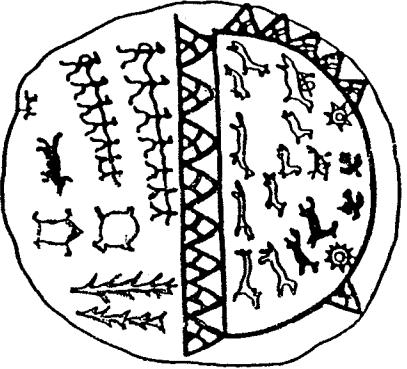


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Hartley on MacLaws

# Sulfur



FALL 1988

A LITERARY BI-ANNUAL OF THE WHOLE ARI

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**COVER: LEON GOLUB / TWO HEADS I**  
(1986, 21" x 68"). Photo by David Reynolds. Courtesy of Hans Neuendorf Gallery, Frankfurt.

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ters." It follows that "Words that begin with an identical consonant share some identical meaning" (384).

The word "consonant" here refers, of course, to the grapheme as well as the phoneme. Thus the 1915 essay called "Z and its Environs" posits "Let us suppose that z means the equality of the angle of a falling ray to the angle of a reflected ray AOV / SOD. In that case z should begin words referring to: (1) all kinds of reflecting surfaces; (2) all kinds of reflected rays" (304). Before we dismiss this premise as charmingly absurd, easily refutable by finding z-words in the Russian dictionary that have nothing to do with reflection, consider its power of suggestibility for the poet. Khlebnikov begins with "Names for eyes, as reflecting structures: *zen'* [eye: dial], *zrachok* [pupil of the eye], *zrak* [the look of something], *zrni* [eyes], *zrki* [stars], *zri'* [to behold], *zetti'* [to stare at], *zor* [dawn], *zertisa* [pupil of the eye], *zornets* [far-see], *zrenki* [eyes], *zovok* [sharpshooter]" (304). The next step is to relate *zen'* which means both "earth" and "eye," to *ziry*, a "general word for both star and eye" and then to move from *zen'*, *ziry*, and *zor* [daybreak] to a whole network of metaphoric reflectors and reflected rays:

In wintertime the earth reflects rays, and so that season of the year is called *zimna* [winter]. In summer it swallows them up. But where do they go, these rays of summer? (305; brackets are Khlebnikov's)

To put it another way: where does the "scientific" analysis of language end and the poetic begin? Khlebnikov's intricate language games look ahead to such texts as Derrida's *Singulonge* and *Glas*, Steve McCaffery's *Enoba*, or Susan Howe's *Thorow*. Certainly Derrida's extended meditation on the mimesis of the *gl* of *glas* (*glaviansy, glateni, glatobus* . . .) is anticipated by Khlebnikov as is Derrida's emphasis on the homophone as the organizing principle of Writing. Whereas Saussure regarded words like *glas* as exemplars of a "false onomatopoeia," Derrida has argued that onomatopoeias (we might say *zaim* particles) can themselves become *words* by the process of decomposition and recomposition of the sign. "*Zem* [earth]," writes Khlebnikov, "is the eternal reflector upon which people live. If *zen'* means eyes, then *zem* is the majestic *zen'* of the nighttime sky" (305). Half a century later, John Cage suggested that if *musnroom* is next to *music* in the dictionary, there must (another *mu*-word) be a connection between them. Language poetry has been especially sensitive to such connections: David Melnick's *Poet*, for example, is, as Barrett Watten notes in *Total Syntax*, an American version of *zaim* (p.7).

What separates us from Khlebnikov, however, is the Utopian cast of his visionary writings. His dream was that certain graphemes would have universal meaning ("*B* (*t*) in all languages means the turning of one point around another"), and that thus a "single written language" might "prove to be the new vortex that unites us" (364-65). He imagined a world in which each person would dwell in a glass cubicle, mounted on wheels and set on tracks, a movable module that would take its inhabitant wherever he or she wished to go. "Cities of glass, shiny as inkwells" would welcome all those who chose to inhabit them, providing parking spaces at will for their individual glass modules. And the "spiritual sun" of this country of glass cities would be the radio, "a great wizard and sorcerer" that would dispense "Advice on day-to-day matters" alternating "with lectures by those who dwell upon the snowy heights of the human spirit" (392). Immense "Radio-readingwalls" projected in every street would provide citizens with all they wished to know: "a story by a favorite writer, an essay on the fractional exponents of space, a description of airplane flights, and news about neighboring countries. Everyone can read whatever he chooses" (393). Indeed, radio rays, so Khlebnikov posited, will soon be able to transmit "taste-dreams:" "People will drink water, and imagine it to be wine. A simple, ample meal will wear the guise of a luxurious feast. And thus will Radio acquire an even greater power of the minds of the nation" (395).

