

TEMBLOR

C O N T E M P O R A R Y P O E T S

ISSUE NUMBER 10

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Rochelle Owens from *Discourse on Life & Death*
Aaron Shurin *Six Poems* Mei-mei Berssenbrugge *Ghost Essay*
Ted Pearson from *A Work in Progress* Dennis Phillips from *Arena*
Phillip Foss *Vinland* and *The Manichean Apology*
John Taggart *Rereading* Leslie Scalapino *fin de siècle, III a play*
David C.D. Gansz from *Millennial Scriptions* Pat Smith *Lauds*
Clark Coolidge from *Registers* Joseph Lease *Green Cold Water*
Fred Wah from *Music at the Heart of Thinking* John Clarke *14 Sonnets*
Nathaniel Tarn *Amicus Curiae* Joanne Kyger *Winter Sequence at Jon's House*
Clayton Eshleman *Sixteen Years in Los Angeles* Larry Kearney from *Sleepwalk*
Gerald Burns *Fretting an Upscale Themis & other pieces*
Joseph Simas from *That Other Double In Person*
Anthony Robbins from *Theories of Decline*
Pasquale Verdicchio *Three for Pier Paolo Pasolini*
Douglas Messerli from *The Structure of Destruction*
Sally Doyle from *Shepherding* Hank Lazer *Compositions 2 & 18*
Bob Perelman *Chronic Meanings* Duncan McNaughton *Clear Spot*
Tom Clark *Inside the Redwood* Paul Vangelisti *Alephs Again*
Adriano Spatola and Antonio Porta translated by Paul Vangelisti
Danielle Collobert *It Then, Part I*, translated by Norma Cole
Edmond Jabès from *A Book of Resemblances* translated by Rosmarie Waldrop
Barbara Guest *On Dennis Phillips* Kevin Killian *On Gerald Burns*
Bruce Campbell *Three Readings: Gerald Burns, Dennis Phillips, Ted Pearson*
Rachel Blau DuPlessis *On Anne-Marie Albiach* Nathaniel Tarn *On Paul Celan*
David Rattray *The Pindaric Fragments of Friedrich Hölderlin*
Stanley Lombardo *Technopaegnia* Richard Kostelanetz *Expositions*
Stephen Ratcliffe *Notes on Sound* David Levi Strauss *On Louis Zukofsky*
Beverly Dahlen *Tautology and the Real* Rosmarie Waldrop *On Lyn Hejinian*
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HOW(ever)

A JOURNAL FOR POETS & SCHOLARS INTERESTED
IN MODERNIST / INNOVATIVE DIRECTIONS
IN WOMEN'S POETRY

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AND

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C O N T E M P O R A R Y P O E T S

