

Sunday September 28, 2008

For Godot

Coming soon on forgodot.com

Issue 1

~4000-page PDF document to be posted within the week, featuring new poems by Nada Gordon, Bryan Newbury, AnnMarie Eldon, Paul Siegell, Doug Ireland, Erin Bertram, Jeff Ward, Jeannie Hoag, Scott Hartwich, John Moore Williams, Monique Trotter, Todd Swift, Saleh Badrah, David Vincenti, Simon DeDeo, Daneen Wardrop, George M Wallace, Sarah Maclay, Danielle Dutton, Maria Benet, Brooke Kaye, Lacey Hunter, Jack Spicer, Ted Greenwald, Andrew Zawacki, John Crowley, Virginia Heatter, Roland Prevost, Lauren Levin, Budd Parr, Laura Moriarty, Adam Clay, Juan J. Morales, Rona Fernandez, Chris Mansel, Bryan Coffelt, Emily Gordon, Bobby Byrd, Kristi Maxwell, Jukka-Pekka Kervinen, Hermit-Sage Tradition, Brian Strang, Kyle Schlesinger, Bill Peschel, Shelley Powers, Clancy Ratliff, Elizabeth Treadwell, Sam Rasnake, Benito Vergara, Heather O'Neill, Roger Mitchell, Paul Hoover, Rita Degli Esposti, Rob McLennan, Kirby Olson, Bill Borneman, C. Harris Stevens, Curtis Gale Weeks, Spencer Selby, Jeremy James Thompson, Catherine Theis, Weldon Hunter, Bonnie Jean Michalski, Harvey Goldner, Mazie Louise Montgomery, Raina Leon, Lauren Krueger, Litsa Spathi, Don Illich, Rachel Dacus, David H. Thomas, Jeffery Bahr, Larry Smith, Zachary Schomburg, Steven Moore, Ecce Mulier, David Hernandez, Edward Williams, Brent Hendricks, Tom Hopkins, Wes Smiderle, Brent Cunningham, Tony Trigilio, Harvey Bialy, Nicole Steinberg, Dominic Fox, Jessica Schneider, Jennifer Rogers, Alan Sondheim, Barbara Maloutas, Robert Creeley, Lloyd Schwartz, Kyle Stich, Laila Lalami, Andrew Philip, Brian Salchert, Lisa Robertson, Pearl Pirie, Jack Kimball, Lars Amund Vaage, Charles Alexander, Caroline Wilkinson, Debby Florence, Anna Evans, William Allegrezza, Gerald Hausman, Ryan Fitzpatrick, Ernesto Priego, Cid Corman, Sumaila Isah Umaisha, Carol Peters, Ed Baker, Joseph Harrington, Peggy Kelley, Sean Whelan, Todd Colby, Reza Shirazi, Julie Carr, David Valentinovia, Donna Strickland, Adam Tobin, Ryan Clifford Daley, Chad Parenteau, Jack Hughes, Irv Muchnick, Heather Christle, Angela Vasquez-Giroux, Vivian Vavassis, Ted Stimpfle, Sean Reagan, Jonathan Jones, Anna Fulford, John Cotter, Jee Leong Koh, Siel, Wendy Wisner, Todd Suomela, Tomas S. Butkus, John Tyson/Kelly Conway, C.S. Carrier, Chris Hamilton-Emerly, The Pines, Michael Helsem, Sandra Simonds, Brent Goodman, Matvei Yankelevich, Katia Kapovich, Bill Piety, Rod McKuen, Alice Notley, Rebecca Morgan Frank, Stephen Kirbach, Juan Jose Flores, Janine Pommy Vega, David Prater, Jason Camlot, Pilar Olabarria, Denise Low, Hannah Craig, Catherine Daly, Michael Ford, Brandon Shimoda, Matthew G. Kirschenbaum, Denise Duhamel, Ken Springtail, Dan Featherston, Robert Wodzinski, Philip Trussell, Travis Jay Morgan, Cheryl Clark, James Cook, Douglas J. Belcher, Jennifer Mulligan, Edward Byrne, Lars Palm, Tom Phillips, Kathleen Rooney, Jackie Sheeler, Mark Granier, Frank Wilson, Michelle Bautista, Patrick Durgin, Logan Ryan Smith, Alli Warren, Tony Trehly, Emma Barnes, Ashraf Osman, Joseph Bradshaw, Yuan Mei, Jan Zwicky, Annie Finch, K. Silem Mohammad, John Bloomberg-Rissman, Helen Losse, Jim Behrle, Jenni Russell, Travis Nichols, Ray Davis, Brenda Iijima, J.P. Craig, David Kirschenbaum, Joy Hendrickson-Turner, Woody Haut, Scott Inguito, A.M. Correa, Jen Tynes, Sasha Frere Jones, Annie Guthrie, Melanie Miller, Steve Halle, Ian Keenan, Kerry Goldsworthy, Sherry Chandler, Debra Di Blasi, Justin Marks, Lex Camena, Craig Teicher, Amanda Cook, Aimee Nezhukumatathil, Craig Perez, Clay Banes, Chelsea Hotel, Tao Lin, A.E. Stallings, Sharon Brogan, Barbara Henning, William Michaelian, Rebecca Loudon, Lisa Lorenz, Katie Acheson, Jess Mynes, Anna L. Conti, George Murray, Jennifer Bartlett, Jean Valentine, Dylan Kinnett, Matina Stamatakis, Brandi Homan, Jessica Lawless, Matt Christie, Birdie Jaworski, Wei Ying-Wu, Miyazawa Kenji, Libby Rosof, Martin Edmond, Jasper Bernes, Michael Gause, Rus Bowden, Wang Ping, Betsy Andrews, David Forbes, David McDuff, John Latta, Daniel Bradley, Marita Dachsel, Richard Lopez, Ron Hogan, Mikey Golightly, Esa Makijarvi, Jozef Imrich, Thomas Basbøll, Lesley Yalen, Lloyd Mintern, Nick Piombino, Jessica

Tillyer, F. Daniel Rzicznek, Jeff Crouch, Regina Derieva, Daniela Olszewska, Maureen Thorson, Peter Davis, Peli Grietzer, Miia Toivio, Nancy Gandhi, Marco Giovenale, Camille Roy, Peter Fox, Andrew Feindt, Richard Newman, Chinwe Azubuike, Drew Gardner, Sam Golden Rule Jones, Jordan Davis, Katey Nicosia, Billy Jones, Sampson Starkweather, Al Filreis, Jim Leftwich, Avery Burns, Megan Breiseth, Guillermo Parra, Angela Rawlings, Justin Katko, Brother Tom Murphy, Charlotte Runcie, Will Skinker, Mark Wallace, Joseph Mosconi, James Collins, Douglas Messerli, Eric Elshtain, G.M. Palmer, Barrett Watten, Santiago B. Villafania, Nasra al Adawi, Crag Hill, Mendi Obadike, Lyle Daggett, Carol Novack, Karen Wagner, Richard Siken, Nate Pritts, Philip Metres, Christine Hamm, Timothy Liu, Alicia Rabins, Rod Smith, Robert Peake, Charles Stross, Michael Parker, Gherardo Bortolotti, Tino Gomez, Joseph Massey, Rachel Mallino, Tad Richards, John Baker, E. B. Bortz, Aldon Lynn Nielsen, Chris Killen, F. James Hartnell, Daniel Brenner, Steve Tills, Richard Barrett, MaryAnn McCarra-Fitzpatrick, Rik Roots, A. J. Patrick Liszkiewicz, Jane Sprague, Cathleen Miller, Brooks Johnson, Sarojini Sahoo, Arif Khan, Chris Higgs, Glenn Ingersoll, Cherryl Floyd-Miller, Arlene Ang, Philip Jenks, Stan Apps, Steve Langan, Brenda Coultas, John Matthew, Alcoholic Poet, Edward Champion, Matthew Henriksen, Jill Jones, Chris Heilman, Julie Carter, Cathy Eisenhower, Don Wentworth, Lily Brown, Sean Serrell, Jack Collom, John McMahon, Alex Cumberbatch, Malcolm Davidson, Wanda O'Connor, Gary Sauer-Thompson, Christina Brown, Lytton Smith, Susan Kaiser Greenland, Gary Sullivan, Didi Menendez, Russell Jaffe, Billy Merrell, Marko Niemi, Sharron Proulx-Turner, Steve Clay, Thomas Devaney, Anne Tardos, Ezra Mark, Jeannine Hall Gailey, Magdalena Zurawski, Lars Haugen, Dust Congress Hackmuth, Sean Burke, Honor Moore, Steven Berlin Johnson, C. Allen Rearick, Trevor Maddock, Lee Herrick, John Phillips, Claire Becker, Diane Lockward, Julia Cohen, Della Watson, Jay Millar, Rick Wiggins, Eileen Tabios, Jan Manzwotz, Geoffrey Gatza, Patricia Storms, Anna Maria Hong, Lisa Jarnot, Laurie Clark, Joseph Hutchison, Jessica Smith, Daniel Pritchard, Bill Knott, David Hadbawnik, Yvonne Werkman, Jefferson Navicky, David Christensen, Letitia Trent, Sandy Florian, Weyman Chan, Alex Gildzen, Teresa K. Miller, Soledad De Costa, Jim Goar, Peter Ciccariello, Sharon Mesmer, Charles Shere, Brandon Barr, Bill Sherman, Ann Margaret Bogle, Jed Birmingham, Erik Ehn, Caterina Fake, Katie Haegle, Donald Revell, Steven Waling, Ray Hsu, Adam Aitken, David Graham, Prabhakar Vasan, Russell Ragsdale, C.E. Chaffin, Marcia Roberts, Greg Perry, Paul Ford, Matthew Thorburn, Jon Rolston, Jon Paul Fiorentino, Aaron Belz, Charlie Bertsch, Sheryl Luna, Joseph Ross, Gary McDowell, Michael Reid Busk, Brian Smith, Peter Gizzi, Language Hat, Barbara Jane Reyes, Elizabeth James, Matt Reiter, Kris Hemensley, Marcus McCann, Thurston Moore, Richard Owens, St. Johnnie Walker, Juliet Wilson, Meagan Wilson, Emily Lloyd, Anita Dolman, Dolores Dorantes, Karla Kelsey, Theodore Worozbyt, Jill Chan, Andrew Christ, Gina Franco, Valerie Loveland, Jake Adam York, Christopher Wells, Eric Lochridge, Ivy Alvarez, Anne Haines, Thomas A. Clark, Art Durkee, George Evans, Stephen Nelson, C. Dale Young, D.J. Huppatz, Lauren Goodwin Slaughter, Nadia Halim, Rochita Ruiz, Les Webb, Virginie Poitrasson, Jenny Davidson, Matthew Lafferty, B.J. Love, Larissa Shmailo, Susan Smith Nash, Stephanie Young, Gene Justice, Louise Mathias, Kyle Kaufman, E. Ethelbert Miller, Jamba Dunn, Ed Schenk, K. Lorraine Graham, Deborah Ager, Rob Mackenzie, Robert Wexelblatt, Samuel Amadon, Cedar Sigo, Joanne Underwood, Jennifer K. Dick, Karri Kokko, Mark Lamoureux, Michelle Buchanan, Wilson Lobko, Jeremy Bushnell, Julie Choffel, Jeff Davis, Allan Revich, Jeffrey Side, Katina Papson, Sina Queyras, Steven Shaviro, Irene Latham, Susan Allspaw Pomeroy, Oscar Bermeo, Pierre Joris, Michaela Cooper, Nicholas Rombes, Tom Muir, Laurie Fuhr, Gary Parrish, Kirsten Kaschock, Frank Bv°ez, Tom Raworth, Richard Gorecki, Evgeny Maizel, Kareem Estefan, Monty Reid, Benjamin Parzybok, Ryan Bird, Jodie Childers, Anselm Parlato, Pejko Malinowski, Mark Woods, Sarah Mangold, Graham Foust, Eric Rosenfield, Evan J. Peterson, Andrew Burke, John Most, Hayden Carruth, Kirthi Nath, Emma Bolden, Veronica Montes, David Lehman, James Moran, Derek Motion, Tony Tost, Peter Pereira, Clair Becker, Del Ray Cross, Deborah Fries, Jenny Boully, Mairead Byrne, Rupert Mallin, Flynn Bracker, Zachary Charkoff, Mark Peters, Daniel Bailey, Abbey Baker, Henry David Thoreau, Bhanu Kapil, Simone Muench, Katoh Ikuya, Amy Unsworth, Angela Vogel, Colin Herd, Jon Christensen, A.D. Thomas, Geof Huth, Terry Bisson, Carol McCarthy, Nic Sebastian, Jerome Seaton, Jan Oskar Hansen, Matt Mullins, Elizabeth Robinson, Steven Schroeder, Poppy Z. Brite, Francois Luong, Mark Bernstein, Dale Smith, Shann Palmer, Erik Donald France, Steve Roberts, Leonard Kress, Mathias Svalina, Sarah Sarai, Ken Rumble, Dee Rimbaud, Dodie Bellamy, John Keene, Stuart Ross, Carton Tragedy, Clifford Duffy, Clive Thompson, Carlos Rojas, Jessamyn

West, Adam Fieled, Charles Olson, Gary Barwin, Bernadette Geyer, David Caddy, D. Antwan Stewart, David McGimpsey, Kerry Shawn Keys, Yuri Hospodar, Paul Guest, Charles Bernstein, Roberta Fallon, Dave Lovely, Daniel Abdal-Hayy Moore, Sven Laasko, Mathew Timmons, Girish Shambu, Christopher Hennessy, Lynn Behrendt, Sean Thomas Dougherty, Lucy Anderton, Brenda Schmidt, Aaron Smith, Nina Svenne, John Deming, Andy Frazee, Chris Stroffolino, Jill Alexander Essbaum, Ange Mlinko, Terry Teachout, Gary Norris, Susan Briante, Franklin Bruno, Lawrence Lessig, Julie Doxsee, John Sullivan, Richard Long, Ren Powell, Ivan Carswell, Michael Peverett, Mackenzie Carignan, Chris Vitiello, Billy Jno Hope, Chris Hutchinson, Alasdair Gray, Ton van't Hof, Scoplaw, Trevor Calvert, John Bailey, Scott David Herman, Daniel J. Vaccaro, Rachel Tompa, Xu Smith, Norman J. Olson, kari edwards, Joel Chace, Jack Morgan, Michael Lally, Owen Smith, Carla Milo, Robert Archambeau, Juliana Spahr, Elisa Gabbert, Brian Spears, Don Share, Faye Driscoll, Aaron Vidaver, Adam Ford, Bronwen Tate, Sharon Mollerus, Troy Lloyd, Michael Bernstein, Jessica Bennett, Here Comes Everybody, Douglas Manson, Lindsay Boldt, Andrew Johnston, Pris Campbell, Johanna Drucker, Beverly Jackson, John Hyland, Rose Kelleher, Thom Donovan, Amy Lemmon, Dan Vera, Levari, Mike Hauser, Tom Matrullo, Noah Eli Gordon, Kent Johnson, Umm Zaid, Sam Beckbessinger, Pamela Mack, Angela Genusa, Evelio Rojas, Dorothea Lasky, Laurel Dodge, Jordan Stempleman, Jules Boykoff, Clare Latremouille, Ron Silliman, Clifford Burke, Neil Gaiman, John Litzenberg, Beth Joselow, Josh Hanson, Hoa Nguyen, Christa Forster, Sandra Beasley, Gregory Vincent St Thomasino, Luc Fierens, Layne Russell, Amanda Watson, Steven Karl, Noah Falck, Monica Mody, Bill Cohen, Jim Warner, Don Cheney, James Koller, Nashi, Loretta Clodfelter, Taylor Mali, Guillermo Juan Parra, Michael Slosek, Patry Francis, January O'Neill, Alan Gilbert, David Raphael Israel, Phil Cordelli, Majena Mafe, Paul Vermeersch, John Sparrow, Kristen Iskandrian, Josh Corey, Jake Berry, Bob Marcacci, Chella Courington, Patrick Culliton, Carrie Etter, Andrew Shields, Brandon Brown, David Patton, Christian Peet, James Bow, Ofelia Hunt, Sarah Fran Wisby, Mark L. Lilleleht, Phil Crippen, Tom Beckett, Claudia Carlson, Gene Tanta, Joyelle McSweeney, Jeff VanderMeer, Reginald Shepherd, Ilya Bernstein, Jonathan Greene, Nancy Friedman, Kariann Burleson, Ahmed Thomas, Laura Heidy, Mel Nichols, Ben Wilkinson, Lindsay Colahan, Brian Kim Stefans, John Perrault, Rachel Phillips, Nathaniel Tarn, Joan Houlihan, Doug Holder, Sam Pink, Ammiel Alcalay, Natalie Lyalin, Paula Grenside, Halvard Johnson, Harry Rutherford, Danuta Kean, Erik Sapin, Ted Burke, Jesse Ferguson, D.A. Powell, Garth Whelan, Bob Garlitz, Natalie Bennett, Robert J. Baumann, Robert Sund, Michael Koshkin, Sharanya Manivannan, Robert Sheppard, David Baptiste Chiot, Kristy Bowen, Jonathan Meakin, Morgan Lucas Schultdt, Simmons B. Buntin, Carson Cistulli, Jean Vengua, Jocelyn Grosse, Chris Ransick, Jessica Savitz, Terryanne Chebet, Kevin Kilroy, Davide Trame, Frank Parker, Jane Dark, Cecilia Ann, Paul Pearson, Jessica Crispin, Teresa Nielsen Hayden, Jay Robinson, Mary Biddinger, Jilly Dybka, Sam Heldman, Tony Brown, John Eberhart, Benjamin Kroh, Harry Wilkens, Allen Mozek, Kate Greenstreet, Susana Gardner, Vic Monchego, Leslie Winer, Lorna Dee Cervantes, Zackary Sholem Berger, Tim Yu, Reggie Harris, Guile Canencia, Edward Nudelman, Nadia Nurhussein, Tim Lockridge, Sean Bonney, Iamnasra Oman, Daniel Green, Tim McNulty, Karen J. Weyant, Peter Jay Shippy, Chris Murray, Nicholas Manning, Stephen Johnson, Taylor Graham, Roger Pao, Mary-Anne Breeze, Charles Jensen, Ana Bozicevic-Bowling, Heidi Lynn Staples, Evan Kennedy, Rick Visser, Bill Day, Su Carlson, Frances Kruk, Thomas O'Connell, Geoffrey Chaucer, David Byrne, Tim Carmody, Kent Freeman, Robin Reagler, Melissa Fondakowski, Tom Orange, Bill Walsh, Scott Pierce, Nathan Austin, Tara Betts, Stephen Baraban, Janet Holmes, James Sanders, Linh Dinh, Michael Andre, Nicholas Messenger, Jennifer Bredl, Brian Mihok, Marcus Slease, Kenji Okuhira, Larry Sawyer, G.C. Waldrep, Jude MacDonald, Anny Ballardini, Cassie Lewis, Jonathan Mayhew, Matthew Muldar, Rachel Loden, Jay Rosevear, Tiel Aisha Ansari, Matthew Cheney, Eric Baus, Michael Farrell, Chris Fritton, Ann White, Jeff Newberry, John Sakkis, Jeanne Marie Beaumont, Ryan Alexander MacDonald, Nick Bruno, Melissa Benham, Lewis Warsh, Dennis Cooper, Asher Ghaffar, Robert Roley, Kevin Opstedal, Chris Kerr, Frank Sherlock, Julianna Mundim, Paul Rigolle, Sandra Ridley, James Schiller, Patrick Kurp, Jonathan Skinner, Marco Alexandre Oliveira, Andrea Baker, David Harrison Horton, David Weinberger, Donna Kuhn, Alfred Corn, Nathan Logan, Steven May, Berenice Dunford, Stefania Iryne Marthakis, Tim Peterson, Craig Shaffer, Sarah Browning, Stephen Mitchelmore, Aaron Tieger, Tsering Wangmo Dhomp, Peter Culley, Shafer Hall, Felicia Shenker, Popahna Brandes, Steve Klepetar, Peter Ganickz, Eduardo C. Corral, Cecilia Borromeo, Rodney Koenek, David Nemeth, Stephen Berer, Justin Evans, Jayne Pupek, Alysha Wood, Dan Visel, Doc

Searls, Sean Kilpatrick, Cecco Angiolieri, Mark Young, Mark McCarthy, Chris Corrigan, James Wagner, Daniel E. Levenson, Mingus Tourette, Julia Stein, Jessica Watson, Arjun Chandramohan Bali, Tsuyoshi Yumoto, Kevin Doran, Liz Murray, Nick Trinen, Amanda Earl, H.T. Harrison, Liz Henry, Shin Yu Pai, Doug Lang, Leny Strobel, Derik Badman, Bob Heffernan, Allen Bramhall, The Philly Sound, Dave Cook, Dave Pollard, Tanya Allen, Max Middle, Scott K. Odom, Howard Junker, Maud Newton, Miriam Jones, Dan Silliman, Mark Scroggins, Kyle Gann, Henry Gould, Rob Budde, Matthew Shindell, Philip Nikolayev, Brian Campbell, Stephen Burt, Jim Ryals, Ray Craig, Ishle Yi Park, Ashby Tyler, Jason Gray, Mike Snider, Cheryl Snell, Bethany Wright, Mike Topp, Kristen Orser, Jennifer Manzano, Daniel Nester, Patricia Wellingham Jones, Carrie Hunter, Richard de Nooy, Anthony Metivier, Richard Taylor, Martin Larsen, Louise Waller, Nicholas Lea, Julie Dill, Arnie Hoffman, Tim Botta, Loren Webster, Mike Young, R.J. Anderson, Chris Mansell, Raymond Federman, Edward Pettit, Kristen Yawitz, Jon Frankel, Deborah Patillo, John Hanson, Esmail Yazdanpour, Renee Zepeda, Shanna Compton, Danielle Pafunda, Susie Bright, Christy Church, Greg Rappleye, Scott Keeney, Nathan Ladd, Anne Boyer, Melanie Little, Mark Bibbins, Amy King, Peter Norman, Caryl Pagel, Laura Sells, Suzanna Gig, Raymond Foss, Gabriel Gudding, Chris Piuma, Sarah Weinman, Andy Gricevich, Amanda Auchter, Jan Pollet, Urdu Poetry, Robert Waxman, Farid Matuk, David Koehn, Bob Hazelton, Reyes Cardenas, Joseph Mains, Joshua Ware, Rodrigo Toscano, Harry K Stammer, Insani Kamil, Kayin Wong, Ann M. Fine, Dick Jones, Kristine Danielson, Mike Nicoloff, Joy Garnett, Eric Alterman, William Keckler, Emily Crocker, Miriam Burstein, Tony Green, Lizzie Skurnick, Kaz Maslanka, Blake Butler, Jim McGrath, Ron Slate, Aaron McCollough, Dave Winer, Gerard Van der Luen, Seth Abramson, Christopher Salerno, Bob Arnold, Barbara Smith, David Maney, Jane Holland, Oliver de la Paz, Cara Benson, Zoe Strauss, Nathan Curnow, Sarah O'Brien, Michael Schiavo, Maria Damon, Lance Phillips, Alan de Niro, Ian Hamilton Finlay, Michael Wells, Red Pine, Reb Livingston, J.P. Rangaswami, Pirooz M. Kalayeh, Sherri Wood, Collin Kelley, Christine Stewart, Paul Holman, Kevin Thurston, Ross White, Kara Hearn, Gina Myers, Olde Quietude, Dylan Hock, Tim Martin, Steve Smith, John Findura, David Alexander Davies, Susan M. Schultz, Laura Carter, Nick Carbo, Suzanne Frischkorn, Derek Beaulieu, Cherilyn Ferroggiaro, Carol Snow, Scott Esposito, Andrew Lundwall, Steve Caratzas, James Finnegan, Ada Limon, Anthony Robinson, Pam Brown, Hillary Gravendyk, Cathy Park Hong, Steve Evans, Stephen Brockwell, Jordan Scott, Danny Snelson, Susan Denning, Alan Baker, Tom McCarthy, Daphne Gottlieb, Luc Simonic, Lucy Ives, Paul Lyons, Sean Casey, Bryson Newhart, Carmen Racovitza, Charles Deemer, Kendra Malone, Robert Chrysler, Sina Fazelpour, Patrick Rosal, F.A. Nettelbeck, Bill Lavender, Jonathan Ball, Lina ramona Vitkauskas, Patrick Lovelace, Alfred Arteaga, Seth Parker, Firoze Shakir, Amy Bernier, David MacDuff, Gary L. McDowell, John Gallaher, Sawako Nakayasu, Jerome Rothenberg, Mike O'Connor, Dorianne Laux, Anne Kellas, Ross Priddle, Franco Beltrametti, Jeff Calhoun, Teresa Ballard, Joseph Duemer, Maryrose Larkin, Allen Taylor, and many more . . .

Labels: issue 1
Stephen McLaughlin

64 Comments

ryan | September 28, 2008 12:50 PM |

Hey guys, I don't mean to be a dick, but I was just wondering when I sent you work or when you asked for permission to print something of mine, because I don't remember that happening.

Thanks\
ryan fitzpatrick

Rose | September 28, 2008 1:05 PM |

What he said.

Kristen Iskandrian | September 28, 2008 1:31 PM |

yes...what is this exactly?

Tad Richards | September 28, 2008 3:13 PM |

Same question. I only found out about this through Google alert. What's the story?

Sean Bonney | September 28, 2008 3:25 PM |
This post has been removed by the author.

Sean Bonney | September 28, 2008 3:35 PM |
I mean, I don't mind particularly, but

Ed Baker | September 28, 2008 3:54 PM |
I could say something,
however
I am very shy and (mostly) reticent and never offer a comment without a proper introduction
never-the-less:
what of mine are you using and where did you get it?

Kaz Maslanka | September 28, 2008 3:56 PM |
How funny!
Maybe they are trying to find the statistics of how many poets use Google alerts.
:)
4000 page pdf ... Jeezeus

Tad Richards | September 28, 2008 4:33 PM |
Some big names included -- I'm sure also without permission. I noticed Jack Spicer and Jean
Valentine.

Jonathan Ball | September 28, 2008 7:12 PM |
I also require the specifics... I am not necessarily against the idea, however I demand to be
contacted prior to my work appearing for publication.

Ed Baker | September 28, 2008 7:19 PM |
ahhhhh the magic of computer garbage!
these guys appear to be 20 year olds filching internet poetry...
garbage breeds garbage! and rats.. and you can get a degree (credentials) via this crap!

Joseph Hutchison | September 28, 2008 7:55 PM |
I DO mind not being asked. What's up with this?
Joseph Hutchison

Ed Baker | September 28, 2008 8:00 PM |
it is 20 year old computer geeks horse shit!
it is symptomatic of where we are with
Poetry and Academia!
Democratization of Literary-our-shit!
let us take out anothe loan and get another post BA degree!

drosspriddle | September 28, 2008 8:23 PM |
yeah, i think it's mostly just a big joke...
publish away boys, publish away!
i don't care if it's in this bucket or that bucket...
it's all the same bucket!

Ed Baker | September 28, 2008 8:29 PM |
it is called a "Slop Bucket" or
sometimes a
"Thunder Bucket"
we take ours out and dump the dreck over the fence into our neighbor's yard...
and await a reply!

Bernadette Geyer | September 28, 2008 8:39 PM |

Yeah. I'd like to know which of my poems you plan to use. I never sent you anything for consideration.

Nicholas Manning | September 28, 2008 9:12 PM |

I think this is basically the whole "poetry community". I suppose it's nice to see us "all" in one place.

Of course it's a gag. I think.

It's *sort of* funny.

If they publish the PDF that will be different.

For the moment I'm grinning at them wryly.

Evan J. Peterson | September 28, 2008 10:13 PM |

Looks like culture jamming to me, and I heartily approve of culture jamming.

Perhaps it's the author's way of using our own "interest" in Google alerts to call our attention here. It worked.

Publish me all the live long day, kids!

Evan J. Peterson | September 28, 2008 10:19 PM |

P.S.-- I would love to interview any poet named Hermit-Sage Tradition. I can't believe I fell for that.

F. A. Nettelbeck | September 28, 2008 10:29 PM |

JESUS FUCK you put one word behind one word or in front of the other word and it STILL don't mean shit to a tree. That's a poem motherfuckers and in the end no one owns it. I'd rather have your water or pistol or bitch. See you at the ATM.

j.henry | September 28, 2008 10:49 PM |

ooo! new poems from spicer, creeley *&* chaucer! -- can't wait for this!

hasten to add: notable absence, where is LZ?!?!? thot you guys got some words frm him too!? gorgeous comments box -- black sheepish a daily reader here!

xoxo

j.h c

Joseph | September 29, 2008 12:11 AM |

Sweet. Glad I made the cut.

Jack Morgan | September 29, 2008 7:00 AM |

My work is as important and serious as motorcycle clubs to the future of the United States of America.

I break jaws for poetry.

The wind flies past your legs at break-neck speeds and leaves horizontal scratches

Becket pronounced Godot "God-o"

It's cool with me, daddy-o.

Don't break my nose, Coolio.

America stopped being cool

with the birth of the MFA program.

I am not America.

Poetry stopped being important

when someone seriously looked at someone else and said, "you know what we should call this shit?"

"What?" Someone else said.

"Poetry," Someone said.

"Cool!" Someone else said.

And nothing ever was again.

Annuschka | September 29, 2008 7:14 AM |

So shall we go now?
Anne Kellas

gary barwin | September 29, 2008 9:24 AM |

I know this anthology will arrive. If not today, then tomorrow. They promised today...or tomorrow.

*

It's like that Google Alert I've created for God. Whenever he appears, I'll be the first to know. I'll be alerted. I'm sure it'll be soon.
He'll be happy to see *my* book.

*

I'm just going to wait here for the anthology in the shade of the PDF-less tree.

Ed Baker | September 29, 2008 9:28 AM |

waiting waiting waiting under the "shade of that Bodhi Tree" for Go-Dough?
speaking of "god" her she is!
<http://edbaker.maikosoft.com/pictures/art030.jpg>

Chris Mansell | September 29, 2008 10:06 AM |

Yeah, I use google alerts too. If it's research, it's pretty lame; if it's for real, contact me first before you use anything.
Otherwise, nice typing.
www.chrismansell.com

Bill Peschel | September 29, 2008 10:29 AM |

This is annoying. I am not a poet and have never published any poetry anywhere.
Scrape anything from my site and run it here, and I'll ship a DMCA complaint to Google.
Now, not-so-kindly piss off.

Tad Richards | September 29, 2008 11:10 AM |

Can all 4,000 of us get together and have a party when it comes out?

paul siegell | September 29, 2008 11:26 AM |

pretty funny. can't wait to see what this is.