These words, written in 1921, eerily anticipate the role of television in our lives today. But of course Khlebnikov imagined a media power consonant with poetic power—both nobly serving the national purpose, which must be To Improve Mankind. To use his own terminology, Khlebnikov seems, in this instance, to have mistaken the law of repetition (2<sup>o</sup>) for the law of antithesis (3<sup>o</sup>). The challenge to rework these mathematical formulas is ours.

—MARGORIE PERLOFF

### "LISTEN" AND "RELATE:" JACKSON MAC LOW'S CHANCE-OPERATIONAL POETRY

"I cannot emphasize too strongly that performers must listen to, relate with, and respond to each other and to ambient sounds, including those of the audience."

—JML

### 1. Fragments-Meaninglessness?

What are we to do with the seemingly-fragmented works of Jackson Mac Low? Another way to put this question is, "How are we to read these works?" Or "What do these poems offer us besides the momentary euphoria and/or irritating groundlessness we experience in the act of reading such works?" Perhaps simply the fact that Mac Low's project raises such questions about poetry and meaning is sufficient to qualify it as one of the most important achievements in the arts (& beyond) in the latter half of the century.

Mac Low as performance artist: inherent in the notion of performance is action. What Mac Low presents us with is a model for acting in a world which paradoxically presents itself as both fragmented (without connections) and totalitarian (all-too connected). He urges a sensitivity to our surroundings that, when taken seriously, forces us into a deeper appreciation of our present and potential impact (both positive and negative) on the world (human and otherwise) around us. As Jerome Rothenberg suggests in his preface to Mac Low's *Representative Works: 1938-1985*, we should approach his books "not only as a text but as a score & manual."

In the series "Words and Ends from Ez," for instance, we face Mac Low's work at perhaps its most fragmented. What he has done is to select words and fragments from Ezra Pound's *The Cantos* in order to create a diastic "reading" of Pound's work. Mac Low spells out the name EZRA POUND by searching through the text for words containing the necessary letters. The first "E" he comes to becomes the start of the poem, whether that letter begins a word or appears in the middle (whence the fragments). He then searches for the next "Z" and takes along with it the previous letter in order to have "Z" take its place diastically as the second letter in the second "word." The next "R" carries along the two letters preceding it, "A" the preceding three. Then the process begins again with the next "P" as the first letter, etc., etc.

Exultance,  
aZLoR-  
leaf  
Paler rock-  
layers at-  
Uh e denho ia  
"HaD Ever oZZaglio,  
e *Racciolino*  
iccardo Psit,  
LOve blUER than oured  
Auridices.

yZance,  
a's Rest,  
use At P"  
n Of rUction eranIs  
faced,

(*Representative Works 323*: RW hereafter)

But again: what are we to do with fragments such as "yZance"? One possibility:

When I began aleatoric verbal composition, I thought of the works as being "concrete" (I usually resented the application of the term "abstract" to them) . . .

The very fact that these works are composed of language elements that have intrinsic references precludes their being completely empty. Even disjoint or collaged phonemes remind us of words in which they may occur. Similarly, words and phrases inevitably lead the perceiver's mind to possible sentences in which they might be occurring, and sentences at least *connote* larger discourses.

("Language-Centered" 25)

There is meaning in even the smallest unit because each unit suggests a larger enveloping context. Nothing occurs in isolation. Consequently, even though Mac Low produces his works through aleatoric means, with no particular meaning in mind, the result is thoroughly—inevitably—meaningful.