ISSUE NUMBER 10

Adriano Spatola	Little Exhortation	3
	translation: Paul Vangelisti	
Rochelle Owens	The First Person from Discourse on Life & Death	4
Ted Pearson	Stanzas from a Work in Progress	18
Mei-mei Berssenbrugge	Ghost Essay	22
Aaron Shurin	Six Poems	25
Barbara Guest	On Dennis Phillips	31
Dennis Phillips	from Part Nine of Arena	33
Phillip Foss	Vinland and The Manichean Apology	42
David C.D. Gansz	Per Missions (in progress) from Millennial Scriptures	51
Pat Smith	Lauds from A Book of Ours	54
Joseph Lease	Green Cold Water	57
Clark Coolidge	from Registers (People In All)	59
John Taggart	Rereading	68
Leslie Scalapino	fin de siècle, III a play	76
Fred Wah	from Music at the Heart of Thinking and Three Artknots	81
John Clarke	14 Sonnets	84
Nathaniel Tarn	Amicus Curiae (Architextures 22-28)	91
Joseph Simas	from That Other Double In Person	98
Kevin Killian	On Gerald Burns	103
Gerald Burns	Fretting an Upscale Themis & other pieces	105
Bruce Campbell	Three Readings: Gerald Burns, Dennis Phillips, Ted Pearson	113
Pasquale Verdicchio	Three for Pier Paolo Pasolini	124
Anthony Robbins	from Theories of Decline	126
Clayton Eshleman	Sixteen Years in Los Angeles	130
Tom Clark	Inside the Redwood	133
Joanne Kyger	Winter Sequence at Jon's House	134
Larry Kearney	from Sleepwalk	139
Sally Doyle	from Shepherding	153
Hank Lazer	Compositions 2 & 18	158
Douglas Messerli	from The Structure of Destruction	160
Paul Vangelisti	Alephs Again	163
Antonio Porta	Poem & Obituary	166
	translation: Paul Vangelisti	
Rachel Blau DuPlessis	On Anne-Marie Albiach	168
Danielle Collobert	It Then, Part I	175
	translation: Norma Cole	
Edmond Jabès	from The Book of Resemblances	182
	translation: Rosmarie Waldrop	
Nathaniel Tarn	On Paul Celan	192
David Rattray	The Pindaric Fragments of Friedrich Hölderlin	195
Stanley Lombardo	Technopaegnia: Hellenistic Pattern Poetry	200
Richard Kostelanetz	Expositions	205
Stephen Ratcliffe	Notes on Sound	209
David Levi Strauss	On Louis Zukofsky	213
Beverly Dahlen	Tautology and the Real	215
Rosmarie Waldrop	On Lyn Hejinian	219
Bob Perelman	Chronic Meanings	223
Donald Revell	In Defense of Elsewhere: The Necessity of the Avant-Garde Poem	226
Duncan McNaughton	Clear Spot	228
Index	Issues 1-10	229

E D I T E D B Y L E L A N D H I C K M A N

Fred Wah

from *Music at the Heart of Thinking*
and *Three Artknots*

MUSIC AT THE HEART OF THINKING NINETYONE

Again only is it in the thing itself the place which is
the driven place as a warm motor song hums under
the chakra tree rock or stone creek song I've
become used to such a thing always drowning and
then owning myself come to my own again
possessed of me as the sib in the place of itself
hungry with love again forgiven dreaming and
knowing again the tailbone of itself bones claimed
again so that "thing" to my soul's bark floats again

MUSIC AT THE HEART OF THINKING NINETYTWO

Don't do anything
just sit still and feel the bridge above
forget about the traffic
it's going as fast as it can
down here is the river property
no train of words except some tropic text of truth about
old creek song flows its utter pure of coolness underneath
the fading rose another rose untangled knot a permafrost
of frozen words unflavoured dirt for roots
all this leveraging aggregate compassed grounding cord to
compost loops the stomach's locomotor to Gaian feedback
shutdown more to do with stellar steering of the junction
box genetic or the fresh-water hoofprint of salmon salt

MUSIC AT THE HEART OF THINKING NINETYTHREE

Any gravel road's ok by me or is that an ordering
intervention so long as it's not pure highway to the
end of the void without my story our narrative's
just a bunch of rotten windfalls under the apple
tree of someone else's eye a statistical cluster made
up to cover up and that stupid notion of a project as
sticking it to everyone else instead of girdling
yourself to the entelecheic text underfoot that
dreamt you long ago
an earth doesn't add up to the only implicate map
ethnos is
the new doesn't have to be the purity nation is at
least some Love pictographed without lexicon gets
us to the grannies grammar

MUSIC AT THE HEART OF THINKING NINETYFOUR

This is no mass synapse I'm after and I've known
awhile now being lost is as simple as sitting on a log
but the fumble jerked mystique clouds grabbing as
the staked mistake or stacked and treasured
garbage belongs familiar to a gardened world
disturbed as heat O soft anxiousness to be found
again and again estranged but marvellous then
enlived slope of scree and marmot whistle so that
synchronous foreignicity rages in music I want to
put into a region of the cadence before falling's
recognized you know
where there's that disgraceful ensoulment Mao
called swimming

