fitzgerald, Peggy Decoursey, Bill Kushner, Bill Denoyelles, Deborah Poe, Peter Baker, Miles Champion, Anne Waldman and *CA Conrad...*

**

Read Bernadette Mayer's STUDYING HUNGER JOURNALS

Studying Hunger

Journals<<http://www.stationhill.org/products-page/all/studying-hunger-journals/>>

Bernadette Mayer

Station Hill Press

Paperback; 460 pages

ISBN 978-1-58177-120-6

Publication Date: June 1, 2011

Price: \$24.95

Books Available

*

*

About *Studying Hunger Journals*

In 1972 Bernadette Mayer began this project as an aid to psychological counseling, writing in parallel journals so that, as she wrote in one (in bed, on subways, at parties, etc.), her psychiatrist read the other. Using colored pens to "color-code emotions," she recorded dreams, events, memories, and reflections in a language at once free-ranging and precise—a work that creates its own

poetics. She sought “a workable code, or shorthand, for the transcription of every event, every motion, every transition” of her own mind and to “perform this process of translation” on herself in the interest of evolving an innovative, inquiring language. *Studying Hunger Journals* registers this intention within a body of poetry John Ashbery has called “magnificent.”

Word on *Studying Hunger Journals*:

When the first published version of *Studying Hunger* appeared under Larry Fagin’s and my combined Big Sky/Adventures in Poetry imprint, an artist friend said that Bernadette Mayer’s writing showed bad manners; this happily called up a 1960s critic’s estimation of deKooning’s abrupt shifts of style as a mark of “the bad manners of genius.” Presuming to take on unruly consciousness as a topic (“as such”) must have been part of what my artist friend meant. Is Bernadette Mayer a Conceptual Poet? Any idea of consciousness is bound to be conceptual, but consciousness—however graced, though inconsiderate in action—can be apprehended only sensationally. That’s what you think. The sassy, self-endangered, forensic writing in STUDYING HUNGER JOURNALS runs wildly ahead of such considerations—bad in the best way, like religious experience.

--*Bill Berkson*

Made public at last in its gorgeous various and unstinting entirety, *Studying Hunger Journals* reveals itself to be one of the great in fact epic works of a movement that could never be given a name. No label fit for such limitless activity, its terms being those of our restless language and its relentless go-betweens that move and may alter. Attend therefore and let them have their way, these words given without let and best received in kind.

—Clark Coolidge

* *

Someone irritated me recently by saying “Our time lacks a poet’s poet. You know, a poet who gets you writing.” SHAME ON YOU I said. YOU ARE LIVING ON THE PLANET WHERE BERNADETTE MAYER LIVES AND WRITES! Are there bigger shoulders we stand on today? I don’t think so. Every time I’m in the same room as Bernadette I look around and think, “She is the best poet and smartest person here!” My religion is Poetry and Bernadette Mayer is High Priestess!

—*CAConrad*

* *

We have been waiting a long time—decades, in fact—for the publication of *Studying Hunger Journals*, so this is an occasion to celebrate—that they have

come into the world, into the light, and into our hands. Mayer's experiment, her transcription of consciousness, is timeless and sexy. There is gentle genius in her heroic quest to be "an observer of self in process."

—Brenda Coultas

Sam Truitt
Managing Director
Station Hill of Barrytown
120 Station Hill Road
Barrytown, NY 12507

www.stationhill.org
www.samtruitt.org

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191. **Deborah Poe**

NYC event: Celebrate Bernadette Mayer's STUDYING HUNGER JOURNALS on Feb 23rd, St Marks

Sat 19 Feb 2011

Hope to see you next week! Additional information and Facebook invite below...Warm wishes, Deborah

Come celebrate the release of Bernadette Mayer's *STUDYING HUNGER JOURNALS* (Station Hill Press). In part, the journals explore psyche and were undertaken, in cahoots with a psychiatrist via two running journals, so that while she kept writing in one he could read the other. She wrote in colored pens, intending to "color-code emotions"—to see if her synaesthetic ability to see letters as colors might act as a bridge to seeing emotions. She had had an idea: "...if a human, a writer, could come up with a workable code, or shorthand, for the transcription of every event, every motion, every transition of his or her own mind, & could perform this process of translation on himself, using the code... he or we or someone could come up with a great piece of language/information." While an abridged edition appeared in 1975 with *Adventures In Poetry/Big Sky*, this is the full text of that enterprise. Bernadette Mayer is the author of more than two dozen volumes of poetry, including *Midwinter Day*, *Sonnets*, *The Desires of Mothers to Please Others in Letters*, and *Poetry State Forest*. A former director of the Poetry Project at St. Mark's Church in the Bowery and co-editor of the conceptual magazine *0 to 9* with Vito Acconci, Mayer has been a key figure on the New York poetry scene for decades. The book will be read by a wide range of luminaries including, Lee Ann Brown, Barbara Epler, Phil Good, Bernadette Mayer, Don Yorty, Michael

Ruby, Marie Warsh, Lewis Warsh, Adam Fitzgerald, Peggy Decoursey, Bill Kushner, Bill Denoyelles, Deborah Poe, Peter Baker, Miles Champion, Anne Waldman and CA Conrad.

http://poetryproject.org/readings?ec3_after=today
<http://www.facebook.com/event.php?eid=164973040221532>

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192. **Jenny Penberthy**
Manifestos Now! -- The Capilano Review

Sat 19 Feb 2011

The Capilano Review announces issue 3.13 Manifestos Now!

This special issue of Canadian and international manifestos—including work from Christian Bök, Marie-Hélène Tessier, Sabine Bitter/Helmut Weber, Gregory Betts, Derek Beaulieu, Frank Davey, Hadley+Maxwell, Louis Cabri, Lisa Robertson, Steve McCaffery, Peter McLaren, Jeff Derksen, and more—examines and revives the manifesto genre in a contemporary context.

Order a copy: <http://www.thecapilanoireview.ca/orders.php>

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193. **amy king**
VIDA Count - Links Updated!

Sat 19 Feb 2011

Articles (& comments' sections filled with debate), so far, on The Count --
<http://vidaweb.org/category/the-count>

- 1.) The Lack of Female Bylines in Magazines Is Old News - Katha Pollitt @ Slate -- <http://www.slate.com/id/2284680/>
- 2.) Being Female -- Eileen Myles @ The Awl
-- <http://www.theawl.com/2011/02/being-female#more-71928>
- 3.) How To Publish Women Writers: A Letter to Publishers about the VIDA Count
-- Annie Finch @ Her Circle
-- <http://www.hercircleezine.com/2011/02/10/how-to-publish-women-writers-a-letter-to-publishers-about-the-vida-count/>
- 4.) "Numbers don't lie": Addressing the gender gap in literary publishing --
Jessa Crispin @ PBS
-- <http://www.pbs.org/wnet/need-to-know/voices/numbers-dont-lie-addressing-the-gender-gap-in-literary-publishing/7161/>

5.) On breaking the literary glass ceiling -- Jessa Crispin and Michael Schaub @ PBS

--<http://www.pbs.org/wnet/need-to-know/voices/vida-pt-2/7383/>

6.) Why There's Gender Bias in Media and What We Can Do About It -- Margot

Magowan @ MS. Magazine

--<http://msmagazine.com/blog/blog/2011/02/10/why-theres-gender-bias-in-media-and-what-we-can-do-about-it/>

7.) Women in Publishing: What's the Real Story? -- Kjerstin Johnson @ Bitch Magazine

--<http://bitchmagazine.org/post/women-in-publishing>

8.) Women Get Published and Reviewed Less Than Men in Big Magazines, Say Red-and-Blue Pie Charts -- Jim Behrle @ The Hairpin

--<http://thehairpin.com/2011/02/women-get-published-and-reviewed-less-than-men-in-big-magazines-say-red-and-blue-pie-charts/>

9.) Bitches Be Trippin' -- Roxane Gay @ HTML Giant

--<http://htmlgiant.com/random/bitches-be-trippin/>

10.) The Sorry State Of Women At Top Magazines -- Anna North @ Jezebel --

<http://jezebel.com/5750239/the-sorry-state-of-women-at-top-magazines>

11.) Gender, publishing, and Poetry magazine -- Christian Wiman @ Poetry Foundation

--<http://www.poetryfoundation.org/harriet/2011/02/gender-publishing-and-poetry-magazine/>

12.) VIDA: The Count Roundup @ The Rumpus

--<https://therumpus.net/2011/02/vida-the-count-roundup/>

13.) Why It Matters That Fewer Women Are Published in Literary Magazines -- Robin Romm @ Double X

--<http://www.doublex.com/blog/xxfactor/why-it-matters-fewer-women-are-published-literary-magazines>

14.) Women at Work -- Meghan O'Rourke @ Slate

--<http://www.slate.com/id/2283605/>

15.) The Numbers Speak For Themselves @ Women and Hollywood

--http://blogs.indiewire.com/womenandhollywood/archives/the_numbers_speak_for_themselves/

16.) Do Äetiri puta manje tekstova Å¼ena! -- BROJKE NE LAÅ½U @ Kultura (in Croatian)

--<http://www.tportal.hr/kultura/knjizevnost/109858/Do-cetiri-puta-manje-tekstova-zena.html>

17.) Submitting Work: A Woman's Problem? -- Becky Tuch @ Beyond the Margins --<http://beyondthemargins.com/2011/02/submitting-work-a-womans-problem/>

18.) On Gender, Numbers, & Submissions -- Rob @ Tin House
--<http://www.tinhouse.com/blog/6993/on-gender-numbers-submissions.html>

19.) A Literary Glass Ceiling? -- Ruth Franklin @ The New Republic
--<http://www.tnr.com/article/books-and-arts/82930/VIDA-women-writers-magazines-book-reviews>

**Please send me any I'm missing!

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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194. **Jesse Glass**

Jesse Glass On Rob's Cleverish Blog--Thanks Rob!