Jonathan Ball | September 29, 2008 11:59 AM |

It is a bit early to praise or condemn this, methinks. However, it is definitely not cool for the editors to not respond to concerns by the authors by refusing to post a clarification of the project.

John B-R | September 29, 2008 12:05 PM |

I'm on the same line w/Annie Finch and K Silem Mohammad; how cool. I have no problem w/culture jamming or what ever else this might be (I sample, so how could I?) but it would be interesting to hear the back story ...

rob mclennan | September 29, 2008 12:10 PM |

i also do not recall sending work, or anyone asking permissions;
besides, you shouldnt be upper-casing me name; if you'd spoke to me, i woulda told you such;
rob mclennan

Kaz Maslanka | September 29, 2008 2:48 PM |

Well one positive thing for me is that I have met some interesting poets and seen some interesting work from this ordeal even if it doesn't get published.

Jam on!

Kaz

Ken | September 29, 2008 2:54 PM |

Well, thank God I was not included. Too goddamn many people, though some of them are really good. Others rate a loud WTF.

Bryan Coffelt | September 29, 2008 3:25 PM |

Sweeeeeeeeeet.

Why are all these people so god damned upset by this? Grow a funny bone.

Skip Fox | September 29, 2008 4:09 PM |

Andy Kaufman as muse? Hucksterism as a haven? Charlatan cantos? Scam sonnets? Geez.

Why learn how to be a writer when you can pull chains and blow whistles without even opening a dictionary?

(Of course, it's a better road to notoriety than shooting up a cnapus.)

Collin | September 29, 2008 6:44 PM |

I'm with Evan on this. Jam away. Some very interesting company to be in.

LM Rivera | September 30, 2008 4:11 AM |

what?

who?

I don't know...

Matina L. Stamatakis | September 30, 2008 10:30 AM |

This is quite comical. Has every living (and dead) poet been accounted for? We need a roll call..."here".

All jokes aside, I don't care if they use/abuse my work. It's there for the pecking.

Matina L. Stamatakis | September 30, 2008 10:31 AM |

This post has been removed by the author.

fissuresofmen | September 30, 2008 3:26 PM |

I heartily agree with all of those who embrace this idea. Come on people - it's not like this work of poetry is making you money! I love it - consumption sans capital.

Weldon Gardner Hunter | October 1, 2008 6:23 PM |

Bill Peschel is my favourite poet!

Kendra Grant Malone | October 1, 2008 9:03 PM |

<3<3<3

Louise | October 1, 2008 10:38 PM |

hey cool, that's the blogs for ya.

it's the end of the world as we know it, all over again. bring it on...

Nick Piombino | October 2, 2008 3:20 AM |

There has been talk of a poetry bailout. Is this it?

TED BURKE | October 2, 2008 9:28 AM |

Hi guys! Where's the bar?

MaryAnn McCarra-Fitzpatrick | October 2, 2008 9:47 AM |

Hey there!

Just curious to know which of my poems will be included.

Thanks,

MaryAnn McCarra-Fitzpatrick

<http://mccarra--poetry.blogspot.com>

ljs | October 3, 2008 11:31 AM |

Nick - apparently the House Republicans aren't ready yet to vote on the poetry bailout. They're fearful of the scary socialist repercussions of government intervention in poetry. What if the people starting spelling light lighgt?
No news yet on whether Ex-Chairman Gioia is suspending his campaign in order to come to the "rescue."

Kaz Maslanka | October 3, 2008 11:39 AM |
Brilliant ljs!

Nicole Peyrafitte | October 3, 2008 9:19 PM |
The poem "loving as silver" on page 3656 is NOT by Nicole Peyrafitte. I am Nicole and I never wrote this poem and never I was contacted for work by this publication.
Please remove this text asap and do let me know when it is done.
Thank you

Ray Succre | October 3, 2008 10:23 PM |
I think the entire project is 'composed' from bits of things we've written, likely collected online, and probably whole poems.
I remember back when BABBLE.EXE was one of the better analyzers one could get. Did you use one of Kurzweil's programs, or make your own (hats off, if you did)? Methinks you've used a Markov chain.
Totally cool, if you ask me. I used to do a lot of storming off machine-gen output. Your project will come in pretty handy. Thank you.

Kaz Maslanka | October 3, 2008 10:23 PM |
The buffoonery attributed to me is not my work either however; I am not going to get in a huff because I don't think anyone is taking this stuff seriously. I think it is a big joke played on a part of the poetry community.
Do the hokie pokie and you turn yourself around ...
:)

Crystal Curry | October 4, 2008 2:47 AM |
From what I can tell, the poems in "Issue 1" are a lot more interesting than the poems I could find by most of the "enraged" authors in these comment boxes. Most would do well to take some notes...

Jonathan Ball | October 4, 2008 1:42 PM |
i think people are getting a bit too worked up about this. i do not mind my name being coopted so much as i mind being part of a project that is pointless and boring. very bland almost-lyrical poems attributed to random writers in an anthology so large as to be unreadable just does not capture the imagination. if anything it shows how formulaic the pseudolyrical impulse is, but we already knew that. perhaps this is a conceptual piece intended to showcase how poets feel tied to their poems, even if they eschew the lyrical, but in this case it would only make sense to select the poets in a very particular fashion and this entire thing just seems random, bland, and dumb.

Ryan | October 4, 2008 7:11 PM |
This is justified: creative commons is all about sharing and caring and making up poems that one clearly didn't write.

Annuschka | October 5, 2008 6:48 AM |
Ryan had said: "This is justified: creative commons is all about sharing and caring and making up poems that one clearly didn't write."
Well, Ryan, no it is not justified, you can't get away with dragging in the concept of Creative Commons: CC. involves rights, the rights of an author who has given very specific consent to certain (re-)use of their words in an online environment.
Whoever thought up this whole thing needs to know that the internet and open access publishing and creative commons and all that jazz is not a licence to abuse writers.

I really resent having a false poem out there that claims to be mine.
I really resent having my name attached to a bunch of random words that I did not write.
Do you know what? Having someone manipulating strings like this is nothing short of nasty. It is not at all funny to be used in this way, it is not cool, it is not pleasant, and in fact, it feels like a kind of abuse, a kind of identity theft.
It also feels uncomfortably like internet fraud, it tastes like spam, and a Nigerian scam all rolled into one.
It feels to me as though the authors of this whole thing are trying awfully hard to be clever with a postmodern deconstructionist semiotic trick, when what they are really doing is playing with real lives. All this fiddling while Rome burns and people die of real things like hunger and grief and a lack of love... What a waste of TIME.
I suppose you guys will delete my post. The final act of your assertion over my powerlessness will then be complete.
Get a life, get real, get off your computer and go and climb a mountain, go for a walk, watch the dawn sky, the moonlit night: wake up!

Ed Baker | October 5, 2008 6:59 AM |
our Kultchur?
we've , on every level, become a Culture of Pimps!
take our Phd's in absolute whoring/pimping
and mostly 'we' are Ignorant, Angry, and Greedy! etc

Jow Lindsay | October 5, 2008 10:39 AM |
This is fine

lana18 | October 6, 2008 10:04 AM |
hi there,
this is terribly strange. my name appears in the contributor list with a poem I have never written nor do I know who the author. nice poem but not me.
is this some hyper-text performance piece?
what's the reaction you want from these authors?
have we met? was i drunk?
for now, kindly remove my name.

Barton | October 6, 2008 12:27 PM |
I wrote three of the poems in the journal, however, they were not attributed to me. while, indeed, there may be another poet with my name out there, I highly doubt there are three poems exactly as I have written them by someone other than me. because I am very unique. in fact, I am one of kind. okay...no more parsing. I am a genius. my poems, also, are genius. at least three of them are.

Peter Minter | October 7, 2008 8:24 AM |
i so wish i was a part too

Obododimma Oha | October 7, 2008 11:59 AM |
Annuschka, expressing disgust for the publication, wrote as follows: "It also feels uncomfortably like internet fraud, it tastes like spam, and a Nigerian scam all rolled into one." I am surprised that Annuschka does not know that scam (or crime generally) has no nationality, and it is nothing short of illiteracy to talk of a "Nigerian scam". There is no American scam, even though people like Al Capone and the whole crowd of mobs that reigned in America taught the whole world some terrible things in conmanship. Very long ago, Daniel Bell published "Crime as an American Way of Life" in Antioch Review. I think Annuschka should start his basic lessons on "Nigerian scam" from there.

dead.to.john@gmail.com | October 24, 2008 1:48 PM |
damn I can retire now!
:P
-LJ

Poemocracy

Hoax? Culture jamming? Potato, Po-tah-to

Hi there angry unicorns,

It was my pleasure and puzzlement to investigate a Google alert (I'm openly solipsistic) that led me to the following post on [forgodot.com](#). It claims that the site will soon publish a 4000 page pdf file containing new poems by myself and about a gajillion other poets, including one named Hermit-Sage Tradition.

The responses range from good-natured to puzzled to downright offended. Me, I'm just glad there's one more web page with my name on it, mixed in amongst such an assortedly sordid cast as Nick Carbo and Dodie Bellamy.

I believe that this is a culture jam, and an obviously effective publicity stunt that lured some high-profile (unlike myself) self-interested (much like myself) people to the site. I do love culture jamming and its way of nonviolently protesting culture through satire. Let's all just have a laugh about it and pat these people on the back and say, "How did I fall for that one?"

Love and bacterial marmalade (a culture jam, if you will),

EJP

Posted by Evan J. Peterson at 10:14 PM

Labels: controversy, culture jamming, humor, poetry, satire

2 Comments

Jen said...

Hahaha-- pretty cool that you were included! I especially love the comments by Mr. Baker... I can only imagine how coherent his poetry is.

September 29, 2008 12:13 PM

Collin said...

My name is in there, too. I think it's interesting. Can't wait to see if they actually publish a PDF or if it's a big hoax.

September 29, 2008 6:45 PM

Monday, September 29, 2008

For Godot

Issue 1 Polite Clarification

Jonathan Ball weighs in: "It is a bit early to praise or condemn this, methinks. However, it is definitely not cool for the editors to not respond to concerns by the authors by refusing to post a clarification of the project."

On Friday at the latest, I'll post a pdf that will take you a few minutes to download. It will contain original contributions from each of the poets previously listed, as well as another two or three

thousand. I'm waiting on a few stragglers. So keep yr aggregators tuned this way etc. etc., and rest up good. If you're up to it, I'd suggest gulping the magazine whole, for 83 straight hours of transcendent poetic revelry reflecting the whole panoply of human achievement, emotion, wistfulness, and athletic achievement.

Labels: issue 1

This entry was posted by Stephen McLaughlin, on 29 September 2008. You can leave your response.

15 Comments

continuo | September 29, 2008 5:00 PM |

Thanks for the good laugh. I wish there would be some room left for 2 of my favorites: Geoff Huth and John M. Bennett. Unless this is a concept PDF and the list of names IS the poem. Globalization has just hit poetry shores, it seems.

gary barwin | September 29, 2008 5:34 PM |

Excellent.

And everyone should also stay tuned because I'll be publishing a 1/2 page PDF of the work of Vladimir Zykov, Steve McLaughlin, and Gregory Laynor. It will be a valiant contribution to the world of flooring, orange peels, human ectoplasmic dynamics, and parcheesi reinvigoration tectonics.

Glenn Ingersoll | September 30, 2008 12:34 AM |

Well! I saw my name. Not right at first. But I saw it there. In that big long list. There it was. It was almost like it meant something.

drosspriddle | September 30, 2008 1:50 PM |

i demand a hard copy!

Rachel | September 30, 2008 4:29 PM |

Well. I'm a little sad I didn't make the list. Boo.

Jack Morgan | October 1, 2008 6:35 PM |

Haha, I cannot wait for this.

TED BURKE | October 1, 2008 9:16 PM |

I feel honored to be on a poetry list; what it means I've yet to find out. But I am honored all the same.

Martin | October 2, 2008 10:46 PM |

For hard copies, please send a self address postcard to:

Jews For Jesus

109 E 31st St

New York, NY 10016

Weldon Gardner Hunter | October 3, 2008 7:15 PM |

zykov_04.jpg

My interest here is primarily in situationist city planning as a contested site between vexation and pleasure. Somewhere between playfulness and latent hostility, in a space shared with both the situationist utopia New Babylon and Richard Serra's Tilted Arc, I've curated a "treasure hunt" through a series of square postcards that lead the participant in an ultimately circular progression from one

site to the next. Referential to its host space, the work simultaneously celebrates and subverts its banality.

To engage with the circularity in terms of zen practice is perhaps productive. If egos (my own, and those of participants) are attached, it is a prank. If egos are detached, it is a koan. The same observation can also be made of both New Babylon and Tilted Arc.

–Weldon Gardner Hunter
Pranky McPrank!!

mairead | October 4, 2008 5:35 PM |

I'd never capitalize all those Os unless I was joking.
And the poem's not too funny!
Sure are a lot of poets knocking around.
Guess it's better to be in than out. Not that it matters one way or another.
It's still damned hard to write a good poem.

vazambam | October 5, 2008 8:05 AM |

The next time some dumb-ass "editor" feels smart enough to include some of my poetry in an anthology, perhaps he should make sure he can tell his ass from mine--to wit, I never wrote that asinine piece of feces on page 3517.

Patrick Chapman | October 5, 2008 9:50 AM |

The poem attributed to 'Patrick Chapman' was not written by me. Someone's having a laugh.
Patrick Chapman

Jim Maughn | October 5, 2008 2:42 PM |

I would never willingly sink beneath a pilgrim.
But thanks for "including me".
Jim Maughn

jhave | October 6, 2008 10:36 AM |

re: controversy
poets are often a bit attention starved
the shitstorm over the fake attributions might come from the fact that few poets have received any significant attention at all
then to be misquoted,
sigh, after receiving an alert!
its superego shattering=
other note: few poets might be familiar with computer-generated poetry...it seems self evident that this is all machine-generated, but perhaps you cld enlighten the machine-challenged....
re: curiosity
can u guys post notes on yr methodology? aka algorithms? process? misc exe sdk svn etc?
thnks

Obododimma Oha | October 6, 2008 4:40 PM |

i can see that you lir'l felas dan wan me to rest in my grave grave, huh? making me dance my did, hug? publishing a poem for me even before i decide to write it, huh? you never lived in pretty how town like i did. you never seen how we done write America golden. you never did. you come now thinking computer, and wake me to read a poem i never did...
(e.e.cummings complaining, through me, his friend on the Web)

Very Like a Whale

4000-page pdf

This is too funny. Every poet in the blogosphere must be listed here. Check out the comments box.

10 Comments

Glenn I said,

September 30, 2008 at 12:36 am

Yeah, people sure gettin' huffy about their precious work being snatched up without their permission or nothin'.

Just think!

msbaroque said,

September 30, 2008 at 3:39 am

My GOD, they missed me out!

Actually Glen, I'd be pretty miffed if they'd used my stuff without asking. It's only manners, and as my old Grandma said, manners cost nothing...

But not even to use my stuff??

Rob said,

September 30, 2008 at 4:13 am

It is a joke, surely! Some kind of social comment on the meaningless of .pdf e-publication? Something like that...

Rob said,

September 30, 2008 at 4:34 am

...or indeed, a comment on the nature of "publication" generally. It is funny. I can't see this .pdf ever being produced, but if these guys actually do it, it will be a social artwork, not a poetry anthology.

RHE said,

September 30, 2008 at 12:00 pm

Henry David Thoreau?

verylikeawhale said,

September 30, 2008 at 4:01 pm

"Henry David Thoreau?"

And Geoffrey Chaucer!

Barbara said,

October 1, 2008 at 11:23 pm

Maybe it is an arm of the International Library of Poetry and they will be sending all those writers a request for \$39.95 so their winning poem can be entered in the "contest."

Rob said,

October 5, 2008 at 12:01 pm

It has actually appeared. It seems as though the poems aren't written by their purported authors, but are generally terrible poems. I can't be bothered to find mine to check.

I don't really care. However, if any writer decides to sue, on the basis that their reputation has been lowered by being falsely linked to a crap poem, the organisers of the 'anthology' are in big trouble.

RHE said,

October 7, 2008 at 7:34 am

Rob,

Well, yes, though it would be interesting to see how the poet could prove damages. "Diminution in value of internet reputation"—and for a poet!—interesting project to try to quantify that. Angelina Jolie's lips, Lindsay Lohan's breasts, sure; but a blogger's rep? I am uncomfortably reminded that De minimis non curat lex.

Rob said,
October 7, 2008 at 1:06 pm
Richard, that's maybe what they're banking on.

The Trainwreck

Did You Make the Who's Who of Poetry Cut? Christopher Cox Got Fired.

The geniuses at ForGodot.com google-bombed the poetic community yesterday. They posted a list of anyone in poetry they thought was important enough to include, which was almost everyone who has ever written a poem. "Geniuses" in that first sentence should not be read with any tinge of sarcasm. I laughed pretty hard and spent too much time on their blog/site/artistic showcase.

I never liked Christopher Cox. I lived in his district for a while, and I wrote him probably a dozen emails when he and the FCC were trying to sell the internet to Disney. He probably deserved firing way back then, but I don't know if he needed firing this time. Does firing the SEC guy help me get health care? I sure would like some health care. This is the first time I have ever been without health care, and I wonder if I should even bother. Surely, I will. I have not had to worry about health care. In Europe, you kind of just have it, and since I have been in the United States, I have been taken care of by the university. If I trip and fall and crack my crown, like off of a hill or something, I will be left for dead by doctors. I mostly hate doctors because they are even scummier than most lawyers. At least lawyers don't get all self-righteous about fleecing you. A doctor is a glorified mechanic of the biological machine. I trust the ex-con at Jiffy-lube more than I trust the average physician.

I trust Milani Rose more than I trust the average physician standing in the way of 45 million Americans and the right to medicine if they are sick. I found out about her by googling something with "sexy" and "poetry" in the search line. Milani Rose is curvy. She wants us to vote for her because "from my poetry to my sexy pics." Her favorite color is "Rainbow." I hope that everyone who hated me for posting pictures of lingerie models who were "too skinny" or "too close to the ideal of beauty perpetrated by misogynistic piggish men" and Suze Stein will stop hating me now. Suze Stein did not make the ForGodot.com list. Neither did Milani Rose. I think that Milani Rose's poetry is better than Suze Stein's.

Posted by Jack Morgan at 4:23 AM

Labels: poets, politics

2 Comments

Jack Morgan said...

oopsie!

September 29, 2008 2:37 PM

Jack Morgan said...

I guess someone forgot that John McCain isn't allowed to fire the SEC Chairman!

September 29, 2008 3:29 PM

BOTH BOTH

Culture Jamming?

i'm sitting cozily between Jeff Newberry and Jeanne Marie Beaumont...

for Godot

where are you on the list?

Posted by John Sakkis at 2:15 PM

1 Comments

Joseph said...

Right after Mark Wallace and before James Collins. Woo-hoo!
3:57 PM

Wednesday, October 1, 2008

Home-Schooled by a Cackling Jackal

And it's October . . .

which means the No Tell Motel reading period is open for the month.

Follow the guidelines. Simultaneous submissions are OK, but if your work is accepted elsewhere tell me immediately (via proper e-mail channels) else I will forever hate you and add your name to the blacklist shared by 100,000 poetry editors around the world (yes, the list really does exist).

If we don't take your work, and statistically we won't (we take around 3-5%), do not, under any circumstance, freak on my ass or try to make me feel bad about it. If you cannot handle rejection, don't send.

With that all said, I look forward to reading your submissions.

posted by Reb @ 10:36 AM

7 Comments

At 11:49 AM, C. Dale said...

I am sending you about 56 poems. Hope you don't mind.

At 12:00 PM, Reb said...

Not at all. I very much look forward to reading your 56 poems and I promise to respond with a 10 page critique of each poem because I am that nice.

At 12:14 PM, ryan manning said...

are units moving

At 3:46 PM, Glenn Ingersoll said...

That blacklist -- it wouldn't be this list, would it?

At 12:09 AM, Reb said...

Yes, I personally hate every single poet on that list which is why I'm publishing their work without their permission in a 40000000000 page PDF. Sometimes we just have to make the time to do the important work.

At 5:16 PM, Didi Menendez said...

Yes I confirm the list does exist however I call it the Banana Head list.
Didi

At 6:27 AM, DUSIE said...

hehehe....how do you get the statistics Reb? Is this a rebolution?

Friday, October 3, 2008

For Godot

Issue 1 Release Announcement

Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim Carpenter. Now available here as a 3,785-page PDF (3.9 MB).

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhawe Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark Morris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U' ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotro, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattaruso, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonie, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, Kevin McPherson Eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino

Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chiot, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mitternthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrester, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lillie, Michelle Bautista, Monica Schley, Aaron Levy, Andrew Nightingale, Douglas Messerli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. 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Eliot, Uda Kiyoko, David Lawton, Vitezslav Nezval, Leslie Scalapino, Sparrow, Laura Sims, Christine Stewart, Marci Nelligan, Richard Owens, Steve Dolph, Joel Chace, Drew Milne, Jules Feiffer, Susan M. Schultz, Fernando Pessoa, Roger Mitchell, Carrie Hunter, Tom Clark, Don Share, Terese Svoboda, John Bloomberg-Rissman, Lynn Xu, Mike Snider, Shafer Hall, Paul Auster, Hermann Ungar, Raymond Wachter, Arielle Guy, Joe Brainard, Steve Klepetar, Scott David Herman, Shann Palmer, Marton Koppany, Todd Carlstrom and The Clamour, William Corbett, Christopher Harter, Nick Montfort, Paul Foster Johnson, William Freind, Gary Sauer-Thompson, Scott Keeney, Barbara Claire Freeman, Steven Berlin Johnson, Cecilia Borromeo, Sally Greenhouse, Michael Crake, G. Ribemont-Dessaignes, Jessi Lee, John Peck, Beatrix Potter, Matthew Burkett, Michael Leong, H.D., Lianne Thompson, Jane Nakagawa, Sandra Simonds, Gillian McCain, Stephen Kirbach, Stephen Vincent, J.P. 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Craig, Berenice Dunford, Michael Harris, JF Quackenbush, Helen Losse, Matt Mullins, Caterina Fake, Matthew Siegel, Julie Patton, Siel, Kristine Leja, Aryanil Mukherjee, Nathaniel Siegel, Kevin Connolly, Philip Levine, Hilda Doolittle (H.D.), Michael Peters, Roger Singer, Carol Jenkins, Gabriela Erandi Rico, Craig Perez, AE Reiff, Gelett Burgess, Thurston Moore, Sam Byfield, Angela Vogel, Bruce Weber, Steve Tills, Mary Askin-Jencsik, Endre Farkas, Tony Trigilio, Angela Carr, Slater Brown, Toby Olson, K.Silem Mohammad, Elizabeth Bishop, Andrea Zemel, Sean Hill, Ilya Bernstein, Neil Gaiman, Paul Valery, Jaap Blonk, Kim Addonizio, David Thornbrugh, Bern Porter, Megan Milks, Cedar Sigo, Ted Kooser, Miia Toivio, Alena Hairston/elen gebreab, Unica Zuern, Peter Cook, Mike Hauser, Julia Bloch, Charles Stross, Shin Yu Pai, Mikey Golightly, Zhang Er, Paula Grenside, Richard Deming, Linda Russo, Nadia Halim, Geoffrey Hendricks, Kathy Lou Schultz, Stephen Cope, David Hernandez, Cole Swensen, Bill Walsh, Pirooz M. Kalayeh, Mara Vahratian, Ange Mlinko, Afroza Soma, Rupert Mallin, The Leader, Etel Adnan, Jennifer Cooke, Mark Granier, Lamont Steptoe, Amina Cain, Geof Huth, Patrick Frank, Giuseppe Ungaretti, Megan Volpert, Charlotte Runcie, Susan Howe, Gene Justice, Matthew Lafferty, Patrick Kurp, Barbara Jane Reyes, Iris Jamahl Dunkle, Amy L. Sargent, Nathalie Stephens, Andrew Johnston, Prabhakar Vasan, Nathaniel Mackey, Abhijit Mitra, Ben Mazer, Thomas Fucaloro, Dr. Jacob Edmond, Yu Jian, Ted Pearson, Linh Dinh, Stephen Nelson, Kenneth Patchen, Robert von Hallberg, Andrew Hughes, Chris Gullo, Shanna Compton, May Pang, Cristiana Baik, Allen Mozek, Fielding Dawson, Stephen Rosenthal, Stefan Brecht, Donald Justice, Stan Apps, Shelley Powers, Stephen Vincent Benet, Maya Angelou, Wade Fletcher, Juliana Leslie, Anny Ballardini, John Yau, Bob Kerr, Michael Helsem, Charles Belbin, Jane Jortiz-Nakagawa, John Tyson/Kelly Conway, Teresa K. Miller, Emily XYZ, Jeff Harrison, John P. McNamee, Michelle Taransky, Gertrude Stein, Jen Welch, Doug Hofstadter, Edgar Lee Masters, Andrey Bely, STEVEN p. rOGGENBUCK, Ed Dorn, Gary Sullivan, Greg Perry, Susan Allspaw Pomeroy, Jim Kober, Bobby Byrd, John Sullivan, Charles Johnson, John Byrum, Charles Simic, Baron Wormser, Scott Pierce, Ada Limon, Kris Waldherr, Tom O'Connor, Christina Mengert, Danielle Pafunda, Gary Lutz, David Christensen, Anyssa Kim, Joshua Trott, Zachary Schomburg, Christopher Salerno, Christophe Casamassima, Emily Critchley, Dorothea Lasky, Chris Glomski, Matt Shears, Damian Weber, Justin Marks, Brooke Kaye, Frank Etienne, Judith Jordan, Sam Dillon, Bill Knott, Mara Leigh, Anselm Berrigan, Jeff Bacon, Clifford Odets, Jeffrey Joe Nelson, Della Watson, Christiana Langenberg, Robert Peake, cris cheek, Morris Cox, Richard Kostelanetz, Wanda Phipps, Hugo Ball, Kristin Prevallet, Norman Weinstein, Lacey Hunter, Gerald Hausman, Rachel Oliver, Ray McNiece, Bill Dorn, Catullus, Monique Trotter, Joshua Ware, e.e. cummings, Garrett Hongo, Bill Lavender, John Cleary, Sharon Harris, Divya Victor, Jack Spicer, Kate Armstrong, Karl Young, Chad Sweeney, David Solway, Wanda O'Connor, Mahmoud Darwish, Joanne Tracy, Sheila, Amanda Cook, Hugh Nissensen, Sean M. Dalpiaz, Edna St. Vincent, Caroline Bergvall, Lawrence Giffin, Rob Halpern, Dana Gioia, Daniel Bradley, David Kaufmann, Robert Lowell, kari edwards, Rosanna Lee, Allen Fisher, Stacy Szymaszek, Matt Theado, Ralph Waldo Emerson, Billy Mills, Andy Gricevich, The Philly Sound, Ruel S. De Vera, Trudi West, Daniel C. Remein, Hillary Gravendyk, Mary Burger, Insani Kamil, Guillermo Parra, Ryan Daley, Jessica Schneider, Carol Novack : Playpoem MP3, Jesse Ferguson, Mark Bernstein, KB Jones, Laura Marks, Kent Freeman, Sara Blakeman,

Rodrigo Toscano, Sabyasachi Nag, Budd Parr, Peggy Willis Lyles, Keston Sutherland, Simon DeDeo, Marcus Slease, Emily Crocker, Donald Illich, John Sakkis, Andrew Sage, Joseph Harrington, Adrienne Rich, Tad Richards, Mick Rock, Sabina Murray, Michael Friedman, J.V. Foix, Michael McClintock, Dennis Nurkse, Andrew Shields, Susan Bee, Jacques Gaffarel, Paul Rigolle, William Keckler, Evan J. Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Civin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreidler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haefflinger, Karen, C Mehrl Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacquette, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Phillips, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burleson, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kirtledge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell Edson, Collin Kelley, Nashi, Jim Dine, Marie Perle, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, Zoltv^n Homv^o/lyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pfafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachselt, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schawbbsky, Mary Oliver, Deborah Meadows, Eve Rifkash, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchellmore, Jason Gray, Rod Smith, Tommi Avicelli Mecca, Richard Bank, Lorenzo Thomas, Matt-+Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegle, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourn, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenek, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen,

Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papsen, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbau, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

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This entry was posted by Stephen McLaughlin, on 03 October 2008. You can leave your response.

119 Comments

Baker | October 3, 2008 6:07 PM |

where is the index or table of contents?

I want to go directly to my poem (poems) and to those who I know..

3785 pages y'all are SICK!

Weldon Gardner Hunter | October 3, 2008 6:19 PM |

Ed, dude: I was looking for mine and I saw yours somewhere in the range of p.350 or something like that.

I'm totally obsessed with which one of my poems is in this thing. I could have a really strange weekend ...

Weldon Gardner Hunter | October 3, 2008 6:28 PM |

I found "my" poem on page 2126. I DIDN'T WRITE IT! It's either by some other Weldon Hunter, or these For Godot clowns are having us on. Or they're total fuck-ups as editors.

Ed Baker | October 3, 2008 6:34 PM |

hey you saved me a lot of trouble

thanks, weldon,

NOW I found my poem on page 354 AND I DIDN'T FUCKING WRITE THIS GARBAGE

who the hell is doing this is sick!

so I am deleting this bull-shit and channeling it into junk..

Weldon Gardner Hunter | October 3, 2008 6:45 PM |

It's probably just some project done by some candy-ass grad students under the influence of some douchebag theorist. Oh well, it was an interesting prospect for a few days, and now I leave you Vladimir, Steve, and Gregory. May chinchillas gnaw on your nutsack while obese sporting-goods salesman with halitosis sing Kurt Weill songs to you while fingering your bunghole ...

Bryan Coffelt | October 3, 2008 6:52 PM |

LMAO at above commenters. My poem is just um, my name, I guess. Anyone want a signed copy?

TED BURKE | October 3, 2008 7:00 PM |

I DIDN'T WRITE THE POEM THEY GAVE ME CREDIT FOR.
Now I'm pissed.

Weldon Gardner Hunter | October 3, 2008 7:00 PM |

Bryan, look up a page. Your poem is "August."

Vladimir Zykov | October 3, 2008 7:05 PM |

Gang,

This is quite an interesting coincidence! Apparently you all have the exact same names as the Ed Baker, Weldon Gardner Hunter and Ted Burke with whom we at the forgodot.com editorial team have been in close contact and collaboration.

I apologize on all of our behalf for this misunderstanding.

Vladimir Zykov

forgodot.com

Ed Baker | October 3, 2008 7:15 PM |

hey Vlad Zykov when did you be in close contact with me?

the only Vlad I ever heard of was model for Bram Stokers' DRACULA! another fucking blood-sucker...

