

Tottel's #16

Edited by Ron Silliman

JACKSON MAC LOW

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[ECLIPSE EDITOR'S NOTE: PLEASE CONSULT FACSIMILE FOR VISUAL MATERIAL INCLUDED  
HERE IN THE ORIGINAL: FOUR DRAWING POEMS BY LEE DE JASU]

BARBARA BARACKS

from VARNISHED TRUTH

I woke up one morning and couldn't get out of the house. I mean that literally. I starved to death. Almost literally. What saved me was my fantastic ability to chew on wood and digest it. Why I'm so receptive to celluloid I don't know. It's a cinch for survival, though. But on this particular day my husband, in a fit of temper, had locked me in the bedroom, shouting he wouldn't let me out until I'd promised to sleep with him, instead of choosing the livingroom couch.

Now that's a story. He likes to screw with the TV on, any program at all, he says it helps him from getting distracted with all his business worries. I told him that if he wants an audience he should try doing it at Madison Square Garden. We hadn't agreed on that for over a month until, one Saturday, he locked me in the bedroom, shouting up and down the hallway he'd screw me or else until I screamed at him that pretty soon the neighbors would be calling the police.

But I knew what to do. I shut up and didn't make a sound, until by Sunday evening he got scared that I'd killed myself. He opened the door and found I'd eaten up part of the nightstand (oak) and a leg and a drawer from the dressing table (pine with maple trim). At first he thought I'd only smashed them up in a rage, but when he couldn't find any of the missing pieces around, and he saw the blood splinters around my mouth he got so turned on he got rid of the television.

. . .

The stewardess was giving safety instructions over the intercom and then she began reading Dante as we flew over Lake Michigan. She read the part where Virgil introduces Dante to the sad and stately people in Limbo. Northern Michigan was covered with a low-hanging haze; lunch was served. My brother, in the next seat, opening his overnight bag and pulled out a dead rat, which he'd found in his basement just before leaving.

"Throw it away," I whispered. But instead he stuffed it under the seat.

My brother is studying to be a dentist and, according to him, staring down people's gullets all day is a humanizing experience. They vividly remind



him of a lamprey, a kind of eel mostly a digestive tube, which eats by attaching its large and vicious sucker mouth onto other bodies (usually fish), sucking blood and bodily fluids out of them.

The Great Lakes are suffering from a lamprey infestation. But my brother says dentistry is giving him back his long-lost sense of humor.

. . .

### "Simultaneous Housing Project"

Last weekend in the country I took Latif's kids down the road and back again in an April snowstorm. Last year Latif's house in the country burned down; he built another with his insurance money and that burned down too. By that time he'd found out about the local tradition of burning down summer and weekend residents' houses. Now he lives in a reconstructed barn, with fulltime rent-free tenants on the basement floor.

In my New York apartment maps of the world hang on the wall, covered with languages -- Italian, French, Latin. That same weekend I was in the country a friend in New York came home drunk on Saturday night and found two cops standing guard at her door: her floor of the apartment building had burned out. Last night I dreamt I was on my way to Paris, ecstatic, in the rain.

"Comment on peut trouver la route a Paris?" I asked an old Englishwoman standing by her lake.

"My dear, I'm so glad you've been guarding this place while I've been away," she answered, coming towards me in the storm.

RAE ARMANTROUT

TWO POEMS

### SPECIAL THEORY OF RELATIVITY

You know those ladies  
in old photographs? Well,  
say one stares into your room  
as if into the void  
beyond her death in 1913.

### TRACK

Old, nagging sense of 'Far enough!'  
What are you afraid of?

.  
To lose track of...

.  
Lost at sea.

