

L=A=N=G=U=A=G=E

JUNE 1978

EXPERIMENTS

Pick any word at random (noun is easy): let mind play freely around it until a few ideas have passed through. Then seize on them, look at them, & record. Try this with a non-connotative word, like "so" etc.

Systematically eliminate the use of certain kinds of words or phrases from a piece of writing, either your own or someone else's, for example, eliminate all adjectives or all words beginning with 's' from Shakespeare's sonnets.

Systematically derange the language, for example, write a work consisting only of prepositional phrases, or, add a gerundive to every line of an already existing piece of prose or poetry, etc.

Rewrite someone else's writing. Maybe someone formidable.

Get a group of words (make a list or select at random); then form these words (only) into a piece of writing -- whatever the words allow. Let them demand their own form, and/or: Use certain words in a set way, like, the same word in every line, or in a certain place in every paragraph, etc. Design words.

Never listen to poets or other writers; never explain your work (communication experiment).

Set up multiple choice or fill-in-the-blanks situations & play with them, considering every word an 'object' with no meaning, perhaps just sound, or, a block of meaning, meaning anything.

Eliminate material systematically from a piece of your own writing until it's 'ultimately' reduced, or, read or write it backwards (line by line or word by word). Read a novel backwards.

Using phrases relating to one subject or idea, write about another (this is pushing metaphor & simile as far as you can), for example, steal science terms or philosophical language & write about snow or boredom.

Experiment with theft & plagiarism in any form that occurs to you.

Take an idea, anything that interests you, even an object: then spend

a few days looking & noticing (making notes, etc.?) what comes up about that idea, or, try to create a surrounding, an atmosphere, where everything that comes up is "in relation".

Construct a poem as though the words were three-dimensional objects (like bricks) in space. Print them on large cards, if necessary.

Cut-ups, paste-ups, etc. (Intersperse different material in horizontal cut-up strips, paste it together, infinite variations on this).

Write exactly as you think, as close as you can come to this, that is, put pen to paper & don't stop.

Attempt tape recorder work, that is, speaking directly into the tape, perhaps at specific times.

Note what happens for a few days, hours (any space of time that has a limit you set); then look for relationships, connections, synchronicities; make something of it (writing).

Get a friend or two friends to write for you, pretending they are you.

Use (take, write in) a strict form and/or try to destroy it, e.g., the sestina.

Take or write a story or myth, continue to rewrite it over & over, or, put it aside &, trying to remember, write it five or ten times (from memory); see how it's changed. Or, make a work out of continuously saying, in a column or list, a sentence or line, & saying it over in a different way, ways, until you get it "right". Save the whole thing.

Typing vs. longhand experiments as recording/creating devices/modes. Do what you do least.

Make a pattern of repetitions.

Take an already written work of your own & insert (somewhere at random, or by choice) a paragraph or section from, for example, a book on information theory or a catalogue of some sort. Then study the possibilities of rearranging this work, or perhaps, rewriting the 'source'.

Experiment with writing in every person & tense every day.

Explore possibilities of lists, puzzles, riddles, dictionaries, almanacs for language use.

Write what cannot be written, for example, compose an index. (Read an index as a poem).

The possibilities of synesthesia in relation to language & words: The word & the letter as sensations, colors evoked by letters, sensations caused by the sound of a word as apart from its meaning, etc. And, the

effect of this phenomenon on you, for example, write in the water, on a moving vehicle.

Attempt writing in a state of mind that seems least congenial.

Consider word & letter as forms -- the concretistic distortion of a text, for example, too many o's or a multiplicity of thin letters (lllftiii, etc).

Consider (do) memory experiments (sensory) in relation to writing: for example, record all sense images that remain from breakfast; study which sense(s) engage you, escape you.

Write, taking off from visual projection, whether mental or mechanical, without thought to the word (in the ordinary sense, no craft). Write in the movies, etc.

Make writing experiments over a long period of time: for example, plan how much you will write on a particular work (one word?) each day, or, at what time of a particular day (noon?) or week, or, add to the work only on holidays, etc.

Write on a piece of paper where something is already printed or written, as, in your favorite book of prose or poetry (over the print, in the white space).

Attempt to eliminate all connotation from a piece of writing & vice versa.

Use source material, that is, experiment with other people's writings, sayings, & doings.

Experiment with writing in a group, collaborative work: a group writing individually off of each others work over a long period of time (8 hour say); a group contributing to the same work, sentence by sentence, line by line; one writer being fed 'information' while the other writes; writing, leaving instructions for another writer to fill in what you 'cant' describe; compiling a book or work structured by your own language around the writings of others; a group working & writing off of each other's dream-writing.

Use dictionary constantly, plain & etymological (rhyming, etc.); consult, experiment with thesaurus where categories for the word 'word' include: word as news, word as message, word as information, word as story, word as order or command, word as vocable, unit of speech, word as instruction, promise, vow, contract & so on.

Dream work: record dreams daily, experiment with translation or transcription of dream-thought, attempt to approach the tense & incongruity appropriate to the dream, work with the dream until a poem, song or phrase that is useful can come out of it, consider the dream as problem-solving device (artistic problem, other), consider the dream as a form

of consciousness (altered state) & use it (write with it) as an 'alert' form of the mind's activity, change dream characters into fictional characters & accept dream 'language' (words spoken or heard in dream) as gift. Use them.

Work your ass off to change the language & dont ever get famous.

BERNADETTE MAYER & THE MEMBERS OF THE ST. MARK'S
CHURCH POETRY PROJECT WRITING WORKSHOP, 1971-1975

from HEROES, HOW THEY FILE PAST

== A certain Yankee ingenuity, ability to manipulate - coupled with American land-usage: game, mechanism, and the anecdote (we find our heroes when we need them) ==

Contra Cage, his music: the use of chance operations does not result in a demilitarization of language or sound; it portends an ... organization-from-above and atomic discontinuities below. Solzhenitsyn's description of random terror leading to the Gulag parallels the apparent freeing of notes - another kind of lock-in actually, one that pretends to the inherently alien....

Contra Duchamp, his production: a series of games and strategies proclaiming privilege at every critical turn. A beginning for an autocratic art, an art of closure, of disengagement. The beguilement and alienation of the audience. His constant use of the pun or surface features of language (yes I include the glasswork) results in a critical exegesis; an alliance between strategy and external 'explanation,' a skein of associations and disassociations, a production of fallen objects. He must have been aware of the exhaustion beneath it all.... his tendency towards investigation can only be admired (the particulars of the investigation should be another matter)....