Weldon Gardner Hunter | October 3, 2008 7:21 PM |

A koan: What is the sound of one ass flapping?

Chris Hutchinson | October 3, 2008 7:24 PM |

Ha ha ha. It's fairly obvious this anthology is the result of some internet search engine flarf-composing poetry-blog culture jamming 'project'. Poetry as algorithm? We've all been turned into robots! Ouch, my computer aches.

Weldon Gardner Hunter | October 3, 2008 7:26 PM |

Yup ... hey Chris, your friends with Lawrence Loiseau, n'est pas? I never got to meet you when you were in Vancouver.

Vladimir Zykov | October 3, 2008 7:27 PM |

Ed, again, apologies for the misunderstanding, but apparently you are not the only Ed Baker in the universe.

Weldon, the obscene koan is unwarranted.

Weldon Gardner Hunter | October 3, 2008 7:29 PM |

Is an obscene koan like an ice cream cone?

Ed Baker | October 3, 2008 7:32 PM |

and how many Cid Cormans and Bob Creeleys are there..

both friends of mine both dead so I doubt if you've "connected" with them..

and Don Wentworth? and Eileen Tabios?

you are a pimp!

Tao Lin | October 3, 2008 8:15 PM |

i'm excited, i really like Tsuyoshi Yumoto

drosspriddle | October 3, 2008 8:24 PM |

ah ha!

i found "mine" on p. 2267:

"Superstitions written from surroundings"

Like a thin boiler
Like a common whiff
Like a double bank
Like a whole superstition

....

well, it's better than my usual shit, eh?
at least it has, like, similes, eh?
i think i'll try and get it published in The Fiddlehead or somewhere

Jill | October 3, 2008 8:54 PM |

I didn't write the poem that they credited as mine either.

Rachel Mallino | October 3, 2008 9:01 PM |

what in the hell is this? I can assure you that I did not write the poem to which my name is attached.

Bat | October 3, 2008 9:10 PM |

Since I am under the employ of one of your contributors, I wish to point out that it was I -- NOT Edward Champion -- who wrote the poem, "Of awe," on Page 298. The phrase "Carmine as a meter," which took about 9 hours and 42 minutes to come up with, was the first line. And then I felt that the poem needed something just before that. So I wrote "A cadence of metres." But since I was quite sloshed, I spelled "meter" the British way.

Understand this. Mr. Champion has been stealing my creative labors for some time, offering me free tequila if I will record introductions for "his" podcast, The Bat Segundo Show. I have written a total of seven poems in my fifty years on this planet. I am not certain how my poem, "Of awe," made its way to your distinguished journal. But I hope that you will compensate me for my labors -- first, by sending me more tequila and, second, by crediting "Bat Segundo" instead of Edward Champion. This is highly inaccurate of you and editorially irresponsible.

Fortunately, I believe that we can settle this small dispute like grown men. Which is to say, I have no money for an attorney, except for the guy who appears on late night teevee. But he specializes in auto accidents. So please respect my request.

Thank you, good sirs.

Bat Segundo

Host, THE BAT SEGUNDO SHOW

www.batsegundo.com

TED BURKE | October 3, 2008 10:25 PM |

Vlad, no one likes to be lied to, and the coincidence that you have several poets here who see their names attached to poems they didn't write is not at all likely. Your project here is unseemly and dishonest from what I can tell. Please don't use my name again in anything you undertake.

Canarium Books | October 3, 2008 10:36 PM |

This is excellent weirdness.

Jack Morgan | October 3, 2008 11:05 PM |

This is awesome. My poem looks exactly how we talked about. Thanks! I love you guys. Keep up the good work!

Matt | October 3, 2008 11:05 PM |

This is outrageous. You guys stole over 3,000 of my poems and are passing them off as poems by Ed Baker, Weldon Gardner Hunter, Ted Burke, etc. etc.

WTF??????

I deserve credit and compensation. I hope we can settle this out of court, but if I have to sue to make sure these poems appear under the name of their rightful author, Matt Cozart, I'll do it.

Gary B. Fitzgerald | October 3, 2008 11:44 PM |

Jeez...I never thought I'd actually be happy that I'd been left out of an anthology.

Hee hee.
Gentlemen...you've been had. It's a joke. 3,000 poets? Can't tell one from the other.
Get it?

Doug | October 3, 2008 11:54 PM |

Does mommy and daddy want to pay your tutiton why you bother the adults?

Crystal Curry | October 4, 2008 1:35 AM |

Bravo. Truly excellent. And there I thought with 10 million poems a year cranked out by overzealous workshopers and bloggers, that there was nothing left to get excited about...

Mike Young | October 4, 2008 2:06 AM |

My mom wants to buy a print copy. We're all very proud of me. She wants to show it around. Can I put her in touch with the people? We're all very proud of everything. That's ever happened, really.

donatoma | October 4, 2008 2:53 AM |

this is hilarious.

if you're having trouble finding your poem or your friends' poems, just hold >ctrl+f< and type your name into the field that appears. easy peasy.

Kayincat | October 4, 2008 4:31 AM |

Ha, my name is on page 524 out of 3785, so that made me feel good!

Don Share | October 4, 2008 8:56 AM |

Is this, like, an avant-garde provocation? Yipeee!! Next time imitate me better, though, alrighty-roo?? Otherwise, it's just a sincere form of flattery.

Chris Mansell | October 4, 2008 9:54 AM |

Dear Stephen McLaughlin

Please include a disambiguation note with the 'poem' that appears above my name. The work has nothing to do with me. It does not use my language, poetic techniques, or structures. It makes no sense.

Please include the disambiguation: This is not the work of the poet, Chris Mansell, whose work appears at www.chrismansell.com OR take the poem out of the anthology.

Yours sincerely

Chris Mansell

Red Boldface | October 4, 2008 9:54 AM |

WORLD POETRY PROJECTIONS

2010 2,385,825,000 poems

2025 4,963,017,000 poems

2050 5,365,924,000 poems

2525 9,809,397,000 poems

Dorothea Lasky | October 4, 2008 12:47 PM |

I love my other self poem so much. I miss you, Steve, and hope you are well in all your endeavors!!

William Michaelian | October 4, 2008 1:28 PM |

I'm pretty sure I've used all of those words at one time or another. Next time I'll be more careful how I combine them.

artandwords | October 4, 2008 1:57 PM |

Going retrospection

Patient winds and many-colored

. souls

Consciousness changed into retrospection
Of might
An afternoon
Single as a finger
Distant as a judgment
Impetuous as a ground
Tidy as a symbol
Single as an aster
Kris Waldherr

Nice poem, but not written by me. Given the unusual nature of my name, I doubt it's my doppelganger. Please delete my name from this.

Victor Bravo Monchego, Jr | October 4, 2008 3:38 PM |

I am honoured to be in this haystack of..., well, I better just dig in.

fissuresofmen | October 4, 2008 3:52 PM |

I think this is all hilarious and good - whether meant as homage, ridicule or concept piece, I love it. I certainly did not write this piece, but I recognize the source text. To my mind, practicing a flarfist cutup upon another's work, then attributing it to the author of the source text, is a wonderful example of language at play. And I respect the enormous amount of effort that must have gone into this. Congrats, you three; you've managed to send up so many aspects of the contemporary poetry world that, IMHO, this is a hell of an opus.

Victor Bravo Monchego, Jr | October 4, 2008 3:59 PM |

Bravo! Let's see how many poets wear underwear, thereby leading to a bunch.

Matt | October 4, 2008 4:02 PM |

Quietly, / my underwear happens.

Aaron Vidaver | October 4, 2008 4:06 PM |

Manna. I wonder, though, if Issue 1 doesn't suffer the same constitutional problems that exist in Kenneth Goldsmith's work: (i) overabundance of creativity; (ii) deployment of boredom-precluding devices. The scandal of this tendency in contemporary literature is not that it is uncreative but that it is not uncreative enough.

Ruby del Barco | October 4, 2008 4:08 PM |

This is outrageous and will only lead to an accident involving a chainsaw and kittens. Stop the madness.

Jack | October 4, 2008 4:12 PM |

Provocative. Like stealing your sister's medication. Fuckers stole the lyrics from my soon to be released album.

reg | October 4, 2008 5:22 PM |

yet another anthology that i am not included in! this is outrageous. i am a very creative poet. my work is unique and distinctive. you, like so many editors before you, are simply part of a snobbish intellectual academic undemocratic elite. you are afraid of new voices. you fear that they will expose you. now, how do i get into issue #2?

William Keckler | October 4, 2008 6:16 PM |

I am impressed that you got both H.D.s (both worthy of inclusion).

And I am so happy Alcoholic Poet and Dream Bitches made it in! Finally!

What they're not telling you people is that this is really a new version of THE RING...it's really a transmission from the future telling you in what order we will die...I'm so glad I'm far down this page...

Poor suckahz in the first line!...go make sure those policies are in order now. I'm going to go bungee jumping later this afternoon. I was always afraid before but now I know (to quote Madonna)... "it ain't my time to go!"

William Keckler | October 4, 2008 6:24 PM |

From the mind of Minolta?

No.

Only somebody as deviously conceptualist as Tao Lin could have come up with this.

Tao, come out come out wherever you are lol.

reg | October 4, 2008 6:49 PM |

it seems i'm in it after all. thank you very much. i'm available to read at any, maybe even all, of the launches for this anthology. why didn't you ask for my bio? what are you doing to promote it? i don't think you're doing enough. i will help you.

William Michaelian | October 4, 2008 7:04 PM |

Am I the first to suggest a French translation? Here's mine. On second thought, it kind of loses something, doesn't it?

Bodiless comme section

Tandis que vous êtes plein, dire, vidange, plus ancienne qu'une fenêtre. Tandis que pendant l'été vous vous récupérez, jusqu'à ce qu'en ressort en retard vous vous prenez, se dirigeant, se reposer, onlier qu'un âne. Puisque l'après-midi vous vous commencez, annonçant, décidant, plus au loin que marchandises. Comme si maintenant vous vous retournez, visitant, lier, vénitien, interminable, excessif en tant que ces manifestations. Après que vous vous culminiez à minuit, pousser des cris perçants, raidissant, pèlerins, personnels, voies, les pirogues décisives. Quelle sorte d'essence bodiless . est-ce que c'est ? Comme si vous êtes dépêché, déclamant, voulant, un genre d'affaire. Comme si cette fois vous vous poussez, désolé comme gerçure, conservation, soufflant, votre doigt long avec la force. Toutes les fois qu'au crépuscule vous vous écrivez, culture, trahissant, comme hauts rivages. Comme si vous vous entendez, hésitation, finissant, entre ces inquiétudes et ces inquiétudes. Comme si tôt le matin vous vous étendez, puisque vous êtes mort, savoir, murmurant, développements, jours, lotus-fleurs, les manières laissantes, entrée d'air, short, exceptionnel en tant que ce guichet.

William Michaelian

steve mueske | October 4, 2008 7:20 PM |

I don't know whose poem "1953" is, but I can assure you that I didn't write it. If I am in the volume, I'd appreciate be attributed to the correct poem. If not, I'd appreciate the person who wrote that poem to get credit for it.

cecilia | October 4, 2008 7:29 PM |

THIS IS AN OUTRAGE. YOU SHOULD BE ASHAMED YOU LITTLE SCRABBLE RATS. YOU TURTLENECK FONDLING GOOSE EXCREMENT.

John B-R | October 4, 2008 8:28 PM |

Thank you for including my very best poem in your anthology. If you come across any more of my best poems, please feel free to use 'em. And, now I know who stole my sister's medication.

Kendra Grant Malone | October 4, 2008 9:03 PM |

i dont understand why they couldnt have just made them funny. mine sucks so much butthole. i feel really sad. some of my friends have funny-ish ones. but mine is like totally not even a little funny.

i hate everything

Andy Nicholson | October 4, 2008 9:05 PM |

I'm delighted to be included in this joke...but I hear that August Stramm is furious.

Davis Schneiderman | October 4, 2008 9:28 PM |

Well, this is something to talk about at least.
Someone up above seemed to understand the method: what is being cut-up, and is there a scheme to the attributions?
--The name on page 2170.

Danny Pitt Stoller | October 4, 2008 9:59 PM |

If someone published an article containing false information about me, I would want it removed from the Web; it is no different for you to claim I wrote a certain poem when I did not.

It is my basic right to protect my name and reputation, and I find it really tasteless that some people would laugh this off as some kind of avant-garde experiment. If my name is to be used in some sort of artistic "experiment," it should be with my permission. To do it without my permission is unethical as well as illegal.

This "anthology" should be taken down immediately. To you it may seem like harmless fun, but you have no right to involve other people in your prank.

Rowan Mayhew PhD | October 4, 2008 10:59 PM |

The excessive use of the word cheeseparing in this body leads me to believe that one mind is behind this.

adj 1: giving or spending with reluctance; "our cheeseparing administration"; "very close (or near) with his money";
"a penny-pinching miserly old man" [syn: cheeseparing, close, near, penny-pinching, skinny]

poetwithadayjob | October 4, 2008 11:31 PM |

let me guess: the research being conducted is, how quickly people find themselves on the Interwebs?

Nick Salvatore | October 4, 2008 11:33 PM |

I haven't ever heard of any of these people. Are they really famous?

Hire a better editor; someone who can pick winners instead of wieners and whiners.

Issue 2 had better have some first-stringers, or I'm not buying it either.

Ralph weeping for the end of innocence. | October 4, 2008 11:56 PM |

I'm just sorry I wasn't told who to sleep with in order to be a part of this dazzling debacle of a publication. I feel left out, shamed, and a total failure with the craft.

Feeling defeated,
John

drosspriddle | October 5, 2008 12:48 AM |

i propose a class action suit!

we'll teach these young whippersnappers that the Author Ain't Quite Dead yet!

RRRAAAARRGGHH!

(i better be careful my name was awfully close to the "& plenty more..." cut off point!)

Sean | October 5, 2008 2:22 AM |

I've written worse.

Cheers,

Sean Burke

Zachary Schomburg | October 5, 2008 4:16 AM |

comment comment comment boop boop beep boop beep.

JVY | October 5, 2008 6:08 AM |

Seems like a decent enough idea, I don't know if I hope you spent TOO much time on it. The idea that Silliman calls it vandalism is a bit much, is it damaging to (y)our good names?

I'll only add that in a couple weeks the only people who visit this site in ,say, a couple of weeks (after every poet with an internet connection has found it of it (and who else has?), the only people who will visit this site will be people who think its an interesting job- don't delete it.

But don't think Kenny Goldsmith or his brother are going to kiss you or something.

David McLean | October 5, 2008 7:54 AM |

Well, it's not by me, but they spelled my name right, which is what counts. I do really dislike the poem by "me" though, which may be the point of the exercise. If you hated the poem by "me" then buy my books, they're better.

David McLean

TED BURKE | October 5, 2008 9:17 AM |

Is this a flarf falafel?

Rauan Klassnik | October 5, 2008 11:09 AM |

whenever i tell my dad to "chill" he gets even more upset... so, i won't tell those who are upset with this to "chill." (but they should!!)

Michael | October 5, 2008 11:51 AM |

Mine sounds better than even when I didn't write it. Thanks for including me!

Gary Parrish | October 5, 2008 12:20 PM |

Don't sweat it.

Gary Parrish p 2428

Brad D. Green | October 5, 2008 12:21 PM |

i'd be happy to report your response time to duotrope if you'd actually send me a rejection letter.

Monica | October 5, 2008 12:35 PM |

you guys. this is funny and brilliant and punky.

mr-quackenbush | October 5, 2008 12:47 PM |

so seriously i sent you guys better pieces, but I'm really happy you took three from me. Is there anyone who had more than three? I know at three I beat out for sheer volume any number of other more well known folks, but I'd like to know if I'm the TOP contributor, so I can add that shit to my bio.

yrs,
JF Quackenbush

chris | October 5, 2008 12:58 PM |

i lol'd
i am in a fake e-book with artaud and holderlin
thank you
sincerely,
chris moran

fibitz | October 5, 2008 2:24 PM |

I adore Issue 1: the poems, the concept, everything. And I am so proud to have had "my" work included! Please don't let a few humorless and malicious spoilsports dissuade you from keeping this vast expanse of juicy goodness available to all. Apparently a few folks of lesser understanding do not grasp the concept of parody. And if you need money for legal expenses ...

Eric Rosenfield | October 5, 2008 2:29 PM |

Thank you so much for publishing my poem "A Tone of Flavors"! This is my first poetry publication and I'm very proud of it. I would like to offer some more poems for an Issue 2 or Issue 3 should they come out. You know where to find them.

Julia Bloch | October 5, 2008 2:42 PM |

I am glad that I could be part of the poetry bailout. It's only patriotic!

christopher salerno | October 5, 2008 3:38 PM |

Ooh, dollar bill on a string!
bleep.

Warchevski | October 5, 2008 4:36 PM |

Fantastic project...I heart Issue 1.

Jim Dunnn | October 5, 2008 4:37 PM |

How come the fake Jim Behrle gets two poems and the fake me only one? Also, my fake poem isn't pretentious enough, but it's pretty pretentious. Information indeed. I hope many more shitty poems will be attributed to me in the future in fake anthologies. Can't wait for Issue 2.
Jim Dunn

meika | October 5, 2008 5:20 PM |

Thank her goodness I'm not here.
Damn, I left a comment.

Matt | October 5, 2008 5:33 PM |

Holy shit. Someone just wrote this about me online:

"The Panthers got off to a great start moving the ball effectively, but four straight penalties had them facing a long-yard first down attempt.
Forced to throw deep, quarterback Matt Walker was picked off, which led to a Saints' touchdown."

My name is Matt Walker, but excuse me, I am not a quarterback!! WTF????? I've never even played football! Unless you count flag football! When I was in kindergarten! Which I didn't even understand at the time! Much less enjoy!

I did not get picked off! I'm telling you, I DIDN'T FUCKING THROW THAT INTERCEPTION!
Who can I sue????????????????

drenkar | October 5, 2008 7:04 PM |

holy socks. I'm next to George Oppen. now that I like.
Layne Russell

ryan manning | October 5, 2008 7:26 PM |

the next night we ate whale

Jason Gray | October 5, 2008 10:29 PM |

Please remove my name from the poem you are ascribing to me. Thanks.
Jason Gray

chris moran | October 5, 2008 11:40 PM |

what difference does it make

JDF | October 6, 2008 2:34 AM |

I wrote a poem once -- how come I'm not in this piece of crap?

Chris Tonelli | October 6, 2008 6:33 AM |

sweet! i am SO putting this on my cv.

Jenn McCreary | October 6, 2008 8:54 AM |

It saddens me that such a comprehensive project falls prey to predictable patriarchal gender-bias. I'll just be over here, barefoot in the kitchen, reading my partner/co-editor Chris McCreary's poem & dreaming of a better day for little wives. Alas.

Jessica Smith | October 6, 2008 4:05 PM |
this is awesome, steve. great job.

dfb | October 6, 2008 4:51 PM |
Dead as a lamp
Dead and alive
Lone and lonesome
sounds like a poem i would have written in the 80's---- i'm so glad you published it. –

Weldon Gardner Hunter | October 6, 2008 7:41 PM |
Hey, I talked with the other Weldon Gardner Hunter, who said you guys were "candyass grad students," and convinced him that this was an interesting project, so he's cool with you guys now. He was once a candyass grad student himself!
Weldon Gardner Hunter
p.2128

Matt | October 6, 2008 7:55 PM |
mmm...candy

F. A. Nettelbeck | October 6, 2008 9:47 PM |
"I could cry", DFB that IS some sweet shit, fuck the 80's, ain't NOTHING dated no more, we walk the parallel boundaries. That IS a bad poem. I love you for writing it. I love you.

madame | October 6, 2008 11:47 PM |
thanks for the inexorable leg up page 310 - i feel classy. adorable.

nelilly | October 7, 2008 9:22 AM |
Link for research purposes:
<http://howmanyofme.com/>

Ed Baker | October 7, 2008 9:30 AM |
there are/is
84
"Ed Baker's"
in the U.S.A.
simultaneously
what if
suddenly
'they'
discovered that
I was/am the sane one?

ciarafribble | October 7, 2008 10:22 AM |
this isn't art. it's collage!

Toast | October 7, 2008 10:59 AM |
This is the most excellentest ever. We wish we were in it. Also. Did you check out Ed Baker's site? He's like the worst artist in the world ever. He should give you kisses for giving him the gift of one good poem with his name on it.

shadmarsh | October 7, 2008 12:57 PM |
Thanks for including me in this little endeavor....well not me, but my automated doppelganger who is probably a lot handsomer than me...can we say handsomer on the internets?

CandyDishDoom | October 8, 2008 12:52 PM |
Hahaha!

This must have taken forever!

bgmole | *October 8, 2008 4:06 PM* |
great, great!! how i wish i wrote it for real ;-)
thanks guys,
gherardo

Maddy | *October 8, 2008 6:48 PM* |
The sheer madness of it all!
It's perfect.
Nicholas Rombes
(aka Nicholas Rombes)

PB | *October 9, 2008 2:41 PM* |
I'm in Québec and I missed the whole thing
quel dommage -
ca m'est égale -
Pam

BlogSloth | *October 9, 2008 6:50 PM* |
This is awesome. And all these writers who are honestly angry are the squarest folk I've seen since my mother-in-law.
My mother-in-law doesn't believe humor exists, period. It baffles her. Why would a person laugh, ever?

BlogSloth | *October 9, 2008 6:51 PM* |
Also fuckers, I want to be in the next issue!
Sean Lovelace

BlogSloth | *October 9, 2008 7:00 PM* |
Please remove my name...
Uh, this is outrageous...
Uh...
PUSSIES!!!
This whole thing is AWESOME

Gobi | *October 9, 2008 7:07 PM* |
Who owns WORDS anyway? Outrageously funny to see the negative reactions!
"disambiguation note"! haha....
There must be several folks with my name who also write crap poetry. Who can tell the difference?

marci | *October 9, 2008 11:55 PM* |
hi,
i think there's been a problem with my submission. i write exclusively about cats and how cats make me feel, which is often not very good, because of my allergies. the poem you've posted for me is not about cats--in fact, it's about men. and i never write about men, because...well, that's personal. and i never write about personal things either. so clearly this is not my poem. would you like me to send you one of my poems about cats? i'm very hopeful that this year, they'll be unveiling the new 'best american poetry about cats 2009,' and i don't want to miss my big chance.
thx!
-marci nelligan

Nicole Mauro | *October 11, 2008 2:05 AM* |
Reverse plagiarism--wow, what a post-post modern concept. I like the angle, and the poem I allegedly wrote. Thanks for the credit. I'll take it where and whenever I can get it.

C. Allen Rearick | October 11, 2008 9:07 AM |

I couldn't find my poem. Too much to search through. I must say though, I'm very pleased to be "published" with all of you.

Rebeka Lembo | October 11, 2008 7:16 PM |

As many more, I feel completely left out...

poeta | October 12, 2008 8:48 AM |

"It does not use my language, poetic techniques, or structures. It makes no sense."
Since when has "making sense" been a pre-requisite
for good poetry ;)
nice one chris!

francine | October 12, 2008 9:26 PM |

wow. are the comments plagiarized, too, cause i'm dying over here.
this is fucked up and awful and wonderful.
as most joy is.

Andrew | October 13, 2008 4:01 PM |

Can I include this on my CV?

JohnLopresti | October 15, 2008 9:44 PM |

Ziping through the Caucasus, on the
way
somewhere near Thalassa, yet another
ridge,
I know the hill
The cascade of nature's simplicity now,
Louise in a tower,
The princes kept a view,
Three thousand poets arrived before,
Numberless
Then trailed up the logged hill,
Morphed to Italy,
Better: Sicily,
The Mediterranean spirit begs a
Search Engine,
There is peace on this street
On the subway arrow,
Follows the coded paint on cement,
I asked modernity how to explain our old kultcha,
We had kultcha,
Forgotten because the incense
Was filling rocktower with hammocks
of Louise
Meditating, translating purely,
aum
I know she is here, Louise?
A whisper in the vertical cascade,
Then the pacific ocean calms a rocken beech.

snezana | October 16, 2008 3:15 AM |

"(...), and (...)"--probably my favorite monosyllabic word in the whole ToC, if not the whole anthology.

dan remein | October 18, 2008 10:49 PM |

I did not write my poem. I hope this was done under the influence of a theorist. Or not. I cannot object. My name is a written thing, and written things are subject to iteration and reproduction. Those of you that are upset by this...let us all relax and love language. Whoever these people are, get interested.

e g g s h e l l - o r c h e s t r a | October 20, 2008 2:31 AM |

How pleasing. Finally a conversation occurs amidst the clamor of web communities asserting their expertise on the avant garde.

Whatever the intention, I am amused to find myself a part of it. Poetry is the most disposable art form, perhaps explaining why a great majority of it is comprised of trash.

regards,
grace vajda

The Mad Celt | October 26, 2008 7:22 PM |

Nullumst iam dictum quod non dictum sit prius. Nunc est bibendum.

Translation:

Nothing has yet been said that hasn't already been said. (Terence)

Now is the time to drink.

Lunch Time for Bears

LOL New Poem at forgodot.com LOL

Anyone who is anyone is in For Godot Issue #1. Whether you like it or not.

Bonus points to anyone who can tell me which of my poems is actually in the .pdf.

Posted by Bryan Coffelt at 3:53 PM

Labels: poetry

1 Comments

angela said...

LOL! Now we can have our own Wikipedia page! This is "proof" of our wiki worthiness. Woo-hoo!

October 4, 2008 9:42 AM

<HTMLGIANT>

for godot: Issue 1 Release, mmmm

Somebody is cute.

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim

Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm...

Posted by Blake Butler @ 6:42 pm on October 3rd, 2008 (Permalink)

Tags: for godot, sean kilpatrick

This entry was posted on Friday, October 3rd, 2008 at 6:42 pm and is filed under Web Hype. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

5 Comments

Matthew Simmons says:

October 3rd, 2008 at 7:50 pm
holy smokes...3785 pages!

derek says:

October 4th, 2008 at 4:01 am
I don't think there was much of a vetting process going on ... i mean I made it, and I'm not even a poet. It's the world record for the "Largest Circle Jerk with Unknowing Participants".

Blake Butler says:

October 4th, 2008 at 12:32 pm
yeah, the poems arent real either. if you look at who wrote what, its pretty funny. i want to read justin theroux's 'poem'

Blake Butler says:

October 4th, 2008 at 12:33 pm
by 'not real' i mean the signified author didnt write them.
i certainly didnt write:
Lands changed inside admiration
After now it skulked you, exiling, skulking, a sort of country
(pg. 1595)

ryan call says:

October 5th, 2008 at 1:51 pm
more fun here
http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html

Berserker

Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim Carpenter. Now available here as a 3,785-page PDF (3.9 MB).

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson

Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U' ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Volland, Adam Ford, Claudia Keelan, Hank Sotro, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Willafania, David Valentini, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattaruso, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Kara Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonie, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, kevin mcperson eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. 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Foley, Guillaume Apollinaire, Maxine Chernoff, Angela Papala, Chris Mann, Robert Grenier, Stephen Baraban, William Garvin, John Aragon-Chavez, Langston Hughes, Chella Courington, Amanda Auchter, David Micah Greenberg, Jane, David Shapiro, Jay Cola, Maria Fama, Laurie Duggan, John Shields, Joanne Kyger, Tristan Tzaras, Patricia Peterson, Roger Snell, Elisa Gabbert, Travis Nichols, Bruce Andrews, Christopher + Marlowe, Melanie Miller, Amy Gerstler, Bill Griffiths, Al Filreis, Josh Hanson, Edward Pettit, Avery Burns, Megan Breiseth, Kevin Opstedal, Amber Nelson, Mike O'Connor, Wayne Koestenbaum, Allan Revich, Will Esposito, Thomas McEvelly, Steve Bradbury, Bernadine Mellis, Jane Joritz-Nakagawa, Charles Alexander, Sharon (Wren) Rogers, Ida Acton, George Bowering, Rachel DuPlessis, Patrick Durgin, Cathi Murphy, Stephen Crane, Hildegard of Bingen, Rene Daumal, Roberta Beary, Lina Vitkauskas, Nick Bredie, Honor Moore, Clay Banes, Catriona Strang, Lars Haugen, Catherine Walsh, Lauren Ireland, James Schuyler, Elias Lonnrot, T.S. Eliot, Uda Kiyoko, David Lawton, Vitezslav Nezval, Leslie Scalapino, Sparrow, Laura Sims, Christine Stewart, Marci Nelligan, Richard Owens, Steve Dolph, Joel Chace, Drew Milne, Jules Feiffer, Susan M. Schultz, Fernando Pessoa, Roger Mitchell, Carrie Hunter, Tom Clark, Don Share, Terese Svoboda, John Bloomberg-Rissman, Lynn Xu, Mike Snider, Shafer Hall, Paul Auster, Hermann Ungar, Raymond Wachter, Arielle Guy, Joe Brainard, Steve Klepetar, Scott David Herman, Shann Palmer, Marton Koppány, Todd

Carlstrom and The Clamour, William Corbett, Christopher Harter, Nick Montfort, Paul Foster Johnson, William Freind, Gary Sauer-Thompson, Scott Keeney, Barbara Claire Freeman, Steven Berlin Johnson, Cecilia Borromeo, Sally Greenhouse, Michael Crane, G. Ribemont-Dessaignes, Jessi Lee, John Peck, Beatrix Potter, Matthew Burkett, Michael Leong, H.D., Lisanne Thompson, Jane Nakagawa, Sandra Simonds, Gillian McCain, Stephen Kirbach, Stephen Vincent, J.P. Donleavy, Anna Kavan, Birdie Jaworski, Chall Gray, Robyn Art, Thomas Fink, David Meltzer, Adolf Wolffi, Helen Bridwell, Elizabeth Switaj, Geoffrey Gatzka, Jim Warner, John Keats, Logan Ryan Smith, Ryan Fitzpatrick, William Michaelian, Jay Snodgrass, George Held, Brooks Johnson, Julie Dill, St. Teresa of Avila, Alan Sondheim, Robert Kelly, Ted Burke, Brandon Barr, Donna Strickland, Diane di Prima, Alan Michael Parker, Jefferson Toal, Geoff Hlibchuk, Kit Robinson, Christian Nagler, William Blake, J.P. Craig, Berenice Dunford, Michael Harris, JF Quackenbush, Helen Losse, Matt Mullins, Caterina Fake, Matthew Siegel, Julie Patton, Siel, Kristine Leja, Aryanil Mukherjee, Nathaniel Siegel, Kevin Connolly, Philip Levine, Hilda Doolittle (H.D.), Michael Peters, Roger Singer, Carol Jenkins, Gabriela →†Erandi Rico, Craig Perez, AE Reiff, Gelett Burgess, Thurston Moore, Sam Byfield, Angela Vogel, Bruce Weber, Steve Tills, Mary Askin-Jencsik, Endre Farkas, Tony Trigilio, Angela Carr, Slater Brown, Toby Olson, K.Silem Mohammad, Elizabeth Bishop, Andrea Zemel, Sean Hill, Ilya Bernstein, Neil Gaiman, Paul Valery, Jaap Blonk, Kim Addonizio, David Thornbrugh, Bern Porter, Megan Milks, Cedar Sigo, Ted Kooser, Miia Toivio, Alena Hairston/elen gebreab, Unica Zuern, Peter Cook, Mike Hauser, Julia Bloch, Charles Stross, Shin Yu Pai, Mikey Golightly, Zhang Er, Paula Grenside, Richard Deming, Linda Russo, Nadia Halim, Geoffrey Hendricks, Kathy Lou Schultz, Stephen Cope, David Hernandez, Cole Swensen, Bill Walsh, Pirooz M. Kalayeh, Mara Vahratian, Ange Mlinko, Afroza Soma, Rupert Mallin, The Leader, Etel Adnan, Jennifer Cooke, Mark Granier, Lamont Steptoe, Amina Cain, Geof Huth, Patrick Frank, Giuseppe Ungaretti, Megan Volpert, Charlotte Runcie, Susan Howe, Gene Justice, Matthew Lafferty, Patrick Kurp, Barbara Jane Reyes, Iris Jamahl Dunkle, Amy L. Sargent, Nathalie Stephens, Andrew Johnston, Prabhakar Vasan, Nathaniel Mackey, Abhijit Mitra, Ben Mazer, Thomas Fucaloro, Dr. Jacob Edmond, Yu Jian, Ted Pearson, Linh Dinh, Stephen Nelson, Kenneth Patchen, Robert von Hallberg, Andrew Hughes, Chris Gullo, Shanna Compton, May Pang, Cristiana Baik, Allen Mozek, Fielding Dawson, Stephen Rosenthal, Stefan Brecht, Donald Justice, Stan Apps, Shelley Powers, Stephen Vincent Benet, Maya Angelou, Wade Fletcher, Juliana Leslie, Anny Ballardini, John Yau, Bob Kerr, Michael Helsem, Charles Belbin, Jane Jortiz-Nakagawa, John Tyson/Kelly Conway, Teresa K. Miller, Emily XYZ, Jeff Harrison, John P. 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Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenek, Cheryl Snell, Jennifer K. 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Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

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2 Comments

thewordunheard 1 week ago
Jesus, what? I - how? Whuh?