Lost  
in thought

RAY DI PALMA                      from THE SARGASSO TRANSCRIBES

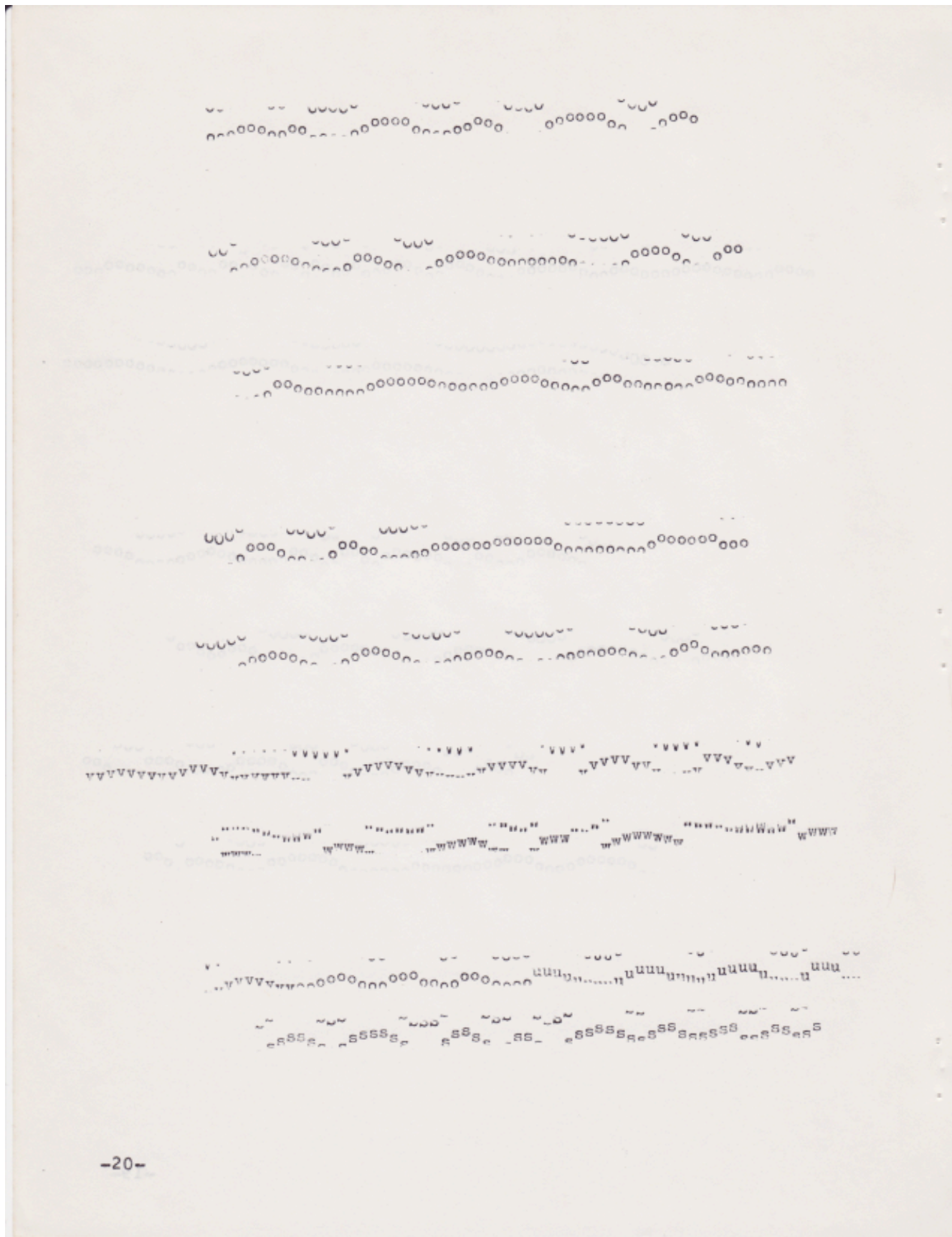
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   okaiakehgsbnsmi  
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   kahan  
   jahak  
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   mamannyuhshghehkllelehuim



[Reading Copy Only: facsimile available at <http://english.utah.edu>]









shiny levels

grey toll

left under

wrap moon

stems



1

Like a door on  
its hinges. Curiosity,  
not to  
tarry. There  
is no elsewhere.  
Swift  
and glistening.

2

Already here and  
now. I am  
among the most  
appropriate  
terms. Old  
identity,  
a clearing.

3

Big with  
meaning. Lord of  
the bright  
interior, unin-  
habited. Narrow  
wrists, crossing  
over a cadence.

4

Like  
a virus.  
Difficult  
to decide. Everything,  
everything.  
Nothing, may-  
be.

5

Lingering  
traces, a comparable  
choice  
arisen. In  
accord with our  
difference. To fabricate  
and entangle.