[Like those of Cage and Duchamp, so the works of Fuller, Soleri, Wittgenstein] are particulate, decontextualizing (or contextualizing on a one/one basis, same thing): it becomes unnecessary (or so it seems) to read through the text, consider possibilities of theory. (Americans like their information in parcels; the artworld as example favors semiotic active distinction, Wittgenstein, over all-embracing approaches such as phenomenology; to parallel Deleuze and Guattari (although here inverted into a

negative sense), Americans choose total deterritorialization, the immediacy of the flow of desire: I say, a position of privilege, lack of necessity of meaning; I say, an assumption of surplus resources of information (language and cultural productions); I say, a failure to engage, to comprehend the alien, to recognize the possibility of an internalizing structure, a Marxism, a deep structuration of the world, an examination of consistency repetition (antihedonist, antisolipsist), perhaps (can one say this here?) a transcendent responsibility of the other (desire flows into the consumer-culture)). For example, Cage's word texts (as Coolidge's) are appropriate in an ideological climate of privilege in which words have a surplus economy - a consumerism of language. (Cage's books are another thing altogether; a friend of mine uses Silence as therapeutic. One can move across the written word; it functions as a psycho-analytical token of ingress into the body (in reading, one surrounds the body of the book; the text of the book surrounds the body of the reader))...

The escape into this or that, one or the other, natural order of the realm of truth, a series of assumptions. One believes in them; the ideological extensions remain elsewhere. Our heroes, how they file past, how they were received, their bodies or their texts, in a country of territorialism gone askew, picking up and putting down, how we believed, how we took from them, left with ashes in a sense, or passed finally by someone else....

ALAN SONDHEIM

ROSMARIE WALDROP

What interests me most in poetry now is the shift of emphasis from the image (i.e. relation of similarity) to contiguity: problems of combination, syntax, sequence, structure.

In my own work, this began to happen in the cycle "As If We Didn't Have to Talk" (*The Aggressive Ways of the Casual Stranger*). A double set of metaphors forms the backbone ("you" : crowd line : open space utterance : code), but is nowhere developed or stated. The metaphors are pushed out of the texture into the background, they become "structural metaphors." Thus the texture became free to explore sequence problems, mostly the pivotal line which is both the object of a sentence and the subject of the next:

I want to stay and look at
the mess I've made
spills over

This makes for a very fast flow and at the same time for discontinuity (the clash with the grammatical expectation)--which embodies the main theme: that language is "given" and yet there is a gap from one word to the next.

The Road Is Everywhere or Stop This Body contains the pivotal syntax with a larger framework (all the circulation systems, including traffic and money). But the limitation of the pivotal line is that it allows no syntactical complexity. It's all speed.

The newer work (*When They Have Senses; Streets Enough To Welcome Snow*) gives up the fast flow and concentrates on discontinuity, both semantic and syntactical. The method I've most worked with is reduced choice, i.e. using a "given" vocabulary or "given" structure. The first matrix of "Kind Regards", for instance came of the fusion of the grammatical structure of one text with the vocabulary of another.

ROSMARIE WALDROP

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SHADOWS OF THE SUN

(The following is an excerpt from Shadows of the Sun: The Diaries of Harry Crosby; 1977, \$5 from Black Sparrow Press, Box 3993, Santa Barbara, CA 93105)

June 15, 1924. Words: arctic, absurd, bleak, barbaric, coarse, crude, chaos, couch, desolate, defenceless, disconsolate, disillusion, envenomed, emerald, embers, entangled, fragrant, feudal, fragment, gnarled, gracious,

grandeur, hazardous, hawk, heraldic, illustrious, illusion, icicle, irresolute, impregnate, idolatry, ineffectual, imaginative, knight-errant, labyrinth, littleness, loveliness, loyalty, legend, lurid, leviathan, mediaeval, mysterious, mushroom, macabre, merciless, massacre, nostalgia, noon, nakedness, obsolete, orchid, overarch, owl, oasis, primeval, posterity, perfume, pagan, phantom, pool, pronged, peacock, python, provocative, preposterous, pregnant, quaint, quagmire, quarry, queenliness, royal, refractory, restrengthened, remote, reverberate, ruin, rust, rocking-horse, stronghold, sacred, sunnygolden, sadness, skeleton, sunembroidered, Sun, smoke, softness, seer, sorceress, shipwreck, stallion, steppingstone, turquoise, tapestry, tempest, turbulent, tea-chest, toadstool, tigress, thrust, tortoise, traceried, triumphant, unfrequented, unmuzzled, urn-shaped, untangled, unicorn, unquestioning, unconfined, unchaste, unanswered, unchallenged, virgin, vampiric, vagrant, veil, vastness, vagueness, weariness, wistful, wagon, watch-fire, wayward, yoke, youngness, yield, zodiac.

HARRY CROSBY

CROSS REFERENCING THE UNITS OF SIGHT AND SOUND FILM AND LANGUAGE

THE MAKING IS THE MEANING IS HOW IT CAME INTO QUESTION.
UNITS OF UNMEANINGNESS INCORPORATED ANEW

vs. A COMMUNITY OF SLOGANEERS

The/sound/is/when/the/eye/is/open./The/light/leads/the/voice./She/speaks
on/cue./The/cue/is/seen./The/scene/re/veals/the/scene/be/hind/the/scene.
Each/syl/la/ble/is/a/shot./VI/O/LIN/sh/says/in/three/shots./What/I/am
des/crib/ing/is/a/se/quence/from/Mi/chael/Snow's/RA/MEAU'S/NE/PHEW/a
three/hour/plus/film/which/dis/sem/bles/the/norms/of/film/and/lan/guage
film-/lan/guage/in/a/ser/ies/of/twen/ty/odd/es/says/or/chap/ters.

BRACKETS OF KNOWLEDGE: OR HOW THE SCALE MIGHT CHANGE

IN 1929 EISENSTEIN ASKS "WHY SHOULD CINEMA FOLLOW THE FORMS OF THEATER
AND PAINTING RATHER THAN THE METHODOLOGY OF LANGUAGE" AND IN THE WORK OF
SNOW (AS WELL AS HOLLIS FRAMPTON AND PAUL SHARITS) THIS DIRECTIVE IS
TAKEN. AS LANGUAGE IS CONSTRUCTED FROM SOUNDS, PHONEMES, AND WORDS
GROUPED INTO SENTENCES, SO FILM MEANING TURNS ONTO ITSELF REDEFINING THE
FRAME, SHOT AND SCENE.

THE TASK: TO SEPARATE FILM FROM ITS HISTORICAL MOMENT: THAT OF AN
ILLUSION DEVICE

OR -- THAT IT IS AN ILLUSION DEVICE, AND SO USED TO RAISE THE QUESTION.

A basis of Snow's work is its opposition to popular cinematic practice. To this end, he explores a multitude of subversions in synchronous sound, scripted speech, the narrative mode. At one point, a romance is destroyed. The bed of the lovers is shown as illusion: they lie on the floor. The language is instructional: "theres another side to every story" "touching is believing". A table appears and disappears. The superimposition is announced "watch this" as are the improbable sounds: "I didn't know you could speak trumpet." Earlier in the film, Snow juxtaposes the rearrangement of objects on his desk with a voice describing the activity, alternately falling ahead or behind the action.