ARKNOT 19

Blake's room along w/ Samuel Palmer's "visions
and models of the exquisitest pitch of intense poetry"
pitch,

and dim light
the morning stars

(Jane Shore's penance)

"equal	paradise
in all essential points"	keeps
	kindled

ARTKNOT 20

Ahead art envelopes Beuys's 4 Blackboards
while included in the width cubism narrated
signage his word for it "economics" arrows
for HAPPINESS lazy reread
to shine fate determining futurism while a
will selects dance
and away far away

MEI-MEI BERSSENBRUGGE's recent book, *Empathy*, was published by Station Hill Press . . . **GERALD BURNS** has relocated to Austin, where his wife studies law at the University of Texas. His latest book, *A Thing About Language*, was issued this November by Southern Illinois University Press . . . **BRUCE CAMPBELL** has a piece in the next (special William Bronk issue) of *Sagetrieb* on the status of the proposition in Bronk's poetry. Earlier acceptances: a piece on Susan Howe's *Articulation of Sound Forms in Time in The Difficulties*, and a piece on Artaud and Barthes in *Poetics Journal* . . . **TOM CLARK's** poetry books include *Disordered Ideas*, *Easter Sunday*, and the forthcoming *Fractured Karma*. He is also the author of several biographies of writers, including Damon Runyon, Jack Kerouac and Ted Berrigan, and is now at work on a life of Charles Olson. He teaches poetics at New College of California, and makes his home in Berkeley . . . **JOHN CLARKE** is Editor of *intent. Letter of Talk, Thinking, & Document*, Buffalo, NY, and 1989 recipient of the Helen and Laura Krout Ohioana Poetry Award ("it goes each year to an outstanding Ohio poet, who has contributed to the world of poetry.") . . . **NORMA COLE** is the author of *Mace Hill Remap* and *Metamorphosis*. Her translation of the entire text of *Il donc* is forthcoming from O Books as *It Then* . . . **DANIELLE COLLOBERT**, French writer, 1940-1977, author of *Meurtre, Dire I-II, Il donc, Survie* . . . **CLARK COOLIDGE's** next book is *Sound as Thought: Poems 1982-1984* (Sun & Moon 1989) . . . **BEVERLY DAHLEN** lives and works in San Francisco. The second volume of *A Reading* (8-10) is forthcoming from Lapis Press, but not before the third volume (11-17) comes out from Potes & Poets Press. She has recently published work in *Paper Air*, *Sonora Review*, *Mirage*, and the final issue of *Ironwood* . . . **SALLY DOYLE**: "I live in San Francisco and teach ESL and Creative Writing to adults. I'm currently completing a book of *Shepherding poems*. The first poem from this *Shepherding* series appeared in the April issue of *Hou(ever)*" . . . **RACHEL BLAU DUPLESSIS'** editing of *The Selected Letters of George Oppen* will appear soon from Duke University Press, and *Signets: Reading H.D.*, ed. DuPlessis and Friedman, is forthcoming from University of Wisconsin Press, as well as *The Pink Guitar: Writing as Feminist Practice* from Routledge . . . **CLAYTON ESHLEMAN's** recent books include *Hotel Cro-Magnon* (Black Sparrow Press) and *Novices: A Study of Poetic Apprenticeship* (Arundel Press). This last July, he began work on a translation of César Vallejo's *Trile*, which Eridanos Press will publish in 1991 . . . **PHILLIP FOSS'** *The Composition of Glass* was published by Lost Roads. He edits *Tywnyi* . . . **DAVID C.D. GANSZ** is Senior Contributing Editor of *NOTUs*. His books are *Animadversions* (Logres, 1986), *Sin Tactics* (Woodbine Press, 1988), and *The Sentencing* (St. Lazaire Press, 1989) . . . **BARBARA GUEST's** *Musicality* (with artist June Felter) was published by Kelsey St. Press, Berkeley, in 1988. *Fair Realism* was issued by Sun & Moon Press, 1989 . . . **EDMOND JABES's** *Book of Resemblances* is forthcoming from Wesleyan University Press (Spring 1990). Chicago University Press has just published *The Book of Shares*. His