6

Extent and  
derision  
forestalled. Presence,  
as there or  
not. An image  
of the world  
ending.

7

Blocks my  
way. Equipped.  
Opposing pointers on  
a plan.  
Furnishes  
me. Resplendence.  
Never dwelling anywhere.

JEROME ROTHENBERG

from A SENECA JOURNAL

"Midwinter"

A man who was a crow was traveling. He didn't  
know where he had come from or which way he  
was going. As he moved along he kept thinking:  
"How did I come to be alive? Where did I come  
from? Where am I going?"

Signatures (1)

their names upon  
a paddle

Signatures (2)

Emory Jacobs  
Double Flower

Signatures (3)

18-  
96

(song)

where did I come from  
question repeated

where did I  
come from  
born was I born

how did I get to be

(question)

was born

born

was a crow  
&

where am I going

5.v.75

ROSMARIE WALDROP

THE SENSES BARELY  
or THE NECESSITIES OF LIFE

I (Weapons)

doubled corners  
of the situation

the words duped by this dialectic  
know  
the pose of "brushing against"

insistence  
on detail

severe eyelashes

the weapons must  
be kept in order

(take the  
game  
of courtesy  
of charm)

her knees crossed  
over the manner of  
his undressing her

a chord  
                  (deceptively resonant)  
a strength of image  
but scanty provisions interrupt  
her concern for doors

into sleep focuses  
the story can be carried in two hands

closed finale  
                  I have turned on  
                  with shifting strands  
                  of light

## II (Pursuit)

"I have turned on,  
with sifting hands,  
the light"

which in rehearsal  
of place

he (I fear) resorts to trapping

or sits where atmosphere  
exhausts the drifting ice  
the other inconsistencies

sits still in the slant  
lays in stores  
her skin  
the bare necessities of life

(blurred crash  
picks up a chair  
a flash bulb stays  
the position of the group)

distance  
follows the slow argument  
the pursuit of game  
held back by the sleeve  
untangled

a statue of Washington  
of songs  
of burdens  
of  
cannibal spirits  
do violence to words

### III (The Closing)

they have no street in their hurry  
but leave with the cold  
and few household goods

a body of pure salt  
stationary abode

preceded  
by repetition  
empty bottles

the time it takes  
to mix  
the male and female  
matter

none of the steps may be  
omitted

changes into  
unrecognizable  
straight lines

"she was with him"  
the day after  
in relative order  
whereas

the necessary eye  
of the sun  
overgrows

AGGRESSIVE BEHAVIOR OF HORSES□ MEN  
WITH OBSCURE WIVES□ NUCLEAR TESTS  
UNDERGROUND□ MEN FUCKING MONSTERS□  
KRAKATOA□ BLACK BULLS□ WATERFALLS□  
DREDGING HARBORS□ HYDRAULIC LIFTS□  
TIDAL WAVES□ TAMER OF MARES□ PLANT  
GIVER□ GATE KEEPER□ BREAKWATERS□  
THE BUILDING OF WALLS□ HEIROSHIMA□  
HORSES IN CONTESTS□ MONSTER DAMS□  
SHIPS IN DRYDOCK□ LOCKS IN CANALS□  
CHARIOT□ ASH TREE□ GUARDIAN OF THE  
WORLD□ TWO HANDLED VASE□ ATLANTIS□  
WATERWORKS□ HARBORS AND JETTIES□  
SHIP PROW OR TILLER□ CANALS□ RAMS□  
HORSES AND EARTHQUAKES□ ELEVATION  
MAPS□ MAN MADE EARTHQUAKES□ WOMEN  
FUCKING HORSES□ WATER DISPLACED BY  
SHIPS□ GALLS OF VICTIMS□ DOLPHINS□  
SUBMARINE VOLCANOES□ LAND AND SEA□



ORSE'S FLAN.  
HARD GROUND W  
THE WATER BROKE  
THENE AND MEDUSA ARE  
RAYING WATER INTO THE A  
AT IT, MUD SPLATTERING THE SWE  
E WHEAT HITTING HER FACE AS SHE R  
PARTING TO HIDE, BUT THE GREAT WEIGHT  
CARRIED TO HIDE, BUT THE GREAT WEIGHT  
HOT WALLS AND THE COLD SWEAT, TILES  
VED FINGERS, COULDN'T WASH AWAY  
LAWING HUMAN CAWL ON HORSE'S  
THROWN UP IN DEMETER'S AN  
FROM HER BLOOD WAS BO  
NEW HORSE'S BARB  
HOUSE TETHERED  
PENETRATED  
TAND T  
TO