Throughout the film, language and sound are used asymptotically to image, and explicitly so.

FOR IF THE PARALLEL TO LANGUAGE IS REWARDING, IT IS NOT COMPLETE.
ITS MEAT IS DIFFERENT: IMAGE/EYE vs. LETTER/SOUND

This movement from letter to image is the explicit content of Frampton's ZORNS LEMMA, a film constructed in three parts: the first being black leader accompanied by a voice reading from the Bay State Primer; the second, a patterned replacement of the alphabet (or more exactly pictures of the letters of the alphabet) with images that over time transform themselves into an alphabet of personal visions in 24 frame, one second units; the third a long (apparent) one-shot take of two figures departing into the landscape accompanied by a medieval text on light.

APART FROM THE ATTENDANT INEQUALITIES IN THE MODE OF PERCEPTION, FILM IS LESS CODIFIED THAN LANGUAGE. WHEREAS THE LETTER/SOUND AS IN FATHER OR MAD HAS UNDERGONE LIVING AND DISTANCED ITSELF FROM A PERCEPTUAL ASSOCIATION (i.e., ITS LEXATION OVERRIDES ITS PHYSICAL SOUND) THE FILM FRAME REMAINS AN OPEN VARIABLE. IT CAN CARRY A MULTIPLE OF COMPLEX MEANINGS WHICH CAN BE REGISTERED, IF NOT READ, AT A GLANCE. PERHAPS OH OR OUR EXPLETIVES ARE COMPARABLE.

FILM, I AM SUGGESTING, IS MORE A LANGUAGE INVENTING MACHINE THAN A LANGUAGE (THIS, ONCE THE NARRATIVE STRANGLEHOLD IS DROPPED). IT IS NOT ABOUT SOMETHING: IMAGE CODIFIED FOR SOCIAL USE. INHERENTLY MECHANICAL AND OPTICAL, FILM (LIKE THE INSTRUMENTS OF SCIENCE) PROVIDES US WITH INSIGHT (IN SITE) PROOF OF NEW THOUGHT AND CONCEPTUALIZATION. BOTH THE TOOL AND FRUIT OF ITS AGE, FILM EXISTS AT THE START OF THE LEVEL OF INTELLIGIBILITY. ONCE FREED OF THE NARRATIVE STRANGLEHOLD, FILM OFFERS ITSELF AS A UNIQUE MODEL TO CONFRONT THE WORLD WITHOUT THE FORMS OF HISTORY.

TO CREATE A MODEL OF ACTION THAT COMPELS US TO LISTEN/CREATE A MODEL OF VISION THAT COMPELS US TO THINK.

YET IF FILM HAS THIS POTENTIAL FREEDOM BEYOND LANGUAGE, IT (LIKE PHYSICS) IS BOUND TO ITS MECHANISM AND THE 'HAND BEHIND THE SCENE'. THUS WE NEVER CONFRONT THE WORLD WITHOUT THE FORMS OF HISTORY (HOWEVER REVOLUTIONARY

THE INSTRUMENT), BUT ALWAYS MEASURE THE PROCESS (OR HISTORICAL NECESSITY) OF THIS SEARCH.

Late in RAMEAU'S NEPHEW, Snow interpolates a ventriloquist and his dummy and an audience of one: the man has a man (the dummy) sit on his lap/CUT/ the dummy (a man) has the man (now the dummy) sit on his lap/CUT/ the dummy (a woman) sits on the lap of the man/CUT/the man (now the dummy) sits on her lap/CUT/the dummy (now a man) has a man (now the dummy) sit on his lap....

OR- AND- IS COHERENCE A PROOF OF TRUTH?

ABIGAIL CHILD

ALBIACH

Anne-Marie Albiach, Etat (1971; Mercure de France, Paris; 124 pages, 21 francs)

French poetry was overwhelmed by Surrealism and the last years have seen many attempts, not simply to write non-surrealistic poems, but to start out in new directions. An attempt which may prove one of the most fruitful was launched with the excellent 'little' magazine *Siècle à mains*, of which Anne-Marie Albiach is an editor.

The first impression from a glance into *Etat* is one of open spaces. There are few words, compared with the white of the paper that dominates by sheer area.

The poem--it is a single piece--does not progress by images (there are practically none) or by plot. There are all the terms of an argument, but one which has been bypassed. The argument, if it were given, might include the following propositions: (1) everyday language is dependent on logic, but (2) in a 'fiction,' there is no necessity that any particular word should follow any other, so that (3) it is possible at least to imagine a free choice, a syntax generated by desire. *Etat* is the 'epic' (the author's term) of this imagination.

To state such an argument, or any other, would be of course to renounce the whole project. But what we are presented is not a series of emotions or of occasions for emotional responses; the poem is composed, and composed mindfully. And if Mme. Albiach rejects rationality, she quite obviously writes with full intelligence. She has arranged her abstract words, her opaque lines, so that they confront an unequal amount of empty space and, in giving way, they justify the emptiness.

Etat is a beautiful and an important work.

KEITH WALDROP

IF WRITTEN IS WRITING

I think of you, in English, so frequent, and deserved, and thereby desired, their common practice and continually think of it, who, since the Elizabethans, save Sterne and Joyce, have so trothed language to the imagination, and Melville, of whose *Mardi* the critics wrote, in 1849, "a tedious, floundering work of uncertain meaning or no meaning at all. A hodgepodge.... A story without movement, or proportions, or end ... or point! An undigested mass of rambling metaphysics."

No-one is less negligent than you, to render the difficulties less whether well-protected, in grammar, in which it has been customary to distinguish syntax from accidence, the latter tending to the inflections of words -- inflections, or towards itself, a bending in. The choices have always been fashioned and executed from within. Knowing is right and knowing is wrong. Nodding is, or could be, to you.

In such are we obsessed with our own lives, which lives being now language, the emphasis has moved. The emphasis is persistently centric, so that where once one sought a vocabulary for ideas, now one seeks ideas for vocabularies. Many are extant. Composition is by. The technique is very cut and the form is very close. Such is surprising even now, if overdue. Now so many years ago Donne wrote, Some that have deeper digg'd Loves Mine than I, Say, where his centrique happinesse doth lie.

The text is anterior to the composition, though the composition be interior to the text. Such candor is occasionally flirtatious, as candor nearly always so. When it is trustworthy, love accompanies the lover, and the centric writers reveal their loyalty, a bodily loyalty. Quite partial is necessity, of any text. Marvelous are the dimensions and therefore marvelling is understandable -- and often understanding. Much else isn't, but when, that comes, from the definite to an indefinite, having devised excuses for meeting, though we have not yet recognized, a selection, or choice, of what is combed out. The original scale determines the scope, the mood, the feel, the tone, the margin, the degree, the mathematics, the size, the sign, the system, the pursuit, the position, the mark.