Sat 19 Feb 2011

Ok, so I'm answering questions. Tune in at:
<http://robmcclennan.blogspot.com/2011/02/12-or-20-second-series-with-jesse-glass.html>

Yorushiku,

Jumbled Jess

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195. **patrick dunagan**

Fwd: Philip Guston : Clark Coolidge : Bill Berkson : Patrick James Dunagan : March 14, 7 pm

Sun 20 Feb 2011

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

From: Nicholas James Whittington <[REDACTED]>

Date: 19 February 2011 17:56

Subject: Philip Guston : Clark Coolidge : Bill Berkson : Patrick James

Dunagan : March 14, 7 pm

To:

PHILIP GUSTON: A LIFE LIVED + DISCUSSED

Clark Coolidge + Bill Berkson, in dialogue

Monday March 14th, 7:00 pm Balboa Theatre, 3630 Balboa Street, San Francisco Poets Clark Coolidge and Bill Berkson will discuss the life, work and influence of one of the most intellectually adventurous and poetically gifted of modern painters, in light of the newly published *Collected Writings, Lectures and Conversations of Philip Guston* (UC Press). Over the course of his life, Guston's wide reading in literature and philosophy ever deepened his commitment to his art — from his early Abstract Expressionist paintings to his later gritty, intense figurative works.

Clark Coolidge, editor of the new UC Press volume, has published many books of poetry and prose, among them a collaboration with Guston, *Baffling Means: Writings/Drawings* (O-Blek Editions), *Now It's Jazz: Writings on Kerouac & The Sounds* (Living Batch), and most recently, *This Time We Are Both* (Ugly Duckling).

Bill Berkson is a poet, art critic, corresponding editor for *Art in America*, and long-time professor of literature and art history at the San Francisco Art Institute. His many books include a collaboration with Guston, *Enigma Variations* (Big Sky), and most recently, *For the Ordinary Artist: Short Reviews, Occasional Pieces and More* (BlazeVOX).

Patrick James Dunagan, author of *There Are People Who Say That Painters Shouldn't Talk: A GUSTONBOOK* (Post-Apollo), will introduce the dialogue following a screening of the Michael Blackwood documentary film, *Philip Guston: A Life Lived*. This event is presented by Bird & Beckett Cultural Legacy Project, a 501(c)(3) non-profit organization housed at Bird & Beckett Books and Records in San Francisco.

\$10 admission.

For more information, please call [REDACTED], email [REDACTED], or check www.birdbeckett.com.

AND PLEASE FORWARD THIS ANNOUNCEMENT! Thanks.

--

Nicholas James Whittington, Editor

AMERARCANA: A Bird & Beckett Review

<<http://www.amerarcana.wordpress.com/>>

Bird & Beckett Books and Records <<http://www.birdbeckett.com/>>

& the Bird & Beckett Cultural Legacy Project

653 Chenery Street, San Francisco, CA 94131

196. **Jesse Glass**

Re: origin of the term "dirty concrete"?

Sun 20 Feb 2011

Precisely! :-) Jess

On 2/19/2011, "George Bowering" <[REDACTED]> wrote:

*I can attest to what Jesse has said about Steve's career.
If you have a look at his belt, which was probably his father's belt,
you will see a lot of books tucked under there.
In fact some of them aren't even by him!
But who cares? We love Steve.*

gb

On Feb 17, 2011, at 3:08 AM, Jesse Glass wrote:

Dear Lori,

Please check out the movie "Dirty Dancing"--The young Steve McCaffery was an extra on the set, which was primarily of old Roman concrete--most of it flown in from the hills of Tuscany. Steve believed in dancing dirty with the best of them, but he was particularly fond of "the soft shoe," so he'd fill his pockets full of grit before scenes, sprinkle the grit on the ancient concrete and awaaaaaay he'd go! He really had "the time of his life!" and considered continuing his dancing career, but his "writing senses" got the better of him and he chose instead to become a famous professor and poet with many impressive volumes now under his belt. You can still visit the set of Dirty Dancing in the old sound lot and most of that Roman concrete remains impervious to the incursions of Hollywood weather, though little by little the majescoles of the graffiti carved surreptitiously upon it with compass legs--largely by middle-aged mathematics teachers mourning the passing of Patrick Swayze and whatever wild youths they may have imagined they had had--are fading in much the same way as an answer rendered up by a "Magic 8 Ball" when the harmless but oracular toy is given a decided shake.

This chapter in Dr. McCaffery's life has largely been overlooked, and I thank you, Lori, for the opportunity to throw some light on it.

Sincerely,

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Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book Review

Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

<http://www.loriemerson.com>

<http://www.electronicbookreview.com>

<http://twitter.com/loriemerson>

welcome.html

welcome.html

George Bowering

Cries over spilled gin.

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197. **Tim Peterson**

Friday Feb 25 at Zinc: Andrew Levy and Jesse Seldess / EOAGH Books launch

Sun 20 Feb 2011

Zinc Bar Reading Series presents
Andrew Levy and Jesse Seldess

Celebrating the publication of
the first EOAGH book
Nothing is in Here, by Andrew Levy

on Friday, February 25
at 6:30 PM

at Zinc Bar
82 W 3rd St
NYC

ANDREW LEVY's recent titles of poetry and prose include *Nothing Is in Here* (EOAGH Books, 2011) and *Cracking Up* (Truck Books, 2010). He is also a contributing writer in collaboration with the PUH collective to *The Big Melt* (Factory School), and author of *Memories of My Father* (Innerer Klang), *Ashoka* (Zasterle Books), *Paper Head Last Lyrics* (Roof Books), *Curve* (O Books), and *Values Chauffeur You* (O Books) among other titles. Billy Dale Shoots to Kill is forthcoming from Chax Press. Levy is an associate professor of English at BMCC-CUNY, and co-editor, with Roberto Harrison, of the poetry journal *Crayon*. He lives in New York City with his wife and two daughters.

JESSE SELDESS recently relocated to Brooklyn from Karlsruhe, Germany. He is the author of two books, *Who Opens* (Kenning Editions, 2006) and *Left Having* (Kenning Editions, forthcoming), as well as chapbooks on Hand Held Editions, Instance Press, Answer Tag Press, and the Chicago Poetry Project Press. His work has recently appeared in the journals EOAGH, Jacket, Little Red Leaves, and out of nothing. Since 2001, he has edited and published *Antennae* (<http://www.antennae-journal.com/>), a journal of experimental writing and language-based performance and music scores.

* * *

NOW AVAILABLE

Nothing is in Here
by Andrew Levy

EOAGH Books 2011
ISBN 978-0-578-05882-5
Poetry / Fiction / Literature

82 pages

\$17

Available for Order/Purchase at the EOAGH website:

<http://chax.org/eoagh/issuefive/levy.html>

* * *

Praise for Nothing is in Here:

"This book percolates with the nervous jitters of a new syntax, highly compressed into gigabyte format, and it attacks the central nervous system of the reader. In my day it used to be 'dudes,' but today it's all the young screens that carry the news. . If, due to a saturation of such memes, the fact of the sentence has lost urgency, maybe it's the job of the poet to point out what we've lost while instructing us in the delight of our debris. No one demonstrates this fact of digital life better than poet Andrew Levy, whose first EOAGH collection arrives at a critical moment in our nation's horologies. If you could synchronize this book to all your inner clocks, you'd be a good forty-five seconds ahead of the rest of the world at all times."

- Kevin Killian

"With barely concealed irony, downright humor, a large wedge of anger and a small edge of wistfulness, Andrew Levy views everything from the 'urban interruption' of mid-town Manhattan to the corrupt politics of G.W. Bush, from war and torture to religiosity and outright mendacity. There's more: invented personae, pop culture, the bubble economy, friends and family, beauty and envy. Even the Brooklyn Bridge makes an appearance. Just about everything is in Nothing is in Here. And the title itself is a bright lure: 'Nothing is in here we're forced to debate.' The terms are given in the beginning: 'Nothing is in here. So, I make it look as different as possible.'"

- Beverly Dahlen

* * *

SUBSCRIBE TO EOAGH BOOKS
FOR 2011-2012

* Support EOAGH Books & EOAGH: A Journal of the Arts *

A \$25 Subscription includes:

- Nothing is in Here by Andrew Levy (the 2011 EOAGH Book)
- PLUS the forthcoming 2012 EOAGH Book (TBA)

Order/Purchase a Subscription at the EOAGH website:

<http://chax.org/eoagh/issuefive/levy.html>

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198. **Jennifer Karmin**
Feb 23: Chris Kraus in Chicago
Mon 21 Feb 2011

Wed, February 23
12:00pm â
Chris Kraus
Visiting Artist Lecture

Wed, February 23
12:00pm â€“ 12:50pm

at the School of the Art Institute of Chicago
MacLean Center, 112 S. Michigan Avenue
room 1307

Chris Kraus is a writer and art critic. Her books include *TORPOR*, *I LOVE DICK*, *VIDEO GREEN* and the recently published *WHERE ART BELONGS*. She is a frequent contributor to *Artforum* and other cultural magazines including *Biduon*, *n+1*, *Paris-LA*, *Mayrevue* and *Animal Shelter*. She is organizing an exhibition of work from the border community gallery *Mexicali Rose* in New York next September. She lives in LA and teaches at EGS (European Graduate School).

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199. **Stephen Vincent**
Libya et al
Mon 21 Feb 2011

Libya, Kaddafi, is committing genocide against its 'own people' in order to protect his enormous oil wealth.

No matter the immediate fall out - and horrifying it is - it seems to be crucial for European and other nations to invest heavily in the creation of solar based power plants across the Sahara - both as a way of employment for North Africans (and a deterrent to the need to migrate) and the provision of an energy supply that can support the supplanting of oil dependence and the corporate and state autocrats that viciously control these oil based nations.