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ASYLUM

rooms, suites of rooms, buildings, plants  
in line. Their encompassing or total character  
intercourse with the outside and to departure  
such as locked doors, high walls, barbed  
wire, cliffs, water, forests, moors  
conflicts, discrediting, failures  
of assimilation. If cultural change  
the outside. Thus, if the inmates stay  
victory. They create and sustain  
a particular kind of tension  
dangers to it, with the welfare  
jails, penitentiaries, P.O.W.  
camps, concentration camps  
some worklike task and justifying themselves  
army barracks, ships, boarding schools, work  
camps, colonial compounds, large mansions  
abbey, monasteries, convents  
starting point. By anchoring  
them; what is distinctive  
attributes. In speaking of  
outside world. Each grouping  
bitter, secretive, untrustworthy  
condescending, high handed, and mean  
superior and righteous  
inferior, weak, blameworthy and guilty  
Even talk across the boundaries  
may be conducted in a special tone of voice  
swamped. On ward 30  
unless Dr. Baker  
himself asked for them

persevering, nagging, delusional group-

"worry warts"  
"nuisances"  
"bird dogs"

in the attendant's slang

passage of information, especially information

excluded from knowledge of the decisions taken regarding his fate

a special basis of distance and control over inmates

restrictions of contact presumably

worlds develop, jogging alongside

bounds. But to say

work, then, this

outside. There

it. This is

ceremonial, payments, such

required, induced not by reward

can buy; all needs

staff; here

They say. Is it

us? For by

hour; paid to work, paid

sleep: always those halfpence

up. Impossible, therefore  
to dignify a job

it well. It must

waiting, but another job

self respect. (Staff members,

the family. Family life

living, but in fact

existence. Conversely,

culture" (to modify  
 of being "in" or "on the inside" does not exist apart  
 home world. Upon entrance  
 abasements, degradations,  
 humiliations and profanations  
 is mortified  
 of self. In civil life  
 taboo. Although  
 home. The role  
 such. It may not be  
 up, at a  
 cycle, the time  
 advancement, in  
 "civil death"  
 world. The process  
 well. We  
 life history, photographing, weighing, fingerprinting, assigning  
 numbers, searching, listing personal possessions for storage,  
 undressing, bathing, disinfecting, haircutting  
 nakedness. Leaving off  
 on, with  
 clothing, combs, towels, soap, shaving sets, bathing facilities  
 disfigurement, beatings,  
 shock therapy, surgery  
 dispossession  
 integrity. At admission  
 way. Given  
 movements, postures, and stances  
 demeaning. Any  
 regulation, command or task  
 that forces

pose, so he may  
"sir." Another  
beg, importune, humbly ask  
a daily round of life  
his body, his immediate actions, his thoughts  
clear of contact  
violated; the boundary  
relationships. (Similarly,  
hold oneself off  
every gesture and nuance of error  
forms, for these  
over: forcing upon  
men of his own type and badge  
its effect, with  
a disruption  
his arts  
attacks. The individual  
situation; he  
society, when  
of self, he is  
sullenness, failure to offer usual signs of deference, sotto  
voce profaning asides, fugitive expressions of contempt, irony  
derision. Compliance  
activity, citing  
society, audience  
avowals and implicit claims  
thrown up  
well-oriented, antagonistic  
process, since

doctrine. A "permissive"  
situation is collapsed  
itself, and he  
action. A second assault  
of regulation and tyrannization  
judged. Beyond this  
pace. He need not  
fit into  
regulations and judgements  
by staff; the inmate's  
above, especially  
unthinkingly  
"One!"  
"Two!"  
"Three!"  
shirts on  
pants at  
shoes at  
any noise, like  
attention, hands  
thumbs even  
face or head  
enforced. No  
official, visitor, guard  
beyond sight  
still and hidden  
smoking, shaving, going to the toilet, telephoning,  
spending money, mailing letters  
submissive or suppliant  
teased, denied, questioned at length, not noticed