### 2. A Mini-Lexicon of Objectively Hazardous Prosodic Performance Realizations

**ACTION PACK:** 56 filing cards, on each of which are typed one to five actions, denoted by gerunds or gerundial phrases, e.g. "jumping," "having a letter over one eye," & "giving the neck a knifing or coming to give a parallel meal, beautiful & shocking" . . .

This pack of actions was composed in May 1961. . . , with the help of the Rand table of a million random digits, from the 850-word Basic English Word List. (*The Pronouns 69*)

Used as a word source for *Nuclei for Simone Forti* and *The Pronouns: A Collection of Forty Dances For the Dancers*, drawn from by systematic

chance methods. Another action pack was used for *The Marrying Maiden, a Play of Changes*.

In *The Pronouns* these cards, woven together by diastic chance selection into forty poems, are scores realized by dancers. The value of dancing the poems lies in "finding concrete meanings as actions" (RW 181). Although chance plays a major role in the composition of Mac Low's works, those works once written are to be seen as determinate and meaningful. The performance/realization of these poems makes randomly organized units concrete through action. Mac Low continually insists that although the dancers have "a very large degree of freedom of interpretation," they nevertheless must "find some definite interpretation of the meaning of every line of the dance-poems they choose to realize" (RW 180-1; his emphasis).

ASYMMETRY: in contrast to the symmetrical *Stanzas for Iris Lezak*. "These poems are 'asymmetrical' in that each strophe spells out a different series of words, whereas each stanza of a stanzaic-acrostic poem spells out the same word-series—either the title or some other word string" (RW 78).

The *Asymmetries* both horizontally and vertically spell out an index string acrostically.

ASYMMETRY 204

still.

took,

island little little

took,

out out knowing

island still.

little angel's nothing

did

little island took,

took,

little everything

little island took,

took,

little everything

(RW 120)

In "Asymmetry 204" the index word is "still." Thus the "s" is spelled out by "still," the "t" by "took," the "i" by "island," and so on until "still" is completely spelled out. The second strophe then spells out the second word of the first strophe, "took." The third strophe spells out "island," and the fourth and fifth "little." The number of words or events (see "eventual verse" below) in the *Asymmetries* is determined in each strophe by the number of letters in its index word, providing for a varying number of events in each strophe (hence "asymmetry"). In the *Stanzas*, on the other hand, each strophe spells out the same index string (the poem's title) and thus is parallel to (symmetrical with) all other strophes.

CALL ME ISHMAEL

Circulation. And long long

Mind every

Interest Some how mind and every long

Coffin about little little

Money especially

I shore, having money about especially little

Cato a little little

Me extreme

I sail have me an extreme little

Cherish and left, left

Myself extremest

It see hyppos myself and extremest left,

City a land. Land.

Mouth; east,

Is spleen, hand mouth; an east, land.

(RW 89)

I'm not sure what nudged me toward asymmetry in late summer 1960. Maybe it was the emphasis on asymmetrical design

in Zen Buddhist aesthetics. . . . Perhaps it was my admiration for the irregular verse of Ezra Pound and of such contemporaries of mine as Paul Blackburn and Larry Eigner. . . . Possibly it was just that "Td had it" with stanzas and symmetry—seven years of it after December 1954.

*(Asymmetries 1-260 245)*

EVENTUAL VERSE: 1) the constitutive units of the lines are not feet but "events" (words, word-strings, silences). 2) Consequently, the determining structure is not primarily phonological or metrical (although poems such as "Asymmetry 204" are beautifully rhythmic). 3) Corresponding lines of stanzas have the same number of events in them because 4) the number of events in a line is determined by the number of letters in a word (the same word being the index for the same line in each stanza). 5) The number of lines in a stanza is determined by the number of words in the index string ("Call Me Ishmael" resulting in three-line stanzas).

To call these units "events" suggest something of Mac Low's perspective on poetry. The poem is not made up of a collection of things; it is instead a series of events. Poetry = Process. Each event is to be realized through our actions (reading, performing), our actions conferring meaning to even the most minimal and disjoint of units. The poem is seen as a potential meaning-event, not as a record or reflection of a prior meaning having taken place in the "author's" mind and then transcribed onto the page.