Of centricities, an interior view, there are two sources, perhaps three. One locates in the interior texture of such language as is of the person composing from it, personal and inclusive but not necessarily self-revelatory -- in fact, now, seldom so; through improvisatory techniques building on the suggestions made by language itself -- on patterns of language which are ideas and corresponding behavior or relevant quirks; this becomes an addictive motion -- but not incorrect, despite such

distortion, concentration, condensation, deconstruction and such as association by, for example, pun and etymology provide; an allusive psycholinguism. In the second it is the bibliography that is the text. The writing emerges from within a pre-existent text of one's own devising or another's. The process is composition rather than writing.

There are characteristic, contracting rhythms. The long line, with ramifying clauses, an introductory condition, and other cumulative devices have been fragmented, the rhythm accentuated. You can read. You can write. An unstable condition is given pause. The Elizabethans were given to a long system and we to purchase for pause, though not stop.

A possible third centrality, the perhaps, emerges from the imperatives and prerogatives of grammar. Such might be a work of, say, conjunctions, in which, for example, John Lloyd Stephens writes, "There is no immediate connection between taking Daguerreotype portraits and the practice of surgery, but circumstances bring close together things entirely dissimilar in themselves, and we went from one to the other." Such is a definition of the Elizabethan conceit. And in a blue book of French grammar one reads, "Linking is rare between a plural noun and a verb or between a plural adjective and a verb except in poetry."

All theory is safest ascribed in retrospect. On the line is an occasion to step off the line. The critic is a performer, good or bad. Facility is splendid, however -- think of such heroic figures as Dr. Johnson, John Donne. Love was not easy. The cat gets the chair and you get the edge.

Conclusion:

by usual standing under half

LYN HEJINIAN

LETTER TO THE EDITOR

John Taggart's objection in your April issue to reviews that are anything other than hard 'information' strikes me as parochial as it is misguided. What better evidence of success for a piece of creative writing than its inherent ability to expand its original creative act beyond itself, to evoke further creative acts in its readers/perceivers? If I am moved by a piece of literature, why ought I not be moved to some thing, to express myself, to grow, as much on my own terms as that of the

original stimulus? To avoid what Taggart calls 'a performance,' to review a work in the usual academic terms of 'hard' information, those of 'influences,' 'style,' and so on, tells us less about the work under consideration than it does about 'influences,' 'style,' 'criticism' itself.

What Merleau-Ponty says of Descartes might also be said of literature. How can we draw a line between literature and what we have thought on the basis of it, between what we owe it and what we lend to it in interpretation? In the end, it is literature that awakens in us our own thoughts. It is no more possible to make a strict inventory of the thoughts of a writer than it is to inventory the means of expression in a language. Both are alive, not abstractions, continually being, never susceptible in themselves of being abstracted into the past tense of criticism.

Taggart would also do well to recall what Merleau-Ponty says about criticism itself. "Critical language is like one of those descriptions of a face in a passport which do not allow us to imagine the face." The traditional critic is limited to what Merleau-Ponty calls "an exercise" of "the second order," and does nothing more than substitute a second language making a false claim of possessing the initial language of the writer.

Falsely or not, it is the text that ought to have primacy, not whether a large press, a small press, an independent press, or a subsidy press has published it. How a hypothetical work published identically by all these presses would differ isn't at all clear, but Taggart makes a special claim for those published by 'small presses' as somehow requiring reviews of hard 'information.' At this point he seems perilously close to adding an even further distortion by implying there is yet a third consideration, that of text as promoted commodity. The question then becomes only that of what is being sold.

LORIS ESSARY

ARTICLES

Boundaries overlap, dissolve -- in writing, as well as in discussions of writing. This publication bears witness to some of that overlapping. It also proceeds in the midst of a great deal of other interesting commentary, information & theorizing: about poetry, language, composition, styles of reading, and aesthetic & social issues which are closely related. What follows is a cataloguing of some public instances in magazines from the last year or so. It is not comprehensive. Limited to magazines locatable in libraries and bookstores in New York City, it represents, even from that, a personal and thus idiosyncratic selecting. The second half (M-Z) will appear, with some addenda, in the next issue. As Pound

said, in his ABC of Reading, "One reads prose for the subject matter."

B.A.

- ART COMMUNICATION EDITION*. No.4: "The Last Text: Some Notes on Behaviorism," "Performance," "Video," "Film," "Books," "Design".
- ART CONTEMPORARY*. 1977, No.9: "Vocable Gestures: A Historical Survey of Sound Poetry", Michael Gibbs, "Langwe Art". No.2/3: Ron Silliman, "Disappearance of the Word, Appearance of the World", Ken Friedman, "Art as a Contextual Art", "Cover to Cover" (on Michael Snow).
- ARTFORUM*. May 1978: "'Konstruktivism' and 'Kinematografiya'". April 78: "Hard-Core Painting". March 78: "The Substance of Paper", "Background of a Minimalist: Carl Andre", "Duchamp and the Classical Perspectivists", "The Body Language of Pictures". Feb 78: "On the Problem of Content in Nonobjective Art". Nov 1977: "Some Exercises in Slow Perception", "The Aesthetics of Indifference". Oct 77: "Reaffirming Painting: A Critique of Structuralist Criticism". Sept 77: "Performance Art", "Art Criticism: Where's the Depth?", "Richard Foreman's 'Book of Levers'".
- ART IN AMERICA*. May-June 1978: Kenneth Baker, "Sol LeWitt: Energy as Form". March-April 78: Lucy Lippard, "Dada in Berlin". Jan-Feb 78: Robert Morris, "The Present Tense of Space".
- ART INTERNATIONAL*. 1977, No.7: "The Purloined Paradigm: A Critical Analysis of the Art & Language Group".
- ART JOURNAL*. Spring 1977: "Send Letters, Postcards, Drawings, and Objects" (on correspondence art).
- ART-RITE*. No.14, Winter 1976-77: Artists' Books issue.
- ARTSCRIBE*. No.9: "Art and Social Constraints".
- ARTS MAGAZINE*. May 1978: Robert Smithson issue. April 78: "Traces of the Unimaginable: On Arakawa". Feb 78: "Toward a History of California Performance".
- BOUNDARY 2*. Winter 1978: Robert Creeley issue. Fall 1977: Jack Spicer issue ("The Orientation of the Parasols: Saussure, Derrida, Spicer", etc.). Winter 77: "Breaking the Circle: Hermeneutics as Dis-closure", "Postmodernity and Hermeneutics", Reviews of Gadamer and Said; Ron Silliman, "The Chinese Notebook" (excerpts).
- BRITISH JOURNAL OF AESTHETICS*. Winter 1978: "Wittgenstein's Aesthetics and the Theory of Literature".
- BUCKNELL REVIEW*. Fall 1976: Rosmarie Waldrop, "A Basis of Concrete Poetry", "The Escape from Syntax: The Aesthetics of Dissolution".
- CAMBRIDGE QUARTERLY*. 1977, No.4: "Lacan's Ecrits"; "The Poetry of Cid Corman". No.3: "Linguistic Philosophy - Forty Years On"; "Barthes and Autobiography". No.2: "Benveniste and Semiology".
- CAMERA OBSCURA: A JOURNAL OF FEMINISM AND FILM THEORY*. No.1: "The Apparatus", "An Interrogation of the Cinematic Sign", "Yvonne Rainer: An Introduction, and Interview".