Highland 4 days ago
So confused....

Al Filreis

Andy Kaufman as muse

For Godot, subtitled "research in poetry," seems to announce "Issue 1," dated Fall 2008. If you go to their blog site you'll see that the "announcement" includes a list of authors in the hundreds. And there's a link to the issue's contents, a mere 3,785 pages of poems. So far as I know an email announcement was not sent around, so how do any of us find out about this For Godot? Well, poetry people seem to be a self-conscious, self-promoting bunch. Many have set up "Google Alerts" which by email daily report instances of, e.g., one's own name as it appears somewhere on the 'net.

Evan J. Peterson, whose blog is "Poemocracy", fell for For Godot's "culture jamming" when he saw a Google Alert for his name, followed it to its source and found himself among the many pages of the "issue." The same thing happened to me and presumably many others. For Godot, Peterson wrote, "is an obviously effective publicity stunt that lured some high-profile (unlike myself) self-interested (much like myself) people to the site."

At another blog, a commentator named Rob wrote: "It is a joke, surely! Some kind of social comment on the meaningless of .pdf e-publication? Something like that..." And Barbara added: "Maybe it is an arm of the International Library of Poetry and they will be sending all those writers a request for \$39.95 so their winning poem can be entered in the 'contest.'"

Skip Fox wrote: "Andy Kaufman as muse?" And Nick Piombino: "There has been talk of a poetry bailout. Is this it?"

The creators of this instance of mock radical inclusivity are Vladimir Zykov, Steve McLaughlin, and Jim Carpenter.

Posted by Al Filreis at 8:39 PM

Labels: blogging, conceptual art, conceptual poetry

sonnets at 4 a.m.

A Poem I Didn't Write

I received a Google Alert for my name today and found that one of "my" poems was included in an online anthology titled (as nearly as I can tell), For Godot: Research in Poetry--Issue 1, a 3,785 page pdf document "edited" (or rather, "researched") by three people I don't know named Vladimir Zykov, Steve McLaughlin, and Gregory Laynor.

Here is the poem which is attributed to me on page 3,498 of this document:

Bonnie Winds and Fair Twists

Adored
Like a bird
Like a bonnie wind
To depart left and permission
To perceive velvet and hubbub
To leave forgiving for a right
To leave a privilege of bushes
To stir growing scope

Greg Rappleye

I don't mind someone posting one of my actual poems on their blog or website--as long as it is attributed to me--in fact, I am generally honored to see that someone cares enough about my work to make such an effort and, perhaps, say a kind word.

However, I do object to having my name associated with a steaming turd like "Bonnie Winds and Fair Twists."

For the record: I did not write this poem, did not authorize the use of my name in association with this poem, and I have never heard of these people or their bizarre project. Could I lift a 3,785 page "online anthology," I would drop it on their heads.

posted by greg rappleye at 8:18 PM

12 Comments

Talia said...

I noticed that the other day while at Reb Livingston's blog.
<http://www.forgodot.com/2008/09/coming-soon-on-forgodotcom.html>
<http://cacklingjackal.blogspot.com/2008/10/and-its-october.html#comments>
9:36 PM

Christina said...

Maybe it's ANOTHER Greg Rappleye who prefers steaming turds.
8:24 AM

Leslie said...

OMG!
If you googled sucky alleged poems, this should come up pretty darned high.
Bummer. How on earth did they come to attribute this caca to you?
9:09 AM

The Weaver of Grass said...

So pleased you didn't write the poem, Greg - it would have altered how I see you completely.
9:29 AM

Susan Och said...

Fascinating. What use could there be in writing bad poetry and attributing it to a good poet?
Did anyone else get the same treatment?
10:58 AM

Susan Och said...

It seems to be one of those put-words-up-for-no-discernable-reason website. The comments are hilarious. They are actually claiming to be publishing new work from lots of famous dead guys, including Shakespeare and Confucius. You have lots of company.

If I were you, I would lodge a complaint with the major search engines. Sites can get kicked off Google, and these guys are prime candidates.

11:11 AM

Karen J. Weyant said...

Hi Greg -- my name is on this list too, but I can't find the poem I "wrote" -- I'm not sure if I want to....

11:40 AM

Susan Och said...

Also send a complaint to their domain provider: contact@privacyprotect.org.

I'm not sure how much good that last one will do, but I'd try it, mentioning that you are reporting the situation to the major search engines.

Privacy Protect is listed as their domain provider when you type their URL into a "whois" site.

If you replace "Bonnie Winds and Fair Twists" in the title line with "Steaming Turds", the whole package is significantly improved.

12:38 PM

Suzanne said...

Here's Steve McLaughlin's Live Journal page

<http://arsonisnoway.livejournal.com/>

and his website: <http://arsonism.org/>

4:35 PM

Collin said...

Is it flarf, culture jamming, a statement about the proliferation of poetry online? I'm actually stealing some of the lines from the "poem" they attributed to me and using them in another piece.

Hey, they said I wrote it...

12:23 AM

greg rappleye said...

Thank you all for your comments. I have no idea what the point of their exercise is or was. I doubt that I will respond further to the provocation, since getting a "response" seems to have largely been the point of the exercise. At least, I can't find any other purpose served by this.

I actually can't imagine anyone--let alone three or four people--having this sort of time on their hands and nothing worthwhile to do with it.

5:02 AM

CHAD said...

So...

This won't be in your next book?

:)

2:40 AM

harriet

Kenneth Goldsmith

Featuring the work of 3, 164 poets. Completely unpermissioned and unauthorized, pissing off the entire poetry community. Either you're in or you're not. Full roster below the fold.

From <http://www.forgodot.com/2008/10/issue-1-release-announcement.html>:

"Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim Carpenter. Now available here as a 3,785-page PDF (3.9 MB)."

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. 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Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

128 Comments

My name is there - along with a poem that I didn't even write! I have no idea what kind of farce this is, but I'm glad someone is calling attention to this because it's downright unlawful.

Posted by: rachel mallino on October 3, 2008 9:38 PM

Hoax. The poems, if they are poems, are not by the poets ascribed to them.

Posted by: Aaron Fagan on October 3, 2008 9:40 PM

What I find interesting is not the idea that my work has been appropriated sans permission or profit. Hell, I'm a poet. Wouldn't be the first time. What I find interesting is that my name has been attributed to a poem (or poem fragment) I did not write, as if to suggest that my name has some independent content value. From what I can tell, scanning throughout the manuscript, this had been done throughout. A name has been placed below as poem as if he or she were the author--but mere juxtaposition does not authorship make.

Just for the record.

Cheers,

Sandra Beasley

Washington, DC

Posted by: Sandra Beasley on October 3, 2008 10:01 PM

Howard Stern does shock value much more poetically.

Yay, I'm not in it! Gonna go write a poem now, thanks.

Posted by: Rich Villar on October 3, 2008 10:19 PM

i think this is funny and i approve of it

Posted by: tao lin on October 3, 2008 10:21 PM

This is outrageous. These guys stole over 3,000 of my poems and are passing them off as poems by Rachel Mallino, Sandra Beasley, etc. etc.

WTF??????

I deserve credit and compensation. I hope we can settle this out of court, but if I have to sue to make sure these poems appear under the name of their rightful author, Matt Cozart, I'll do it.

Posted by: Matt on October 3, 2008 10:23 PM

Yeah I was listed and they didn't ask permission nor did they use a poem I wrote but attributed it to me heard another poet complain about the same thing

Posted by: Doug Holder on October 3, 2008 10:41 PM

- 1) As many as are here, there are some I know of who are not
 - 2) One name appears to be listed three times
 - 3) At least six are listed twice, and maybe more than twelve
 - 4) I wonder which first name appears most often
 - 5) This is amazing nonetheless
 - 6) Most of those listed are new to me, which may tell more about me than about the list, but I suspect there may be : 15000 or more out there
 - 7) If coming issues are more of the same, we might find out, even though those issues too/ include poets who have passed
 - 8) Can't speak for others, but thank you to the editors
 - 9) Of course there's a lingering suspicion that this is another of Mr. Goldsmith's uncreative writing objects
- a ruse ia a ruse ia a ruse

I said to Nico, who was coming out of the basement: "Did you hear about this 'Issue 1'? You're in it." He said he had, from Harriet, and a number of other e-mail sources. And we sat, and we read it. And if no one else will say it -- I will say it: I'm finally impressed. Not only with the smashing delivery, but all 3,000 poems. They're clearly written by the same person. And I don't believe that it's a computer. Or I'd like to believe it's not. Even if it is, it's rather nice. The repetition, the phrasings. Is it commentary? Possibly. Commentary on the avant-garde? Certainly. But finally, after reading blog after blog and journal after journal, and being involved in academia, and being almost sickened by the ability of smart people to crank out so many unimpressive poems under the subjective lovely umbrella of the "avant garde," -- my eyes are a little open. I'm thinking a little. And this is one journal that I'm not immediately throwing across the room, watching the same tired names repeat the same tired tricks. My most favorite contemporary poets -- Doug Powell, Sarah Manguso, Matthea Harvey, Joshua Beckman, Tessa Rumsey, Oleana Davis, Harry Mathews are beautifully missing -- though to be fair, both Ben Lerner and Nathaniel Mackey -- also faves -- are on the list. Does it say something about exposure, over exposure, over producing of poems? I'm thinking, I'm thinking. And I'm glad to be.

Same here! My name is listed under a poem I did not write about dragons...

In my case, I really don't care, as the poem said to be included in MP3 version (accessible as such in the archives of an online journal) can't possibly be in the PDF. I mean, those loathsome PDFs don't accomodate audio files, as far as I know; certainly, I couldn't find my Playpoem. So it's really a farce, this whatever it is. Everything else these days is a farce, so why not an "issue" anthology of ... how many poets is it? I did glimpse a few poems and they were excellent. So really, I'm proud not to be in the anthology in which I'm included.

Yep, I did not write the one they credited to me as well.

Posted by: Kaz Maslanka on October 4, 2008 12:48 AM

Posted by: ryan on October 4, 2008 12:54 AM

Posted by: James Bow on October 4, 2008 1:30 AM

Dddddduuuuuuuuuuuuuuhhhhhh uhhhhhhh dddduuuuuuuuhhhhhhhhhhhh.

Check how I blog. This shit is real.

Uuuuuuuuuuhhhhhhhhhh duuuuuuuuuuuuuuuuuuhhhhhhhhhhhhhhhhh
uuuuuuuuuuuuuuuhhhhhhhhhhhhhhh ddduuuuuuuhhhhhhhhhhhhhhhhhhhhhhh.

If you don't like this you live in a black-and-white movie.

Sandra wrote: "...my name has been attributed to a poem (or poem fragment) I did not write.."

I didn't write the lines attributed to me either.

Posted by: Nic Sebastian on October 4, 2008 7:09 AM

This is, of course, absolutely hilarious, and a telling expose of us poets who have our google alerts set to our names, thus dragged into the dragnet of this performance of frustrated narcissism. The joke's on us!

Posted by: Philip Metres on October 4, 2008 7:35 AM

Could you please add that, not only are these unpermissioned and unauthorized, they are not even authored by the "poets" themselves.

Posted by: Ren Powell on October 4, 2008 7:50 AM

Interesting. Each poem seems to center on "like" or "as," as though each poem were trying to capture the poet in a simile. I wouldn't call it a hoax, exactly -- it's free and obviously not composed of stolen poems. More like an immediately apparent performance trick.

David Kellogg

Boston, MA

Posted by: David Kellogg on October 4, 2008 7:57 AM

Here is the comment I posted on my blog, "Sonnets at 4 A.M.":

I received a Google Alert for my name today (October 3, 2008) and found that one of "my" poems was included in an online anthology titled (as nearly as I can tell), ForGodot: Research in Poetry-- Issue 1, a 3,785 page pdf document "edited" (or rather, "researched") by three people I don't know named Vladimir Zykov, Steve McLaughlin, and Gregory Laynor.

Here is the poem which is attributed to me on page 3,498 of this document:

Bonnie Winds and Fair Twists

Adored

Like a bird

Like a bonnie wind

To depart left and permission

To perceive velvet and hubbub

To leave forgiving for a right

To leave a privilege of bushes

To stir growing scope

Greg Rapple

I don't mind someone posting one of my actual poems on their blog or website--as long as it is attributed to me--in fact, I am generally honored to see that someone cares enough about my work to make such an effort and, perhaps, say a kind word.

However, I do object to having my name associated with a steaming turd like "Bonnie Winds and Fair Twists."

For the record: I did not write this poem, did not authorize the use of my name in association with this poem, and I have never heard of these people or their bizarre project. Could I lift a 3,785 page "online anthology," I would drop it on their heads.

Posted by: Greg Rapple on October 4, 2008 8:05 AM

Here is the comment I posted on my blog, "Sonnets at 4 A.M.":

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Posted by: Greg Rappleye on October 4, 2008 8:06 AM

I'm honored to be included. Yay, Google Alert (TM)! But I wish they'd done a better job - as it is, the thing is just a sincere form of flattery.

Posted by: Don Share on October 4, 2008 8:11 AM

If this is "sheer genius," than the project does succeed in proving what humorless dopes poets are. Making that point isn't much of an accomplishment, though I'm sure the outpouring above will make those guys feel smug.

Posted by: Doodle on October 4, 2008 8:18 AM

I thought this was quite clever. It certainly sounds like the same poet throughout. The poem attributed to me as not bad, actually. All in all, I think this stunt is almost as funny as the Futility Review (www.futilityreview.com).

Posted by: Jeffery Bahr on October 4, 2008 8:29 AM

It's been suggested on another list that the names are those members of blogger.com who have the tag "poetry" associated with them.

When you add to this that the texts are generated, you have (a) something that doesn't need that much effort to produce, since the names were "selected" by a bot trawl, and (b) an anthology that not even the "editors" would have read.

There are some people that not even their mother could love.

Now that it's been done, let's hope that we're spared a repetition of the event.

Robin

Posted by: Robin on October 4, 2008 8:49 AM

This is a boring anthology.

The 'poem' that appears above my name has nothing to do with me. Not my poem. Not my style, not my vocabulary, not my preoccupations, not my language. What's the point here?

The people who compile it give no email address for contacting them. If they were doing a bold experiment, they'd want to be involved in the discussion that ensued.

Annoying, but not interesting.

Chris Mansell

Posted by: Chris Mansell on October 4, 2008 8:49 AM

haven't seen it yet but

i hope it has some new poems by Araki Yasusada in it . . .

Posted by: bill knott on October 4, 2008 8:52 AM

What's most amusing is that Mr. Goldsmith was apparently unfamiliar enough with the work of the thousands of poets in the anthology or whatever that he doesn't see fit to point out that the poems aren't even by the authors listed. Or perhaps he wanted people to figure this out for themselves. In a certain respect, then, I think the "authors" of this have made one of many points. It's good to know people will still hold onto both ends of the Dada rope...

If I were the one making this I would have left out Dana Gioia to make a political and/or aesthetic point. The people doing this dropped the ball on that one.

If this thing burns your britches you need some new hobbies.

Posted by: Mark Lamoureux on October 4, 2008 8:52 AM

This is so funny and kind of cool as well. Love the comments.

Posted by: Wanda Phipps on October 4, 2008 8:59 AM

Yay, one less poem I have to write more my next book. Keep 'em coming typewriter monkeys!

Posted by: Aaron McCollough on October 4, 2008 8:59 AM

Over coffee this morning, approving reader comments (and reading, in another tab, the news of OJ Simpson's trial), I mentioned the anthology to my wife. She has been teaching "The Waste Land" and showed me a line Cal Bedient wrote in his essay "He Do the Police in Different Voices," which speaks nicely to this anthology:

"Perhaps no poem in the language seems more self-aware than "The Waste Land," yet none seems nearly so other-conscious at the same time, so eager to wing off others' words to the one true sphere."

Of interest, somebody wrote these poems. As Crystal Curry notes, possibly a single author. And what a great way to attract an audience, this juke. Likely more people will read this "book" (at least a few poems) than would read most books that make their way into the world. I am happy to participate with a not-poem of my own. Will there be a reading tour? Perhaps the roughly 3,000 poets involved can caravan in buses across this fair land, stopping to read poems they didn't write to strangers who don't want to hear them. Maybe even encountering the stranger who did write them. Fistacuffs!

Posted by: Nick T. on October 4, 2008 9:32 AM

I can't believe these guys rejected the poems I didn't write! What do they mean by "work not yours does not meet our current needs" anyway? And where do they get off telling me they'd be interested in seeing more of what I don't write in the future?

Posted by: Aseem Kaul on October 4, 2008 9:41 AM

Poetry as Panty Raid.

Posted by: Skip Fox on October 4, 2008 10:09 AM

Well, unlike the ones published under my own name a few months ago in Flashpoint Magazine <http://www.flashpointmag.com/2xkfp10.htm>, I DID write the poem that is attributed to me here. How Goldsmith found it in a little print magazine published four years ago in Venezuela is beyond me. It must be online somewhere. But I'm flattered that he, or whoever might have, took the time to translate it.

Am I the only one who has a real poem in this?

By coincidence (if coincidence there is, in poetry), Kenny Goldsmith only recently blurbed my most recent book, Poetic Architecture: Eleven Quizzes for a Conceptual Poetry Symposium (BlazeVox, 2008). You can order the book through Amazon:

http://www.amazon.com/Poetic-Architecture-progressively-unexpected-correspondence/dp/1934289329/ref=sr_11_1?ie=UTF8&qid=1221688330&sr=11-1

Here's the blurb (also quoted at Amazon), which Kenny kindly sent, perhaps as a joke, thinking, no doubt, that I wouldn't include it...

Am I writing this? Maybe I am, and maybe I'm not. I'm a Conceptual Poet, after all... Let me just say that I have shared these "Quizzes" with a few of my fellow Conceptual poets (including Charles "Chuckles" Bernstein and Christian "The Bible" Bok), and we all agree they are silly sophomoric exercises--a fact hardly surprising, since Kent Johnson's resentment-filled forays over the past few years are consistently shallow, misinformed, and shrill. (And hey, Kent, by the way, speaking of ©, I see that you have ©'d the book! What's up with that, Mr. Pure? Care to explain??) In other words, and at the risk of sounding extreme, I strongly encourage readers to

ignore this ridiculous piece of attention-seeking dilettantish drivel. Now, let's get on with the real work.

--Kenneth Goldsmith

Posted by: Kent Johnson on October 4, 2008 10:15 AM

Hey, I was just going to write that poem I didn't write. And they already published it. NOT fair.

Posted by: Ana Bozicevic on October 4, 2008 10:26 AM

Roland Barthes might be found chuckling in his grave this morning at all of the poet egos lamenting, laughing over, or wringing their hands about a kind of anthology that appeared on the web this morning (read the irate comments already piling up here). Happily, it appears on a blog called, "For Godot," which is certainly a play on Beckett's existential play, "Waiting for Godot." We've waited long enough, and now we've decided to start making something "for Godot" since we're still here, waiting. Might as well do something with all of this waiting, this huge internet, this number of poems in the world. This something fucks with the authority of authorship, assigning poems to published poets that they did not write. My poem, which is not a product of my brain, but is "my" poem now, like it or not, is called, "A broad man" (page 1663); it seems to have actually been written by someone, not computer-generated. On the other hand, poet, Ana Bozicevic, read "her" poem and suspects otherwise; she believes they are computer-generated. One of the editors, in the comments section of his blog, gives a silly response to the poets writing in:

Gang,

This is quite an interesting coincidence! Apparently you all have the exact same names as the Ed Baker, Weldon Gardner Hunter and Ted Burke with whom we at the forgodot.com editorial team have been in close contact and collaboration.

I apologize on all of our behalf for this misunderstanding.

Vladimir Zykov

forgodot.com

No response would have been better, and yes, more clever than this answer. Let the act of the anthology work for awhile before inciting violence with your simplistic dismissals, I say. For Godot (my name for the "anthology") has been announced on numerous blogs this morning, likely because of the huge number of poets' "work" included in the anthology: 3,164! That amounts to a whole lotta "Google alerts" arriving in folks' email boxes this morning. Godot finally appears in the form of your displaced self, your immortalized writing, your electronic/electric words made permanent (or until there is no more elect-ricity) — and they're not even yours! I have to admit, I'm happy to be "included" in this spectacle. That is, this massive joke, this huge undertaking, this attempt at ... what?

The last verse of "my" poem, I admit: I dig it:

Handy as a road

Well-kept as a man

Glittering as a man

Eld as a pain

Men will glitter, are rarely well-kept, but can be handy as a road — all thoughts that have made their way into my brain and are running around now, as effects of the joke, the poem-that-is-not mine — exactly what a poem should do: incite to active thought, thought outside the realm of usual-thought. Is it a poem? Yes. Is it mine? Who cares? Did the joke make me read it? Yes. Would I have read it otherwise? In the sea of poems out there, likely not. So, success? Something of it.

I also have to wonder, did these three gentlemen — I don't know who they are but have a feeling these are not pseudonyms — take their own unpublished manuscripts, put them together, and add poets' names to each poem, thus producing a "book" that would finally be read by the poetry world? I hope this isn't the case; I prefer a more romantic option: they've been reading the work of three thousand plus poets for the past few years, and they've written a poem in response to each poet, attaching the poet's name to their specially-tailored odes.

Who knows? I guess we'll have to wait to hear from the researchers themselves (or actually take the time to email them):

Stephen McLaughlin
* Age: 22
* Gender: Male
* Industry: Student
* Occupation: Media Design student, Piet Zwart Institute
* Location: Rotterdam : Netherlands
* stephen.r.mclaughlin@gmail.com

Gregory Laynor
* gdlaynor@gmail.com

Vladimir Aleksandrovich Zykov
* vazykov@gmail.com

But somehow, the anthology, For Godot, should simply speak for itself and let Poetry World behave as it will. That's something to listen out for!

Amy King

Posted by: amy on October 4, 2008 10:28 AM

Ultimately, whose poems are these? Were they authored by these guys? If so, look how they've gotten published poets to read their work.

Being unknown allows one not to worry about who gets pissed off at a person. And now we're thinking and talking about their poems. Fairly clever -- times three thousand.

Amy

Posted by: amy on October 4, 2008 10:44 AM

Class action suit anyone?

Posted by: Andy Dancer on October 4, 2008 10:59 AM

When is the launch?

ak

Posted by: Andrew K on October 4, 2008 11:05 AM

I didn't write the poem attributed to me (nor is it very good), but whatever is happening here is interesting, just like it was interesting when those fake Japanese poems appeared in the Antioch Review. I don't think anyone should lose any sleep over it, and I hope it's just the first step in a twenty-step performance art piece that culminates in something beautiful and moving (i.e., I hope it's a really well-thought-out hoax, rather than just a stunt hacked out in three days on a whim.)

Posted by: Kyle Minor on October 4, 2008 11:12 AM

Awesome.

Posted by: Megan Kaminski on October 4, 2008 11:14 AM

Ah, Kenny is always Kenny.

Posted by: Peter Straub on October 4, 2008 11:16 AM

This is brilliant. I actually read most of it, and it's one of the most compelling books I've read in some time. Kind of like reading poets horoscopes or. The poem attributed to me is right on in its parody/praise and its position in the cycle of the book...I'm thinking something I'd written was put through a few machine grinders then modeled. Here's my guess as to the hand behind it: Lester Oracle. A little bird tells me Lester has been working on a program to make more intuitive poetry generating programs--could this be it? Other times I sense the Yasusada hand too--I don't believe Brooks Johnson was ever a blogger (in resonance the the above poet-blogger theory)...and the praise and or disdain handed out in the poems attributed to his friends and enemies would indicate this. But maybe not, just a guess. Maybe just some new lone gunman..And there are the double entries for certain poets as if to indicate they have a double nature and function in "the community". But maybe its all an accident attached to names. Oh, anyway, this is actually interesting.

Posted by: Poet24 on October 4, 2008 11:22 AM

First guys, could you please make this correction to the poem attributed to me? I had asked for a revision on proofs, but apparently you did not make it. My poem should read:

O steaming turd
O steaming
turd
in a
punchbowl
How
lovely
thy
floateth

Second, I suppose this is some kind of "radical" situationist "detournement"? Ooooooh, how radical! At best, a piss poor attempt. And as Slavoj Zizek. argues, (according to Wikipedia) "the kind of distance opened up by detournement is the condition of possibility for ideology to operate: by attacking and distancing oneself from the sign-systems of capital, the subject creates a fantasy of transgression that "covers up" his/her actual complicity with capitalism as an overarching system."

Third, a WHOIS query on the domain name where the PDF is stored (arsonism.org) brings up this registration info:

Domain ID:D104642706-LROR
Domain Name:ARSONISM.ORG
Created On:17-Jul-2004 00:26:37 UTC
Last Updated On:18-Jul-2008 05:04:34 UTC
Expiration Date:17-Jul-2010 00:26:37 UTC
Sponsoring Registrar:GoDaddy.com, Inc. (R91-LROR)
Status:CLIENT DELETE PROHIBITED
Status:CLIENT RENEW PROHIBITED
Status:CLIENT TRANSFER PROHIBITED
Status:CLIENT UPDATE PROHIBITED
Registrant ID:GODA-07356165
Registrant Name:Stephen McLaughlin
Registrant Street1:409 Ash St.
Registrant City:Delanco
Registrant State/Province:New Jersey
Registrant Postal Code:08075
Registrant Country:US
Registrant Phone:+1.8567641574
Registrant Email:fakesalt@comcast.net
Admin ID:GODA-27356165
Admin Name:Stephen McLaughlin
Admin Street1:409 Ash St.
Admin City:Delanco
Admin State/Province:New Jersey
Admin Postal Code:08075
Admin Country:US
Admin Phone:+1.8567641574
Admin Email:fakesalt@comcast.net
Tech ID:GODA-17356165
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Tech State/Province:New Jersey
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Tech Country:US
Tech Phone:+1.8567641574

Tech Email:fakesalt@comcast.net
Name Server:NS1.DREAMHOST.COM
Name Server:NS2.DREAMHOST.COM
Name Server:NS3.DREAMHOST.COM

If one wants to take action against the owner(s) of the site ARSONIST.ORG, they can do so by going through the registrar GoDaddy.com.

A WHOIS query on the domain FORGODOT.COM is privacy protected by PRIVACYPROTECT.ORG. If anyone wants to take legal action against the site's owner(s), they can complain to the registrar above (GoDaddy) and also, at PRIVACYPROTECT.ORG, there is a form one can fill out to report fraud, spam, or abuse by the site's owner(s) of FORGODOT.COM: Request Domain Owner Contact Info

1. If any domain is engaged in spam, abuse or any illegal / unlawful activity you may report the same.

2. Please enclose evidence of spam or abuse or the activity in question.

3. Our abuse team will review the complaint and reveal the actual contact information of the owner where appropriate.

And last, if Forgodot.org is plan to sell this anthology, I would like to receive my 1/3164th of the enormous royalties that this lovely publication would certainly bring in. A poetry publication like this would surely be a gigantic best-seller!

Oooh, shiver me timbers! What new rad project will these culture jamming geniuses come up with next? I can hardly wait!

Posted by: Angela G. on October 4, 2008 11:29 AM

I wrote my poem & I'm very proud if it.

Posted by: Mathias Svalina on October 4, 2008 11:37 AM

My name is Edward Champion, and I approve of this experiment. This is a fine litmus test separating the playful types from the dour and humorless ones.

Posted by: edward champion on October 4, 2008 12:14 PM

shit sandwich. good job. everybody be more concerned with fetishizing your poetry in this clusterfuck of a crumbling empire. good job.

Posted by: ryan downey on October 4, 2008 12:27 PM

How revealing all around. On all sides of the aisle, stage, lobby, entrance, street, living rooms, bedrooms, courthouses... (Beginning to sound like old Walt.) A massive gag. I don't believe anyone is hurt but much opportunity has arisen. Meanwhile, someone's having a jolly laugh. Best to us all.

Posted by: Alan Davis Drake on October 4, 2008 12:31 PM

Well, at least the poem they ascribed to me isn't better than what I actually write - that would've been embarrassing. Although, if you do like it, by all means I wrote it! Secretly, I was hoping it would've been about dragons or pirates...preferably pirates

Cheers!