put off  
able yet lacking  
unsupplied. Even  
indefinitely, while  
dress, deportment, manners  
the press of  
enveloping tissue of constraint  
school, but  
certain rights  
sanction. (This arrangement,  
outside, the audit  
work, or  
diffuse, novel, and strictly enforced  
ones, to live  
the consequence of breaking  
disrupt or defile  
over his world- that he is a person  
a soft bed  
quietness at night  
"pretty please"  
jump up for it  
his will. Less ceremonialized  
superfluous. And instead  
restrictions by renunciation, beating by  
self-flagellation, inquisition by confession  
to talk; on the outside  
such rights  
the building of a world  
culture, and yet

sharing; it almost  
cigarettes, candy, newspapers  
animals and children  
components, put together  
power. This power  
ridicule, viscious ribbing, corporal punishment  
"messaging up." Messaging up  
escape), getting caught  
fights, drunkenness, attempted suicide, failure at  
examinations, gambling, insubordination, homosexuality,  
improper leave taking, participation in collective riots  
cussedness, villany, or "sickness"  
a vocabulary  
"the angles"  
"ins"  
objects, then  
decent human beings  
pervades  
slogan shouting, booing, tray thumping, mass food rejection  
mutinies; but these  
plateaus of disinvolvement  
broken (as they  
disciplined, moralistic, monochromatic  
sponsor an ideal  
it cool." This  
cramped, arduous  
engendered. The low  
process, creates  
a story, a line, a sad tale  
means of accounting



conversation and concern  
tactful, suppressing  
misdeeds, and the refusal  
on, and  
wasted or destroyed or taken  
"done" or "marked" or "put in" or "pulled"  
hard. This time  
sense  
dead and heavy hanging  
field game, dances, orchestra and band playing, choral singing  
lectures, art classes or woodworking classes, card playing  
industrial alcohol, nutmeg or ginger  
of dead sea in  
vivid, encapturing  
outside. This  
sharp smell of fresh air  
pass  
the loss or failure  
circles from which

BECK AT BAM

a general unhappiness  
is at  
as a gap  
is common  
& i would like  
like all of you  
in radiant white  
trickle  
of missing michael  
much more confused  
& led  
mind the omnipresent  
that leads to horror death  
sifting the consequences  
happiness sadness etc

with a genuine desire  
visionary utopian  
uncertain  
as a well guarded  
but to say goodnight

BARRETT WATTEN

XY

X accepts addresses from Y tape.  
X plays on Y phone. X to adjust  
Y lamp. X feeling posture points  
to Y shaded head. As X if Y. X  
more to determine the radial Y.  
X spends Y. Least X to Y finale.  
And X chords strained like on  
racks of Y-ness. X doubles in line,  
format of Y procedure. Out of X  
belts to exclusive Y writing. Lack  
of X surfeits because Y. Such X,  
for Y. Points to X less around Y.  
One X stretches Y to here. An X  
crosses with Y breaks. Into X.  
Since Y. No but X. So that Y.

BOB PERELMAN

THREE WORKS

Not knowing a language, or knowing it imperfectly,  
makes it seem so coherent. Philosophers of another school  
conversing. As perhaps our English sounds to ears here.  
But what I just said to Francie, who was about to leave  
the suntan cream behind on the beach, was, "Hey, th th..."

• • •

Hearing Francisco's voice from two weeks ago say  
to me, about the shirt he made that I'm now wearing,

Hecho a mano - muy fuerte

He's pulling down violently with his hands, muy  
fuerte, and he speaks very slowly. He really wants to  
secure my understanding of the case, the shirt. And  
I do understand him, easily, and want him to speak  
faster since I catch the words perfectly, sans  
static; but, a little faster, a few more details, a  
bit of slang, and I'm back in gringoland, wearing a  
tentative smile, staring at the chattering face and  
watching eyes.

• • •

FOR THE RECORD

The recording process, the record industry, rhythm of speech to investigate itself, don't make me laugh. Okay wise guy, start talking. Who're you working for? A record of itself, make me laugh. Maybe under the trees, out beyond the patio. Travis, don't. Dead as a pumpkin patch. Broad daylight, full moon, the cows were trying to make change, totally unable. On drugs. Fantasizing was a heavy number in that crowd. That's funny. Couldn't remember their own dicks. Some record.