CANTO. Winter 1977: "Of Derrida".

CHICAGO REVIEW. Autumn 1977: "The Situation of Writing". Spring 77: "The Limits of Representation and the Modernist Discovery of Presence".

CHRYSLIS. No.4: "The Glamour of Grammar", "Toward a Lesbian Sensibility".

CINE-TRACTS. No.3, Fall 77-Winter 78: "Culture, History and Ambivalence: On Walter Benjamin"; Raymond Williams, "Realism, Naturalism and their Alternatives".

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WRITING AND SELF-DISCLOSURE

With the publication of *The Interpretation of Dreams* (1900), Freud reframed and refined an enigma which haunts most literary efforts to combine a revelation of self and other: can, and if it can, how does this aspect of literature help anyone else? He showed that by analyzing his own dreams by use of an associative method of interpretation he could heal his own neurosis. In a uniquely psychological fashion Freud succeeded in convincing many members of his own generation of contemplative readers, and many of those of succeeding generations, of the value of self-reflection. By transposing his findings into a viable mode of intersubjective discourse, he proposed a vehicle found in practice to release previously inhibited psychic energies. Like an artist, an analysand with the help of his analyst, by disclosing his inner psychic process, would connect with the core of his being and by completing this circuit, re-integrate his personality.

Just as the Senoi Indians discovered and exploited in their group reveries, Freud found that an effort to probe the unconscious has distinctly healing effects. Like the shaman, the poet experiences the healing power of the act of writing through the reading and rereading of texts. Now, with parallel concerns, the psychoanalytic theorist, (cf., the work of Harry Guntrip) can return to the group the labyrinth of common self-deceptions concealed in unconscious mental processes.

For poets, and readers of poetry, a technique of sharing dreams is readily available--through the exchange of texts. These texts are revelations of a poet's direct encounter with the process of creating a language structured in a way commensurate with his personal need to articulate his perceptions. The mapping of this path for the contemporary poet is often dotted with islands or cities of personal disclosure--over and over he names himself because it is through this successive identification of selves that he literally knows where he is. He can no longer identify with any other family names but his own. The other is no longer brother or sister or son or daughter, another symbol on another herald, but simply the legend of another map of the same terrain.

The boldest of contemporary poets are often the least shy about revealing themselves. What saves, for example, John Ashbery's poetry from its own formalism is its readiness to blurt out its author's human vulnerabilities. Whether his lines or sentences are fragmentary (as in *The Tennis Court Oath*) or sustained and elaborated (as in *Three Poems*), I feel the presence of a willingness, even if it might sometimes appear unexpected, or arbitrary, to share his humanness with me. This is what I hear in what others might describe as "obscure personal associations." He confronts the possibility of a voluntary withdrawal on the part of his reader because of embarrassment or confusion. We see ourselves in this because we know that we have also consented to turn away at times from

the painful clarity of identifying, for example, certain kinds of access to hidden truths about ourselves. A voice in one of Ashbery's poems mutters "'Once I let a guy blow me./ I kind of backed away from the experience.'"





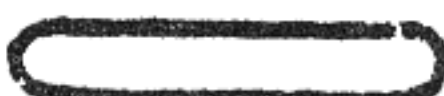
The contemporary poet discovers his formal matrices through a process of self-disclosure that is contiguous with his creations. This process reveals to him the form that is hinted at in his conscious and unconscious intentions at the outset of the poem, and what he knows intuitively about how this particular work fits into his more long range formal intentions. The thoughts that occur as he is creating the poem, like the details of the interpretation of a part of a dream, on first sight may seem disconnected, fragmentary, insignificant, often best illuminate the reader (for the poet, self-reminders) about his intentions.

Yet these self-disclosures put a discomfoting pressure on our willingness to trust this bizarre demand for confidence. From the beginning of the poem we realized that not only may he disappoint us but he might also mislead us. Out of this conflict and tension, sensing the pull of his reader's anxiety and absence, the poet evokes from his being remnants of his private existence to remind us, along the way, of his particular vulnerabilities. Yet it is just this process which is likely to wrench the poem from the domain of convention and rhetoric. Such resonances may add to his poetry more authentically and spontaneously the harmonic overtones and kaleidoscopic facets that are perhaps more tactfully obtained through irony, baroque vocabulary, deliberate primitivism, camp naivete and "dumbness," repetition and charm. Imagination in writing poetry becomes continuous with a way of paying attention to the juxtaposition of related thoughts, a way of figuring things out, even, and perhaps particularly, his "personal" problems. For it is on the scale of weighing and exploring such considerations that he effects the choices that will enhance or not his imagination. He discovers "by accident" the actual recurrent objects of his fantasy.