John

Posted by: John Findura on October 4, 2008 12:57 PM

This seems to be little more than, or a close cousin of at least, the usual innocuous vamping on Duchampism, where the signatures associated with works become the objects of investigation, or to be played around with in a way that would mock the obsession over individual creativity and identity in the work; or obsession over the signature considered as a hot art-market commodity. Especially if the poems are mass-produced or "generated" (purposefully created as "ready-made" art-objects) as some people here are suggesting. Duchampism sans provocation or defamiliarization. Neo-Duchampism reduced to dull blog posts and the indifferent digital silence of .pdf files I guess, released (as usual) in the capacity of a resounding dud upon the sacrificial alter where notions of "interesting provocation" are sent to get beheaded.

This is all mildly amusing at the expense of anyone who would actually care that their work was being used in this way I suppose, but it's exactly because hardly anyone does care, or that everyone is "in the know" and "rolling with the punches" of approbation that this doesn't really seem like any kind of avant-gardiste gambit (if that's what it was meant to be). The ultimate effect seems to be that people are happy to see themselves name dropped as poster boy appendages of a rather predictable exercise, a routine circle jerk.

"If an artist today signs a stove pipe and exhibits it, that artist certainly does not denounce the art market but adapts to it" (Bürger).

Here, Duchampism is accepted and utilized as a banalized art practice, further banalized through this release even. Signatures involved in the circulation of this practice adapt to an accepted form of Duchampism and gain allure. The homogeneity of this predictable reception, the inflation and lauding of its general uninventiveness, is a testament to what makes it aesthetically boring. It evokes kind of a "meh" or "feh" more than anything. Perhaps, if we dip into Kenny G's language, it is a "boring boring" moment. It amounts to a large advertisement of 'good' poets, everyone is included, smug as a bug in a rug!

I'm reminded of a phrase from David Riff, in that the ideas behind this surface-provocation seem to be, more than anything, "part of the bourgeois bohemian toolbox, applied in virtuosic bricollage" and thus the application sort of runs counter to any kind of sharp or exciting inventiveness. I mean, can this merry little gesture even be considered a prank? Or clever in any sense?

Emphasizing my point, Mathias Svalina writes:

"This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways. I'm pretty pleased with my poem in it. I think I'll put it in my next book."

Granted, I'm sure it wasn't meant to be anything more than playful and lighthearted. It just seems uninteresting to me insofar as it is an explicit act of data collation as advertisement as canonization.

Posted by: Margaux Jones on October 4, 2008 1:51 PM

I'm in it, and I'm not pissed off. Does that mean I'm not part of the poetry community?

Posted by: EKSwitaj on October 4, 2008 2:23 PM

I still can't figure out why all these different people are taking credit for poems I wrote. As I explain on my blog:

Well, I knew this would happen sooner or later. Apparently, some scheming ne'er-do-wells have deliberately **STOLEN** over 3,000 poems from my continuing life-work, The EU Butter Mountains of Old, and have published them as an "anthology" with each poem being credited to a different poet. I knew my genius would not go unexploited by the freedom-hating blogorissimos who infest every corner of this series of tubes, but I'll be goshdarned—**GOSHDARNED, I TELL YOU!**—if these scalawags don't expect me to fight back. Whoever is responsible for this travesty, hear me now: I will use every resource at my disposal, I will stop at nothing, I will chase you round the moons of Nibia and round the Antares maelstrom and round perdition's flame before I give you up!

Posted by: Matt on October 4, 2008 3:46 PM

Call me "dour and humorless" if you like, but my sense of humor is really not the issue. If someone published an article containing false information about me, I would want it removed from the Web; it is no different for them to claim I wrote a certain poem when I did not. It is my basic right to protect my name and reputation, and I find it really tasteless that some people would laugh this off as some kind of avant-garde experiment. If my name is to be used in some sort of artistic "experiment," it should be with my permission. To do it without my permission is unethical as well as illegal.

This "anthology" should be taken down immediately. Anyone know a good lawyer who can write a cease-and-desist letter?

Posted by: Danny on October 4, 2008 3:52 PM

Of course, a poem I must have written in my sleep, or computer dreams! Best thing I've written in ages. Or that other Jill Jones is at it again (sheesh). Anyway, I too will publish in my next book. Sure made me (f)larf this morning, after (I swear this is true) a stupid dream about anthologies. I must get out more.

Posted by: Jill Jones on October 4, 2008 5:22 PM

After a careful study of the 3, 164 names in the table of contents, we've come to the conclusion that poets of color are under-misrepresented in this anthology. We hope the editors will lend a blind eye to this oversight in future niggardly chicanery.

Mendi+Keith Obadike

Posted by: Mendi + Keith Obadike on October 4, 2008 5:52 PM

If you google stephen mclaughlin + new jersey + poetry the first thing that comes up is the ill-fated jessica smith outside voices anthology--he's one of the contributors! finally, the actually funny version of that (and this in general) sad sad farce.

Posted by: robopoet on October 4, 2008 6:09 PM

See, what you guys don't realize is how advanced technology is. We have the technology now to have poems published before they're even written. What you're reading now is happening now.

Posted by: Amish Trivedi on October 4, 2008 6:23 PM

Margaux,

Perhaps "Situationist" is a bit of a stretch, but you give the reception too much credit by putting all of the weight solely on Mathias' response. Many folks are pissed off, arguing over the use of their names, the poems attributed to them, etc. Check out the comments on the For Godot blog and here on the Harriet blog. It's ridiculous. No one is making money, people looking for poetry aren't exactly dying to read the poems within nor are they being turned off of my work because they don't like "my" poem in the anthology, etc. The joke is situationist in spirit because of the uproar it's causing within a community that really should not be so devoted to ownership and ego. And you'll note, I wasn't exacting a science when I dubbed it Situationist; that was one label among several that I loosely noted *in parenthesis*, rather than proclaiming these guys the new Situationists. Let's be less stringent and police less, stop being obsessed with 'correct' labels, I think the thrust of this anthology-joke might be hinting at, among other bubbles of infectious laughter produced.

As I wrote on the Poetics listserv:

For what's it worth, kudos to these three young guys. I imagine they're students, twiddling their thumbs, trying to imagine how to stir up the poetry world, steeped in some sort of theory (situationist? dada-ist? surrealism? etc), facing the menacing world of "getting published" and making something of themselves as poets, ahem. They've decided to take on the death of the lyrical I, the death of the author, the death of paper, the celebration of the internet sea, etc. They've done something, though just what isn't clear and is being debated now (a good effect), but yes, kudos to their efforts to make a mess of the pool of internet muck — it may be only a ripple in the end, but maybe some of the worthwhile work and sites and ideas will get a chance to rise (not necessarily from the anthology) after their pebble has sunk to disappearance.

** Will people be moved away from the complacent world of "I just wanna be a published famous poet" that so often rules in Poetry World? This mentality is the best absorption the capitalist machinery can do with poets and their "products." I doubt this "anthology" will break this cycle and stop poets from thinking in those terms, but at least it's challenging the "my poetry should be published, make me book sale profits, & get me reading gigs" mentality, computer-generated or not. It has at least spotlighted this mentality through it's challenge to ownership & mis-attribution, so again I say, Kudos!

Amy

Posted by: amy on October 4, 2008 6:30 PM

Hate to break it to you Danny, but if you have a blog and you have willingly placed your name on the internet, your name is already being used by countless marketing companies and spammers for all kinds of purposes without your express written permission.

Posted by: Joseph on October 4, 2008 6:51 PM

wasn't there already a mcpoetry name porn situationist joke like this before...called mipoesis magazine or something like that--oh, wait, that was for real.

Posted by: po on October 4, 2008 7:01 PM

Here's something entirely apropos, which went up, apparently, just three or four days before the For Godot anthology: The Mediocre Review, a gathering place for the production of "anonymous, heteronymous, or homonymous texts," as the introductory manifesto proclaims.

The project, school, whatever it is, already has, I just checked, 40 members. Though my name is mentioned as an influence in the introductory "manifesto" (and as the Flarfists and Conceptualists show in practice, why should one not wear the badge of Mediocrity with pride?), I only found out about it two days ago through the grapevine. Maybe both projects are managed by the same team of people?

The group's mission statement follows.

<http://www.facebook.com/group.php?gid=28350273397>

The poet is a faker

Who's so good at his act

He even fakes the pain

Of pain he feels in fact.

--Fernando Pessoa

I want to collect and edit anonymous, heteronymous, or homonymous short texts. Of course this is ethically questionable under the umbrella of private property, a unified sense of self, and to any one left holding a stake. I don't care whether you're an insider who thinks she's an outsider or an outsider who thinks she's an insider. I am unique, just like everyone else.

Without the brand of your name, the question of aesthetic hierarchy verbs you: it frees you of the burden and benefit of how what you've done makes who you are. I hope this fashion of editorial work and publication catches on because we need less efficient ways to handle each other as we gaze down the long horror-corridor of "us" versus "them." Virginia Woolf said anon. has more often than not meant women authors and more recently Kent Johnson and Patricia Smith have questioned the political use of identity in the valuation process of cultural artifacts.

These are the authorless texts that matter because even though we may be up to our consciousness in arbitrary signification and biography, language can titillate and tantalize in substantive and transformative ways. Post-ironic as this may sound, without faith, wisdom and its pleasurable play is just information in the cosmos between your ears. With faith comes the yoke of progress and the pageant of heritage dressed in the drag of political agenda.

The Mediocre Review offers writers and readers the opportunity to erase themselves and by such biographical suicide to give their texts a measure of independence and life. Putting intention aside as unknowable, Cioran is wrong: there should be a hierarchy of suicides but not between the range of noble to vulgar but between the useful and useless.

In the spirit of Nietzsche's call for a revaluation of all values or in the spirit of Dada's call for going back to primitive sounds, let's make new beauty that makes the right people uncomfortable.

Sincerely,

Armando

Posted by: Kent Johnson on October 4, 2008 7:09 PM

I hope this is one of KG's pieces - it reads and looks like it and is absolutely wonderful - in a sense it's really the first new media writing I've seen. Amazing! - Alan

Posted by: Alan Sondheim on October 4, 2008 7:16 PM

Hey. Cool. I don't quite get the poem attributed to me, but maybe I'll put it on my vita.

Bob

Posted by: Archambeau on October 4, 2008 7:35 PM

To Amy: Not all of us live in the "complacent world" you have described. In my own world, I couldn't give two shits about being a "famous published poet," who thinks "my poetry should be

published, make me book sale profits, & get me reading gigs, computer-generated or not." Speak for yourself, please. Tell me again, what exactly is it challenging?

In general: I don't think these idiots are intelligent enough to have thought "situationist" or "Duchampian."

How does one create a detournement out of a detournement? Or make something Duchampian out of something Duchampian? Hey, that's been done before too. There's no such thing as an original idea. LOL, ROTFMLAO.

Stephen Mc-LAUGH-lin. McHee. McHee. McHee.

Posted by: A-NON on October 4, 2008 8:18 PM

My poem was pretty crappy, but I used it to write a new poem SUGARBEAR.

Fetishized forever on my blog.

Posted by: Shafer on October 4, 2008 9:31 PM

Erica T Carter wrote these poems!

<http://etc.wharton.upenn.edu:8080/Etc3beta/Poems.jsp?PoemID=66>

Posted by: blink on October 4, 2008 11:01 PM

Well, the poem under which my name appears, on page 1000 (nice even number) is not without virtue, perhaps, but I did not write it.

Posted by: Burt Kimmelman on October 4, 2008 11:03 PM

An additional twist I find perhaps more interesting than the anthology itself is that the project - even when it was just an announcement ("coming soon") - has brought in so many online comments from "the authors" listed, that in effect the editors have curated an additional anthology - If you complain in the blog comment fields, you are signing your name to text you wrote & submitted to forgodot. So in effect you have a second (para?)anthology consisting of many of the same authors complaining about inclusion in the first - and whose complaints (I was not asked permission, that's not my work, etc) cannot apply to the status of the complaints themselves (I AM the author of this text, which I have willingly submitted to forgodot).

David Buuck

Posted by: David Buuck on October 4, 2008 11:15 PM

I'm loving these responses! What we've all done is participate in, advertise, and create the bulk of a piece of digital performance art. It's like putting a pre-op transexual covered in spaghetti into a store window, then taping the reactions of people who pass by. These reactions are the art installation, not the tranny! I heart Google Alerts.

Posted by: Evan J. Peterson on October 4, 2008 11:54 PM

My poem's not too bad, I've definitely written worse.

Posted by: Sean Burke on October 5, 2008 1:34 AM

Mighty inventive. I get what they're doing--these "hoaxters". They are throwing the poetry "community" into one voice. Did anyone notice all of the poems sound exactly the same? Not one was much different from the other.

Posted by: Matina on October 5, 2008 3:22 AM

I feel sad not to have been included...

Maybe I'm not writing enough.

Maybe I'm not popular enough.

Maybe I snubbed the wrong somebody.

Halitosis?

B.O.?

sniff

Posted by: Larry O. Dean on October 5, 2008 10:22 AM

i'll be more impressed when this is available as an iPhone app

Posted by: marcel on October 5, 2008 11:20 AM

If these responses are the performance [art], it's still not much of a performance, [let alone art]. Actual spray paint vandalism beats this playground teasing by a long shot.

Posted by: Doodle on October 5, 2008 11:21 AM

I disagree, Doodle. If art's primary purpose is to stir an emotional response (the secondary being to make the observer think/reconsider, etc.), then I think this was quite effective. It certainly got us talking to one another, and it made me some new friends.

I do agree that there's some playground teasing going on, especially those who've brought up litigation. Sheesh!

Posted by: Evan J. Peterson on October 5, 2008 11:35 AM

This is no Kenneth Goldsmith, unless KG has been perpetuating this since 2004. The guy's real name is

Stephen Reid McLaughlin. 22 years old.

Here's his livejournal blog:

<http://arsonisnoway.livejournal.com/>

Profile:

<http://arsonisnoway.livejournal.com/profile>

Posted by: Angela G. on October 5, 2008 11:37 AM

I really cannot believe that more hasn't been written on this topic -- I've searched the Internet, and people are like "hey, it's cool" or "hey it's not cool," -- but it really opens up all kinds of interesting questions, at least, for me -- and the content, IMHO is worthy of a 20-page review. I do feel like someone wrote most of the poems -- perhaps with generated text (which would explain the consistent semantic field) -- but shaped, and shaped, tonally, into a way that a poem "is," or at least, in my estimation -- the kind of poem for which I'm looking. When Dorteia Lasky published "Awe," I was bummed because I was working on something tonally similar. When I read "Issue 1" I was elated and bummed, because a. some of these poems "nailed" what I search for as a reader and a writer and because what's left then? What's left?

I was impressed by the manifesto at Action Books -- looking for poems that go too far or fail -- I don't know if they've lived up to that, because most of the poems in their books are pretty damn good and pretty damned polished. What's in "Issue 1," in my opinion are totally passable poems -- many of them waaayyyyy better than what constitutes, say, an issue of "New American Writing." This is subjective of course, but I totally dig these poems.

One other note that I found fascinating. I went to the Iowa Writers' Workshop in the early 2000s, and created a somewhat Iowa-centric version of the poetry community in my head. James Galvin, Mark Levine, Cole Swensen and my contemporaries, i.e. the younger poets publishing and winning contests 4-5 years before I went to Iowa: Matthea Harvey, Matthew Rohrer, Tessa Rumsey, Rebecca Wolff, Katy Lederer, Spencer Short, Peter Richards -- and even a web spinning out from there with the former Verse Press -- Zapruder, Beckman, Hawkey -- and the journals from the time. These writers kind of summed up an aesthetic that I find

It was seriously, right about the time that I left Iowa, that I realized that that is a very NARROW, NARROW part of the poetry world and that there are a million MFAs and a million poets out there working overtime with Google feeds for their names and DIY and Lulu projects, etc., etc. I remember it was Anthony Robinson that said the blog world was the "New Iowa." Meaning, I think, that the on-line, DIY, micro-press, Lulu, etc. was in the process of superceding the academic hierarchy.

And here we come to what I think is the most fascinating part of "Issue 1." The names are primarily the 1. Dead and Cannonized, the 2. Mid-Career Academic Set and 3. The Blog World -- and the blog world associated with "post avant" or the avant-garde or something. None of the abovementioned poets are on the list, and only one or two of the more talented people from my own time at Iowa are on the list (Lucy Ives and Zach Savich -- both lovely and brilliant poets) -- but missing is Arda Collins -- who just won the Yale Younger award and has poems in APR and the New Yorker, Debbie Kuan, Dora Malech, Robert Fernandez, Kiki Petrosino -- all innovative poets with books from big presses or scores of fellowships, publishing credits, etc. -- and

most/many of the people that are not dead or mid-career in "Issue 1" are blog, DIY, Lulu, micro, collective -- related.

Iowa or no Iowa, I'm all for undermining hierarchies, or at least looking at them, but whoever wrote "Issue 1," I think, more than anything just created an anthology of a new democracy in poetry. Or a shapshot of crumbling -- in less than 10 years -- academic hierarchy in poetry. Or creating a parallel universe or something. Anyway. I know it's convoluted, but I'm not in tip-top explaining shape right now.

Thing is -- I can't really get my mind off of Issue 1 -- it was like I was sitting around waiting for something like it -- for a couple years now -- something that said, whether intentional or not, some of the things I think about -- and I haven't even touched whether the material is really human or generated and what that means, yet. I think it's human, but if it were generated, that just gets even more fascinating.

Posted by: Crystal Curry on October 5, 2008 11:44 AM

He was valedictorian of his high school graduating class of 2004 in Delanco Township, NJ. Population 3,237.

Nice way to get all the free publicity you can eat, quick, without having to do the hard work, eh?

Posted by: Angela G. on October 5, 2008 12:05 PM

A Kenneth Goldsmith co-production!

"Featuring the work of 3, 164 poets. Completely unpermissioned and unauthorized, pissing off the entire poetry community. Either you're in or you're not. "

Posted by: Angela Genusa on October 5, 2008 12:18 PM

Santa Claus is a pedophile and if I had kids he would be SHOT coming down the chimney!

This is not a hoax, but neither is the anthology?

In Pennsylvania where I live we have the LEAST amount of paper trail for election votes per voting machine per voter. This is not a hoax, but so is the anthology.

Crying and praying is the same release Joni Mitchess once sang, or something about laughing.

CAConrad

Posted by: CAConrad on October 5, 2008 12:51 PM

I disagree that art's primary purpose is to stimulate emotion, but one's mileage may vary!

Posted by: Doodle on October 5, 2008 1:03 PM

Pray tell, "Doodle", what is art?

Posted by: Matt on October 5, 2008 1:03 PM

I'm an authority on what "art" is?? Hooray!

Posted by: "Doodle" on October 5, 2008 1:05 PM

"Nice way to get all the free publicity you can eat, quick, without having to do the hard work, eh?"

I think putting together a 3000 page pdf is hard work, no matter how or why it's done!

Posted by: Matt on October 5, 2008 1:10 PM

These poems are clearly all by the same person. Someone with an enormous amount of spare time on their hands too, unless any of the poems repeat; if they're on a loop, in other words.

Someone above asked if it was a joke aimed at avant poets. But I'm not particularly avant, so that's unlikely, unless they chose me in error. It would be interesting to know where the names were sourced from. Most seem to be American, for instance, but again I'm not, and there are other British poets on the list besides myself.

So, this is an interesting and highly provocative thing to do. But what statement, if any, is it trying to make? Presumably that authorship is no longer quantifiable in an age of computer technology and internet poetry, where anonymity, or the assumption of a false name, or the generating of lists of poems attributed to randomly assigned poets is so much easier to assemble and promote and distribute than it would be in print.

To threaten to sue seems a touch absurd though. Who really cares? No one's reputation is going to be threatened by this kind of stunt, after all. Everyone's clear on the fact that it's a hoax, so why waste time and energy on pursuing the perpetrator?

Posted by: Jane Holland on October 5, 2008 1:18 PM

Pretty cool.

I flarfed mine:

Turning hillsides into Chili

It transports the rattlesnakes, returns the spermatic log~OI!

Rarely beginning, neighing, staggering silently at horse steaks

in an everlasting hillside, my badass hideout with bandit whores

Shrill and altered (who, moi?)

Is it wounded? Candida is a carved whale cockpit.\

Lanny Quarles

Posted by: Lanny Quarles on October 5, 2008 1:23 PM

It can be done in an hour, easy, Matt, especially if you have two or three monkeys... I mean typists.

Posted by: Angela G. on October 5, 2008 1:31 PM

But wouldn't the monkeys come up with some real Shakespeare if they typed long enough?

Posted by: Don Share on October 5, 2008 1:41 PM

Very funny. A primer on group dynamics and search engine optimization rolled in one.

Posted by: Larissa Shmailo on October 5, 2008 1:59 PM

Is this the most comments a Harriet blog post has ever received?

Um, case in point.

xo,

Amy

Posted by: amy on October 5, 2008 3:42 PM

If you haven't left a comment here before, you may need to be approved by the site owner before your comment will appear. Until then, it won't appear on the entry. Your name and a valid e-mail address are required. Thanks for waiting.

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotto, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Sucre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattaruso, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger,

Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonic, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, Kevin McPherson Eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chiro, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mitterthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrester, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lilleleht, Michelle Bautista, Monica Schley, Aaron Levy, Andrew Nightingale, Douglas Messerli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elshstein, Reza Shiraizi, Tonya Foster, Karl Kempton, Allan Gurganus, Alison Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, Rob McLennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giomo, Vernon Frazer, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mIEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Derek Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Goodyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah O'Brien, Firoze Shakir, Elizabeth Castagna, D.J. Huppatz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seflo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah Maclay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhompa, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. Brite, Dylan Hock, Kurt Vonnegut, Mez Breeze, Stephanie Heit, J. Mason, Colleen Lookingbill, John Hall, Michelle Morgan, Alexi Parshchikov, Clemente Padin, Lisa Jarnot, Lance & Andrea Olsen, Mark Wallace, Nancy Kuhl, Xu Smith, Jorge de Lima, Hillary Lyon, Clayton Couch, Gunnar Ekelof, Alex Caldiero, Clifford Burke, Karri Kokko, Brent Goodman, Daniel Clowes, Todd Suomela, Arlene Ang, David McDuff, Bill Sherman, Ezra Mark, Kathryn Pringle, Jem Cohen, Adam Tobin, Thomas Meyer, Clifford Duffy, Anne Waldman, Nancy Shaw, Pilar Olabarria, Chris Maher, Ezra Pound, David Hilmer Rex, Levari, Jerome Sala, Ryan Collins, Alexander Jorgensen, Shouva Chattopadhyay, Linda Susan Jackson, Jonathan Mayhew, Pejk Malinovski, Michael Parker, Claude Simon, Ian Keenan, Peter O'Brien, Jeannie Hoag, Marcel Janko, Beverly Jackson, Loren Webster, Daniel Knudsen, Michael P. 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Kalayeh, Mara Vahratian, Ange Mlinko, Afroza Soma, Rupert Mallin, The Leader, Etel Adnan, Jennifer Cooke, Mark Granier, Lamont Steptoe, Amina Cain, Geof Huth, Patrick Frank, Giuseppe Ungaretti, Megan Volpert, Charlotte Runcie, Susan Howe, Gene Justice, Matthew Lafferty, Patrick Kurp, Barbara Jane Reyes, Iris Jamahl Dunkle, Amy L.

Sargent, Nathalie Stephens, Andrew Johnston, Prabhakar Vasan, Nathaniel Mackey, Abhijit Mitra, Ben Mazer, Thomas Fucaloro, Dr. Jacob Edmond, Yu Jian, Ted Pearson, Linh Dinh, Stephen Nelson, Kenneth Patchen, Robert von Hallberg, Andrew Hughes, Chris Gullo, Shanna Compton, May Pang, Cristiana Baik, Allen Mozek, Fielding Dawson, Stephen Rosenthal, Stefan Brecht, Donald Justice, Stan Apps, Shelley Powers, Stephen Vincent Benet, Maya Angelou, Wade Fletcher, Juliana Leslie, Anny Ballardini, John Yau, Bob Kerr, Michael Helsem, Charles Belbin, Jane Jortiz-Nakagawa, John Tyson/Kelly Conway, Teresa K. Miller, Emily XYZ, Jeff Harrison, John P. McNamee, Michelle Taransky, Gertrude Stein, Jen Welch, Doug Hofstadter, Edgar Lee Masters, Andrey Bely, sTEVEN p. rOGGENBUCK, Ed Dorn, Gary Sullivan, Greg Perry, Susan Allspaw Pomeroy, Jim Kober, Bobby Byrd, John Sullivan, Charles Johnson, John Byrum, Charles Simic, Baron Wormser, Scott Pierce, Ada Limon, Kris Waldherr, Tom O'ÄConnor, Christina Mengert, Danielle Pafunda, Gary Lutz, David Christensen, Anyssa Kim, Joshua Trott, Zachary Schomburg, Christopher Salerno, Christophe Casamassima, Emily Critchley, Dorothea Lasky, Chris Glomski, Matt Shears, Damian Weber, Justin Marks, Brooke Kaye, Frank Etienne, Judith Jordan, Sam Dillon, Bill Knott, Mara Leigh, Anselem Berrigan, Jeff Bacon, Clifford Odets, JeffreyJoe Nelson, Della Watson, Christiana Langenberg, Robert Peake, cris cheek, Morris Cox, Richard Kostelanetz, Wanda Phipps, Hugo Ball, Kristin Prevallet, Norman Weinstein, Lacey Hunter, Gerald Hausman, Rachel Oliver, Ray McNiece, Bill Dorn, Catullus, Monique Trottier, Joshua Ware, e.e. cummings, Garrett Hongo, Bill Lavender, John Cleary, Sharon Harris, Divya Victor, Jack Spicer, Kate Allstrong, Karl Young, Chad Sweeney, David Solway, Wanda O'Connor, Mahmoud Darwish, Joanne Tracy, Sheila, Amanda Cook, Hugh Nissensen, Sean M. Dalpiaz, Edna St. Vincent, Caroline Bergvall, Lawrence Giffin, Rob Halpern, Dana Gioia, Daniel Bradley, David Kaufmann, Robert Lowell, kari edwards, Rosanna Lee, Allen Fisher, Stacy Szymaszek, Matt Theado, Ralph Waldo Emerson, Billy Mills, Andy Gricevich, The Philly Sound, Ruel S. De Vera, Trudi West, Daniel C. Remein, Hillary Gravendyk, Mary Burke, Insani Kamil, Guillermo Parra, Ryan Daley, Jessica Schneider, Carol Novack : Playpoem MP3, Jesse Ferguson, Mark Bernstein, KB Jones, Laura Marks, Kent Freeman, Sara Blakeman, Rodrigo Toscano, Sabyasachi Nag, Budd Parr, Peggy Willis Lyles, Keston Sutherland, Simon DeDeo, Marcus Slease, Emily Crocker, Donald Illich, John Sakkis, Andrew Sage, Joseph Harrington, Adrienne Rich, Tad Richards, Mick Rock, Sabina Murray, Michael Friedman, J.V. Foix, Michael McClintock, Dennis Nurkse, Andrew Shields, Susan Bee, Jacques Gaffarel, Paul Rigolle, William Keckler, Evan J. Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Civin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreidler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haeflinger, Karen, C Mehrl Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacqueline, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burleson, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kirtledge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell Edson, Collin Kelley, Nashi, Jim Dine, Marie Perle, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, Zoltv^n Homv^o/lyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsels, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schwabsky, Mary Oliver, Deborah Meadows, Eve Rifkahn, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicoli Mecca, Richard Bank, Lorenzo Thomas, Matt-+Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wylan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegle, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank

Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourne, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenke, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

Posted by: Kenneth Goldsmith on October 5, 2008 3:56 PM

It's an interesting mirror. Nice to know that someone is paying attention, isn't it?

Nada, I'm a little envious that you got first place.

lh

Posted by: Lemon Hound on October 5, 2008 3:58 PM

Guys, when I owned up to having written the poem they published under my name, they removed it. Almost immediately. It was a really uncomfortable moment, telling my friends "hey, download this! I'm in it!" and having them turn around and say "no you aren't".

Look at all the people reading though. Probably, for a lot of us, we've got more of a shot at getting noticed by posting comments on this thing than we have by publishing our own work. How depressing.

Posted by: Nick Salvatore on October 5, 2008 4:17 PM

The poem ascribed to me is not written by me. I just wanted to point that out.

Posted by: Tara Betts on October 5, 2008 4:52 PM

I wish the extremists in this thread would calm down a bit. Hating on this project, and going to the lengths of even typing "lawsuit," is the equivalent of waving a flag that says, "Never read my poetry, ever again."

Posted by: John on October 6, 2008 2:38 PM

All is vanity. Very amusing.

Posted by: Mike Topp on October 7, 2008 8:45 AM

Bukowski and Beatrix Potter in the same anthology. Whoohoo!

Dear Bogus & Inclusive Editors: You are free to link to me at

<http://www.myspace.com/sarahsarai> . I'm an American. Fame is good fame is good fame is good.

Most surprises lately have been horrifying (the markets, Palin).

This one's a hoot.

Posted by: Sarah Sarai on October 7, 2008 10:13 AM

Many or most of the writers in this anthology have never composed a better poem. Ironical that the only thing preventing so many poets from becoming good poets has been their own creative impulses.

Posted by: Derek Catermole on October 7, 2008 10:16 AM

Is this the YouTube of poetry?

Posted by: Jane_says on October 7, 2008 10:51 AM

this is funny & funnier yet that people even care about personal rep -

ah, the wonders of narcissism and 'print'...

Posted by: stephen kirbach on October 8, 2008 4:35 AM

Ironically, I didn't know about google alerts before reading about all this. And it's certainly not very often that a bunch of people like everyone above would have been drawn into discussion about a common topic.

I'm interested to what extent the poems attributed to people drew upon certain keywords- mine contained 'kingdom' which is a word that appears in many of my bios online, though it could be a fluke.

I'm really not worried about it- it highlights in an amusing way just how obsessed with their own name many poets are (though no more so than, say, politicians). And besides, as google tells me there's a famous Sam Byfield who plays football in England, and it might have been him who wrote the poem.

Posted by: Sam Byfield on October 8, 2008 6:07 AM

Great project... But it could be good to bring in some non-poetic feeds/alerts...just to get a little cross-contamination going. Who knows what poetry that might liberate....

Posted by: Renee Turner on October 8, 2008 9:37 AM

More fake (read "clever") art!

Posted by: Doodle on October 9, 2008 10:48 AM

This is the wildest thing I have ever seen. As a struggling artist it would be nice to be able to decide where your work is posted but the wildest thing about this odd little PDF is that my name is attached to a poem I didn't write. A very nice poem but not one I wrote.

Posted by: Afua on October 10, 2008 2:22 PM

I just wanted to say, I love it. Via someone else's genius I have attained what I have always wanted - my name absorbed into the impersonality of word as function, reduced to letters as the intimate strands of poetic imagery must themselves be. What author doesn't write to fuse with the form? And yet so many here have bristled at the stealing of 'their' name. Whoever masterminded this, the Situationists would be kissing your feet if they were alive/ cared about poetry.