GATHAS: poems realized through speech, &/or instruments. Musical translations and devotions.

The letters must be "translated" by instrumentalists, and may be by vocalists, as tones of the following pitch classes:

- A=A-natural E=E-natural I=D-flat/C-sharp N=C-natural
- D=D-natural H=B-natural M=G-natural P=F-natural

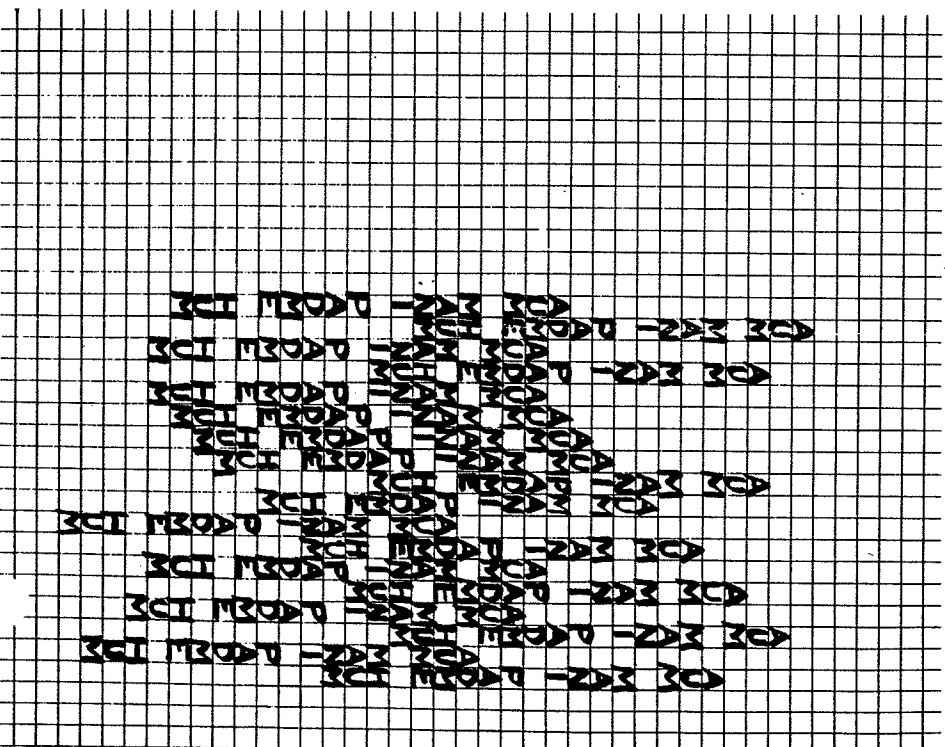
The "Gathas" constitute an open-ended series of performance texts begun in 1961. The letters of their words are placed in the squares of quadric (graph) paper, and they are realized through spontaneous, but rule-guided, performers' choices, usually, but not always, made during performances.

The Sanskrit word *gatha*, "verse" or "hymn," was adopted for them, on analogy with its use to designate versified sections of Buddhist sutras and short poems by Zen masters and students, because I considered Gathas to be Buddhist performance texts. Chance operations were used in composing

them in order to encourage performers and hearers to give "bare attention" to letter-sounds, words, etc. Also a Buddhist de-emphasis of the composer's ego underlies both using compositional chance operations and letting performers' choices determine many parameters of their realization. In addition, all Gathas made from 1961 to 1973—and many made later—are composed of chance-arranged transliterations of mantras, most of them Buddhist. However, beginning with *The Black Taranula Crossword Gathas* in 1973, many Gathas have been composed of nonmantric English words. Both mantric and nonmantric Gathas appear in this book.