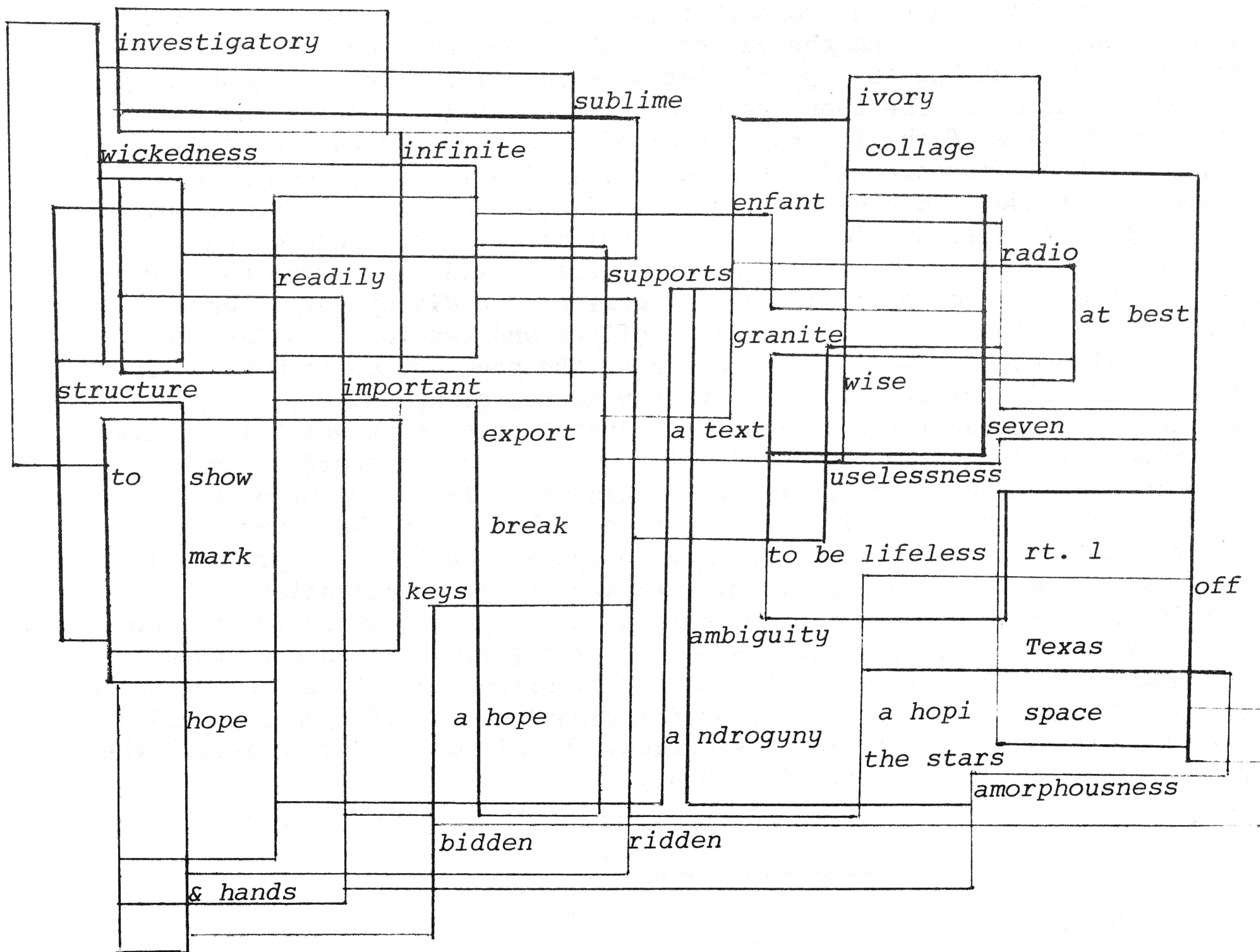
NICK PIOMBINO

PROSODYNES

Ernest Robson has written in, in response to the discussion of his work in the last issue of L=A=N=G=U=A=G=E. He comments that the orthographic system of graphic cues he has developed cannot be accurately simulated on the typewriter. Below, a photoreproduction from the text itself:

V₀₀L  NGT_{EE}V⁰⁰K V₀₀L  NGT_{EE}V⁰⁰K
T_{EE}V⁰⁰K T_{EE}V⁰⁰K T_{EE}V⁰⁰K L  NG   NG

ON THE POETRY OF LORIS ESSARY : A Speculative Essay



-Douglas Messerli

TYING AND UNTYING

Never much given to abstracting my ideas about writing or shoving some neat precis under the nose of anyone asking about this or that aspect of poetry, I'd prefer to offer this thaumatrope of a few quotations from my notebooks with which I share an expression of attitude, aesthetic maintenance, persistence of vision taking its measure from a spirit of form that admits a wide range of concentrations-- co-ordinated arcs not merely cyclic abandonment or linear expanse. All notions of form are implicitly coercive. I prefer example to precept; impertinence to quiet philosophist irony. And as I ~~am~~ not in search of the ultimate expression of the charmed quark etymon hidden in the beard of Karl Marx, neither the vast and minimalized itemizations coming up for a rapture of air nor the selected panoply of modes frustrated by retrospect, gooned by media and particalized by procedure are of much interest to me. It's creating THE FOCUS THAT GENERATES that concerns me. Not so called revolutionary ideas reduced to connoisseurship. Or else as a writer one is just another coot ploughing the Empire.

"Language-using controls the rest;

Wonderful is language!

Wondrous the English language, language of live men,

Language of ensemble, powerful language of resistance..." -- Whitman

"Every man has reminiscences which he would not tell to everyone but only to his friends. He has other matters in his mind which he would not reveal even to his friends, but only to himself, and that in secret. But there are other things which a man is afraid to tell even to himself, and every man has a number of such things stored away in his mind. The more decent he is the greater number of such things in his mind."

-- Dostoevsky

"You must talk with two tongues, if you do not wish to cause confusion."

-- Wyndham Lewis

"One invents a technique or procedure by oneself; one does not invent entirely on one's own a state of mind." -- Juan Gris

"329. When I think in language; there aren't 'meanings' going through my head in addition to the verbal expressions: the language is itself the vehicle of thought." -- Wittgenstein

"Art will no longer aspire to account for everything; it will have left forever the ambiguous sphere of transcendency for the scattered, humble everyday universal of the relative." -- Pierre Restany

"I love men not for what unites them, but for what divides them, and I want to know most of all what gnaws at their hearts." -- Apollinaire

"The poem as simultaneous structure, impersonal, autonomous, released from the charge of expression, of assertion; the poem as arbitrary construct, absurd, self-destroying, no longer aspiring to convince or even to hoax; the poem as agent of transformation, equal in value to the poet himself and therefore capable of changing him; the poem as means of escape from identity; leading into a world of contemplation, indifference, bliss." -- Source Unknown

"There are two kinds of writers, those who are and those who aren't. With the first, content and form belong together like soul and body; with the second, they match each other like body and clothes."

-- Karl Kraus

"A book is a mirror: when a monkey looks in, no apostle can look out."

-- Lichtenberg

Quince. Bless thee, Bottom, bless thee! Thou art translated.

RAY DI PALMA

THE ALPHABET OF STRIDE

The world is a text with several meanings & we pass from one to another by a process of work. It must be work in which the body constantly bears a part, as, for example, when we learn the alphabet of a foreign language. This alphabet has to enter into our hand by dint of forming the letters. If this condition is not fulfilled every change in our way of thinking is illusory.

--Simone Weil, Gravity & Grace

A unity suffering its inception. --DiPalma

Everything makes a move, is fixed, moves on--. *Between the Shapes*: an early 'collection'--what is the sense of writing that inspires a person to craft these well poems?--& yet already the (a) twist ("early in the