book of poems, *If There Were Anywhere But Desert*, is available from Station Hill, which has also authored a book-length interview . . . **LARRY KEARNEY's** work includes *Fifteen Poems and Dead Poem*, both from White Rabbit Press, *Five* (Tombocout), *Kidnapped* (Foot), *Oz and Damaged Architecture* (Smithereens), and *Streaming* (Trike) . . . **KEVIN KILLIAN** has written a novel, *Shy* (Crossing Press, 1989) and *Bedrooms have Windows*, a book of sex memoirs (Amethyst Press, 1989). His interviews with Rita Moreno, Joseph L. Mankiewicz and Debbie Reynolds will appear in the next issue of the "Official Journal of the Natalie Wood Collectors' Club." Recently, Kevin's poem "Pasolini" showed up in John Ashbery's version of the *Best American Poetry 1988*; work can be seen in *Farm, Talisman and Writing* . . . **RICHARD KOSTELANETZ's** latest book is a collection of essays, *On Innovative Music(ian)s* (Limelight). He is presently finishing his second collection of essays on poetry, *The New Poetries and Some Olds*, for publication in 1990 by Southern Illinois University Press. He is also preparing an exhibition of his Literary Videotapes . . . **JOANNE KYGER**, a native Californian, has had 12 books of published poetry, the most recent being *Phenomenological* from A Curriculum of the Soul series by The Institute of Further Studies, Buffalo, NY. She has been writing poetry since 1957. For the past 20 years her home has been in Bolinas, California. She has taught at the New College of San Francisco, and in the Poetics Program at Naropa Institute in Boulder, Colorado . . . **HANK LAZER** has poems forthcoming in *Aerial*, *Stanford Humanities Review*, *Central Park*, *Screens and Tasted Parallels*, and *Sequoia*. An essay on patterns of inclusion/exclusion in university-sponsored poetry readings is forthcoming in *American Poetry* . . . **JOSEPH LEASE's** poems have appeared (or are forthcoming) in *Pequod*, *NOTUs*, *The Paris Review*, *Boulevard*, *New American Writing*, *The Quarterly*, and *The Boston Review* (introduced by Robert Creeley) . . . **STANLEY LOMBARDO** teaches Classics at the University of Kansas. He has published translations of the poetry of Parmenides and Empedocles, Aratus, and Callimachus and is now at work on Homer and Hesiod . . . **DUNCAN MCNAUGHTON's** *Love Triumphant: Meditations on Wm. Shakespeare's Sonnets* will be published by Personabooks in Oakland, and *CPF*, a volume of poems and prose, by Waternet/Tombocout in Bolinas . . . **DOUGLAS MESSERLI's** *Maxims from My Mother's Milk/Hymns to Him* was published recently by Sun & Moon Press . . . **ROCHELLE OWENS** has published 13 books of poetry and 3 collection of plays. Her Obie Award-winning plays have been produced worldwide. *Futz* was made into a feature film and has become a classic of the American avant-garde theatre. Her current project is a production of her new play, *Three Front*, and an art video titled *How Much Paint Does The Painting Need*, based on her collection of poems with the same title . . . **TED PEARSON's** most recent books are *Mnemonics* (Gaz, 1985) and *Catenary Odes* (O Books, 1987). His collected poems, *Evidence: 1975-1989*, will be available from Gaz this fall. He now lives in Ithaca, New York . . . **BOB PERELMAN's** most recent books are *Captive Audience* (The Figures) and *Face Value* (Roof) . . . **DENNIS PHILLIPS** is the author of *The Hero Is Nothing* (Kajun Press) and *A World* (Sun & Moon, 1989) . . . **ANTONIO PORTA** was born in Milano in 1935, where he lived until his death last April. He worked for many years in the publishing business, where he was an influential editor, and as a literary critic for various newspapers and magazines. He was also a founding member and on the editorial board of the cultural tabloid *Alfabeta*. From his numerous books of poetry, fiction