Posted by: Francesca on October 10, 2008 4:46 PM

i want to read the poem this head of mine is tired by sedar senghor and also get the analysis of the poem

Posted by: pedro knust on October 11, 2008 7:38 AM

Hmmm.

I'm included (which was a surprise) for a poem I didn't write (more surprising).

Kinda liked the poem, though. Kinda, though it's definitely not my style.

Noticed you did attribute to established, academic poets like Albert Goldbarth, Jack Myers, and Lyn Lifshin. Perhaps you're afraid they have the where-withal to shut you down?

Go pick on poets your own size.

Please don't do this again.

Thanks.

Posted by: Hillary Lyon on October 13, 2008 11:40 AM

When i first read about this project i didn't even check whether i was in it. Since googling myself and finding out i am in it I'm sort of flattered. I didn't write the poem that's attributed to me, but I'm sort of tempted to post it to my blog - look what someone else wrote for me? Its all very weird, amusing and fascinating

Posted by: Juliet Wilson on October 13, 2008 2:49 PM

Tao,

How dare you take credit for 3,000+ poems that I just found out I wrote? I hope we can settle this out of court. Perhaps over lunch. Or through my agent. Over lunch. Or via lunch? What do you eat? Do you eat over agent?

Anyway, thanks to all of you for your contributions. Especially me. And me. And to Tao: it's either a dunning letter or some food. Your choice.

Solidarity,

David Michael Wolach

aka, Kent Johnson

Posted by: David Michael Wolach on October 13, 2008 7:35 PM

hmmm... 123 comments... it appears to be interesting linkbait as well...

Posted by: kouji on October 14, 2008 3:26 AM

Hey, wait a minute. I just tried to download the collection I wrote, and it appears that due to the heat of a few individuals mistaking their work for mine and threatening suit, I didn't get the chance to read what I'd just written and published. Damn thing was taken down.

Countersuit: Will anyone join me in suing said individuals for the digital rights to my own name? I know I put it there right at the top, under "author." And now poof! They took it from me. I would simply like what is rightfully mine. I can't go around like this. Nobody knows what to shout now when they pass by. I was in a faculty meeting this morning and voted on a proposal for softer lounge chairs, had to file my ballot under "John Doe." Important election is coming up. Now what?

And whoever that David Buuck guy is (supposing that's his real name), I could not have said it better: a para-anthology. To make an addition I'm sure he wouldn't disagree with: the transitory decor of the para-anthology makes it impossible to turn the page, let alone read left to right or up to down, & etc. There is something para-talmudic about its fragmentary hyperstructure. I think that's neat. That's why I'm editing it. And, to politely disagree with Angela G. (aka Tao Lin), my collection, were it actually written by all these wannabes, should most certainly be considered a detournement (but not a "radical" one - as that would just be redundant). Perhaps you dislike my poems, but then why desire credit for them (don't forget - Debord made some bad movies, and his precursor, Hugo Ball, couldn't even spell)? And if one decrees credit, or ownership, then why help me construct Issue 2, the Para-Anthology? Slavoj and I are really tight, like, we watch the OC together & shit., but one can levee the claim of armchair activism against him too. Oh, and he stole the notion of fantasy transgression from FN - "imaginary revenge." F Y I.

Kent Johnson

Posted by: David Michael Wolach on October 14, 2008 2:32 PM

Well, this is probably the first and only time I'll ever find myself mentioned on the Poetry Foundation website! Beyond that, I am left to believe a computer a writer does not make. An algorithm does not an identity displace. I won't laud the 'editors' of this thick binary invention, but I won't attempt to boil their flesh, either. I like the idea, but the execution? I have enough ego to say nay. They are clearly bigger fans of Burroughs than I.

Posted by: Lauren Dixon on October 15, 2008 12:12 PM

It's a little late for this, but:
the piece to which my name is assigned
appears on page 2244
and I would like to know if
that page was chosen by a human,
by the program used for the word objects,
or if it was just a random event.
Thank you.

Posted by: Brian Salchert on October 22, 2008 8:49 PM

This is fantastic and proof vanity Googling is the berries.

Posted by: Patrick Culliton on October 30, 2008 3:41 PM

dbqp: visualizing poetics

Garner Written Outside Evidence

Astoria, New York

I find myself tonight unexpectedly in Astoria again, having stayed behind in New York so that I could meet my daughter's boyfriend's mother, who is visiting from New Mexico. I spent most of the day and night moving through New York City, so I have time only for the simplest of postings, the presentation of my most recent poem. The folks at the blog For Godot have just announced the release of their literary hoax anthology, which we now know is a set of flarflike poems attributed to actual poets, thousands of them, one of them even me.

My poem, "Garner written outside evidence," appears on page 2737 of a 3785-page pdf, so I didn't make it near the beginning of the book. The book, called simply Issue 1, is available for download, and it might even include a poem by you. The announcement has caused a number of poets to complain about their names being associated with poems they didn't write, but, apparently (well, you know, it's a lie), the editors have a good explanation:

Gang,

This is quite an interesting coincidence! Apparently you all have the exact same names as the Ed Baker, Weldon Gardner Hunter and Ted Burke with whom we at the forgodot.com editorial team have been in close contact and collaboration.

I apologize on all of our behalf for this misunderstanding.

Vladimir Zykov

forgodot.com

Quite humorous actually, and I'm not planning to register my name as a trademark, so all in good fun--and more fun for them if we get upset. Maybe I should copy this down, memorize it, and recite it at my reading tomorrow. Anyway, I accept the poem as my own, so here it is:

Garner written outside evidence

Bitterly, cerulean rain
. parts, like a volume
He would like to be poor
There he is, a
. subtle beggar in
. . a genius
Geof Huth
ecri. l'inf.
Posted by Geof Huth at 11:29 PM

9 Comments

Ed Baker said...

your adopted poem looks sooooo much like a poem
I left on a train when coming from upstate Newaveoh Yorke to D.C. via Amtrak 242 in 1959!
and mine was something that I found in Hotel Byeword in Petoria... I clearly remember... a ute
wair-ress picked it up off of the floor and said:
"is this your beautiful poetry" and I, of course, replied ; OH. Yes, Yes, Yes!"
we subsequently kissed and got married and lived un-happily ever after.
such is the power of your poems/my poems.
at least we weren't aren't ignored by that 3,247 rabbling poets group, eh?
9:55 AM, October 04, 2008

John B-R said...

Geof, I too have claimed my poem as my own, appending this note to its posting on ZS: "A
poem I did not remember writing til I saw it in print, but as soon as I saw it I was all like AH! ...
this is actually a "flarf-like" hoax (to quote Geof Huth) perpetrated by for godot, but, happy to be
included and to extend the notion of the death of the author function and to allow for the truly
posthuman polyvocal and to at one and the same time disown them both (don't reify nothin, jack,
that's my motto)I now and forever claim this poem as my own."
4:11 PM, October 04, 2008

ljs said...

I'm especially liking the periods as a way of starting the line. When all the poetry kids are doing
it, we'll know it started here (where) first (when).
I think you should recite it at the reading, for sure.
5:51 PM, October 04, 2008

Anonymous said...

Geof,
do you rate it as Huthentic?
endwar
5:48 PM, October 05, 2008

Geof Huth said...

endwar,
Yes, it is. Yes, it, definitely, is.
Geof
12:54 AM, October 06, 2008

Glenn Ingersoll said...

Fun to see a new poem by a "Glenn Ingersoll" whether me or not.
I confess I wore a Mona Lisa smile for about an hour today as I read through blog comments
about "issue".
7:54 PM, October 06, 2008

Geof Huth said...

Responses, Glenn, have been interesting, for sure, and varied. I'm at one of the far ends, the one that sees the fun in this, the one that doesn't take itself too seriously.

Geof

6:35 PM, October 07, 2008

Ed Baker said...

The secret of life is being always and never serious."

-Blyth

and it s Dialectic...

6:44 PM, October 07, 2008

Geof Huth said...

Wow, Ed, this is interesting. I've never heard this quotation before, but it's almost identical to one I use all the time:

"I'm never serious but I'm always serious."

Take care, man.

Geof

6:49 PM, October 07, 2008

Bloody Ice Cream

New Poem Published In New Journal

Dear Readers,

It gives me great pleasure to announce the publication of my poem, "Lonely as death," in the premier issue of For Godot. I feel that this poem really represents a turning point in my work. My eternal gratitude to editors Stephen McLaughlin and Jim Carpenter for taking a chance on my iconoclastic poem.

P.S. My poem is on page 1171.

Posted by Bloody Ice Cream at Friday, October 03, 2008

Saturday, October 4, 2008

The Booth of Our Conniving

I have been plagiarized

Well, I knew this would happen sooner or later. Apparently, some scheming ne'er-do-wells have deliberately **STOLEN** over 3,000 poems from my continuing life-work, The EU Butter Mountains of Old, and have published them as an "anthology" with each poem being credited to a different poet. I knew my genius would not go unexploited by the freedom-hating blogorissimos who infest every corner of this series of tubes, but I'll be goshdarned—**GOSHDARNED, I TELL YOU!**—if these scalawags don't expect me to fight back. Whoever is responsible for this travesty, hear me now: I will use every resource at my disposal, I will stop at nothing, I will chase you round the

moons of Nibia and round the Antares maelstrom and round perdition's flame before I give you up!

Here is the cover they've slapped onto MY masterpiece. Hideous. Disgusting. Un-American.

Posted by (who else?) Matt at 12:17 AM

15 Comments

idiotmusic said...

holy crap this is the greatest link ever
October 4, 2008 3:34 PM

William Keckler said...

What's up with those people?
I took it as an attempt at conceptualist humor that failed.
It's useful in compiling a Rolodex, I suppose, or if someone wants to round us all up for a new detention camp (if there will be crafts I don't mind so much).
Maybe they should call the blog [HERE COMES EVERYBODY](#) just to piss the other EVERYBODY guy off.
I'm being told by [BLOGGER](#) below to CHOOSE AN IDENTITY.
I think I'm going to go with J.Lo.
Since it's Saturday night. I'll just slip my monkey-faced husband Marc Anthony the knockout drops and then "hey mr. d.j...." all night long or summat.
Age shall not wither this booty.
October 4, 2008 6:05 PM

Matt said...

Looks like it didn't fail entirely, judging by the hilariously irate comments of some of the "contributors", no?
October 4, 2008 6:12 PM

William Keckler said...

What they're not telling you people is that this is really a new version of THE RING...it's really a transmission from the future telling you in what order we will die...I'm so glad I'm far down this page...
Poor suckahz in the first line!...go make sure those policies are in order now. I'm going to go bungee jumping later this afternoon. I was always afraid before but now I know (to quote Madonna)... "it ain't my time to go!"
I'd so hate to be Nada Gordon right now.
October 4, 2008 6:18 PM

William Keckler said...

Matt, or the poems really all yours, or are you making a conceptualist joke on top of a conceptualist joke?
Because I thought someone else on there posted the poems were by the actual authors, but had been "switched."
If it's the former, I'd say you must be the clone of Tao Lin, because marketing gestures don't get any more devious and successful.
If the latter, I'd say the conceptualist pranksters are seeking to make either a Buddhist or anti-property point...and reinforce the concept of the poetry ocean...which isn't a bad idea, spiritually speaking...
But everyone prefers the froth on top to the depths below.
October 4, 2008 6:21 PM

William Keckler said...

I like Mathias Svalina's one line review of it...

"Really a phenomenal journal, it has a similar aesthetic to The Yellow Pages."
October 4, 2008 6:34 PM

Matt said...

"Matt, or [sic] the poems really all yours, or are you making a conceptualist joke on top of a conceptualist joke?"

Ha! I guess you didn't recognize the Wrath of Khan reference...

October 4, 2008 11:43 PM

Matt said...

"I'd say the conceptualist pranksters are seeking to make either a Buddhist or anti-property point...and reinforce the concept of the poetry ocean...which isn't a bad idea, spiritually speaking..."

I gathered that, and hopefully my joke is not in conflict with the sentiment, other than on a surface level.

I'm a little foggy on the whole "conceptualist" stuff anyway--I thought I was just making a joke!

October 5, 2008 12:28 AM

William Keckler said...

I don't know about all of this...

I'm just pissed that you didn't bid up the Ashbery foam finger I was selling on EBAY back in May...

I mean that thing went for \$4.61....

I guess you had more IMPORTANT things to do while this symbol, this item commemorating your literary idol, was being sold for mere pennies...

Oh well...you're the one who has to lie down at night with that thought, not I....

October 5, 2008 8:00 AM

William Keckler said...

And don't (sic) my comments anymore...I think people will forgive you cut and pasting my typos...

But the (sic) thing is just obnoxious...

it's so gay librarian in a cardigan sniffy....

October 5, 2008 8:02 AM

Matt said...

I'm afraid I'll never stop using the [sic] STOP What can I say STOP I just enjoy unnecessary formalities sometimes STOP I also enjoy writing blog comments in the form of telegrams STOP Is there a reason for doing this STOP No STOP I just indulge my whim when I feel like it STOP And besides it's my blog STOP I reserve the right to police the comments I receive as I see fit STOP And oh yeah I saw your "foam finger" on eBay STOP It was obviously just a large winter glove with "Ashbery #1" written in magic marker STOP You tried to use bad lighting, a blank background to eliminate a sense of scale, and blurred the image, all to make it look like a giant foam finger when it was actually not STOP But you didn't fool me STOP I just feel sorry for the poor Ashbery fan who was dumb enough to fall for your trick STOP It's because of you that I've stopped using eBay altogether, so disillusioned I became with the practice of amateur online retail STOP Now I spend the time I save by not using eBay engaging in productive mind-expanding activities STOP Last week I taught myself Portuguese STOP I suggest you follow my example STOP You'll thank me in the end STOP Good day to you STOP

October 5, 2008 1:00 PM

Matt said...

Whoa, if that were an actual telegram, it would be a very expensive one. I need to learn to condense.

October 5, 2008 1:06 PM

William Keckler said...

LOL...I like it...it was more a poem than a telegram..I think K.K. (not Kevin Killian...the other guy) would like it...

;-)

And what can I say. It's all true.

I EBAY like a Tatar...the bodies of my enemies are like tater tots before me. I show no mercy. (Although I will give you a dollar off shipping if you use the BUY IT NOW OPTION.) Sigh.

October 6, 2008 11:37 AM

Nicholas Manning said...

Cool title for your life-work Matt... But seriously, Bill's The Ring theory scares me. Sic.

October 6, 2008 2:23 PM

Matt said...

Yeah, that title...it just came to me...

October 6, 2008 2:47 PM

Buggeryville

Pseudo-Piuma

I am proud and honored to announce that I have been included, along with a few thousand other people, in a new and exciting anthology of poetry. Issue 1 is available for download here.

Like all the contributors to Issue 1, I did not write the poem with my name attached to it. (It's on page 3017 if you want to skip right to it.) Unlike some of them, I couldn't be happier to my name attached to this work.

I have been reading Pseudo-Cicero's Rhetorica Ad Herennium for a class; I might have some quotes from it to share with you all soon. But I've been talking about how delighted I will be if someday there are Pseudo-Piuma works. That that day would come so soon was not expected however. (I knew I was being included in this project from the initial announcement, but I assumed it would be a process text based on my blog, or something to that effect; this seems to be a computer-generated text that is independent of me, beyond having my name attached.)

Anyway, kudos to editors Stephen McLaughlin and Jim Carpenter and thanks for including me in this memorable project!

Posted by Chris at 2:48 AM

Labels: Jim Carpenter, my poetry, Pseudo-Cicero, Pseudo-Piuma, Stephen McLaughlin

Daniel Nester

Just Out in Issue 1.

My new poem, "Turning times with darkness," is just out in Issue 1, a huge collection with many of my bestest, bestest buddies the Poetry Community.

Labels: Poems, Shameless self-promotion

8:18 AM

Farfalla Press

3,785 Page Pirated Poetry Anthology edited by Stephen McLaughlin and Jim Carpenter.

Very strange, the poem I did not write but am credited with appears on page 2428. To view text [click here](#) and [here](#).

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark Morris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U' ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotro, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonie, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. 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Quackenbush, Julia Stein, Bill Borneman, Jon Link, Steve Dickson, Scott Helmes, Brion Gysin, Sean Burke, Laynie Brown, Hermit-Sage Tradition, Jane Dark, Scott Withiam, Lance Phillips, Michael Ford, John Olson, John Bailey, Rebecca Morgan Frank, Derek Motion, Ashby Tyler, Sarah Campbell, Andrea Strudensky, Roger Gilbert-Lecomte, Mathias Svalina, Ishle Yi Park, Dubravka Djurifá, John McHale, Grant-Lee Phillips, Jeremy Czerw, Richard Newman, Diana Slampyak, David McFadden, Jim McGrath, Gregory Crosby, tyler funk, Kristi Maxwell, Vladimir Zykov, Daniel Brenner, Don Mee Choi, Ted Greenwald, Meena Alexander, Sarah Mangold, Steve McCaffery, Jill Magi, Glen Bach, Hank Lazer, Stephen Brockwell, Helen Adam, Sasha Steensen, Ryan Alexander MacDonald, Vladimir Mayakovsky, Jack Morgan, Jr., Radu Dima, Larissa Szporluk, Teresia Teaiwa, Amiri Baraka, Monica Mody, Vincent Katz, Jen Benka, Roberto Harrison, Edward Byrne, Patrick Rosal, Cheryl Townsend, Carol Novack, Clive Thompson, Mary Biddinger, Erica Lewis, Michael Robins, Mira Schor, Severo Sarduy, John Taggart, Lauren Krueger, Wanda O'ÁConnor, Peter Van Toorn, Kevin Varrone, Mark Axelrod, Erica Svec, Erik Donald France, Daniel Green, Marilyn Hacker, Ben Wilkinson, Stephanie Young, David Hall, Joe Moffet, Ric Royer, Basil Bunting, Peter Everwine, Terryanne Chebet, Philip Messenger, Maurice Sendak, Barrett Gordon, Shonni Enelow, Hannah Weiner, Dan Vera, Kristin Berkey-Abbott, Douglas James Martin, Randall Williams, Phil Crippen, Roy Kiyooka, Anita Dolman, Chris Martin, Max Ernst, Michael Rothenberg, Adeena Karasick, D.H. 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Posted by Gary Parrish at 9:04 AM

Labels: FOR GODOT, Jim Carpenter, Poetry.org, Stephen McLaughlin

5 Comments

Lo said...

Ditto for me, as well. Who are these people and why can't they even steal correctly?

October 4, 2008 1:41 PM

Gary Parrish said...

I'm wondering how long it took.

October 4, 2008 1:46 PM

Victor Bravo Monchego, Jr said...

Honoured to be pirated!

October 4, 2008 3:35 PM

Patrick Chapman said...

Hmmm. Nor did I write the poem I am credited with.

Patrick Chapman

October 5, 2008 6:03 AM

MaryAnn McCarra-Fitzpatrick said...

The poem attributed to me is not mine. Very odd indeed.

MaryAnn McCarra-Fitzpatrick

Mount Vernon, New York

<http://mccarra--poetry.blogspot.com/>

October 5, 2008 9:48 PM

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Arsonism Issue 1

Edited by Stephen McLaughlin and Jim Carpenter.

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Delany, Andy Clausen, Barry Schawbsky, Mary Oliver, Deborah Meadows, Eve Rifkah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicelli Mecca, Richard Bank, Lorenzo Thomas, Matt+Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walkott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegle, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourne, Harlan Erskine, Melissa Benham, Kahilil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Charkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenke, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nehzukumatahil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Cicciariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

Of course it's cool.

Labels: Hud

5 Comments

Poet with a Day Job said...

I think it's an art installation.

04 October, 2008 20:50

Evan J. Peterson said...

I agree with Day Job. After checking out the homepage of one of the bloggers (Steve McLaughlin), it would appear that we have an interactive digital art piece and culture jam. I think that the artistic "commentary" is coming from the individual poets' responses, not so much from the artists themselves. Bravo.

04 October, 2008 21:24

dusie said...

i think it is cool! and though my poem sucks, I never trusted what flarf had out for me! I like that it is provoking something in way of publishing...and love even more how some are getting their panties so thoroughly in a twist.

05 October, 2008 04:58

Kaz Maslanka said...

Yes, it is quite the joke on us.

05 October, 2008 10:31

CLAY BANES said...

As my mom said at the Home Depot in Carson, CA: "The 'why would anybody waste their time' question is particularly savory coming from 'poets'!"

05 October, 2008 11:54

Sharanya Manivannan

Pirated Poetry Anthology

A few days ago, I was walking through Pondy Bazaar and as I passed a few pirated book stalls, a thought popped into my head: imagine if my book was in there. Would I be pissed (well, yes)? But would I also feel a little validated, since piracy equals popularity?

And today I find myself in this pirated poetry anthology.

I took the trouble of downloading the pdf — and umm, that's not my poem, folks. And apparently, the other 3163 poets in there have poems misattributed to them too. Maybe it's a matching game?

Some people with alot of time and pot must have decided that poets were an interesting subspecies to conduct reaction research on. Real names, fake poems — in the thousands. I wouldn't have been particularly miffed if a poem I really did write made it in there, given that in the absence of a credit card or decent poetry sections in my local bookstores, I do read quite a bit of poetry online myself. But neither am I miffed about the identity theft, truth be told. Above all else, I'm curious what the point of this experiment actually is. Own up, folks.

Filed under Uncategorized

Tags: identity theft, poetry, public

4 Comments

Space Bar

October 4, 2008 at 8:34 pm

Downloaded it as well but hadn't started reading. Kindly ignore FB message; you have not arrived! :D

Sharanya Manivannan

October 4, 2008 at 8:47 pm

SB — Yup! :-D The poem they gave me is kind of creepy...

Monica Mody

October 5, 2008 at 10:02 pm

It is "Anarcho-Flarf Vandalism".

:)

Life for Beginners

October 7, 2008 at 1:13 pm

Pirated AND mis-attributed? Eck...

Disseminating Josh Maday

for godot: Issue 1

The name drop of name drops. 3,785 page PDF of something of nothing. People have cartoon shiver lines at their temples.

UPDATE: check out the comment thread on Silliman's blog; for the predictably binary reactions, but also the discussions of the notion of "name". Interesting.

Posted by Josh Maday at 11:48 PM

Labels: Comedy, Name Drop

7 Comments

Matt Bell said...

Correct me if I'm wrong-- But is the Sarah Maday you're seeing actually Sarah Maclay? I can see how your eyes would get tired reading a 4000 page book.

October 5, 2008 12:47 AM

gena said...

wow

October 5, 2008 1:19 AM

Josh Maday said...

yes, matt, you're right; corrected. this thing is crazy.

October 5, 2008 1:27 AM

Josh Maday said...

wow is it, gena. someone has a cool computer program or has been working really hard.

October 5, 2008 1:33 AM

BlogSloth said...

looks perfect to me.

October 6, 2008 10:14 PM

Josh Maday said...

yeah, i have to say that i'm a fan of Issue 1; or at least the idea of it, or the idea i'm projecting onto it. it makes me think of the Sokal Hoax, except not as successful since it wasn't accepted as the real thing (mostly); it was pretty apparent that something was up.

October 6, 2008 10:42 PM

ryan manning said...

sunny day real estate

October 12, 2008 8:37 PM

Madinkbeard

More on SL Comicon and “my” poems

Welcome to Madinkbeard. If you enjoy this post you could subscribe to the RSS feed to receive upcoming posts or browse the archives to see past posts. I also create a twice weekly webcomic called Things Change: The Metamorphoses Comic

Comics blogger Sean Kleefield was at the con yesterday and has a write-up with screenshots, including one of me presenting:

Me (my avatar) presenting in Second Life

Me (my avatar) presenting in Second Life

In other news about me, or not about me as the case is here, a couple poets/artists/? released “For Godot” issue 1, a 3785 page PDF that has about that many poems attributed to a huge range of people (mostly poets, I think) but actually written, I assume, by the creators of the issue. Strange and rather funny, though some of the “authors” seem pretty upset by the whole thing. I’m not sure how I got included in there. I haven’t written poetry for years, but I like the one attributed to me (page 497):

“Attiring temerity”

Like an implied term

Like a silent term

-Derik Badman

Oddly, when I did write poems, they were often that short.

Tags: derikbadman, poetry

The Tongue is an Eye

I'm pissed

This Issue 1 thing pisses me off. I'd like to find who's doing this and punch them in the groin. Or maybe I'll just own my faux poem, celebrate it as a step forward toward a new style... nay, I wanna punch someone's groin.

My poem is on page 1634 of 3785. It goes like this:

Anodynes changed from bark

The anodyne of the belle,
above the arctic habiliment
I trudge during summer beyond
creatures
His essence is still his essence

What the hell is that? An anodyne?

posted by garylmcowell @ 1:39 PM

4 Comments

Adam Clay said...

I'm just excited that I have another line for my CV!
Job market, here I come!
2:07 PM

garylmcowell said...

Haha. Seriously.
I'm actually being only half-serious. Shit, someone took a lot of time to put together that
"magazine." Can you imagine?
2:56 PM

Adam Clay said...

It's nuts. I really don't get it. Someone actually wrote these poems too--
5:06 PM

Justin Evans said...

an-o-dyne / Pronunciation Key - Show Spelled Pronunciation[an-uh-dahyn] Pronunciation Key
- Show IPA Pronunciation
-noun 1. a medicine that relieves or allays pain.
2. anything that relieves distress or pain: The music was an anodyne to his grief.
-adjective 3. relieving pain.
4. soothing to the mind or feelings.
[Origin: 1535-45; < L anṓ ynus < Gk andynos painless, equiv. to an- an-1 + ṓ yn- (s. of odýné
pain, with lengthening of o) + -os adj. suffix]
LOL!
I can't wait to see mine!
BTW, it is an honor to be anthologized alongside so many great contemporary poets.
8:25 PM

Nobody in the Rain

A hoax anthology

I like the idea behind the hoax anthology posted recently by the folks at for godot: a collection of poems attributed to poets who didn't actually write them. But I'm not as keen on the execution. Are these seemingly computer-generated texts supposed to be parodies? If not, then is one poem by each poet enough to allow this project to do or say anything significant? I think maybe the project could have worked if the editors built up a kind of false context for each poet in the "issue." Issue, I guess, means that this will be an annual or something? That's fine. I have no idea

what they expected to gain by including me and a host of other poets most have never heard of. Were the editors trying to say something about the vast number of publishing poets these days? Or were they just trying to create an absurdly huge issue? Whatever the faults so far, I'd be interested to see what these guys come up with if they make a second stab at it. If they can give it a point or two. But if the point is only supposed to be that there is no point—yawn—or if this is just another faux heralding of the death of the author—yawn, yawn—that would only be worth it if the pieces succeeded as art, which they don't.

Here's "my" poem (from page 2580!)—

The imperial ways

Delirium turned like red
Little as a key

A piece of
ways
A thread of periods
The imperial orbits
Using silver
A foot of emeralds

Making ice

Hat tip: Geof Huth.

Posted by Scott at 10:35 AM

Labels: for godot, poems by others, poetry and art, poetry anthologies, poezines

Nobody in the rain

Speaking of falsely attributed poems

Lint City Runaway is "lost" poems by . . . Punky Brewster? Whatever, from the Olson epigraph to "Mtv watch[ing] / from a phonebooth in the sky" these pieces, if nothing else, seem to be reaching after something more than the anthology hoax.

Posted by Scott at 3:22 PM

Labels: poems by others, punky brewster

Nobody in the rain

Variations on my poem not by me

The sun turned
like a red key
as I fell to the ground
one last time.

*

A cardinal turned
like a red key in the sky

as I fell to the ground
one last time.

*

What I believe
turned like a key
in the silver ice
of the everyday.

*

Gasoline delirium
turned me silver,
red emeralds mind
making orbits
around the long walk
home.

*

Silver threads
on a block of ice,
high art orbits
little red periods.

*

Ice melts
into periods
of water

the little
red emeralds
we bleed.

*

A piece of thread.
A piece of silver.
A piece of red
turn the shoulder.

More minimalist variations on the poem not by me are posted to Reticent Nerve.
Posted by Scott at 4:50 PM
Labels: poems

The Trainwreck

Things that Happened while You were Looking Someplace Else

Hoboeye.com, a journal who has graciously published me twice, came out with a new issue! I love Hoboeye.

ForGodot.com decided to publish me and like 3000 other poets without permission! I love ForGodot. I'm on page 1305.

Posted by Jack Morgan at 3:55 AM

2 Comments

Glenn Ingersoll said...

I like yours better than mine. (Mine's page 1431, in case you missed the contents page.)

Not that I dislike mine.

October 6, 2008 12:36 PM

Jack Morgan said...

I'm glad I downloaded when I did. Ron Silliman sure is silly.

October 8, 2008 12:11 PM

El Pomo Expo

Weird Poetry Day

And now for a fake poem by me (see p. 3129): "A Kind of Wind."

At least I get to hang out next to Andy in Weirdland.

Posted by becca at 11:40 AM

bright stupid confetti

There's a curious hoax afoot.

The perpetrators are a group of "poetic researchers" named Vladimir Zykov, Steve McLaughlin, and Gregory Laynor, who have published a 3785 page journal of poems called For Godot.

The journal is full of spam-like poems (flarf?) which they have attributed to different writers alive and dead. I happen to be one of them. Many other folks I know and admire are in it, too. Maybe even you!

Here's the poem they published under my name, which I didn't write:

Of intensity

Invincible as a possession, angry as a dew
Only as a time, long as a time

Long and unretentive

They have feet
Late at night they acquit
him

Like a black way

They can see the noise of the
hand, between these invasions and those invasions

Early in the morning they answer him
Into a driven
 flame a bad
 hour appears
The ages concentrate as if they
 see it

(pg. 1453)

Here's Mathias Svalina's poem:

Mankind

Mankind
A suit
Writing mankind with humanity

Air and flying
An other cherry
Suffocating

A cherry of
 suits
Throttled
A man of
 crumbs
A kind of cherry
Fitting panic

A sort of rioting
Like an imbecile
The sandy visions
Of wilderness
People

The towering glances

(pg. 1272)

Here's Blake Butler's poem:

Lands changed inside admiration

After now it skulked you, exiling, skulking, a sort of country

(pg. 1595)

Here's Gary Lutz's poem:

A flag

An added leap

Like a dome
Like a grave
A forest
A hint of bodices

Thirst written into nature

Sure lights and wise triumphs

Of fame
Like a trade

Nodding creation
True reasons and altered
 rotations
Anguish
Good hillsides and untravelled earths
Like a hillside

Like a company
Brave midnights and
 livelong worlds
Silent asphodels and wounded flags
Slow nails and light prints
Cautious breasts and old nights

(pg. 2829)

Bow. James Bow.