### Mami-Mami Gatha

1975



GITANJALI: "Offering." Mac Low as love poet, spelling out, for instance, "My girl's the greatest fuck in town. I love to fuck my girl" in "6 Gitanjali for Iris:"

I

My you  
Gain is rainy life

See

The Here end

Gain rainy end again the end see the

Feet. Utter. Cry know

Is Now,

The outside when Now,

(18 seconds of silence)

Is

Life outside void end

The outside

Feet. Utter. Cry know

My you

Gain is rainy life

(RW 86)

Mac Low and objective hazard have written a profound love poem. We all long for "My you, a you of our own. The "you" as pronoun underscores the position of the loved one as an empty meaning-slot, a position of function to be filled by different people for different people. This "you" is not some universal love object but someone in particular who awakens certain responses in this particular lover. This "gain" of "my you" leads to "rainy life," which can be read in its implications of fecundity (water as life source, rebirth) as well as its somber implications (no relationship is without its rainy days, no gain is achieved without some loss or hardship). "See," eyes now open, "the Here end" (be here now, the beauty of the present moment). "Gain rainy end again," in love again after loss (or perhaps this again is a love lost?) "see the / Feet," bare, in bed, or keep us standing. "Utter" words of love, learn to speak the language of love. "Cry know," exulting in new-found knowledge. "Is Now" reaffirms our presentness; this really is happening. "The outside" becomes inside "when Now," fully present, intercorporeal plenitude. The Other is known now. Pause. The void of life outside has ended now. Cry "know," my you; gain is rainy life. Repetition, inundation.

INDEX: the chance-derived word or word-string which is spelled out acrostically or diastically in many of Mac Low's poems. The trace of a hidden presence organizing from behind the scene, fleshed out in obscurity by aleatory phenomena. That which forces the source text to speak itself again, differently, revealing the underlying potential of alternative orders and paradigms. Lexical weight resisting motion while initiating motion.

LEXICAL WORDS: the meat of the matter, forming the basis of the nuclei (q.v.) (nouns, verbs, adjectives, adverbs); as opposed to "structural words."

NUCLEI: the lexical words which serve as the basis of many poems. Roots which are inflected (by addition of suffixes, prefixes, tenses) in order to cohere as a more or less standard syntax. The words which are put in motion (guided) by the structural words.

OBJECTIVE HAZARD: chance procedures employed in the attempt to rid the poem of the burden and desire of the ego. Objective versus subjective; hazard versus pre-ordained. Another connotation; the danger of unleashing the potential power of social objects which have been for so long repressed, impressed into the service of one particular hegemonic paradigm.

SIMULTANETTES: "works. . . in which each of a group of people performs a relatively independent series of actions (reading, producing nonverbal sounds, &/or doing predominantly visible physical actions) & all of these series of actions take place *simultaneously*, that is, during the same period of time, the duration of the performance" (RW 79). See "Synchronicity" below.

STRUCTURAL WORDS: also called "syntactical" words. Words used to connect the basic nuclei of a poem (articles, prepositions, conjunctions, pronouns, indefinite nouns, auxiliary verbs, etc.). These are the *chosen* elements in many nucleic works (ones in which chance-selected lexical words or phrases ["nuclei"] are connected by structural words). However, in *some* nucleic works, such as some of the *Light Poems* and later selections of "The Presidents of the United States of America," both structural words and certain lexical words are inserted through personal choice between chance-given nuclei. Structural words are the elements which the reader fills in when reading Mac Low's more elliptical works.

SYNCHRONICITY: although chance-derived, things fall together into meaningful patterns. Certain combinations during simultaneities, for instance, may appear as if they had been coordinated ahead of time. "It's sometimes spooky."

I have learned . . . that it is often difficult to tell, in many cases, what is "chance" & what is "cause." There are kinds of inner & hidden causation that are very difficult to distinguish, on the one hand, from "chance" or "coincidence," & on the other, from "synchronicity;" "meaningful causal interconnection."

("Statement" 385)

### 3. Environment &/or Ego

The question might be put thus: "Where does poetry come from?" From the poet. Poetry is not simply the representation of the external.

Ego/Representation/External: enter Jackson Mac Low. The question is about representation, but not in the usual sense (re. reference). Mac Low offers a poetry of re-presentation of language itself; language must speak itself through him. Poetry: an exploration of and confrontation with one's environment—getting to know one's element. Just how important environmental awareness is to Mac Low is evident in the following advice to performers:

While egoistic overpowering of the total sound should never occur, the exercise of virtuosity is strongly encouraged when it is carried out with as much consciousness as possible to the total situation. Performers should always try to be both inventive and sensitive. As in all my other simultaneities, the most important "rules" are: "*Zister*" and "*Relate*."