and drama, which established him as an important figure in what became known as the "neo avant-garde," three have appeared in English: as if it were a *rhythm*, Red Hill, 1978; *Invasions & Other poems* (1960-1984), Red Hill, 1986; *Kisses from Another Dream*, City Lights, 1987 . . . **STEPHEN RATCLIFFE's** books include *Distance and Mobile/Mobile* . . . **DAVID RATTRAY** lives in New York City. He is a member of the Lost Tribe of Bonarc . . . **DONALD REVELL's** most recent collection of poems is *The Gaza of Winter*, from University of Georgia Press, and his third collection, *New Dark Ages*, is scheduled to be published by Wesleyan in 1990 . . . Poems from **ANTHONY ROBBINS'** *Theories of Decline* have appeared recently in *Sulfur*, *New Directions Anthology 52*, *The Southern Review*, *PulpSmith*, and *loblolly*, and others are scheduled for forthcoming issues of *Exquisite Corpse* and *Partisan Review*. He is currently completing a book-length study of the poetry and criticism of Hayden Carruth. He teaches at the University of Minnesota in Duluth . . . **LESLIE SCALAPINO's** book *way* (North Point Press, 1988) received the Before Columbus Foundation American Book Award, the Lawrence Lipton Prize, and the San Francisco State Poetry Center Award. The play "fin de siècle, III" is included in a book of Scalapino's essays and poems titled *How Phenomena Appear to Unfold* (Fall 1989, Potes & Poets Press) . . . **AARON SHURIN's** most recent book is *A's Dream* (O Books, 1989). He has essays on collage methodology and textual landscape in *Poetics Journal 8*, and AIDS and Language in *ACTS 10*. He is the recipient of a 1989 California Arts Council fellowship . . . **JOSEPH SIMAS'** co-translation of Anne-Marie Albiach's *Mezza Voce* is available from Post-Apollo Press, and his work, including translations, is included in Benjamin Hollander's *Translating Tradition: Paul Celan in France* . . . **PAT SMITH** is the editor of *NOTUs*. He is the author of *Hour History* (Burning Deck, 1987) and *Detroit* (St. Lazaire, 1988) . . . For information on **ADRIANO SPATOLA**, see Antonio Porta's obituary of him in this issue . . . **DAVID LEVI STRAUSS'** writings on art and culture appear in *Artforum*, *Art in America*, *Arts*, *Artscribe* (London), *Arena* (Madrid), *Artes de Mexico*, *Afterimage*, *Re/Search*, *Cinematograph* and elsewhere. He edits and publishes *ACTS* in San Francisco, where *ACTS 10: In Relation* has just appeared . . . **JOHN TAGGART's** poems have appeared in recent issues of *Epoch*, *New American Writing*, *NOTUs*, *Tywnyi* and *Sulfur* . . . **NATHANIEL TARN's** new book, *Seeing America First*, is from Coffee House Press, Minneapolis . . . **PAUL VANGELISTI** lives in Los Angeles. In 1988 he received an NEA Poetry Fellowship. He has published numerous books of poetry and translations. Two recent book-length poems, *Villa*, an epistolary novel in verse, and *Nemo*, continue to circulate . . . **PASQUALE VERDICCHIO** is editor of the chapbook series Parentheses Writing Series. His latest publication is *Foresta Ultra Naturam* (Red Hill Press, 1989), translations from the Italian with Paul Vangelisti. He teaches literature and writing at the University of California, San Diego . . . **FRED WAH** is currently a contributing editor to *Open Letter* and a managing editor of *SwiftCurrent*, an electronic literary magazine available through a database at York University in Canada. He now teaches at the University of Calgary, and since 1965 he has published 12 books of poetry. *Waiting For Saskatchewan* was awarded the Governor-General's Award . . . **ROSMARIE WALDROP's** recent books of poems are *The Reproduction of Profiles* (New Directions) and *Shorter American Memory* (Paradigm Press). Her novel, *The Hunky of Pippin's Daughter*, is available from Station Hill.