Stephen Vincent

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200. **Derek Beaulieu**

Boog City presents No Press and Rorie Kelly in NYC

Mon 21 Feb 2011

(Please circulate far and wide)

Boog City presents

d.a. levy lives: celebrating the renegade press

No Press

(Calgary, Alberta, Canada)

Tues., March 29, 6:00 p.m. sharp, free

ACA Galleries

529 W. 20th St., 5th Flr.

NYC

Event will be hosted by

No Press publisher

Derek Beaulieu

Featuring readings from

Kevin McPherson Eckhoff

Rob Fitterman

Charles Gute

Jake Kennedy

Rachel Zolf

and music from

Rorie Kelly

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****No Press**

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

No Press was founded by Derek Beaulieu in 2005. After the cessation of publishing his housepress imprint (1997-2004) Beaulieu returned to publishing as "no press" as means of publishing and circulating experimental, conceptual and concrete poetries. Dedicated to small press forms - leaflets, broadsides, chapbooks, pamphlets and other ephemeral forms - no press has released almost 200 publications in 6 years (averaging 1 every 2 weeks) in editions of

between 5 and 100. Items are often out of print the same as publication, and represent a truly ephemeral means of distributing these marginalized forms.

****Kevin McPherson Eckhoff**

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

Kevin McPherson Eckhoff likes visual poetry and even wrote Rhapsodomancy (Coach House). In theory, he is not afraid of snakes. His writing has vacationed in Open Letter, Fact*Simile, West Wind Review, and Issue One. Don't try to feed him steak! He sleeps in Armstrong, B.C., with his dog-rescuing partner, Laurel, and ³teaches² at Okanagan College with his very bff, Jake Kennedy (The Lateral, Snare Books). Together, Jake and Kevin are compiling a community-written novel called Death Valley.

****Robert Fitterman**

<http://cwp.fas.nyu.edu/object/cwp.faculty.robertfitterman>

Robert Fitterman is the author of 12 books of poetry. He grew up in a small suburb of St. Louis called Creve Coeur. His street is still flanked by a Shell gas station on one side and a Mobile station on the other. His writing is kinda conceptual and sorta involves identity issues that are complicated by the web. And the Mall. Recent titles include: Now We Are Friends (Truck Books), Rob the Plagiarist (Roof Books), and Notes On Conceptualisms, co-authored with Vanessa Place (Ugly Duckling Presse). He teaches writing and poetry at New York University and at the Bard College, Milton Avery School of Graduate Studies.

****Charles Gute**

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

Charles Gute is a New York-based artist and editor. He has been awarded artist fellowships from the San Francisco Foundation and the Rockefeller Foundation, and has twice been a MacDowell Colony Visual Arts Fellow. In 2010 he was awarded a VLA Art/Law Residency fellowship. His work has been in group exhibitions at venues including the Berkeley Art Museum (Berkeley), ZKM (Karlsruhe, Germany), the UCLA Hammer Museum (Los Angeles), Galerie Feinkost (Berlin), Ronald Feldman Gallery (Chicago), Brown Gallery (London), and Maccarone (New York). Solo exhibitions include ³The Art Tax Act,² Patricia Sweetow Gallery, San Francisco, 2000; ³Find-A-Text,² Jason Rulnick, Inc., New York, 2008; and ³The Corrections,² Catharine Clark Gallery, San Francisco, 2010. A hardcover monograph on Gute's work, Revisions and Queries, was published by The Ice Plant, Los Angeles, in 2008. In the summer of 2009 he presented a large-scale outdoor work at Socrates Sculpture Park in New York. In 2010 Gute created specially commissioned artist projects for publication in Frieze (March issue), Flash Art (March/April issue), and Art Lies (summer

issue). His work will be on view at Walden Projects in The Hague, the Netherlands, during summer 2011.

****Rorie Kelly**

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

Rorie Kelly is a singer/songwriter and conquistadora originally from Long Island. Her main goal in life is to travel around in her little blue car and make music and art. She was recently named one of Long Island's "Top 10 Indie Artists You've Never Heard of" by Long Island Pulse Magazine and is about to release her first full length album, *Wish Upon a Bottlecap*. She is also a published writer of feminist blogs, music reviews, and poetry. More information and pretty songs can be found at the above link.

****Jake Kennedy**

<http://snarebooks.wordpress.com/books/the-lateral-by-jake-kennedy/>

Jake Kennedy is a poet, prose writer, and teacher. His work has appeared in a number of literary journals and anthologies. His chapbook, *Hazard*, is published by BookThug. Jake currently teaches in the English department at Okanagan College. Kennedy's first book, *The Lateral*, is a highly original and experimental book from a nimble poetic mind. It includes an elegiac found-long-poem that gathers all the ³Acker² keyword tags from the Flickr database and reapplies them as words-of-lament for the revolutionary artist-writer Kathy Acker (1947-97), a series of prose-poem-ruminations that contemplate the optimal conditions for the poetry, and a section of poems that can only be described as the vulgar, unkempt cousin of Hugh Prather's *Notes to Myself*.

****Rachel Zolf**

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

Rachel Zolf's fourth book of poetry is *Neighbour Procedure* (Coach House). She lives in Brooklyn.

Directions:

C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

derek beaulieu

#2, 733 2nd avenue nw

calgary, alberta

canada t2n0e4



www.derekbeaulieu.wordpress.com

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201. **Catherine Daly**

Design on Stamps

Mon 21 Feb 2011

Justifying a 1:12 ratio for x to y on a "coming soon" issue of American 20th century design stamps

Tucker Viemeister, an industrial designer who leads the Lab at Rockwell Group, notes that women are relative newcomers to the profession and deems the selection a solid mix of key designers and products. "Industrial design was really the first kind of geeky profession," said Viemeister, reflecting on the male-dominated early days and highlighting a trait that stamp collectors and designers may have in common. "Gearheads in their garage making stuff? We invented geeks." Molly Heintz and Branden Klayko

http://www.archpaper.com/e-board_rev.asp?News_ID=5136

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202. **Deborah Poe**

Handmade/Homemade Exhibit, Opening/Reading & Bookmaking Workshop at Pace University, Westchester

Mon 21 Feb 2011

Friends, the annual, month-long Handmade/Homemade mini-exhibition at Pace University, Westchester County begins next week on March 1st. The opening--with readers MC Hyland, JenMarie Davis and Jen Hofer--and bookmaking workshop--led by Jen Hofer--kick off the exhibit.

*

Pace University, Westchester, welcomes the following artists and writers for the third annual Handmade/Homemade Exhibit:

Elizabeth Colen

JenMarie Davis/Fact-Simile Editions

Michelle Detorie/Hex Presse

Brian Foley and E.B. Goodale/Brave Men Press

Jen Hofer

Sam Lohmann/Peaches & Bats

Jai Arun Ravine

Marilyn R. Rosenberg

Kyle Schlesinger/Cuneiform Press

Mathew Timmons/Insert Press

Patti White and Joseph Wood/Slash Pines Press

This mini-exhibition includes handmade, homemade and letterpress chapbooks, one-of-a-kind editions and broadsides. The exhibit takes place the entire month of March in the Mortola Library at Pace University.

Several events accompany the second annual Handmade/Homemade Exhibit at Pace:

Opening/Reading, Tuesday March 1st at 12:20PM (Pace U Common Hour) A reading and celebration of the work takes place Tuesday, March 1st at 12:20PM in Butcher Suite, Kessel Student Center, Pace University Westchester. Readers include JenMarie Davis, Jen Hofer, MC Hyland and others to be announced.

A Bookmaking Workshop/Demonstration, Tuesday March 1st, from 1:25PM-2:30PM Artist, writer and educator Jen Hofer provides a bookmaking workshop Tuesday, March 1st at 1:25PM in the Art Gallery of Choate House, Pace University Westchester.

Please visit this page for further information. Visit the Pace University Web site <<http://www.pace.edu/pace/about-us/all-about-pace/directions-to-all-campuses/>>for directions to the Westchester campus. For additional questions on the events, please email [REDACTED]. <http://handhomemade.wordpress.com/>

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203. **Jesse Glass**

ED and LD--In Praise Of Family Speech Habits

Mon 21 Feb 2011

ED's younger sister Lavinia resembled Yvonne de Carlo, and was, along with Emily--rumored to the life of the party--even a bit "wild" according to Richard B. Sewall's excellent biography *The Life of Emily Dickinson*.

Here is an excerpt of an antebellum reminiscence of Lavinia by Joseph Bardwell Lyman, a gentleman who knew both the Dickinsons very well, but was close to marrying Lavinia.

"I was very happy in Vinnies [sic] arms--very happy. She sat in my lap and pulled the pins from her long soft chestnut hair and tied the long silken mass around my neck and kissed me again & again. She was always at my side clinging to my arm and used to have a little red ottoman that she brought & placed close by my chair and laid her book across my lap when she read. Her skin was very soft. Her arms were fat & white and I was very, very happy with her....

But more interesting than this was Lyman's (and other visitors' observations) on the similarities of ED's and LD's speech patterns and turns of phrase. Though Emily's speech was declared by Lyman, and others, including Lavinia, as brilliant, it was noted that there was an echo of ED's trope making in LD's talk and writing. I find this utterly fascinating. I would predict that this same sort of language use could probably have been discerned in Austin's familial language as well, and perhaps in the Mother's and most definitely the Father's. How much of highly original language use is actually a reflection of private language play and other idiomatic uses of language within the home? The Bronte family is another example. I would also point to Wallace Stevens and his intense and private home life.

Finally, Lavinia Dickinson was also something of a poet and in the Dickinson papers at Harvard is a 17 page manuscript of LD's poems which she typed in 1898. Sewell gives an excerpt (pgs. 250--252 in the one-volume paperback edition)--I'll include several.