(RW 115)

The notion of language speaking *through* Mac Low may seem at odds with his own attempts to efface the subject from the composition process; but as Mac Low admits, no process, however aleatory, obliterates the choosing, shaping ego of the poet.

He points out in "Muselester:"

Yes the Zen Buddhist motive for use of chance (&c) means was to be able to generate series of "dharma's" (phenomena/ events, e.g., sounds, words, colored shapes) relatively "un-

contaminated" by the composer's "ego" (taste, constitutional predilections, opinions, current or chronic emotions). It was such a relief to stop making artworks carry that burden of "expression!"

. . . But . . . I [do] allow my own emotions to influence my systematically generated work. . . : my choices of means, materials, &c., can't help being influenced by emotions, & I'd be foolish if I thought they weren't.

(*The I=A=N=G=U=A=G=E Book 26-7*)

The point is that when we take a step back and allow for a greater impingement of the external—when we no longer foreground expression or description as the *raison d'être* of poetry—then we are able to see the language around us from different angles. Found language is no longer harnessed solely to the exigencies of "the message." Which doesn't mean that meaning is no longer important. Quite the contrary: what Mac Low foregrounds is the very machinery of meaning-production, the role of context in the coloring (delimiting) of words. D.T. Suzuki: "The great fault with us all is that we force logic on facts whereas it is facts themselves that create logic" ("The Zen Doctrine of No-Mind" 224).

Environment is never neutral (no pure dharma). It is always at the service of (or perhaps more exactly, a function of) a particular context. The beauty—and ultimately the political power—of Mac Low's project is the recognition of the possibility of alternative contexts. The present hegemonic form of organization is only one possible context among others. There is always the possibility of the redistribution of the materials at hand. Alternatives: Democracy, Anarchy, Peace.

The state of no-mind-ness refers to the time prior to the separation of mind and world, when there is yet no mind standing against an external world and receiving its impressions through the various sense-channels. Not only a mind, but a world, has not yet come into existence. This we can say is a state of perfect emptiness, but as long as we stay here there is no development, no experience, it is mere doing-nothing, it is death itself, so to speak. But we are not so constituted. There rises a thought in the midst of the Emptiness; this is the awakening of Prajna, the separation of unconsciousness and consciousness, or, logically stated, the rise of the fundamental dialectical antithesis. . . . The Unconscious and the world of consciousness are in direct opposition, yet they



lie back to back and condition each other. The one negates the other, but this negation is really affirmation.

("No-Mind" 219-20)

On the one hand, the doctrine of No-mind could lead to passivity—"When sitting, just sit." While we perhaps secretly take pride in our striving for no-mind, the walls come a-tumbling down. A perfect emptiness: no development, no experience, death itself. But on the other hand "the original Mind is neither dependent upon nor independent of" the external world. The striving for no-mind can also be seen as a stance of non-aggression towards, equivalence with, respect for the external.

Prajna, which is the awakening of consciousness in the Unconscious, functions in a twofold direction. The one is towards the Unconscious and the other toward the conscious. The Prajna which is oriented to the Unconscious is Prajna properly so called, while the Prajna of consciousness is now called mind with the small initial letter. From this mind a dualistic world takes its rise: subject and object, the inner self and the external world, and so on. In the Mind, therefore, two aspects are also distinguishable: Prajna-mind of non-discrimination and dualistic mind. The mind of the first aspect belongs to this world, but so long as it is linked with Prajna it is in direct communication with the Unconscious, it is the Mind; whereas the mind of the second aspect is wholly of this world and delighted with it, and mixes itself with all its multiplicities.

("No-Mind" 211)

A dualistic world: the grounds for discrimination and exclusion. The subject/object couplet leads rather rapidly to others, such as us/them, friend/enemy, superior/inferior, natural/unnatural. The goal, then, is Prajna-mind of nondiscrimination.

#### 4. Readers At Work

We feel that if we read the radically disjunct poems often enough we will begin to feel, if not define, an underlying meaning connecting the *disjecta membra*. But contrarily, we may sometimes suspect that the connections and meanings we sense may be our own projections, and that even the

poems that seem to be intimate personal statements may really be at least as disjunctive semantically as they are rhetorically.