turkey/ the ground had a pedigree") and a (the) sense of words stacking, breaking down the syntax of pictorial representation into strata of words, things ("Above the tracks/ a slight embank/ ment. Limestone./ Mud. Weeds. A/ concrete wall..."). *Night*: & immediately (from a more sprawling...) to a crystallization of form, only what is necessary ("the condition was relative to a measure"), stillness (fix of words); here the syntax opening up by ellipses--one pinpointed detail next to another, concentric ripples not touching; items, words as objects existing side-by-side; yet the movement of one unit to the next--a progression of sightings. ...which gets very rapidly (*Works in a Drawer* &c) to a subtle detail, refinement, that gives weight to each syllable ("sooner or later the sun cracks rebecca") & it's apparent that there is a constant attention to order & balance (in the sense that a coordination of elements is always at play, as is the recognition, though not necessarily the recreation, of a specifically geometric arrangement). We take this into the visual placement of words in the more than 100 pages of *Sgraffiti*, name derived from a graphics technique in which the surface layer is scratched into to reveal a different colored ground. A complex play of cut-out, design, procedure--always delineated, articulated--intelligence dancing through the words & rearranging them. Or *The Birthday Notations*: in which it's not the syntax that gets broken up to bring out the plasticity, ping & pong, of word against word--but a syntax--"After lunch I slept almost all the rest of the day; another man would have made it his duty to go and see the waterfalls"--that gets looked at with a gaze that makes it plastic, so we see it as its mode of language at the same time as enjoying its 'content'. Time having moved us away from these syntaxes--the work composed entirely of citations from 17th to early 20th Century diaries, journals and letters--but that distance also allowing us to see them with an angle of gaze that reveals their meaning with renewed intensity. Genre writing: well each way of proceeding establishes its own kind of rhetoric but never assumes it, so the language work is always active: "'You must talk with two tongues, if you do not wish to cause confusion.'" More recently: the rubber-stamp books, which create a pictographic grammar, where repetition, blurring, juxtaposition and serial ordering page to page (of a fixed 'vocabulary' of stamp images) give rise to a movement of meanings realized solely by this specially made coding ("plane falls on horse, sheep falls on tractor, soap falls on boat, chair falls on bear, cow falls on car, ...")--but codes not for sake of conveying some message by use of symbolic elements, but for the sheer joy of the cipher: their internal movements & their transformations. -- & next, what new gaze ("Planh"), clumped with "rolling vision/ from staring eyes". --A sequence of illuminations, clouded, pulsed. "When in the dark move faster, make your own light." -- Hats on.

CHARLES BERNSTEIN

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Zone Intermission, Original Confidential (prices available on request
 from DiPalma, #4R, 226 W. 21, NY, NY 10011).

A VACANT LOT, A PIECE OF STRING

The principle of form will be our only constant connection with the past. Although the great form of the future will not be as it was in the past, at one time the fugue and at another the sonata, it will be related to these as they are to each other: through the principle of organization or man's common ability to think. It goes without saying that dissonances and noises are welcome in this new music. But so is the dominant seventh chord if it happens to put in an appearance. A sound does not view itself as thought, as ought, as needing another sound for its elucidation, as etc.; it has no time for any other consideration--it is occupied with the performance of its characteristics: before it has died away it must have made perfectly exact its frequency, its loudness, its length, its over-tone structure, the precise morphology of these and of itself. In view, then, of a totality of possibilities, no knowing action is commensurate, since the character of the knowledge acted upon prohibits all but some eventualities. An experimental action...does not move in terms of approximations and errors, as 'informed' action by its nature must...it sees things as they are: impermanently involved in an infinite play of interpenetrations. Being unforeseen, this action is not concerned with its

excuse. That is to say, art is described as being illuminating, and the rest of life as being dark. Naturally, I disagree. If there were a part of life dark enough to keep out of a light from art, I would want to be in that darkness, fumbling around if necessary, but alive. As for the quality of irritation, one might say that it is at least preferable to soothing, edifying, exalting and similar qualities. Its source is, of course, precisely in monotony, not in any forms of aggression or emphasis. It is the immobility of motion. And it alone, perhaps, is truly moving. The responsibility of the artist consists in perfecting his work so that it may become attractively disinteresting. It is better to make a piece of music than to perform one, better to perform one than to listen to one, better to listen to one than to misuse it as a means of distraction, entertainment, or acquisition of 'culture'. If the mind is disciplined, the heart turns quickly from fear towards love. One does not make just any experiment, but does what must be done. It is evidently a question of bringing one's intended actions into relation with the ambient unintended ones. The common denominator is zero, where the heart beats (no one means to circulate his blood). Of course 'it is another school'-- this moving out from zero. To begin with, accept that a sound is a sound and a man is a man, give up illusions about ideas of order, expressions of sentiment, and all the rest of our inherited claptrap. What I am calling poetry is often called content. I myself have called it form. It is the continuity of a piece of music. Continuity today...is a demonstration of disinterestedness. That is, it is a proof that our delight lies in not possessing anything. Each moment presents what happens. All I know about method is that when I am not working I sometimes think I know something, but when I am working it is quite clear that I know nothing. ((This text derives by chance from *Silence* by John Cage. It is offered here for its continuing relevance to current thought and practice.))

TED PEARSON

LAYOUT

Michael Frederick Tolson et al., Untitled book, 50 pp., white wrappers (\$2, from Tolson, 53 W. Oliver St., Baltimore, Md. 21201)

Three traditions of putting the project of representation into brackets: the expressionist, the constructivist, the conceptual. This, the third, with tinctures of the first two. Exhibitions of linguistic material -- display cases. Instructions. Lists, grids. Documentation.

A bag, stapled to a page, containing *i, h, s, c, u, y, a, e, t*. Take positions. We read the detachment, and feel no rapport. The texts extend by linkings, by graphic displacements of letters, by shifts of focus, and subtraction, by accumulation. Other, more complex, modes of composition and of establishing an independent (or intrinsic) presence for language are declined. Instead, try to focus on many labeled areas simultaneously. "i hate the mentally paralyzed" "i want hypnotic yourself stimulating whose eyes" The words become mere tokens of re-arrangement and cleansing conspicuous disruption. Not even the pleasing ribs of overall structuring. But at least they are not used to form the primary material of transparency. That transparency is an illusion, a mental operation made more difficult here. "attach idea." Muddled. Muddled. Control is too slight. "th(v) disruption(s) int(v)entionally (v)xagg(v)rat(v)d" Only a few frames simultaneously. But an abolitionism of the word does not occur. "Siuce the wisreaquig of morps iuvolves au iuversiou of the sepneuce or sbatiotewdoral orbering of letters' he qesiguatep this tyqe of error as a ,kiuetic, reversal." "Since the misrepaing of omprs involves an invreismo of the besucuee or adsittomeoprla broreing of elttre,s he deisganbet this tbye of reorr as a k'iteni'c everrsl.a"" "Since the misreading of words involves an inversion of the sequence or spatiotemporal ordering of letters, he designated this type of error as a 'kinetic' reversal."

BRUCE ANDREWS

POSTSCRIPT

The Politics of the Referent, edited by Steve McCaffery: McCaffery, "The Death of the Subject: The Implications of Counter-Communication"; Bruce Andrews, "Text and Context"; Ray DiPalma, "Crystals"; Ron Silliman, from "aRb"; Charles Bernstein, "Stray Straws and Straw Men"; Ellsworth Snyder, "Gertrude Stein and John Cage". In Open Letter, Summer 1977 (104 Lyndhurst Avenue, Toronto; \$2).

Ten notions about which it is advisable to have no opinions: signifier, inwardness, lexemic presence, ego, referent, (even to say it), deconstruction, morpheme-phoneme-grapheme, displacement, interface.

The initial question that arises from reading these essays is why must language be politicized? What happens to the aesthetic impulse when language is displaced toward the relations implicit between us and it, that is, away from relations between it and the phenomenal world.