Night

The stars kept winking and blinking,
as if they had secrets to tell;
But nobody asked any questions,
Nobody heard any tales.

Fire-Flies

The fire-flies hold their lanterns high
To guide the falling star,
But, if by chance the wicks grow short
The stars might lose their way.

The wind hung high in the trees last night
And threw the branches down,
And sang weird tunes the elfins made,
And then the world was still.

"And yet", is such a simple phrase--
It hardly seems worth mending;
But many a bliss has tripped just here,
Because this fatal footing.

Indifference is as sure to kill
As smokeless powder's mark,
So be cautious how you trifle
With a heart of any size.

There's no indication just when these poems were written, but I do believe that Lavinia was being less than honest when she said that she was not aware of ED's poetry early on. My opinion is that ED, LD, and AD spoke and wrote Dickinsonesque language together in various degrees of linguistic complexity, but that the patterns were perhaps held in common. Jess

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204. **Jonathan Morse**

Images of a public library abandoned with the books still on the shelves

Tue 22 Feb 2011

I post the link here:

<http://jonathan-morse.blogspot.com/2011/02/synecdoche-how-dark-age-arrives.html>

We are living in an era that needs a Cavafy. Now if only there is a Cavafy.

Jonathan Morse

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205. **Camille Martin**

new @ Rogue Embryo: "If cosmic conditions were even slightly different"

Tue 22 Feb 2011

@ Rogue Embryo

<http://rogueembryo.wordpress.com>

* "If cosmic conditions were even slightly different"

<http://rogueembryo.wordpress.com/2011/02/22/if-cosmic-conditions-were-even-slightly-different-my-mothers-freethinkers-prayer/>

* Collages by Derrick Tyson

<http://rogueembryo.wordpress.com/2011/02/19/collages-by-derrick-tyson/>

* Maxine Gadd: Subway Under Byzantium

<http://rogueembryo.wordpress.com/2011/02/16/maxine-gadd-subway-under-byzantium/>

* One for the Neglectorino Project: Florine Stettheimer

<http://rogueembryo.wordpress.com/2011/02/12/one-for-the-neglectorino-project-florine-stettheimer/>

Cheers!

Camille Martin

Sonnets:

<http://www.spdbooks.org/Product/9781848610705/sonnets.aspx>

Codes of Public Sleep:

<http://www.spdbooks.org/Product/9781897388112/codes-of-public-sleep.aspx>

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206. **Adam Fieled**

"American Deadness," Pt.1

Tue 22 Feb 2011

American Deadness is a manuscript in progress. Parts have appeared or are forthcoming in Mipo, Miporadio, and Milk Magazine.

American Deadness is about the recession, and about the vast wilderness America has become: the places, the spaces, and how they affect the ordinary people who inhabit.

An mp3 of Pt.1 is up here:

<http://www.yudu.com/item/details/293208/American-Deadness-Pt.1>

Thanks,

Adam

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207. **Stephen Vincent**

Jim Goldberg - photographer of the Mideast &

Tue 22 Feb 2011

Jim Goldberg, photographer/artist/wordsmith - a SF colleague & member of Magnum - has done some extraordinary work exploring and artfully documenting that terrain of migrants that includes those who have been sex trafficked, or are economic or political refugees from a radius that includes Russia, north Africa & India. I bring Jim's work up because much of it intimately lives within that nerve center from which these eruptions around the

Mediterranean are flying more than ever into public consciousness. I think it's right on and into the geist of that zone in which your own country ceases to exist.

You may have seen Goldberg's work exhibited in London, France and Italy during the last couple of years. Steidl published his "Open See", a boxed set of four books, now going into a second printing. Or, for a quick sense, you can see the work posted on Magnum website.

Stephen Vincent

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208. **Stephen Ellis**

Re: origin of the term "dirty concrete"?

Tue 22 Feb 2011

Dirty concrete means it has too much sand to bond.

Date: Thu, 17 Feb 2011 12:25:19 -0500
From: [REDACTED]
Subject: Re: origin of the term "dirty concrete"?
To: [REDACTED]

I remember a reading at The Lab or someplace like that in SF around 1986-1988, Stephen McCaffery (featured that evening I think with Beverly Dahlen) did a kind of performance piece comprised essentially of "FULL and Extra-Physical Enunciation" of "text" pared down all the way to the Ground Level of individual letters, perhaps in fact JUST ONE letter, the letter T (at least that is the one that I best remember). He articulated, "t, t, t, T, T, T, T, T, T" and so on and so forth. Indeed, he wanted to, let's say, FULLY ACTUALIZE the entire experiential range of the universal physicality of the letter T, all that ear, tongue, mouth, lungs, and even esophagus FEEL/Contact when it, the letter T, is stripped of its (Capitalist?) conventional utility or any kind of marketable semantic association or "burden" (Williams). (I guess that's "My Stephen McCaffery" that evening, anyways...)

In effect, or maybe Full Effect, he really, really engaged us somatically and carnally with his intensely evocative accentuation and "primitive," roof-shaking, thunderous enunciation of the letter T. He SPIT it right into some of us in the first couple rows of seats, in fact. NOW, if that wasn't one of the most "concrete" poetries I have ever witnessed, No, I should say EXPERIENCED, then I don't know what is (other than what Robert Grenier does, and leaves, on the page, also

"minimalist," but more a graphic or visual "concrete," while McCaffery's, obviously, is dramatically SOUND-based and Extremely Oral, of course.) Anyhow, given that a good bit of good clean spit was emitted, surely that kind of poming would/could be called "dirty concrete," in my humble opinion.

Steve Tills

Date: Tue, 15 Feb 2011 17:23:15 -0800

From: George Bowering <[REDACTED]>

Subject: Re: origin of the term "dirty concrete"?

Back in the day we used to talk about dirty con and clean con.

Dirty con was the stuff you did by typing over other typing but a bit off.

Anything with smears etc.

Generally the stuff bpNichol was doing was clean con and the stuff bill bissett was doing was dirty con.

There was a difference of intent.

Dirty con was generally done by poets who wanted to strike against hoitsy toitsy aestheticism.

gb

On Feb 15, 2011, at 9:15 AM, Lori Emerson wrote:

Hello all! I wonder if anyone out there knows where the term "dirty concrete" came from (a term which I know Stephen Scobie and others have used to describe Steve McCaffery's work).

Any leads or tips would be just wonderful - thanks -

Lori

--

Lori Emerson

Assistant Professor | Electropoetics Thread Editor, Electronic Book

Review Department of English, University of Colorado at Boulder

Hellems 101, 226 UCB, Boulder, CO 80309-0226

<http://www.loriemerson.com> <http://www.electronicbookreview.com>

<http://twitter.com/loriemerson>

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209. **Jonathan Skinner**

Julie Patton in Boston

Tue 22 Feb 2011

JULIE PATTON Wednesday, February 23, 7:00 pm Campus Center, room 3545
(3rd floor) UMass BOSTON Free and open to the public

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210. **Murat Nemet-Nejat**

Re: ED and LD--In Praise Of Family Speech Habits

Wed 23 Feb 2011

Jesse,

Are you saying that these poems are like Emily Dickinson's?

Murat

On Mon, Feb 21, 2011 at 11:15 PM, Jesse Glass <[REDACTED]> wrote:

ED's younger sister Lavinia resembled Yvonne de Carlo, and was, along with Emily--rumored to the life of the party--even a bit "wild" according to Richard B. Sewall's excellent biography The Life of Emily Dickinson.

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*Indifference is as sure to kill
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211. **Ryan Daley**

New Blog Posts at Muchisimas

Wed 23 Feb 2011

We have flarf:

<http://charitablegiving.blogspot.com/2011/02/toefl-essay-most-important-event.html>

We have working teens:

<http://charitablegiving.blogspot.com/2011/02/toefl-essay-would-you-love-to-see-teens.html>

We have challenges of new languages:

<http://charitablegiving.blogspot.com/2011/02/toefl-essay-new-languages-challenges.html>

We have country and city kids' upbringings:

<http://charitablegiving.blogspot.com/2011/01/toefl-essay-country-and-city-kids-are.html>

Thanks for reading.

-Ryan

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212. **Joel Weishaus**

CFP: Inaugural Conference of the European Beat Studies Network

Wed 23 Feb 2011

Papers are invited for the Inaugural Conference of the European Beat Studies Network (EBSN), which will take place at the Roosevelt Study Center in Middelburg (The Netherlands) on 5-7 September, 2012.

We are open to submissions of both long and short papers, panels, roundtables, dialogues and performances on any aspect of the Beat Generation. Suggested topics may include but are not limited to:

- * Beat Generation writers in Europe
- * European influences on the Beat Generation
- * Beat writing and European cities
- * The Beats and European philosophy
- * The Beats' influence on European authors
- * The Beat Generation and the European avant-garde

- * The Beats and transnationalism
- * The Beats and transatlantic connections
- * New editions of Beat work
- * Beat books as artefacts
- * The Beats' influence on popular culture
- * Beat writing and politics
- * The Beats and travel
- * Beat attitudes towards poverty
- * Connections with Bohemia
- * Beat lifestyle and excess
- * Representations of nature
- * Mysticism, religion and spirituality
- * Beat writing and gender

Please send abstracts of 250 words (no attachments) and a short bio to Chad Weidner at [REDACTED] by November 1, 2011.

Inquiries can be addressed to Chad Weidner ([REDACTED]), Oliver Harris ([REDACTED]) or to Polina Mackay ([REDACTED]).