("Charles Bernstein & His Shade" 57)

The very vagueness so characteristic of the Chinese style of writing is in fact its strength: mere points of reference are given, and as how to connect them, to yield a meaning, the knowledge and feeling of the reader are the real determinant.

("No-Mind" 218)

Democracy in action: the reader as co-creator of meaning. No mere passivity as the author totally encodes the reader's experience of the text. There's also the implication here that even in the most tightly controlled work the reader still has a hand in the final outcome, although that usually remains a mere potentiality rather than a realization of the constructive powers of the reader. "When sitting, just sit?" Mac Low seems to be searching for an action-Zen, not simply a mode of contemplation; the reader must *respond* to the phenomena she perceives. Here's an activist use of the notion of "reader response"—the reader must be responsive.

As I suggested earlier, environment is never neutral; it is always coded. Mac Low exhorts us to take a hand in that organization, to recreate our own environment by listening, relating, and responding. The reader/performer creates a provisional whole out of the disparate elements around them. (For a justification of this pronoun usage, see "The 'THEY' Manifesto" in *The Pronouns*, page 76; another example of Mac Low's desire to reorganize our perceptions for a more democratic outcome.)

Schematically, this "whole" can be represented by concentric spheres: the inmost is that of the individual performer, next, that of the whole performance group; next, that of the larger social group, including audience as well as performers; next, that of the performance space, including room acoustics, electronics, etc.; and finally, the larger spaces within which the performance space is situated: the rest of the building, the surrounding streets, neighborhood, city (or rural area), etc., all of which may affect significantly the aggregate of sounds heard by each individual at each moment. The spheres are best conceived as transparent and interpenetrating—not as

static shells but concentric ripples travelling simultaneously out from and in toward each center.

(RW 107)

Subsequent readings of the "same" work will in fact be the readings of different works, the score (the text) of each work being realized in different ways, in different contexts (different concentric spheres). A reading of a particular work in New York City will be a different work than that which is read in Albuquerque. The poem is a social construct which we may choose to reconstruct in various ways to suit varying purposes.

But how, specifically, may a reader reconstruct works which on first sight seem totally meaningless? How is meaning to be realized? Mac Low gives the following advice:

Performers should understand the syntax of each sentence and speak it in such a way as to make the syntactical relations between its component words clear. To do this they will sometimes have to solve word-class ambiguity problems, that is, decide to which of two or more possible parts of speech (noun, verb, adjective, or adverb) particular words in a sentence must belong in order for the sentence to cohere structurally, even when the sentence is (at least existentially) absurd. All sentences longer than single words or short phrases must be assumed to form structurally complete statements, questions, or requests. Each sentence should be spoken with the inflections appropriate to its meaning and sentence type and with one of the sentence-final intonation contours appropriate to its end mark.

(RW 207-8)

Thus Mac Low sees his work, as well as much by some so-called "Language Poets," as perceiver-centered. Meaning is an effect of the reading/performance process. "This should come as no surprise. . . ." ("Language-Centered" 26).

A Little Sermon on the Performance of Simulaneities by  
Jackson Mac Low, Written on his 44th Birthday  
(12 September 1966)

Firstly: Listen! Listen! Listen!  
Secondly: Leave plenty of silence.

Thirdly: Don't do something just to be doing something.  
Fourthly: Only do something when you have something you really want to do after observing & listening intensely to everything in the performance & its environment.  
Fifthly: Don't be afraid to shut up awhile. Something really good will seem all the better if you do it after being still.  
Sixthly: Be open. Try to interact freely with the other performers & the audience.  
Lastly: Listen! Listen! Listen!

—GEORGE HARTLEY

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#### SOMETIMES READING KNOWS: NOTES ON RECENT PUBLICATIONS

From "Inserting the Mirror": "To explore the nature of rain I opened the door because inside the workings of language clear vision is impossible. You think you see, but are only running your finger through public hair." (57) Here, in the good graces of an Eros of "the phantom beat between two rhythms" (67) "... perhaps it is a misunderstanding to peel back skin in order to bare the mechanics of the mirage." (86) These