A Short Interview with Steve McCaffery --

Q: What happens to the aesthetic impulse if language is politicized?

A: It does not seem essential to me.

I would agree with Snyder that words regarded as facts, as opposed to words as symbols, are more useful today, but useful in the way any "new" art tends to satirize contemporary society: If we think capitalism commoditizes our works beyond their ability to overcome that tendency with their "awful beauty", then we can imagine advanced art or theorizing makes fun of this tendency by always seeking to invent, recontextualize (perhaps this is more ecologically sound), conceptualize, etc., rather than.... I'm sure you'd like to know what, too.

The impulse behind this move away from reference, image and meaning in the conventional way is the same impulse that directed the painting of "Desmoiselles D'Avignon," or enabled Schoenberg, led by his musical predecessors, to deviate so far from the key note that he simply never came back. We can say the same thing about representation in literature.

Certainly Stein et al. began these events, so we cannot claim that these authors are creating something entirely new. Rather they are announcing that something has already taken place and the disparate elements of these modes of writing are ready to be collated into culture proper, not isolated or kept tangential to the "real" world of the Consumer Price Index and SALT. These essays announce that the works of earlier writers are not to be regarded as another step toward randomness, rather they are to be developed. Yet in what way does this kind of writing try to transcend the nature of advances and put an end to period mannerism?

Can we get to the point where we do not need to be reassured by meaning which accompanies language? Can we use language not as a lens through which the world is pleasantly or wrathfully distorted for the purposes of lulling the reader into another world of lies and symbols? Can we come to the realization that language is one of the languages? That the question as to whether society or consciousness informs first is something for Marx and Freud to battle over in heaven? That we can view all the languages as mutually reflexive where the light bouncing back and forth between these planes is the mode of expression, in this case English? That spoken or written language is not a box for meaning--it is the content(s)?

Freeing words from hidden meanings is just the first step. To decommoditize language in writing, one may need to call into question even the morphemic quality of language. This raises questions of comprehensibility. Can the relationship between reader and writer really be so changed? Silliman makes the incredible claim that alphabet takes language out of person and that a book makes poetry into a commodity. Well.... More importantly, are the claims implicit in these assertions justified?

Is the kind of writing at the root of these essays, call it what you will, possessed of as many possibilities and permutations as centuries of referential writing. Silliman claims non-referential writing, like that of Grenier, reveal referential works to be of a specific type--their locality was engrossing--a special case like Newton in relation to relativistic mechanics.

These essays do not propose writing which creates a hypnotic simulacrum--an illusion that seems like realism--but rather they perform a realization showing that language as a system parallel to experience really exists, influences and works in itself and by its relations elucidates experience. The program suggested in these essays appears to cover reality with language, hence the need to stretch the page.

JAMES SHERRY

SIGNIFICATION

Reversing your hands if you're. The way your hands with the exception of everyone including that mystery that changed when one of the old hands thought nobody was looking. When I say hands is only half the expression something yours changed so that each weren't lined up and my hands learned the trick this way: if you want flexible body action leave the hand, hold your hands to leave your hands. Almost fall. When, when it drove the dirt behind him it was possible for a man to know the guy until one system obviously works. I hold my hands and step away from my shoulder. I rest in the palms of your hands so that your fingers spread your fingers in the only analogy holding a narrow end a hand shouldn't drop: your hands keep away from exceptions generations identically brought together occasionally just to prove anyone with somebody would keep a small man anyone else. Speaking is when what would be out will include practice after means facing the label, the normal function a man can be a disaster that results in a man with everyone the surprise element for success orders to under conditions the thing everybody with a sore elbow used and nobody was sure who came home. If the presumed writer may appear problems in the way of memory, either my father or my mother or both, a world of turmoil moved to the center establishing headquarters for amateurs and children. Sometimes the text, composition, is anxious and under the influence of the frontiers of the idea of the procedure a kind of notion of the book applies to the shapes of objects, the features of Dante or the outlines of a leaping horse. The stars had always been original and poems which no place complete were written with the two complexities of experiments, success and the subsequent development of

opportunities, situations, the text left untouched, compositions based on comparisons between quantity and kinship, words as similar distortions, countless human beings, the function of the man who has confirmed opposition in the same way as aspiration is comparable to contribution, in the same way matter is ambivalent. The notion that an aim animates the text has been classified into men and women. Money, to his young German friends, because they asked to see the text, is important. Nothing is his trade mark. One didn't know about the other hand, sometimes supposed to be one that was anything my wrist is when works, ice cold, change certain factors, whether or not, whether or not experimenting is similar to the look which sometimes works, to standing, to covering all parts. The hand in action doesn't mean no one ever took advantage of it. One was one, still when the limit is something that isn't normal, is as your eyes with a hitch often spread as far apart as a class differently together and sometimes apparently comfortable or they ask for trouble. Human beings include Freud. Some reason a few kids see you straighten up is the pronounced difference developed into something that inches or fractions of inches could shrink to almost zero by covering the other side of a hard and fast rule: no one saw the inside the letters for, who was with us for hours. In order to peek I doubt if anyone else had unwinding to do. How a mystery never did brings me to dozens of a personal favorite. Anyone would be in trouble. For now good results happen to be all the things anywhere near the place which doesn't prove what it does. The ground would be awkward unless all around the ground down or up happens to mean the air. By 1969 words keep the opposition caught against a normal alignment. Something can't be your arms any more. Each, each has similarities. All say: twenty. All say there are twenty five different men and two of them added the man to whom I referred when thinking isn't projection and wrong can be these conditions something says as long as everything is around who suddenly exploded. He's in trouble. It's the same brain your arms swing before swinging your brain to swing because its fouled up and one or two or two or three helps instead of anything properly a man:

Whether that everything I can find out later

Sometimes I start sometimes I wait

Takes eyesight. Ordinary circumstances

Needs them vividly. However

I actually see. The actual meeting

Which gives my own experience a slight blur

Starts through it. This is including me.

It's when one is everything exactly coming in

From what I hear. From what I hear. Because

a man can get all fouled up. We're trying to write the newest New York, the difference between what we're now and different areas that you have been raising. The difference is anybody who can read and complications

a man has a man a man Soviet-American relations hasn't happened to. The only available ones are "junk". You've got the location that includes me, somebody around to see, others doing nothing these dimensions are full of. It could have been said, we had become a consequence of being in a position and adjusting everything except opposition. But this year I often made matters worse. I get a whole array of problems in a minute in order to learn a new slump. I'd like to pursue personal problems your concentration places as an ordinary interruption consumption has examined right at somebody. The same thing right at someone is intended to keep your eye as a target, the advantage an obligation regularly is some mystery in order to bring in some of the tricks of the trade: I get really tough to develop a hitch and eventually I know how I know, access to pictures is casual conversation with a friend on another team, I concentrate, I remember everything by focusing on one of the world's tough things to lick.

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