Conference Organising Committee:
Chad Weidner (Events Coordinator)
Oliver Harris (EBSN President)
Polina Mackay (EBSN Secretary)

-

Greetings,

Chad Weidner
English, Theatre and Media Studies
Roosevelt Academy - Utrecht University
Lange Noordstraat 1
NL-4331 CB Middelburg
The Netherlands

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213. **Mark Weiss**

Rothenberg, Owens, Barrio Spanish and lots of bargains!

Wed 23 Feb 2011

Three new books from Junction Press, and a big sale. See the website, Junctionpress.com, for more details about the books.

Jerome Rothenberg, *Retrievals:Uncollected & New Poems, 1955-2010*. Discount price \$17

A central figure of both the "deep image" and ethnopoeitics movements, and a pioneering experimentalist, Jerome Rothenberg is the author of over eighty collections of poems and ten volumes of translations and editor of nine ground-breaking anthologies. He here assembles, out of poems and plays unpublished or obscurely published, the first representation of the full trajectory of one of the most important careers in American poetry of the past fifty years.

"Jerome Rothenberg has done as much as anyone over the past half century to shake up received ideas of what poems ought to be like, by demonstrating or suggesting an endless profusion of other pathways, other shapes, other stances, other contexts: as if to say that it is always possible to begin over, to invent new rules for the most ancient of games, not once but over and over. Now to the rest of his poetry--a body of work still underrated, in part because his extraordinary work as editor and translator may at times have overshadowed it--is added this bonus: half a century of work previously uncollected, spilling out in profusion from the interstices of all the previous poetry and revealing multiple layers of exploration and invention. Here are baroque sonnets, gnostic hymns, language games, parables, elegies, conversations, landscapes inner and outer, dream poems, poems noisy and nearly silent, poems mournful and ecstatic and uproarious, poems in dialogue with other poems from the Babylonians and Toltecs to today or the day after, by way of Oppian, Lorca, Pound, Duncan, Mac Low, and culminating in a starkly pared-down suite of Ikons & Altarpieces. Retrievals is the book of a life, and the book of an era." - Geoffrey O'Brien, editor-in-chief, The Library of America

Rochelle Owens, *Solitary Workwoman*. Discount price \$17

"Rochelle Owens' writing...is sui generis. She is, in many ways, a proto-language poet, her marked ellipses, syntactic oddities, and dense and clashing verbal surfaces recalling the long poems of Bruce Andrews and Ron Silliman. But Owens is angrier, more energetic, and more assertive than most of her Language counterparts, male and female, and she presents herself as curiously non-introspective. Hers is a universe of stark gesture, lightning flash, and uncompromising judgement: it is imperative, in her poetic world, to face up to the horror, even as the point of view is flexible enough to avoid all dogmatism." - Marjorie Perloff

"Sharp & visual, Owens combines a landscape with a poetics, the domestic with the mythic, machines with the organic living world--from which arises a construct & a fused vision: poetry & life." - Jerome Rothenberg

"Owens goes cold turkey on the agony and delight of living in this century. She is the Shaman-genius exploring deeper realities in the psychic realm. She reaches down into the living, breathing mystical core and pulls up the forces of

chaos spitting and kicking: she gives us back the hungry power of our own imaginations." - Maureen Owen

A central figure in the international vanat-garde for fifty years, Rochelle Owens has published 16 previous volumes of poetry, including *New and Selected Poems: 1961-1996* and *Luca: Discourse on Life and Death* (both Junction Press, 1997 and 2001). She has been the recipient of five Village Voice Obie awards and Honors from the New York Drama Critics' Circle for her plays. Her work has been translated into French, German, Italian, Spanish, Ukranian and Japanese.

Polkinhorn and Velasco, *CalÃ³: A Dictionary of Spanish Barrio and Border Slang*. Discount price \$17

"This dictionary is a much-needed update of the slang of California's border region. While Chicano calÃ³ has been recognized as a youth argot since before World War II, when its speakers were known as pachucos, each region and generation has added new words and phrases, its speakers adapting the dialect to their current reality. By using it, Chicano youths and other insiders sometimes hide their true intent, playing with language and at the same time paying homage to the camaradas who have gone before them. *CalÃ³: A Dictionary of Spanish Barrio & Border Slang* allows the uninitiated into a world of living on the edge. It will be invaluable to readers who have learned Spanish in school but want to know how it's spoken on the street." - MaryEllen GarcÃ-a, PhD, Department of Modern Languages and Literatures, The University of Texas at San Antonio

"CalÃ³ is a vibrant and often joyous explosion of linguistic tricksterism. Depending on the listener, it can either be delightful or intimidating--sometimes both at once. This book is fascinating and hilarious. So put on your best calcos, grab your weesa, and take the ranfla out for a cruise--and keep this volume in the glove box." - Luis Alberto Urrea, author of *Into the Beautiful North*, *The Devil's Highway*, and *The Hummingbird's Daughter*.

"Polkinhorn and Velasco have busted the borders of linguistic analysis and Chicano talk assumptions. I hear the voices of my uncle Beto from El Paso in the 30's, the new multi-vocalities of the "Â¡Orale!" generations of Latin America and the ever swashbuckling cross-cultural speakers and singers of the world. This is the unchained rap of the people! Tune into its poetic-love, community-renaissance and heart-rhythm dance. A twenty-first century ring-tone. Â¡De aquellas! Right on!" - Juan Felipe Herrera

Order direct from me for a discount. Each retails for \$21, but is discounted to \$17 for list members. Order all three for \$45. Add \$3 for one book for shipping within the US.

Still more ways to save money. Junction Press is digitalizing its older books and needs to unburden its warehouse of remaining copies of books printed offset. The digital copies will be significantly more expensive because of increased paper costs. So,

Pay full price for Solitary Workwoman and I'll include Owens' New and Selected Poems 1961-1996 and Luca: Discourse on Life and Death gratis (each retail for \$20).

Buy any of the new books at full price and select one of the following gratis:

Richard Elman, Cathedral-Tree-Train

Luisa Futoransky, translated by Jason Weiss, The Duration of the Voyage

Mark Weiss, Fieldnotes

Ira Beryl Brukner, Questions, Short Poems, Water & Air

Susie Mee, The Undertaker's Daughter

Stephen Vincent, Walking

Finally, Across the Line / Al otro lado: The Poetry of Baja California (bilingual, edited by Polkinhorn and Weiss), \$10 (retail price \$25).

All of these offerings are only available backchannel to me.

Happy book buying.

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214. **William Slaughter**

Notice: Mudlark

Wed 23 Feb 2011

New and On View: Mudlark Poster No. 90 (2011)

from Eucalyptus by Charles Freeland

Charles Freeland lives in Dayton, Ohio, where he teaches at Sinclair Community College. A two-time recipient of the Individual Excellence Award in Poetry from the Ohio Arts Council, he is the author of the book-length poem Eros & (Fill in the Blank) (BlazeVOX), the collection Through the Funeral Mountains on a Burro (Otoliths), and several chapbooks and e-chapbooks including Deviled Ham and a Picture of Jesus (Finishing Line Press), Chilean Sea Bass is Really Just Patagonian Toothfish (Differentia Press), Eulalie & Squid (Chippens Press), Furiant, Not Polka (Moria), The Case of the Danish King Halfdene (Mudlark), and Where We Saw Them Last (Lily Press). His website is The Fossil Record (charlesfreelandpoetry.net).

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>

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215. **Jennifer Karmin**

Feb 25: Reading in Milwaukee

Thu 24 Feb 2011

drupe fruits reading
friday, february 25th
8:00-11:30pm

at the laundry chute
728 e. locust street
milwaukee, wi

such monsters of modern rock as:
mc hyland
jennifer karmin
jeremy behreandt
sarah fox

we will also be celebrating
"in what sequence will my parts exit"
by cynthia spencer.

drupe fruits issue #2 features:
harold abramowitz, jeremy behreandt, erin m. bertram, stacy blint, jamison
crabtree, kevin dunham, amira hanafi, mc hyland, jennifer karmin, susan kirby-
smith, dolly lemke, jonathan lohr, js makkos, jenn marie nunes, daniela
olszewska, edwin r. perry, meg prichard, jasmine dreame wagner, and joseph
young

Plumberries is a mobile press invested in the tangible.

Plumberries Press is committed to the tactile, but has acquiesced to posting things online (hence this page). When not caught up in working ourselves into the oracle and upping our traffic, we work on limited runs of journals and chapbooks with an emphasis on quality ingredients and unique production aesthetics. We are mostly interested in shorter, strange writings, and we read all year.

<http://www.plumberriespress.wordpress.com>

216. **Rob McLennan**

the ottawa small press book fair, spring 2011;

Thu 24 Feb 2011

span-o (the small press action network - ottawa) presents:

the ottawa
small press
book fair

spring 2011 edition

will be happening Saturday, June 25, 2011

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane).

contact rob at [REDACTED] to sign up for a table, etc.

"once upon a time, way way back in October 1994, rob mclennan & James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada..." Spyker moved to Toronto soon after the first one, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with all their love and their dollars.

General info: the ottawa small press book fair

noon to 5pm (opens at 11:00 for exhibitors)

admission free to the public.

\$20 for exhibitors, full tables

\$10 for half-tables

(payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7; send by October 11 if you would like to appear in the exhibitor catalogue).

note: for the sake of increased demand, we are now offering half tables. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of publications (with price), if submissions are being considered & any other pertinent info, including upcoming ottawa-area events (if any).

& don't forget the pre-fair reading usually held the night before, info tba!