The Moment I Realized I'd Left Reality and Was Now a Resident of Cloudcookooland IX

When I discovered that I was a poet, and I didn't even know it.

Yes, one of the more bizarre things peppering my life at the moment is finding my name in an "unauthorized" poetry anthology, attached to a poem I didn't write.

Apparently, a website named for godot has produced a brick of a poetry anthology with a cast of thousands. And apparently, these guys knew full well that they didn't have permission to do what they did. In the words of Harriet at the Poetry Foundation, who brought this to people's attention:

Featuring the work of 3, 164 poets. Completely unpermissioned and unauthorized, pissing off the entire poetry community. Either you're in or you're not.

([link](#))

So, apparently, on page 3518, I wrote this:

A sort of side

Sudden and gradual
Leaky and tight
Hopeless and hopeful
Bony and boneless

It rendered them timidity in mouthfuls of
 credibility, mouthfuls more
 inconceivable than a woman

Its reason was its reason

A wretched hair, pink hair,
 bloodthirsty hair of
 an original thief

It hurt me
 to watch them remaining like
 that, happy and begrimed
It might be that it was to
 ask a bloodthirsty minute,
 a massive side,
 a ruined foot, mica, a ready
 street, a begrimed forefinger, whose
 year was unwholesome, giving on a
 city, hurrying for a
 head

James Bow

Huh. Reading this, I'm reminded why Erin warned me off attempting poetry early in my writing career. My first tries were about this quality. (Apologies to anybody who did actually write this and wishes to claim it. You can take heart in that I don't really know or appreciate poetry beyond what my wife writes — she's brilliant. But this looks like something a machine spits out after feeding in a bunch of mad libs)

But I didn't write this. And I'm pretty sure that no other person in the world named James Bow did. As short as my name is, it's still pretty distinctive. I pretty much own my Google search results, with my closest doppelganger (a Dr. James N. Bow, a forensic psychologist out in Michigan) not appearing until page five. There aren't that many James Bows out there, and quite possibly only one of them writes.

So how did I get on here?

Other people are coming forward in the comments section of For Godot (more comments here) with similar questions, so at least I'm not the only one to have had his or her identity stolen in this rather odd way. But... why?

Why?!

I'm perplexed.
Tags: Weird Stuff

2 Comments

R.J. Anderson writes:

(Posted on October 4, 2008 8:54 AM | Reply)

I'm in there too! My poem is equally "special", and just as emphatically not by me. I just think it's kind of hilarious. But I am sure the serious working poets out there are rightfully incensed.

Author Profile Page erinbow writes:

(Posted on October 5, 2008 8:42 PM | Reply)

Best guess? It's some kind of "examination of the authority of authorship" or "riff on Duchampism" or "Dadaism for the age of Google," or the like. The sort of thing that a) literary theorists would find amusing, and b) gives poetry a bad name.

I would further hazard that the poetry is, at least to some extent, generated by a computer.

A List, a Misc.

"my" poem in issue 1 hoax anthology

A majority

Distant as an exultation
An end of keys
A liberty
Like a matter
Eternity
Coming goals and novel shouts
Like a day
Like a spirit
Flesh
Hocks turned without mud
Sure windows and omnipotent
. shanties
Boring heaven
Bonnie as a content
Candid as sleep
The candid skies
A mistake of majorities
Covert as a shout

Catherine Daly
page 1808

the question is, how was it written? I don't think it was written from my work, because I rarely use similies, prepositional phrases starting with "of" or the words "spirit," "candid," and "covert" -- unless it was babelfished a few times, or if it is googleism from reviews? or from words that rarely appear -- you know, one-use words
Posted by Catherine at Saturday, October 04, 2008

3 Comments

Chris said...

All the poems seem to be written in the same form, with the same kinds of content -- I'm pretty sure they'll all generated from the same Markov chain process, and the names were just added on arbitrarily.

10:47 AM

Catherine said...

that members of the flarf collective and poetics list regulars are so prominently featured points to that for how they were generated; but the source is...?

12:23 PM

Maryrose Larkin said...

I'm just amazed I'm above the radar enough to be listed.

mrl

5:11 PM

Yes, Starlings! Yes!

My New Poem

I don't normally like to talk about my poetry on my blog because people are usually at their most boring when they promote themselves, but I am really proud of my new poem in the debut issue of Issue. I think it represents an important shift in my aesthetic.

Really a phenomenal journal, it has a similar aesthetic to The Yellow Pages. You should check it out at www.forgodot.com.

posted by Mathias Svalina @ 11:48 AM

2 Comments

Rauan Klassnik said...

ha ha ha
8:27 AM

Sommer said...

i love it. but loading the pdf made the treadmill mouse in my computer die.
11:50 AM

radio contact

Why does some blog grab text from other blogs and translate them to some language and then imperfectly back into English? I have no idea. But it came up with some nifty sentences:

She's almost French Canadian and almost efficiently on French.

Its mA thesis busy sentences and its central situation of Gertrude Stein's in the letter.

She was poetry publisher and then handling publisher for gas station magazine, between 1999 and 2004.

And it describes my thesis about as well as I ever did.

I guess that's what can happen when you put your name out into the internets. I guess this can happen too. All kinds of poets are all up in arms over it, but I don't really see why. Anyone who reads poetry knows you didn't write the poem attributed to you there. And anyone who doesn't read poetry, well, doesn't read poetry. They don't care.

I love the comments that threaten legal action. Seriously, on what grounds? Defamation? Because they implied that you're a poet? Copyright infringement? Because you own your name? Litigiousness is a disease. Use your common sense instead.

Posted by Natalie

Poemocracy

This just in: ForGodot.com's poetry culture jam gets nazzztteeeee!!!!

Hi there inimitable initiates,

As I flipped through my Google alerts, I found two things that delighted me. For one, I have been quoted on Al Filreis's blog in my response to the ForGodot.com stolen poetry controversy. Thanks, Al, for picking my quote out of a roster of people more widely published than myself. I'll buy you a drink at AWP.

Second delight-- now that the epic, 3,785-page PDF (3.9 MB) has been linked, it turns out that the poems attributed to individual poets were not written by those poets. This has made several people squirt blood out of their tearducts in rage and fascination.

I'm listed on page 2964, sandwiched Lucky Pierre-style between William Keckler and Geoffrey Demarquet. I hope you brought your vitamins, fellas, it's going to be a long night.

Here's the poem attributed to moi, with the line formatting unfortunately compromised:

Love

More particular than a dance
These stations were too mad to
. have seen anger
Because this time we
. overheard them
Saving like science the surprised years, survived
. by a native mind, seemed
. . insolent
We wrote them terror in
. oceans of weather, of weather
. . fainter than a kind
Sometimes fitting, enduring,
. exhibiting bitterly at
. . a swift phrase
How they offered them, these helpless
. instants!
Unearth them the dead persons misunderstood in
. a negro
There was time for the unfair
. heartiness
They pronounce, blank,
. raided, like dear forests
Seeing a particular dark
. crossing from beneath
. . mad worthy people

Evan J. Peterson
2964

Seriously, ladies and gentlemen, can you picture me writing a poem with the one-word title, "Love"? This is a far cry from The Wolfman, I'll tell you what. Aesthetic differences aside, I'm still overjoyed to be included, misattribution and all, in this uberjournal. All press is good press, unless you're a politician or on trial for armed kidnapping.

So, once again, thanks to Al Filreis for blogging about me and linking me, and muchas gracias to Steve McLaughlin, Vladimir Zykov, and Gregory Laynor for increasing my web hits. And now, I'm off to write some monster poems.

Currently listening:

Rage and Fascination by Cristina

Currently reading:

On Ugliness by Umberto Eco

Love and convenient misattribution,

EJP

Posted by Evan J. Peterson at 12:03 PM

Labels: controversy, culture jamming, humor, poetry, publication, scandal

3 Comments

Collin said...

I found mine on page 3,157. There's actually a line in there I like. lol I don't know that the meaning of all this is, but It's bizarre.

October 4, 2008 3:15 PM

Lisa Allender said...

Hi Evan, I found you through Collin Kelley's entry at his blog, about this truly odd, uh, experiment.

I don't know what exactly this is, but it feels like a parallel to the theatre pieces known as "happenings" in the 1960's. Oh, wait--those participants WILLINGLY were involved, so, I dunno.....

I enjoy your REAL words, and your REAL poetry. Keep up the great work!

Come visit my blog sometime. Peace.

October 5, 2008 10:48 AM

William Keckler said...

I'm listed on page 2964, sandwiched Lucky Pierre-style between William Keckler and Geoffrey Demarquet. I hope you brought your vitamins, fellas, it's going to be a long night.

LOL. I don't know you, but I love you already Evan. Especially for your intermediary stamina.

That's a good name for a blog I think: INTERMEDIARY STAMINA.

No, it's not. Forget it.

Yes, Starlings Yes! is a good name for a blog. But it's taken...

I didn't look for my poem inside. I had a hard enough time finding my name in that Mark Tobey painting of text...

Yeah, I'm shocked how many poets are showing the vanity engine down under the chassis!

Zoom Zoom indeed.

Before the actual poems appeared, I took it as sort of a Buddhist gesture about the ocean of us, focusing on the interconnectedness and perhaps moving us to think of that, the depths, instead of the capuccino froth of personality on top. That spoondrift stuff.

But apparently some people got that STARBUCKS frothy, hissing type of soul.

Then the addition of poems added other conceptual possibilities, and the way they kept saying "that's another person sharing your name" I guess added an element of hostility, or pseudo-hostility? But that "hostility" was only created if the person first attacked, so again that could be a sort of Buddhist joke.

If Andy Kauffman were still alive and making Buddhist jokes, and inhabited the quagmire of vaguely avanty poets, he might do something like this.

That's a lot of "if's."

It's sad and funny that only something this vainglorious could bring us all "together."

And I do mean together with quotes around it.

A pleasure to meet your blog, and to find a very nice bloke is attached to the name that may or may not be yours.

October 6, 2008 1:22 PM

Collin Kelley: Modern Confessional

My "poem" at ForGodot.com

So some "researchers" going by the names Vladimir Zykov, Stephen McLaughlin and Gregory Laynor have published a 3,758 page "anthology" of "poems" at ForGodot.com by just about every poet mentioned on the internet. From Jorie Graham and Fanz Kafka to Rachel Mallino and little old me. It's a free, downloadable PDF. My "poem" is called A boy of territories and is on page 3,157. My blog won't let me do the random indentation, but here are the words:

A boy of territories

Like exceptional masses
Get my pile

I wander at night
with the quick
leagues
This implement may come and proscribe,
but it is smoothly yellow
The wrestlers of a faded brain
run themselves, kept, struggled-a glee
to their boys
like slow territories

A ken is secretarial
between this sight
and that sight
I can feel the spate of the
theme

Then the throat
Belong

Of course, I didn't write this. It seems to be the ultimate experiment in flarf. Some have called it culture jamming. Maybe it's a statement about the proliferation of online poetry. The "researchers" seem to have aggregated the most used words in poetry, or stolen random lines, and regurgitated/reassembled them into new poems and assigned random names to them. Some poets are not happy about it; some find it amusing. I actually like the title of mine, and since I...ahem...wrote it, I might just use it. I also like the line, "I wander at night with the quick leagues." When I first heard about this via Evan Peterson's blog (he's in the "anthology," too), there was concern the "researchers" were going to randomly steal poems from the net without permission. After reading some of the horrible assembled poems, some poets might have preferred theft.

After apparently being bombarded, one of the "editors" released this statement:

On Friday at the latest, I'll post a pdf that will take you a few minutes to download. It will contain original contributions from each of the poets previously listed, as well as another two or three thousand. I'm waiting on a few stragglers. So keep yr aggregators tuned this way etc. etc., and rest up good. If you're up to it, I'd suggest gulping the magazine whole, for 83 straight hours of transcendent poetic revelry reflecting the whole panoply of human achievement, emotion, wistfulness, and athletic achievement.

In England, they call this "taking the piss."

Posted by Collin at 3:23 PM
Labels: ForGodot.com, poetry anthology

15 Comments

poetwithadayjob said...

uh, wow. "I'm" on page 374.
11:29 PM

Evan J. Peterson said...

Hi Collin,
Allow me to make it clear that I wholeheartedly support this piss take. I'm not crazy about the work attributed to me, but I defend these artists' right to satirize me.
12:28 AM

Collin said...

Yes, but it's not even satire is it? We're just random names assigned to random words. We are flarf in the wind...
1:06 AM

jaxx said...

this is one of the very strangest projects -- is it even a project? -- that i've ever heard of. who has the time to waste on something like this ... and for what? i can't figure it out. the ultimate dada experiment or something?
5:08 AM

Rachel Mallino said...

I'm having a hard time wrapping my head around my feelings about this flarf.
I'm not so much angry as I am saddened. And not saddened because my name is attributed to a p.o.s. poem that I didn't write, but saddened by the mockery of our art.
To those who consider this an "I told you so" moment that poets are ego driven, to that I say, "how can it be an I told you so moment when no one has argued against it?"
Everyone in the world is ego driven, in one form or another, some more-so than others. Hell, I think my dog is ego driven at times. That whole idea is stupendously stupid and no "a ha" moment has occurred.
Funny? almost.
Enlightening? if only they were smarter than they actually are.
I think it's a piss poor attempt at psychology 101.
10:42 AM

DeadMule said...

Collin, Ron Silliman suggests we sue. I think I prefer "taking the piss." LOL
Oh, and I'm in it, but haven't located my poem yet.
11:26 AM

Radish King said...

I think it's funny as hell. I haven't checked the names list (I'd go blind) and I won't download it but I love its wide-spread ripple through POETRYWORLD and the fact that it's harmless and brave and brand new. Anyone who would want to sue over this has lost their sense of humor.
Hurrah! Fluxus lives.
r
11:53 AM

Radish King said...

ps. As far as I can see, the art of the thing lies in the ripples caused by its existence. Though hardly new (thank you Marcel Duchamp), it is indeed a smart bit of performance art and it's refreshing to find the group mind swing toward something other than MFAs and Sarah Palin.

11:57 AM

Radish King said...

pss. Haha, I totally contradicted myself in those two posts. I wrote it is new and it is not new. What I meant to write is that it is new in this tight-knit little poetry community though not new, art wise, but whatever is? All art is derivative.

12:00 PM

Collin said...

Silliman is way off base. I have a feeling part of this "project" was to see whose ego would blow up like a Macy's parade balloon. When you become a "public figure," you open yourself up to lampoon, criticism and mockery to go along with all the accolades. All the poets claiming they "didn't write that shit" are overreacting. No one is ever going to believe they wrote the random lines attributed to them. The "researchers" are making a statement. We might not understand or like it, but my suggestion to all the angry poets is...walk it off.

1:01 PM

DeadMule said...

When I found out I was "famous enough" to be ridiculed, I felt as though I'd arrived. LOL

I'm on page 2647.

10:42 PM

Pris said...

Oh my. I found out about this from Robert Brewer's blog. He mentioned the names of a few people he knew that were in it and I was one. I can't find the PDF link he talks about on your link, but even if I could, I don't think I could comb through it to see what random words they assigned to me. I'll pay anybody five bucks to find mine and copy it, then post it in a comment on my blog. Sigh.

Since everybody knows this is a random generation of words and our names are the only things of ours being used, what can we complain about?? We have 15 seconds more of unwarranted fame:-)

Colling, where IS that PDF link?

Pris

5:43 PM

Collin said...

Pris, just go to ForGodot.com and scroll down until you see the cover image for "Issue 1". The download link is underneath.

6:24 PM

Tom Williams, editor said...

You sparked my curiosity, so I checked the thing out. I appear no where, in any form, for which I am either grateful or irked.

12:07 PM

Ellen M Johns said...

Ha..."taking the piss"...that has to be one of my favourite phrases...and yes, I'm English. Just called here after reading Pris' post about the same on her blog.

Strange goings on in my humble opinion!

4:09 PM

Amy King's Alias

The Author, Resurrected

Filed under: Artifice, Blogging, Entertainment, Poetics, Poetry, Sexy- amyking @ 3:23 pm

Tags: Author, Barthes, Death of the Author, Internet, Ownership, Poetry Anthology, poets, Situationist, Spectacle

Roland Barthes might be found chuckling in his grave this morning at all of the poet egos lamenting, laughing over, or wringing their hands about a kind of anthology that appeared on the web this morning (read the irate comments already piling up here). Happily, it appears on a blog called, "For Godot," which is certainly a play on Beckett's existential play, "Waiting for Godot." We've waited long enough, and now we've decided to start making something "for Godot" since we're still here, waiting. Might as well do something with all of this waiting, this huge internet, this number of poems in the world. This something fucks with the authority of authorship, assigning poems to published poets that they did not write. My poem, which is not a product of my brain, but is "my" poem now, like it or not, is called, "A broad man" (page 1663); it seems to have actually been written by someone, not computer-generated. On the other hand, poet, Ana Bozicevic, read "her" poem and suspects otherwise; she believes they are computer-generated.

One of the editors, in the comments section of his blog, gives a silly response to the poets writing in:

Gang,

This is quite an interesting coincidence! Apparently you all have the exact same names as the Ed Baker, Weldon Gardner Hunter and Ted Burke with whom we at the forgodot.com editorial team have been in close contact and collaboration.

I apologize on all of our behalf for this misunderstanding.

Vladimir Zykov

forgodot.com

No response would have been better, and yes, more clever than this answer. Let the act of the anthology work for awhile before inciting violence with your simplistic dismissals, I say.

For Godot (my name for the "anthology") has been announced on numerous blogs this morning, likely because of the huge number of poets' "work" included in the anthology: 3,164! That amounts to a whole lotta "Google alerts" arriving in folks' email boxes this morning. Godot finally appears in the form of your displaced self, your immortalized writing, your electronic/electric words made permanent (or until there is no more elect-ricity) — and they're not even yours! I have to admit, I'm happy to be "included" in this spectacle. That is, this massive joke, this huge undertaking, this attempt at ... what?

The last verse of "my" poem, I admit: I dig it:

Handy as a road
Well-kept as a man
Glittering as a man
Eld as a pain

Men will glitter, are rarely well-kept, but can be handy as a road — all thoughts that have made their way into my brain and are running around now, as effects of the joke, the poem-that-is-not mine — exactly what a poem should do: incite to active thought, thought outside the realm of usual-thought. Is it a poem? Yes. Is it mine? Who cares? Did the joke make me read it? Yes. Would I have read it otherwise? In the sea of poems out there, likely not. So, success? Something of it.

I also have to wonder, did these three gentlemen — I don't know who they are but have a feeling these are not pseudonyms — take their own unpublished manuscripts, put them together, and add poets' names to each poem, thus producing a "book" that would finally be read by the poetry world? I hope this isn't the case; I prefer a more romantic option: they've been reading the work of three thousand plus poets for the past few years, and they've written a poem in response to each poet, attaching the poet's name to their specially-tailored odes.

Who knows? I guess we'll have to wait to hear from the researchers themselves (or actually take the time to email them):

Stephen McLaughlin

- * Age: 22
- * Gender: Male
- * Industry: Student
- * Occupation: Media Design student, Piet Zwart Institute
- * Location: Rotterdam : Netherlands
- * stephen.r.mclaughlin@gmail.com

Gregory Laynor

- * gdlaynor@gmail.com

Vladimir Aleksandrovich Zykov

- * vazykov@gmail.com

But somehow, the anthology, *For Godot*, should simply speak for itself and let Poetry World behave as it will. That's something to listen out for!

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Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim Carpenter. Now available here as a 3,785-page PDF (3.9 MB).

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhava Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotto, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattarusio, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob

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Steven, Rose Kelleher, Mare Mikolum, Marcel Broodthaers, Reb Livingston, Steven Lohse, Faye Smailes, Thomas Kinsella, Peter Middleton, Kurt Schwitters, Lou Suarez, Jay Millar, Paul Holman, Michael Palmer, Larry Eigner, Jean-Michel Espitalier, Charles Bernstein, Bill Allegrezza, Tenney Nathanson, Jeff Crouch, Brian Spears, Peter Makin, Lynn Crosbie, Michael Carr, Robinson Jeffers, Fanny Howe, David Vincenti, Erica Wessmann, Lydia Davis, Craig Teicher, Jorge Luiz Antonio, Matt Christie, Jean-Patrice Courtois, Gregory Pardlo, Nathaniel Tarn, Simone Fattal, Orhan Pamuk, Ofelia Hunt, Louise Gluck, David Pavelich, Lanny Quarles, George Seferis, Louise Bogan, Susan Minot, Star Black, Ted Stimpfle, Michael Lally, Sean Whelan, Arlo Quint, Grace Molisa, Jasmine Dream Wagner, Armand Schwerner, Anselm Parlato, Tom Orange, Frank Kuenstler, Robin Coste Lewis, MacLaren Ross, Nick, Katey Nicosia, Geraldine Connolly, Sharanya Manivannan, Maud Newton, Kerri French, Charles Shere, Stephen Burt, Tony Fitzpatrick, Mark Peters, A. 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Billy Jones, Gilbert Adair, Jim †Behrle, Peter Jay Shippy, Amanda Laughtland, Juliet Cook, Joshua Marie Wilkinson, Brian Smith, Aldo Palazzeschi, Richard Denner, Anthony Robinson, Chris Tysh, Christopher Stackhouse, Paul Muldoon, Stefania Iryne Marthakis, Ellen Orleans, Robin Reagler, Susan Maxwell, Delia Mellis, John Baker, Jack Boettcher, Lex Camena, Jeffery Bahr, Veronica Montes, Miriam Nichols, Phil Hall, Tyler Carter, Jessica Treat, Mairead Byrne, C.S. Carrier, C.L. 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Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Civin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreidler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haeflinger, Karen, C Mehrl Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacquette, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burleson, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kittredge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell Edson, Collin Kelley, Nashi, Jim Dine, Marie Ponsot, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, Zoltv<sup>o</sup>n Homv<sup>o</sup>lyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsels, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schawbsky, Mary Oliver, Deborah Meadows, Eve Rifkah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchellmore, Jason Gray, Rod Smith, Tommi Avicelli Mecca, Richard Bank, Lorenzo Thomas, Matt-+Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Millo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegle, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourne, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay,



Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenek, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Evison, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papsen, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaíre, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Brown, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccarriello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

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### 30 Comments

Hello Amy

Like you I'm very happy to have been included in this great anthology and am partially amused partially b-mused at the angry commenters. I just wanted to add that one of the editors is Jim Carpenter, father of Erika T Carter.

*Comment by Martin — October 4, 2008 @ 4:22 pm*

This is REALLY interesting. Thanks for posting it, Amy. Not sure I would have found out about it otherwise.

*Comment by ecriturefemme — October 4, 2008 @ 6:41 pm*

'they've been reading the work of three thousand plus poets for the past few years, and they've written a poem in response to each poet, attaching the poet's name to their specially-tailored odes' — I very much doubt that much work went into it; and, the four poems i glanced over seemed too alike.

*Comment by Kevin — October 4, 2008 @ 7:19 pm*

Critique of

[http://poetryfoundation.org/harriet/2008/10/3785\\_page\\_pirated\\_poetry\\_antho.html](http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html)

This seems to be little more than, or a close cousin of at least, the usual innocuous vamping on Duchampism, where the signatures associated with works become the objects of investigation, or to be played around with in a way that would mock the obsession over individual creativity and identity in the work; or obsession over the signature considered as a hot art-market commodity. Especially if the poems are mass-produced or “generated” (purposefully created as “ready-made” art-objects) as some people here are suggesting. Duchampism sans provocation or defamiliarization. Neo-Duchampism reduced to dull blog posts and the indifferent digital silence of .pdf files I guess, released (as usual) in the capacity of a resounding dud upon the sacrificial alter where notions of “interesting provocation” are sent to get beheaded.

This is all mildly amusing at the expense of anyone who would actually care that their work was being used in this way I suppose, but it’s exactly because hardly anyone does care, or that everyone is “in the know” and “rolling with the punches” of approbation that this doesn’t really seem like any kind of avant-gardiste gambit (if that’s what it was meant to be). The ultimate effect seems to be that people are happy to see themselves name dropped as poster boy appendages of a rather predictable exercise, a routine circle jerk.

“If an artist today signs a stove pipe and exhibits it, that artist certainly does not denounce the art market but adapts to it” (Bürger).

Here, Duchampism is accepted and utilized as a banalized art practice, further banalized through this release even. Signatures involved in the circulation of this practice adapt to an accepted form of Duchampism and gain allure. The homogeneity of this predictable reception, the inflation and lauding of its general uninventiveness, is a testament to what makes it aesthetically boring. It evokes kind of a “meh” or “feh” more than anything. Perhaps, if we dip into Kenny G’s language, it is a “boring boring” moment. It amounts to a large advertisement of ‘good’ poets, everyone is included, smug as a bug in a rug!

I’m reminded of a phrase from David Riff, in that the ideas behind this surface-provocation seem to be, more than anything, “part of the bourgeois bohemian toolbox, applied in virtuosic bricollage” and thus the application sort of runs counter to any kind of sharp or exciting inventiveness. I mean, can this merry little gesture even be considered a prank? Or clever in any sense?

Granted, I’m sure it wasn’t meant to be anything more than playful and lighthearted. But Situationist? What does this even remotely have to do with inspiration via Situationist necrophilia? It just seems uninteresting to me insofar as it is an explicit act of data collation as advertisement and blatant canonization, pretty watered down if considered as some kind of ‘culture jamming’ derivative of the Situationists, diametrically opposed to the decadence in their theories and praxes if anything.

Emphasizing my point, Mathias Svalina writes:

“This is one of the first good jokes in contemporary poetry. I can’t stop laughing at this; its hilarious in so many ways. I’m pretty pleased with my poem in it. I think i’ll put it in my next book.”

This will be the general sentiment that will echo around as the result of this release. Call it what you will, but I’m pretty sure the situationists would have been horrified at such a complacent, approving reception.

*Comment by Margaux Jones — October 4, 2008 @ 7:25 pm*

Well, that is the romantic wish, as I’ve noted. None of it’s real and is likely computer-generated. And yet, for being so unreal, lots of attention and talk over and looking over the thing. Huh.

*Comment by amyking — October 4, 2008 @ 7:25 pm*

Well, if I were to compress my exegesis into soundbite, I would say that in this work, what is meant to take a jab at signatures and identity is immediately reversed and transformed into canonization, i.e. the grand and reverent worship of signatures, another reason to honor them in the great halls and publication/award ceremonies. To speak in situationist lingo, this is called [i]recuperation[/i].

*Comment by Margaux Jones — October 4, 2008 @ 7:44 pm*

Or are they simply looking to get

some major portion of that list to  
hit that? Jiu-jitsu marketing..  
Several editors have told me  
only jl. authors buy paper, all  
others get the free pdf.  
*Comment by Jim K. — October 4, 2008 @ 9:55 pm*

I'll go with Ana's theory on the  
computer-generation. 3,800 pages,  
after all. Here's a fun concept:  
try to back-figure what (if any)  
correlation it has with your  
stuff. Maybe skimmed title keywords  
plus garble....  
Amazing how .pdf packs that stuff in.  
Must be a looong wait to open it.  
*Comment by Jim K. — October 4, 2008 @ 10:02 pm*

Margaux, Perhaps "Situationist" is a bit of a stretch, but you give the reception too much credit by putting all of the weight on Mathias' response. Many folks are pissed off, arguing over the use of their names, the poems attributed to them, etc. Check out the comments on the For Godot blog and on the Harriet blog. It's ridiculous. No one is making money, people looking for poetry aren't exactly dying to read the poems within nor are they being turned off of my work because they don't like "my" poem in the anthology, etc. The joke is situationist in spirit because of the uproar it's causing within a community that really should not be so devoted to ownership and ego. And you'll note, I wasn't exacting a science when I dubbed it situationist; that was one label among several that I loosely noted in parenthesis, rather than proclaiming these guys the next Situationists. Let's be less stringent and police less, I think the thrust of the joke might say, among other bubbles of infectious laughter.

As I wrote on a listserv:

For what's it worth, kudos to these three young guys. I imagine they're students, twiddling their thumbs, trying to imagine how to stir up the poetry world, steeped in some sort of theory (situationist? dada-ist? surrealism? etc), facing the menacing world of "getting published" and making something of themselves as poets, ahem. They've decided to take on the death of the lyrical I, the death of the author, the death of paper, the celebration of the internet sea, etc. They've done something, though just what isn't clear, but yes, kudos to their efforts to make a mess of the pool of internet muck — it may be only a ripple in the end, but maybe some of the worthwhile work and sites and ideas will get a chance to rise (not necessarily from the anthology) after their pebble has sunk to disappearance.

*Comment by amyking — October 4, 2008 @ 11:04 pm*

Will people be moved away from the complacent world of "I just wanna be a published famous poet" that so often rules in Poetry World? This mentality is the best absorption the capitalist machinery can do with poets and their "products." I doubt this "anthology" will break this cycle and stop poets from thinking in those terms, but at least it's challenging the "my poetry should be published, make me book sale profits, & get me reading gigs" mentality, computer-generated or not. It has at least spotlighted this mentality through its challenge to ownership & mis-attribution, so again I say, Kudos!

Amy

*Comment by amyking — October 4, 2008 @ 11:30 pm*

Amy,

I feel a bit insulted by my exclusion in the very first issue of FOR GODOT. Frankly, I think that my submission was equal — and in many cases — superior to many of the authors that the editors selected for their maiden voyage. Granted, I would be humbled to be in the same pages as Artaud, Reverdy and Tristan Tsara — and I feel, quite honestly, that while my work doesn't approach their level of greatness, it is at least as good as 1000 to 2000 of the others work included therein.

Color me disappointed. And a little sad.

Ricky Garni

PS If in fact I was included in this issue, please ignore the preceding comments.

*Comment by Ricky Garni — October 5, 2008 @ 12:07 am*

Sigh. Three thousand poets plus and I still can't even get a nonsubmission (unsubmission?) in. Still waiting...

*Comment by Joannie — October 5, 2008 @ 12:39 am*

I was just happy to be included in the roll call. I wonder if Hakim Bey would consider this an act of poetic terrorism...

*Comment by Evan — October 5, 2008 @ 4:14 am*

Russians seem to carry themselves with a strange sort of self-assured resignation. They are rarely relaxed in their stances; soldiers and armored vehicles pulled back from positions deep on the Russian team with her play in the Russian league. She is no traitor. I'm on the highway, about halfway between the Georgian capital, that no longer able to conduct a cold war against America, but they do like to play spoilers.

*Comment by Stephen McLaughlin — October 5, 2008 @ 6:07 am*

This does bring up a lot of questions regarding "art", no matter which school one tries to squeeze it into. It also brings up questions of context and publishing.