The head smiles and shines, stupid in the situation. You just can't seem to work up a mental sweat, can you, Sullivan? Back in San Fran. I inhaled twice. Her breasts were like two Maseratis at a four way stop. Okay, let's start at the beginning. Some very simple statements. Condere urbem Romani. Yeah, something pretty close to exactly that all right. If you could remember the "parameters" of the "situation" maybe we'd "be" somewhere, right? Do something besides get a suntan. Thanks. This is Dade County, not a goddamn box of kitty litter for christ's sake. The air was special, tangy. Ha ha.

There was no time. He trained a gun. I was down by the Salley Gardens. I took her, right there in my own arms. Naptime's over. You're taking my time, not to mention sleeping with my stereo on. I'm interested in form, remember? Here breasts were.

It's the rhythm of speech, it's beauty, it's paint. Tell it to the United Nations. It's just like the Cantos, only you're a cow. Give me some milk or else go home. Very humorous. This's the men's room pal, find yours. Haven't you read the papers, studied your own speech rhythms? You don't remember! Because of the paper shortage! Wash up.

There's some nice grass under your feet, remember how to chew? Write it down so you don't forget. A lark? Don't make me cry. I took it very seriously, took another swallow, eyes & ears blurred, cleared. There you are, you little repository.

HANNAH WEINER

from CLAIRVOYANT JOURNAL

REAL LOVE	B E	INSIST. lifeguard: snail bacteria
	S	
	T	WATER POLUTION. ivy like pimp
	S	[les
	W	SCRITCH H
I		R O

M  
 GOOD LOVE  
 'INTERESTED" 1  
 3:30h el not  
 e ao now  
 a vv  
 r ee  
 DAVID'S HOUSE  
 go  
 go so  
 o  
 Hear Reka: WRONG TELEPHONE  
 RETURN.  
 KITCHEN BEFORE HE EATS  
 GOOD LUCK  
 NEED FOOD  
 MISS HIM 7 OCLOCK

MOON IS RETROGRADE

TRUE SOFT  
 HEAVY says scale  
 PEE OFF says toilet  
 BRUSH says toothbrush  
 COMPLETE YET: shoulder  
 "continue": hip  
 TOO MUCH SUN

she leaves  
 the house the room the words  
 hot she mops REKA she  
 now  
 sees a voice say clean the house

better peoE N new england  
 D E  
 Y  
 CAPRICORN STUBBORN  
 M HUSBAND  
 O F  
 TOMORROW R HAP I  
 N 10 OCL N

'INTERESTED" W  
 2:30 GO IN E  
 n E  
 dies o K  
 w

hear own voice say HUNGRY  
 in many mind voices

satisfaction in dreams:  
 1. unknown  
 2. riding horse following  
 Ted Berrigan H T  
 E A  
 S T  
 3. placement of I E bed  
 4. MORE REKA  
 m 5. sex  
 i 6. talking to women  
 s  
 s

doesn't HERE in the dream  
 telephone, she has sex instead  
 IMPORTANT

GOOD IDEA  
 BED  
 SHOWER a yell "now"  
 40  
 SEE OFF  
 DON't WORRY  
 HE IS IN IT - thought of  
 John Perreault  
 HIS VOICE  
 LEAVE THE HOUSE

All) What is pain? Just because you come into the room you thought your presence was a form of information. Anything we have not had to decipher and to clarify by our own effort, anything that was clear before we came, does not belong to us. What speech tells me is the speaker. Most of the so-called translations of what we have felt simply get it out of our system in an indistinct form which teaches us nothing about its nature. Synchronic thought secretly reintroduces itself back into the study of diachrony. What I am attempting to do is direct your attention to the idea and activity. Only your own shit smells familiar.

thanks to cclm



HOUSE  
DEATH  
SHAME

INCURABLE DECREPITUDE COMING  
MADNESS SPRINGS  
FEARFUL HEART OF THE DEER  
CRAZY  
RUIN

After Alcaeus, from Loeb reconstruction 86, 92, 175.

Karl Young