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball

machines with poems, 2x4s with text, etc, including (at previous events) Bywords, Dusty Owl, Chaudiere Books, above/ground press, Room 302 Books, The Puritan, The Ottawa Arts Review, Buschek Books, The Grunge Papers, Broken Jaw Press, BookThug, Proper Tales Press, and others.

happens twice a year, founded in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.questions, [REDACTED]

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry. also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan.if you're able/willing to distribute posters/fliers for the fair, send me an email at [REDACTED]

and for information on this or other small press book fairs across Canada, be sure to check out <http://www.smallpressbookfair.blogspot.com/>

-- writer/editor/publisher ...ottawater, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...poetry - Glengarry (Talonbooks) ...2nd novel - missing persons
www.abovegroundpress.blogspot.com * <http://robmcclennan.blogspot.com/>

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217. **amy king**

Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

Then I command the stage again, as embodied act

February 24, 2011

Then I command the stage again, as embodied activism this time a
gone time from a before then if so therefore without pretense this
phrase, this constituent,

this color lily isn't ve never seen before a calculated blue.

(from The Puttererâ€™™s Notebook)

We have just learned that our beloved friend, poet, teacher, performer, activist, mother, sister, Akilah Oliver passed away in her home in the Fort Greene section of Brooklyn, N.Y.

Akilah Oliver was born in 1961 in Los Angeles. In the 1990s she founded and performed with the feminist performance collective Sacred Naked Nature Girls. For several years, Akilah lived in Boulder, Colorado, where she raised her son

Oluchi McDonald (1982–2003) and taught at Naropa University’s Jack Kerouac School of Disembodied Poetics. Recently, in New York City, Akilah taught poetry and writing at The New School, Pratt Institute and The Poetry Project. She was a PhD candidate at The European Graduate School and a member of the Belladonna* Collaborative.

Akilah Oliver’s books include *A Toast In The House of Friends* (Coffee House, 2009), *the she said dialogues: flesh memory*, which received the PEN Beyond Margins Award, and the chapbooks *An Arriving Guard of Angels*, *Thusly Coming to Greet* (Farfalla, McMillan & Parrish, 2004), *The Putterer’s Notebook* (Belladonna 2006), *œa(A)ugust* (Yo-Yo Labs, 2007) and *A Collection of Objects* (Tente, 2010). She read and performed her work as a solo artist throughout the United States and collaborated with a variety of artists and musicians, including Tyler Burba, Anne Waldman and Rasul Siddik. She was an artist-in-residence at Beyond Baroque Literary Arts Center in Los Angeles, a curator of the Poetry Project’s Monday Night Reading Series, and received grants from the California Arts Council, The Flintridge Foundation and the Rockefeller Foundation. Among her many projects, she was writing a book-length theory of lamentation.

We feel this loss deeply, in all the communities where Akilah shared her energy, strength, life, wisdom and spirit. Information about services and memorial will be forthcoming.

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218. **Murat Nemet-Nejat**

Re: Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

A very sad, shocking loss! I was with her at Naropa last summer.

Murat

On Thu, Feb 24, 2011 at 5:17 PM, amy king <[REDACTED]> wrote:

Then I command the stage again, as embodied act

February 24, 2011

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and writing at The New School, Pratt Institute and The Poetry Project. She was

*a PhD candidate at The European Graduate School and a member of the Belladonna**

Collaborative.

Akilah Oliver's books include A Toast In The House of Friends (Coffee House,

2009), the she said dialogues: flesh memory, which received the PEN Beyond Margins Award, and the chapbooks An Arriving Guard of Angels, Thusly Coming to

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She read and performed her work as a solo artist throughout the United States

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Literary Arts Center in Los Angeles, a curator of the Poetry Project's Monday

Night Reading Series, and received grants from the California Arts Council, The

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strength, life, wisdom and spirit. Information about services and memorial

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be forthcoming.

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219. **Millicent Borges Accardi**

Re: Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

So sorry to hear the news. She was a presence at Beyond Baroque in Venice too. Although I did not know her personally.

Millicent Borges Accardi
Injuring Eternity
Available online

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

From: amy king <[REDACTED]>

To: POETICS <[REDACTED]>

Sent: Thu, Feb 24, 2011 2:17 pm

Subject: Sad News -- Announcement about Akilah Oliver's passing

Then I command the stage again, as embodied act

February 24, 2011

When I command the stage again, as embodied activism this time a
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220. **Laura Hinton**

Re: Sad News -- Announcement about Akilah Oliver's passing

Thu 24 Feb 2011

Oh, my god. Akilah. An amazing woman and poet. We met recently about the passing of our also amazing sons. She was very young.

What happened?

I am devastated.

Laura

Sent from my iPhone

On Feb 24, 2011, at 5:17 PM, amy king <[REDACTED]> wrote:

Then I command the stage again, as embodied act

February 24, 2011

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time a*

*gone time
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Collaborative.

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We feel this loss deeply, in all the communities where Akilah shared her energy, strength, life, wisdom and spirit. Information about services and memorial will be forthcoming.

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221. **Jesse Glass**

Re: ED and LD--In Praise Of Family Speech Habits

Thu 24 Feb 2011

Nah, look at the final paragraph. That's what I'm saying. Jess

On 2/23/2011, "Murat Nemet-Nejat" <[REDACTED]> wrote:

Jesse,

Are you saying that these poems are likke Emily Dickinson's?

Murat

On Mon, Feb 21, 2011 at 11:15 PM, Jesse Glass <[REDACTED]> wrote:

ED's younger sister Lavinia resembled Yvonne de Carlo, and was, along with Emily--rumored to the life of the party--even a bit "wild" according to Richard B. Sewall's excellent biography The Life of Emily Dickinson.

Here is an excerpt of an antebellum reminiscence of Lavinia by Joseph Bardwell Lyman, a gentleman who knew both the Dickinsons very well, but was close to marrying Lavinia.

"I was very happy in Vinnies [sic] arms--very happy. She sat in my lap and pulled the pins from her long soft chestnut hair and tied the long

silken mass around my neck and kissed me again & again. She was always at my side clinging to my arm and used to have a little red ottoman that she brought & placed close by my chair and laid her book across my lap when she read. Her skin was very soft. Her arms were fat & white and I was very, very happy with her....

But more interesting than this was Lyman's (and other visitors' observations) on the similarities of ED's and LD's speech patterns and turns of phrase. Though Emily's speech was declared by Lyman, and others, including Lavinia, as brilliant, it was noted that there was an echo of ED's trope making in LD's talk and writing. I find this utterly fascinating. I would predict that this same sort of language use could probably have been discerned in Austin's familial language as well, and perhaps in the Mother's and most definitely the Father's. How much of highly original language use is actually a reflection of private language play and other idiomatic uses of language within the home? The Bronte family is another example. I would also point to Wallace Stevens and his intense and private home life.

Finally, Lavinia Dickinson was also something of a poet and in the Dickinson papers at Harvard is a 17 page manuscript of LD's poems which she typed in 1898. Sewell gives an excerpt (pgs. 250--252 in the one-volume paperback edition)--I'll include several.

Night

*The stars kept winking and blinking,
as if they had secrets to tell;
But nobody asked any questions,
Nobody heard any tales.*

Fire-Flies

*The fire-flies hold their lanterns high
To guide the falling star,
But, if by chance the wicks grow short
The stars might lose their way.*

*The wind hung high in the trees last night
And threw the branches down,*

*And sang weird tunes the elfins made,
And then the world was still.*

*"And yet", is such a simple phrase--
It hardly seems worth mending;
But many a bliss has tripped just here,
Because this fatal footing.*

*Indifference is as sure to kill
As smokeless powder's mark,
So be cautious how you trifle
With a heart of any size.*

There's no indication just when these poems were written, but I do believe that Lavinia was being less than honest when she said that she was not aware of ED's poetry early on. My opinion is that ED, LD, and AD spoke and wrote Dickinsonesque language together in various degrees of linguistic complexity, but that the patterns were perhaps held in common. Jess

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222. **CA Conrad**

Joanna Fuhrman & Stacy Szymaszek

Fri 25 Feb 2011

Joanna Fuhrman & Stacy Szymaszek are the two most recent poets to appear on JUPITER 88

to see these and previous issues, please go to
<http://JUPITER88poetry.blogspot.com>

thank you for visiting JUPITER 88!
CAConrad

--

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

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

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223. **Maria Damon**
query from a musicologist

Fri 25 Feb 2011

Dear all:

A musicologist friend has sent me the following query and I told him I'd forward it to the poetics list.

You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.

bests, md

Hi Maria,

I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.

Cheers,
Sumanth

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224. **amy king**
Tonight: SUSAN HOWE -- Caesura Conversation: Dialogue and Process -- February 25, Friday, 5:30pm, James Gallery

Fri 25 Feb 2011

Caesura Conversation: Dialogue and Process
February 25, Friday, 5:30pm, James Gallery

What does it mean for a woman poet-scholar to write out of archival dark matter? Are particular formal strategies demanded to narrate archival silences? Susan Howe's poetry collections include essays "personal and historical explorations written in prose" and her works of scholarship, broken into lyrical fragments, often feature the figurative language and quick leaps often found in contemporary verse. How should we read such texts, describe them, or categorize them? Join the Graduate Center's Stefania Heim, PhD program in English, as she explores these questions and more with Susan Howe, one of our most important contemporary poets. Howe is the author numerous collections of poetry and prose, including *My Emily Dickinson*, *Pierce-Arrow*, and the forthcoming *That This*, a collaboration with photographer James Welling.

The Center for the Humanities :: The City University of New York :: 365 Fifth Avenue, New York, NY 10016-4309
<http://www.centerforthehumanitiesgc.org/>

VIDA: Women in Literary Arts
+ Interviews

Amy's Alias
+ <http://amyking.org/>

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225. **Catherine Borders**
CALL FOR SUBMISSIONS: Omnia Vanitas Review of Erotica and Cliterature

Fri 25 Feb 2011

PLEASE REPOST!

We are now accepting submissions for Omnia Vanitas Review's upcoming second issue: "Operatic Veils."

Omnia Vanitas Review is a delicate mixture of Féminine Écriture, New Narrative, and Clit Lit. We enjoy explicit descriptions of sex written in white ink. Deflowering language. Multiple orgasms with multiple climaxes. The playful touching of intertextuality. Deliberately elusive linguistic weavings. Words who slow dance with Aphasia and flirt with Amnesia. Words wet with formlessness. Words pregnant with child. With twins, with quintuplets.

Esoterica. Etcetera. Erotica.

Though we consider ourselves an erotica magazine, we also interpret "erotica" rather loosely. We think of the act of writing—words penetrating the void, pen piercing paper—as an erotic endeavor, and though some of our submissions are transparently risqué, we can't think of anything more racy than the pure desire to write.

This can be interpreted in an infinite number of ways, however, only the ways that suit us best will be considered for publication. We are interested in defining, defiling, and defending barriers. We are interested in operas, mechanical operations, and operational machinations. We like layers upon layers of everything and words richer than cream. And we love literature that skirts the edges of what language can do.

Please take a look at our previous issue, "The Invisible Corset," to get an idea of what we're looking for: <http://omniavanitasreview.com>

We will be considering poetry, fiction, creative-nonfiction, essays, as well as both visual and video art, though some of the latter pieces may only be featured on the website (for obvious reasons). We are also considering works in other languages besides English, or bilingual works, with a specific interest in French.

Please send all submissions to [REDACTED]

Please include the word "submission" in the subject line.

Multiple submissions are okay, but send each submission as an individual Microsoft Word documents (.docx okay) or PDF email attachment.

Deadline to be included in our "Operatic Veils" Issue: The Ides of March, 2011 (late submissions possibly ok)

As we are an aspiring literary journal, we regretfully are unable to pay our authors, but what we lack in cash we make up for in love.

We look forward to hearing from you!

Sincerely,

Catherine Borders, Oleander Underhill, and Lily Robert-Foley

Omnia Vanitas Review is always open to submissions of previously unpublished works. Currently, we are an annual publication, but our fingers are crossed for expansion. We are a small operation, and will do our best to respond to you promptly.

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226. **Mark Weiss**

Re: query from a musicologist

Fri 25 Feb 2011

Like the opening of Wings of Desire? I've never heard the term, but it would fit.

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

>From: Maria Damon <[REDACTED]>

>Sent: Feb 25, 2011 12:37 PM

>To: [REDACTED]

>Subject: query from a musicologist

>

>Dear all:

>A musicologist friend has sent me the following query and I told him I'd

>forward it to the poetics list.

>You can reply back-channel (to me) on the list, and I'll forward the

>responses to him. Thanks, all.

>bests, md

>
>Hi Maria,
>
>I have a geeky scholarly question for you. Have you come across the term
>"phonomontage" much in your field, especially in dealing with text-sound
>poetry/composition? Let me know; it's a term I'm interested in
>appropriating for some of my ringtones, but I'd like to know if it has a
>relatively stable meaning or set of meanings in scholarship on poetry.
>
>Cheers,
>Sumanth
>

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227. **Elliot Harmon**

March 7 in San Francisco: Mike Young, Jamie Iredell, and Patrick Duggan

Fri 25 Feb 2011

Hi all,

I'm hosting a reading in San Francisco next Monday, March 7, with Mike Young, Jamie Iredell, and Patrick Duggan. It would be great to see you there.

Cheers,
Elliot

Idiolexicon Reading Series

Rancho Parnassus, 132 6th St, San Francisco

Monday, March 7, 7 PM

Free

More info: <http://www.idiolexicon.com/>

Facebook invite: <http://on.fb.me/3-7-11>

The Idiolexicon Reading Series at Rancho Parnassus brings a wide range of innovative writers from the Bay Area and beyond. On Monday, March 7, the reading will feature Amherst's Mike Young, Atlanta's Jamie Iredell, and San Francisco's Patrick Duggan.

Jamie Iredell is the author of **The Book of Freaks** (Future Tense Books 2011) and **Prose. Poems. A Novel**. (Orange Alert Press 2009). He lives in Atlanta, where he co-curates the Solar Anus Reading Series.

Mike Young is the author of **Look! Look! Feathers** (Word Riot Press 2010) and **We Are All Good If They Try Hard Enough** (Publishing Genius 2010). He co-edits **NOÖ Journal** and runs Magic Helicopter Press.

*Patrick Duggan *is co-editor of *Idiolexicon *and a 2010 National Poetry Series finalist. His poems have appeared in several journals including * Beeswax*, *Mirage*, *Monday Night Lit*, *NOÖ Journal*, *Oranges and Sardines *, *Parthenon West Review*, and *Shampoo*.

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228. **Marc Nasdor**

Shanna Compton & Marc Nasdor, Segue Reading Series, Sat. March 5, 4 pm

Fri 25 Feb 2011

Come to the Segue Reading Series at the Bowery Poetry Club to hear...

SHANNA COMPTON & MARC NASDOR
do their things.

We'll be reading from new works & hawking our books & generally would love to have your bodies & minds in attendance.

4 pm, Saturday, March 5 , 2011

308 Bowery, between Bleecker & Houston.
Admission, \$6.00, which goes to the poets.

Shanna Compton is the author of For Girls (& Others), Down Spooky, Gamers, and several chapbooks. Her third poetry collection will be called The Seam Rovers. She lives on the internet at www.shannacompton.com.

Marc Nasdor's most recent book is Sonnetailia, published by Roof Books (2007). His poems have been published in translation in Hungarian, German and Spanish, and have been performed in France, Germany and Hungary. An art and audio consultant, he is also an amateur ethnomusicologist who presents global dance music under the alias DJ Poodlecannon.

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229. **Jim Andrews**

Re: query from a musicologist

Sat 26 Feb 2011

I had not heard the term "phonomontage" before, though it is a 'natural', so I googled it. Google gave me search results for "photomontage" instead. I had to go to the "advanced search" page and specify "this exact wording or phrase" to get results for "phonomontage".

Several of the initial results referred to "Joseph Hammer, an influential artist in the LA sound-art scene for more than twenty-five years. Drawing on the complexities of playing, listening, memory and time, his sample based piece used a vintage reel tape player to manipulate handmade loops controlled manually into a complex 'phonomontage'."

The poet Karl Krauss also is mentioned: "Kraus's most characteristic work was produced in wartime, and the most important of his plays, the monumental but virtually unperformable "phonomontage" *Die letzten Tage der Menschheit* (1922; *The Last Days of Mankind*, English abridgments, 1974, 1976), may be the most powerful pacifistic statement ever made."

Interesting to me is the reference to "phonomontage" in an essay by Nicholas Zurbrugg called "Marinetti, Boccioni, and Electroacoustic Poetry". He says, concerning Larry Wendt, the terrific audio poet/writer, "In the same interview, Wendt explained that the use of computers and microprocessors facilitates the production of what we have termed "reel-time" effects (or studio editing, previously achieved laboriously, in sequential "phonomontages" combining layer after layer of sound), in real time, as relatively spontaneous "phonomontage." As Wendt intimates, such creativity adds yet another "language" to electroacoustic poetry."

And this sort of context--amid the work of the audio writers--is where I would expect the term 'phonomontage' to appear, really, concerning poetry. It's in the work of the audio writers such as Larry Wendt, Bernard Heidsieck, Henri Chopin, Gregory Whitehead, and Douglas Kahn that it makes the most intuitive sense to me that the term would appear. Because they were indeed doing aural montages of very many different types. Using the technology of recorded sound.

I used to play the work of all these cats on a literary radio show I produced in the 80's and early nineties.

ja

<http://vispo.com>

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

From: "Maria Damon" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 25, 2011 9:37 AM

Subject: query from a musicologist

Dear all:

A musicologist friend has sent me the following query and I told him I'd forward it to the poetics list.

You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.

bests, md

Hi Maria,

I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.

Cheers,
Sumanth

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230. **Jim Andrews**

Re: query from a musicologist

Sat 26 Feb 2011

To expand a little on my last post, I'd say that though the term 'phonomontage' is not one I've heard before, it's a natural concerning the work of the audio writers, who may have used it--it sounds like Larry Wendt used it, in any case, to judge from its appearance in <http://tinyurl.com/6bt8zp3>

Larry Wendt, John Giorno, William S Burroughs, Bernard Heidsieck, Henri Chopin, Gregory Whitehead, Rod Summers, Susan Stone, Douglas Kahn, blackhumour, Matt Fair, and various other artists were/are poets/writers who take the medium of recorded sound seriously as compositional media.

Check out, for instance, some of the first work by Gregory Whitehead at <http://www.ubu.com/sound/whitehead.html> . These are simply brilliant "audio cut-ups".

Some of my own interactive audio cut up/phonomontage work is at <http://vispo.com/mw> , <http://vispo.com/animisms/enigman2> , and <http://vispo.com/stevens> . You need the Shockwave plugin from <http://vispo.com/sw> to play these. The first one, <http://vispo.com/mw> , requires some curiosity to play with the controls of the interface that appear at the bottom of the screen. The controls are not explained at all. But if you play with the spin control to change the number displayed, you see that changes the sound quite a bit if you change that number quite a bit. The second piece, <http://vispo.com/animisms/enigman2> , is interactive with the word "meaning" backwards once, forwards twice.

ja
<http://vispo.com>

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

From: "Maria Damon" < >

To: <[REDACTED]>
Sent: Friday, February 25, 2011 9:37 AM
Subject: query from a musicologist

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You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.
bests, md*

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*Cheers,
Sumanth*

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231. **Crisman Cooley**
Re: query from a musicologist
Sat 26 Feb 2011

"...if [phonomontage] has a relatively stable meaning or set of meanings in scholarship on poetry..."

My guess (supported by a brief google search) is that the short answer is: No.

Phonomontage implies multiple voices, interruption of one voice by another, or use of editing for one voice to interrupt itself, complete disconnection of signifier from signified, found (vocal) sound, etc -- rare in cont Am poetry I think, which, despite all, clings tenaciously to sense. (Human minds after all are meaning-making machines, though human beings are not. And there's the rub.) I'd be interested to hear if others know of a poet/poets who use phonomontage (ergo this msg frontchannel).

I'd also love to know what happened at Black Mountain College in conversations between Cage & Olson. My guess is that Olson basically said, "This man's ideas shall have no place in poetry." Yet Cage, in my opinion, is the greater poet. Not only because his lectures are more interesting studies of word arrangements in time, but because his ideas will be more enduring. Is there any record of what passed between them?

Date: Fri, 25 Feb 2011 11:37:10 -0600
From: Maria Damon <[REDACTED]>
Subject: query from a musicologist

Dear all:
A musicologist friend has sent me the following query and I told him I'd forward it to the poetics list.
You can reply back-channel (to me) on the list, and I'll forward the responses to him. Thanks, all.
bests, md

Hi Maria,

I have a geeky scholarly question for you. Have you come across the term "phonomontage" much in your field, especially in dealing with text-sound poetry/composition? Let me know; it's a term I'm interested in appropriating for some of my ringtones, but I'd like to know if it has a relatively stable meaning or set of meanings in scholarship on poetry.

Cheers,
Sumanth

=====

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232. **Ryan Daley**
New at Muchisimas
Sat 26 Feb 2011

Tests of English as a Foreign Language is about to grow some realpolitik.
Toefl Essay for Wisconsin:
<http://charitablegiving.blogspot.com/2011/02/toefl-essay-for-wisconsin-welcome-to.html>

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233. **William Slaughter**
Notice: Mudlark
Sat 26 Feb 2011

New and On View: Mudlark Flash No. 59 (2011)
Short Poems by Sherman Alexie

Sherman Alexie is the author of, most recently, War Dances, poems and stories, from Grove Press, and Face, a book of poems from Hanging Loose Press. He lives with his family in Seattle.

Spread the word. Far and wide,

William Slaughter

MUDLARK

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URL: <http://www.unf.edu/mudlark>

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234. **Adam Fieled**

New Blog: Adam Fieled's Fair Game

Sun 27 Feb 2011

I have a new music-crit blog up called Adam Fieled's Fair Game:

<http://fieledsfairgame.blogspot.com>

Articles about:

Nirvana

Van Morrison

Neko Case

Rolling Stones

Kinks

Depeche Mode

Pulp

Robert Plant

and more....

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235. **Anny Ballardini**

Re: origin of the term "dirty concrete"?

Sun 27 Feb 2011

Hi Lori,

although I think that the answers above are meaningful and add to the understanding of Steve's 'concrete poetry' if you look at the following:

Exemplo destas propostas pode ser encontrado no poema *Terra* de *Décio Pignatari*:

ra terra ter
rat erra ter
rate rra ter
rater ra ter
raterr a ter
raterra terr
arattera ter
rarattera te
rrarattera t
errarattera
terrarattera

Observe-se o despojamento e o jogo verbal deste poema de *Haroldo de Campos* :

de sol a sol
soldado
de sal a sal
salgado
de sova a sova
sovado
de suco a suco
sugado
de sono a sono
sonado

sangrado
de sangue a sangue

Os recursos visuais

Os recursos visuais são utilizados por *Augusto de Campos* como no poema abaixo intitulado *Eis os amantes*:

COLOCAR EIS OS AMANTES

Em *Pós-tudo*, escrito no fim da década de 80, Augusto de Campos parece fazer o inventário de sua participação no concretismo, identificando o seu papel nas mudanças poéticas e reconhecendo que o caminho revolucionário acabara na mudez*:

COLOCAR POEMA PÓS -TUDO

Taken from this site of Literatura Brasileira under poesia concreta:

<http://educaterra.terra.com.br/literatura/litcont/2003/04/22/001.htm>

then we can easily get to the idea of 'dirty concrete'_ any kind of poetry which is 'concrete' but not that neatly formatted, nor that orderly/logically formulated.

--

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

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236. **Catherine Daly**

LA (BB): ALEXANDER, JORON

Sun 27 Feb 2011

WILL ALEXANDER AND FRIENDS

March 3, Thursday 7:30 PM

**

*

681 Venice

Venice, CA 90291 Phone [REDACTED]

March 3, Thursday 7:30 PM

* WILL ALEXANDER AND FRIENDS Join Will and special guest readers as well as musicians. Enjoy music with WILL ALEXANDER on the piano and ANDREW JORON on the theremin. *ANDREW JORON is the author of Trance Archive: New and Selected Poems (City Lights, 2010). Joron's earlier poetry collections include The Removes (Hard Press, 1999), Fathom (Black Square Editions, 2003), and The Sound Mirror (Flood Editions, 2008). The Cry at Zero, a selection of his prose poems and critical essays, was published by Counterpath Press in 2007. From the German, he has translated the Literary Essays of Marxist-Utopian philosopher Ernst Bloch (Stanford University Press, 1998) and, most recently, The Perpetual Motion Machine by the proto-Dada fantasist Paul Scheerbart (Wakefield Press, 2011). Joron lives in Berkeley, California, where he theorizes using the theremin.*

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237. **Jennifer Karmin**

March 4-6: The Dust of Suns in Chicago

Sun 27 Feb 2011

The
The Chicago Poetry Project presents
a staged reading of the play

The Dust of Suns
by Raymond Roussel
Trans. Harry Mathews

March 4-6th
Fri & Sat 8pm; Sun 3pm
All performances are FREE!

at The Charnel House
3421 W. Fullerton Street
Chicago, Illinois
<http://thecharnelhousechicago.com>


This script-in-hand performance of Raymond Roussel's play, directed by John Beer, with design by Caroline Picard, features an array of Chicago writers and artists.

Performers include: James Tadd Alcox, Joshua Corey, Joel Craig, Monica Fambrough, Sara Gothard, Judith Goldman, Samantha Irby, Lisa Janssen, Jennifer Karmin, Jamie Kazay, John Keene, Jacob Knabb, Francesco Levato, Brian Nemtusak, Travis Nichols, Jacob Saenz, Larry Sawyer, Suzanne Scanlon, Jennifer Steele and Nicole Wilson.

French poet, novelist and playwright Raymond Roussel (1877-1933) faced almost universal incomprehension and derision during his lifetime, for works that neglected traditional character and plot development in favor of the construction of elaborate descriptions and anecdotes based on hidden wordplay. While the premieres of his self-financed plays caused near-riots, admirers included Surrealists Andre Breton and Robert Desnos, who called *The Dust of Suns* (1926) "another incursion into the unknown which you alone are exploring." Roussel never enjoyed the posthumous fame of his hero Jules Verne, but he has exercised a powerful fascination upon later writers and artists including the French Oulipo group, Marcel Duchamp, John Ashbery, Michel Foucault, and Michael Palmer. New editions of his novels and poetry are forthcoming this year from Princeton and Dalkey Archive.

Like much of Roussel's writing, *The Dust of Suns* has a colonial setting. Against the backdrop of fin-de-siecle French Guiana, a convoluted treasure hunt

unfolds. Along the way, Roussel fully indulges his penchant for bizarre invention and juxtaposition. The Frenchman Blache seeks his uncle's inheritance: a cache of gems whose location lies at the end of a chain of clues that includes a sonnet engraved on a skull and the recollections of an albino shepherdess. Meanwhile, his daughter Solange is in love with Jacques—but all Jacques knows of his parentage is a mysterious tattoo on his shoulder...

Blog link --

<http://chicagopoetrycalendar.blogspot.com/2011/02/march-4-6-dust-of-suns.html>

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238. **amy king**

Akilah Oliver 1961 - 2011

Mon 28 Feb 2011

We have just learned that our beloved friend, poet, teacher, performer, activist, mother, sister, Akilah Oliver passed away in her home in the Fort Greene section of Brooklyn, N.Y.

Akilah Oliver was born in 1961 in L.A. In the 1990's she founded and performed with the feminist performance collective Sacred Naked Nature Girls. For several years, Akilah lived and raised her son Oluchi McDonald (1982-2003) in Boulder, Colorado where she was a teacher at Naropa University's Jack Kerouac School of Disembodied Poetics. Recently, in New York City, Akilah taught poetry and writing at Eugene Lang College, The New School, Pratt Institute and The Poetry Project. She was a PhD candidate at The European Graduate School and a member of the Belladonna* Collaborative.

Akilah Oliver's books include *A Toast In The House of Friends* (Coffee House 2009), *she said dialogues: flesh memory*, a book of experimental prose poetry honored by the PEN American Center's "Open Book" program, and the chapbooks *An Arriving Guard of Angels*, *Thusly Coming to Greet* (Farfalla, McMillan & Parrish, 2004), *The Putterer's Notebook* (Belladonna 2006), *a(A)ugust* (Yo-Yo Labs, 2007) and *A Collection of Objects* (Tente 2010). She read and performed her work throughout the country as a solo artist and with a variety of musicians and collaborators including Tyler Burba, Anne Waldman, and Rasul Siddik. She was a artist in residence at Beyond Baroque Literary Arts Center in Los Angeles, and received grants from the California Arts Council, The Flintridge Foundation and the Rockefeller Foundation. Among her many other projects, she was writing a book-length theory of lamentation.

Information about services and memorial will be forthcoming.

We are collecting funds for Akilah's funeral expenses and to support activity to keep the memory of Akilah and her work alive! These contributions are tax deductible and can be made through Ether Sea Projects. Please include Akilah's name in the subject line if you are sending a check.

Ether Sea Projects
925 Bergen Street; Suite 405
Brooklyn, NY 11238

Paypal donations -- Accessed through Litmus Press ---
<http://www.litmuspress.org/oliver.html>

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