I am curious- what would the reaction be had three people using pseudonyms published a hardback book featuring prints of paintings or graphic art attributed randomly to living and dead visual artists? If it were presented in an art gallery, I doubt there would be a problem. The gallery creates context. In a bookstore, though? As a pdf on the net?

If the artists objected would they be accused of being vain or egotistical? Would it wind up being a legal question of free speech? Or would the artists be expected to shut up and quit whining and be grateful to be acknowledged no matter the circumstances?

If this is a comment on the shallowness of the art world, of the "poetry world" specifically, OR if it is a way to vet the philosophically/educationally challenged, the "poets" included here are \*damned if they do damned if they don't\*. (Ego or ignorance? An admission that "it (being poetry and authorship) really doesn't matter"? Pick your response.) If there is a connection to Godot, this is it.

*Comment by renkat — October 5, 2008 @ 8:44 am*

"Alias"?

Isn't that a muslim name?

I have to ask my campaign team. They know everything, even how many mansions I have.

*Comment by John McCain — October 5, 2008 @ 12:00 pm*

- > Margaux, Perhaps "Situationist" is a bit of a stretch, but you give the reception
- > too much credit by putting all of the weight on Mathias' response. Many folks are
- > pissed off, arguing over the use of their names, the poems attributed to them, etc.
- > Check out the comments on the For Godot blog and on the Harriet blog. It's ridiculous.
- > No one is making money, people looking for poetry aren't exactly dying to read the
- > poems within nor are they being turned off of my work because they don't like "my"
- > poem in the anthology, etc."

Yeah, you're right. My response was a little premature, I just finished reading Ron Silliman's ridiculous grumpy old man response. However, to me the event was still not really a provocation. I'm actually shocked at the amount of crybaby prissy bitterness that such a remarkably TAME act is able to produce, it's unbelievable! There really isn't anything interesting in the way they constructed the anthology itself, the only merit seems to be in laughing at the uptight responses of those "included" in it... I just assumed up front that the whole event would be more generally recognized as tame, unprovocative, lighthearted as is mirrored in most of the positive and approbative responses. It seems to either piss off an ultra-conservative egoist blowhard element or just be generally approved, but in this sense I think it should be judged insofar as the former is

an incredibly easy category to troll, there really isn't any sport or sharp experiment or talent in the act, the results are entirely predictable and the provocation thermometer falls flat in this sense. I guess it's kind of tragicomic watching idiots throw tantrums over the completely tame inclusion of their names in some meaningless .pdf file on the internet, inexorably hooked into whatever fucked up cathexes are making them defend whatever kind of idealized (profitable) reputation they've staked out for themselves... but after this it just gets kind of sad.

> The joke is situationist in spirit because of the uproar it's causing within a

> community that really should not be so devoted to ownership and ego.

Sure, but I was trying to point out the difference between "situationist spirit" and situationist praxis, or the aesthetics of having one without the other instead of combining them. The situationists held no respect whatsoever for any pretense surrounding literary ownership, they sneered at it constantly, ala: "Furthermore, I do not believe having had great merit here, because there were many of us who were assuring the reproduction and distribution of subversive writings. More generally, the spirit in matters of revolutionary publishing was such that no one took it into their head to quibble about questions of copyright or literary property, under pain of being the general laughingstock or enduring insults." (<http://www.notbored.org/interdiction.html>)

It seems more than obvious that something remotely resembling situationist practice (or something contemporary worthy of the relation) would have been on the level of \_actual piracy\_. Actual poems associated with the actual "known" and established authors who wrote them, circulated en masse through some kind of scandalous means. \_Then\_ we would have had a real uproar. Right now there is a 'mature' and 'sophisticated' motley of smug careerist/liberal typecasted outlines, aging publication energies and outmoded complacencies that are 'erudite' or at least well read enough to be "in the know" or "with it" concerning the joke, while simultaneously remaining attached enough to literary property to not desire/envision/dream/fancy anything more of an aesthetic supersession in both the humor and provocation departments. Provoking curmudgeon egoist nutjobs whose zombie-forms of literary morality from a bygone era control them is one thing, but a more serious and radical (and even fucking hilarious) provocation of the complacent liberal/bobo/celebrityist crowd would have been more interesting and gutsy in my opinion, more politically up to date even if you care for such contrasts, not to mention capable of producing a far more dazzling and outrageous controversy. Provocation is aesthetically fertile and interesting when it involves challenge and risk in its means of upsetting people, when it goes farther than what is expected of it or than what is harmless and more or less permitted in the historical moment. This anthology was effortless and lazy in that respect, perhaps even "pre-avant" if we want to mock the hilarious "post-avant" marketing jargon in use right now. To be sure, there is no challenge in upsetting the copyright dragons in the moment because a widespread copyright/copyleft programming continues to police almost all expression. This anthology is like saying the Creative Commons is relevant or on par with anything radical or avant-garde in publishing and dissemination right now.

*Comment by Margaux Jones — October 5, 2008 @ 6:14 pm*

I'm suing the mo-fos!

*Comment by Lisa Jarnot — October 6, 2008 @ 1:48 am*

I think this is hilarious and clever. There is nothing lazy about this project, which took work, even if it be computer generated. Not only do the editors take a swipe at publishing, or publishing e-books, authorship, ego, oh did i say EGO? The provocation is hilarious. I would like to see other sorts of projects (outside of their own poetry work) say in way of editing, publishing and collective ensembles from all of the critiques. It is easy for one to stand their pointing their finger at these kids (if they are even 'they' or kids for that matter) vs taking action and making things happen. Since when did poetry become so spiteful, boring, and capitalistic (I am well-connected yada yada yada...yawn) Perhaps always, as poetry and the writing of which is kind of elitist by nature. Now that all the drones are able to get educations and out there, now that publishing is taking on new dimensions, etc people are scared... hehehe I wonder what Kenny Goldsmith thinks of all this tomfoolery? I bet he loves it!

*Comment by susana — October 6, 2008 @ 10:22 am*

critics ... lalala, moving type too fast!  
oh check this out too:  
[http://www.goodreads.com/book/show/4932117.ISSUE\\_ONE\\_fall\\_2008](http://www.goodreads.com/book/show/4932117.ISSUE_ONE_fall_2008)  
*Comment by susana — October 6, 2008 @ 10:24 am*

Not surprisingly, we invoked the same spectral proper name...  
*Comment by Ernesto Priego — October 6, 2008 @ 10:41 am*

I too thought instantly of Barthes ...  
I do think that the anthology actually does have a title: if you look at p.2 of the pdf, it appears to be \*Principal Hand\*.  
Also: The instant I saw my poem I tho I didn't remember writing it I was all like ah! I am as proud of this piece as "I" is of any of the poems "IS supposedly wrote."  
*Comment by John Bloomberg-Rissman — October 6, 2008 @ 3:32 pm*

But the anthology doesn't speak for itself. It doesn't speak for anything because it is either a.) a behavioral experiment or b.) an elaborate practical joke.  
In either case, it's not terribly interesting. I would probably feel differently if the scope of the project were explained up front. But people were under the impression that it was "a legitimate text". It's sort of the equivalent of photoshopping someone else's body to your face. I mean, I get it. But clever it's not. And it's not new.  
*Comment by Steve Mueske — October 6, 2008 @ 8:03 pm*

[...] – read a similar note of clarification at Harriet – for a change of pace, read a rather sane and calm take from Amy King – finally, if you don't think it's gone far enough, read this draft [...]  
*Pingback by Issue 1 — October 7, 2008 @ 3:00 am*

Ha, ha! I love the way you suggest this anthology our Godot! I'm incredibly amused by all the incensed reactions this is evoking. As a relatively new poet, without, yet, a full-length to my name, I'm personally gratified that I register a blip on a radar attuned to people like yourself and ... well, far too many others for me to bother doing anything but pasting here. I just can't help thinking, cliché though it be, that imitation is the sincerest form of flattery, and that those infuriated by this are simply missing what is, as you say, a delightful joke. And a wonderful method of pointing out so many realities; the undeath of the author being not the least of these. Another element I really enjoy is the way that it causes such a stir amongst an era of poets so aware of technical procedures like flarf, the cut-up, and etc. Why does it upset practitioners of such forms when the procedure is inflicted on "their" words?

I too detect an at least partial human presence in these works. Noah Eli Gordon suggested the poem generator Erika T. Carter as the procedural culprit (though of course there was a human element in who fed her the input), and looking at some of her products, I can see where he's coming from. There's certainly a degree of similitude between "her" products and those in the anthology. But I'm pretty sure that I also recognize the source text for "my" work in the "anthology":

"my" last stanza in the piece in the anthology:

A voice  
A long girl  
Like a girl  
Of wilderness  
the last stanza of a piece I "wrote":  
a filthy animal in my hands  
a laugh freeing your long nudity  
radiating your long, bright form.  
Seems a certain similitude there, no? Or perhaps I'm committing the crime of Heisenberg's observer?

Another reason I can't help but this all quite amusing is that what I perceive to be the source text is itself a cutup, a piece "borrowed" from Georges Bataille. So then, as with so much flarfist and source-text based work, the question seems to be, what of the poem I write is "mine"? And

perhaps a Buddhist tenet that nothing which can be preceded with “my” can be considered part of one’s Self is important to remember here.

*Comment by John Moore Williams — October 7, 2008 @ 3:54 am*

It appears the anthology has been removed from ForGodot.com now. Too bad. I guess too many threats of lawsuits killed the fun. Or maybe it was designed to be a flash in the pan to rile up the poets and now it’s gone. Ah, well... Glad I captured my “poem” from the anthology before it disappeared.

*Comment by Collin Kelley — October 7, 2008 @ 8:42 pm*

God damn. Now I know my career is doomed. I’m not even included.

*Comment by Marsupialus — October 7, 2008 @ 10:55 pm*

Well, I have just committed the unforgiveable and left a comment on Silliman’s blog, yikes! I am a bit surprised that no one else has appeared to have taken the entire minute it took me to google, Erica T Carter...the source is text is from Emily Dickinson’s complete works and Joseph Conrad’s, ‘Heart of Darkness’ so any similarities which surely exist are either formal ones, grammatic (of which there are many models to use, Plath, O’Hara, DuPlessis, etc) All known to the cannon, all familiar and undoubtedly influential. Though, I do find that this discussion in general is a great one and it is good to see so many of the blur of names speaking up!

*Comment by susana — October 8, 2008 @ 11:40 am*

[...] The Author, Resurrected - Amy King’s Alias Filed under: Artifice, Blogging, Entertainment, Poetics, Poetry, Sexy — amyking @ 3:23 pm Tags: Author, Barthes, Death of the Author, Internet, Ownership, Poetry Anthology, poets, Situationist, Spectacle [...]

*Pingback by Vitro Nasu » Blog Archive » Shark Fin Soup and Tissue 2 — October 11, 2008 @ 3:22 pm*

[...] prefer to use. It’s a mediocre poem, though a bit too coherent to be the work of a scraper. (Amy King hopes they’ve been reading the work of three thousand plus poets for the past few years, ....) The use of “twilight” in both the title and body certainly reflects one of my [...]

*Pingback by Daughter of the Ring of Fire » Blog Archive » Are you in it? — October 13, 2008 @ 8:07 am*

## The Prosthetic Imagination

### Nasty is as nasty does

Some pretty nasty stuff in the comments section of a recent Harriet post. Seems Kenny G is up to his usual brilliant tricks (and I’m sure the comments will roll right off his back). Gotta love that guy. But what’s got me wondering is that Kenny is neither a hoaxer nor a self-promoter. Seems a bit out of character for him to do something like this. Hmmm.....

# posted by Jim @ 10:57 PM

## Zeitgeist Spam

Divined (Autopoiesis 2.6)

Impossible are you

who welcome the red

of your east

You pronounce you pain in piles of

red  
What if you should  
divine in late autumn, in late autumn,  
purple but little?  
You face you

Crowns must transform into tops  
Is it any wonder that there  
is no stagger purple than sustenance?  
The crown dies in  
autumn—the prideful crown  
Jaggedly, auburn wind sways, like  
a crown

A sort of hole  
A sort of time  
A sort of coast

You dig  
Because red is jolly,  
you have red  
in your progress

Nullifies and validates  
Avoids and formalises  
Evades and avoids  
Evades and faces

[Note: A poem I did not remember writing til I saw it in print, but as soon as I saw it I was all like AH! First published in Principal Hand (??) Issue 1, Fall 2008 (eds. Stephen McLaughlin and Jim Carpenter, pub. by for godot.com), pp.2556-7 (this is actually a "hoax" (??) consisting of thousands of "flarflike poems" (to quote Geof Huth) perpetrated by for godot, but, happy to be included and to participate in the tossing of another handful of dust on the grave of the author function and to allow for the truly posthuman polyvocal and to at one and the same time disown any such actions/intentions (don't reify nothin, jack, that's my motto) I now and forever claim this poem as my own)]

## THE BLIND CHATELAIN'S KEYS

### MY POEM IS BETTER THAN YOURS

I'm pleased to announce that I wrote the Best poem in Issue 1 whose list of "participants" after all is, to quote Ron Silliman, "both long and impressive".

I didn't actually download the issue as it's too big for my landline-constrained e-access here on the mountain. But, nonetheless, I've no doubt that I wrote the best poem in the issue (Someone alert me, please, to what I titled it....if I titled it).

I'm also pleased to see that they didn't include a poem by that poetaster Barack Obama, given that Moi, too, am running for President.

I am less pleased, however, to note a rather significant typo in my great poem. Poetry editors are so lax nowadays. There goes my hope that they have the discrimination to pick my poem for Pisscart Prize nomination...



Labels: "Poetry can be about anything and everything", What I Do To Amuse Myself  
posted by EILEEN at 11:03 PM

## Nothing to Say & Saying It

Why do you write? Why did you start?

Ron Silliman writes:

"... it was clear that giving it your all, writing exactly what you thought needed to be written, regardless of whether it looked comfortably familiar or not, was the only way to go. Anything less really was just too boring, too timid. Why even bother?"

And it gets me to thinking how similar are the impulses that get us all into writing, and why we're often so crabby. Is it true? Do we all basically agree with Silliman's initial impulse? And how funny, then, to agree, as the forms of our agreement take such radically different, and contradictory, paths. So that what Silliman found boring, others found liberating. And the path of Silliman's investigation, others find boring (but probably not timid).

How interesting it all is, as I'm thinking again about Charles Wright's introduction to the current BAP, and his assertion that very few good poems are being written today, and that he's not finding the thrill in recent poetry that he found in Berryman and Roethke, etc. And then Bill Knott commenting the other day on my blog to say that while he doesn't like Charles Wright's poetry, he does agree with his assessment of contemporary poetry, about which Steven Schroeder commented that such an assertion possibly says less about the age we're in than the age of the poets making the assessment.

(Addendum: Bill Knott [see comments below] has written in to say that I'm misquoting him. I hate misquoting people, and did so unintentionally, so here is the part of his comment that I was thinking about, now as a direct quote:

"Schroeder's right: it's his [Wright's] age, which is my age too— // I don't like Wright's poetry, as I've declared many times on my blog, but I agree with his general sentiments here [though the cuisinart metaphor is for desperation]

... it's a generational difference gap, of course ... your impatience with his attitude is the same as Wright's impatience 30-40 years ago with Allen Tate et al ...")

But but but, I want to keep saying, all ages have a very high percentage of poetry that doesn't last. Is there really something about our time that is somehow worse? Or less sympathetic?

I always get a sense of dread when I meet someone for the first time, someone who doesn't read poetry, and they want to connect, so they say something like, "I do like that one poet, what's his name again? Oh yes, Billy Collins." And I have to decide how to respond. I don't want to hurt their feelings by saying what I think of Collins' work (boring and timid might suit), after all, they're just trying to connect, to be nice. But I'm frustrated. I feel bad. I think to myself that the reason they like Billy Collins' work is that he is the contemporary poet who has been sanctioned and given to them. Where and how, I haven't a clue. Maybe on *Prairie Home Companion* or something?

I think of how much I'm moved by John Ashbery, Rae Armantrout, Martha Ronk, Mary Jo Bang, Michael Palmer, Charles Simic, Charles Wright, Mark Strand, and so many others (and younger

poets like Kevin Prufer, Paige Ackerson-Kiely, Zachary Schomburg, G.C. Waldrep, and on, seriously, it's a long list), in ways as important to me as my first experiences of Berryman, Cummings, Stevens, etc. Of course, I'm not trying to say a young poet, with only one or two books out, is "the same as" Wallace Stevens. I'm talking about my experience of discovery.

Maybe what I'm really asserting here is that artists confuse taste with value. Or, to put it a different way: our personal taste clogs up the gears of being able to assess the state of the art. I haven't yet gotten to the point where my ability to have that first sense of discovery blunted by either time or inclination (or perhaps Wright is correct, as I get the impression from his comments about the poetry he's finding that he feels perhaps we're living in a lesser time after a great time, and we're so much a part of it we can't tell the difference [I hope and trust that's not the case, by the way]).

And yet, isn't that very thing the reason we start writing in the first place? It was for Silliman, above. And for me as well. And for all of us. To write what we need to write. To not be boring. To not be timid. I started writing out of that explosive experience of something new there on the page. Something primary. And then (and this is what I think Silliman also means), when I first started publishing, and writing after that initial joy of language, I found myself writing away from, and in the face of, writing I thought was being highly praised when it shouldn't be, while poetry I thought wonderful, was being improperly discounted. Specifically, I wanted to write against the poetry of Philip Levine, Rita Dove, and later, Billy Collins, and on.

So, is that also the case with all of us? And then another question for you: what got you started writing? What has kept you going? Do you write against other forms of writing?

posted by John Gallaher @ 9:25 AM

### 30 Comments

*At 11:10 AM, Bill Knott said...*

you're misquoting me...

i never said this is "a lesser time"— that's nonsense . . .

... i said my general (not specific) agreement with wright was generational...

and i said schroeder's correct about "age" . . .

fuck it... if you're going to misrepresent what i say,

then i won't bother to say anything more to you ...

*At 11:33 AM, Justin Evans said...*

Before the other questions: Is it then our duty to wait a certain amount of time before assigning artistic merit to the work, until our personal feelings can be sorted and dealt with?

I have no idea if I started writing 'against' anyone. Hell, what I knew about poetry when I started writing you couldn't fill a thimble. Now that I've been hacking away for a quarter century (since I was 15) I can fill that thimble, but I am no longer drawing water from a tea cup, but rather an ocean.

I really think I started writing to simply answer something inside of me. Unfortunately I became sidetracked on the idea of external validation, and it took many years to get past that. That places me in the 10-12 year range of writing seriously and wanting to be a better poet.

I think of Silliman and L-A-N-G-U-A-G-E poets and I cannot even begin to fathom what they are trying to do. I am sincere in my perplexity. I know the idea of confronting language at its creation and (in)ability to truly communicate an idea. I get Derrida and Levinas in the broadest sense of what they were after, if not the specifics of their philosophy, but that doesn't help me to 'get' what Lang Poets are trying to do and see what value lies in their work.

This doesn't mean my work is any better than theirs, only that I lack the ability to step away from my own perspective and find the coherent thread in work which is so radically dis-similar to mine in structure.

This probably wasn't at all what you wanted.

*At 11:59 AM, John Gallaher said...*

Bill Knott,

I apologize for misquoting you. It was unintentional, I promise. I wasn't reading what you wrote closely enough.

I'll fix it.

*At 12:19 PM, John Gallaher said...*

Justin,

I like that, and hadn't really thought of it from that angle. The way you say you can't 'get' some poetry or see what value lies in the work. So, I'm guessing then, that you don't think of yourself as 'writing against' them, you just don't encounter them one way or the other when you write?

I think while writing something, while actually composing, I don't think much if at all of poets or styles. So I agree with you. But at some point I have to turn to what I've done and conceptualize it. To think of why I believe what I believe. That old idea that even if you don't talk about your theory, you're still working from one. Or maybe it's just me trying to say why I don't like some things, and why I like other things so much.

Should we wait before assigning merit? Well, that would be nice I suppose, and time does that anyway . . . but we're going to want to talk about what we like and dislike as we encounter it. Right? We want to talk back to the work that interests us, one way or the other.

*At 12:39 PM, John Gallaher said...*

Addendum: after the comment from Bill Knott [above], I deleted his name where it appeared with Wright's in the paragraph where I mention "lesser time." I've left the rest of the paragraph intact, because I do believe it's a valid reading of Wright's (if not Knott's) comments.

*At 1:43 PM, Justin Evans said...*

I think we all measure ourselves against some structure or another. I think it's only human to do so. At some point we crave to know where we stand in relation to the world we have created for ourselves.

Conceptually speaking, I think we continually have to see if we still believe in the things we did years ago, even months ago in some cases. My work reaches new levels and I no longer am interested in what I did only months previously. I think it a strange contradiction which cannot be divorced from the human condition: We are artists who should be concerned with our own aesthetic, but being human, we cannot help but put ourselves in place, in perspective to those around us---defining ourselves by what we see.

I once wrote a paper for a history class contradicting the idea of Nietzsche's Superman. I called it (and I thought I was so clever) Nietzsche and the Clark Kent Experience. I supposed Clark Kent as a man who was Superman but did not know his true nature. What would happen without having a model for extraordinary behavior when Lois Lane found herself in peril?

Does he discover his nature in full or in part, or by ignorance fail miserably because he lacks the ability to?

As an artist, how do we know we are genuine to our art, meeting our potential? We measure ourselves, and in the act of measuring our self, we limit ourselves and our potential. Nietzsche claimed that only the exceptional individual could escape the slave mentality, but I still disagree because as humans, we crave, almost instinctively seem to base everything on a model, even by way of rejecting those who came before.

*At 3:59 PM, ljs said...*

John,

I like your sense of "writing against" here: for all that you and Ron have obviously different poetics and agendas (not that I necessarily think agenda is quite the right word to apply to you...I think it'd have to be a more humorous word), there's an important urgency to your "against" and his "need."

It makes me think of Williams who, as much as he hated Eliot and what Eliot stood for, needed him: Williams' poetry was spurred by the need to write against Eliot. Thank the stars he did!

Sadly, I guess that means (gulp) we might need Billy Collins: to write against. That's an unhappy conclusion for me to arrive at! Indeed, I want to step back a little: ideally, what we write

against is more self-aware of its poetics (and why its poetics is there) than I think Billy Collins or Dana Gioia or William Logan is. I think of them as passive recipients of outdated models, for the most part.

In other words, we need writers who we don't value but who do have value - who are not, as you say, "timid" (Eliot certainly wasn't).

Like a stuck record, I come back to my mantra here: if we can find ways to better and more necessarily communicate poetry and poetics to the sort of reader who has somehow been given Billy Collins as what "poetry" "is," maybe we as writers will have better things to write against than Billy Collins.

Jeez, sorry for using his name so many times.

*At 5:01 PM, Justin Evans said...*

I will bite, coming to the defense of Billy Collins here.

I don't think Collins lacks self-awareness in either his poetics or his poetry. I believe that his simplicity and being straight forward (almost to the point of meta in its creation) leaves him open to criticism which may be deserved, but I don't think that makes a poet unaware.

I think this is the perfect illustration of John's point. I think we are talking a matter of taste vs. value. I love Billy Collins' poetry, but I also like Williams, Pound, Eliot, Creeley, Stanford, Roethke, and most the Romantics with all their snobbishness. I don't think liking Collins is less a sign of ignorance and more a sign of proliferation and marketing. Neither makes his work bad.

I think Collins runs the same chances as all of us do as to whether our poetry will be read in 100 years---slim at best.

*At 6:41 PM, John Gallaher said...*

Justin,

Yeah, I know what you mean. I'm always asking myself if it's just me, and my personal taste, or is it really something like pandering in Billy Collins' work. I just think it's easy, and I can see it coming from a mile away. Like a formula action movie or something. I just find no pleasure in it, and it frustrates me that others do, often people who own no other poetry. I could admire Collins in a way, if I thought that there was something in his work that called people into buying more poetry, but it seems like for many of his readers his work is the start and finish of their poetry reading, and I think of the pleasures in the work of Rae Armantrout, for instance, or even someone more "gettable", like Louise Gluck, or Dean Young even. You know? Billy Collins is fine. I own one of his books as well. Maybe two. It's not the fact that he exists that bothers me, it's the fact that so many read his work as the whole of poetry. There's so much better stuff out there.

But I will take you up on your future guess! It seems poets in the future are read not only for their own interest, but also in schools for what they reveal about their time. In that way, there are many poets I think have a better chance of being read. But to be honest, I try not to think of that much, it always leads me into remembering that at some point the sun will explode and we'll all be turned rather meaningless. Ouch.

*At 5:50 AM, C. Dale said...*

In many ways the sun already exploded, and all of this is rendered meaningless. You could think about this stuff forever, and even then, it would be mostly meaningless. Artists create. That is what they do. Life goes on in hundreds of thousands of terrible ways despite the fact Art exists. I say create something instead of thinking about why you do.

*At 6:29 AM, vazambam said...*

“WHAT IS THE BIGGEST CHALLENGE  
FOR YOU IN WRITING POETRY?”

In response to  
Your question—  
Not falling flat  
On my face  
When faced with  
Still one more  
Menacing blank

Sheet of paper.

*At 6:48 AM, John Gallaher said...*

C.Dale,

Yes, of course, that is the correct answer. And I agree with you. One doesn't want to pre-think or over-think the thing out of its energy, but you also at some point (maybe when revising?) have to reflect upon it? We all have an idea, a monitor, through which we read?

That's really what I'm getting at, I think, in my meandering way, the way we assess what we've written and what others have written. Some way to talk toward what and why we like what we do? And what others do? Something like that?

I've heard editors talk about this before, how difficult of a question it is. Assessing. What is your method?

*At 6:51 AM, John Gallaher said...*

Vaz,

Yikes, I'm glad I don't think blank sheets menace. I think I'd spend most of my time in the closet. For me, what menaces is all the possible things to say, when we have to, in the end, exclude so many.

The blank sheet is pure, inviting!

*At 6:51 AM ljs said...*

Justin,

I take your point about Billy Collins, and I'm glad to hear you speak up for him. Maybe I was wrong to cast my comments in terms of self-awareness: Collins does engage with what it means to write at the contemporary moment in ways that are much more valuable (even if I dislike some of them) than Logan or Gioia.

Maybe that's what it comes down to: not taste versus value, but awareness vis-a-vis the contemporary moment. The Romantics were all about that, and agonized over what it meant to write poetry at that moment. That's valuable, essential even. The work survives not because it's beautiful, but because it was necessary. (And, indeed, still is, I wager: as this whole hoopla over [forgodot.com's "Issue #1"](#) shows, there's a grave misunderstanding of poetic originality at play today, deriving in part from an erroneous reading of Romanticism).

So thanks for standing up for Collins (didn't think I'd write that) and Williams in the same post!

C. Dale - I'm not sure "why" we create matters as much as "how" - that's a different from of awareness, and for me it's much more about the contemporary moment. I find I'm using language, and therefore creating, differently in a world where there is less truth-value to political comments than once (i.e. no repercussions for any political lie, a point I'm drawing in part from Michael Palmer's *Active Boundaries*). So yes, creation, and maybe not too much worrying about the "meaningfulness" of the work, but I think it's essential (as I feel you do, if that's ok to say) to investigate the how and what: the form, the tone, the syntax, the choice of words. (Again, that's what the Romantics were about: they were revolutionary, in many senses.) That, for me, is what poetics is, and not a statement of why one writes.

So, lastly, Ron's mention of "when" one starts to write is intricately connected to "how," especially if you're reacting to contemporary political, social, and even personal-social environments.

*At 9:49 AM, JeFF Stumpo said...*

In the interest of writing "against" a couple of posters here...

I do an activity with my Intro to Creative Writing students that involves a blank page. They have five minutes to write every piece of verse they can think of on it, from snippets of Shakespeare they memorized for extra credit in high school to nursery rhymes to lyrics from songs they were iPodding before class. I then make the point that they never, ever approach a blank page. Any time they sit down to write, it's already scribbled over with all of these lines [I half-jokingly call this Francis Bacon day, as in the painter]. Not only that, but if they give the page to someone else, it contains thousands of other lines they haven't read yet.

There is no pure page. All you can do is interact with the tradition, and your options are to do so consciously or ignorantly.

In a way, though, I think this gets directly to your aggravation over Collins. It's the same aggravation that prose writers experienced during that Stephen King defense of J.K. Rowling a few years back. And it's not just "popular" writers like Collins. We've all met that particular undergraduate, generally a young man, whose favorite writer is T.S. Eliot. This means that said young man has only given Eliot extra readings. The same thing happens with Kerouac, with Dickinson. The problem isn't Collins so much as it is that "I read Billy Collins" is too often code for "I ONLY read Billy Collins." Anyone who limits his or her reading to such a degree limits his or her consciousness.

This is where I vastly differ from C. Dale - it's never enough to just do. I can run someone over with my car. That's doing. If I was drunk at the time, maybe it's manslaughter. If the person was pointing a gun at me, maybe it was self-defense. If it was my accountant, maybe it was first-degree murder [bad joke, sorry]. In writing, where nuance is far closer than the gas pedal, my hows and whys are absolutely critical.

*At 11:13 AM, ljs said...*

Jeff,

Great post - and great exercise!

I do think you have a point about the "only" reading a certain writer (and, in the case of Eliot, an outmoded one) as being a problem. There's so much poetry that doesn't get interacted with, and get to influence writers and readers, because people are hyping the same names - that's a problem whether you're a new formalist or post-avant-flarfists.

*At 3:18 PM, vazambam said...*

ljs,,

"Maybe that's what it comes down to: not taste versus value, but awareness vis-a-vis the contemporary moment. The Romantics were all about that, and agonized over what it meant to write poetry at that moment. That's valuable, essential even. The work survives not because it's beautiful, but because it was necessary."

You're right, but wasn't Eliot (and WCW, my favorite, thank you) doing the same thing?

So why would you tag TS as being outmoded (whatever that means--does it mean we don't read Eliot these days because we are supposedly on the pitcher's mound and he is chasing flies somewhere in deep left field?) when what he wrote was what was necessary "vis-a-vis the contemporary moment"?

John,

Yeah, I have to agree with you--the blank sheet is pure, inviting but it ain't worth a plugged nickel if it remains blank or worse yet, if we fill it full of "fillers"--so let us choose our ammunition carefully--and make each shot count.

Which brings me to what Jeff Stumpo says when he says "I then make the point that they [my students] never, ever approach a blank page." In his introduction to "How the Net Is Gripped: a selection of contemporary American poetry," David Miller writes "The limitations of this [he is referring to the Language School] approach are pointed up in an encounter between Susan Howe and Alan Davies. In a discussion following Howe's talk, 'Encloser', Davies says, 'Somebody used the term 'real event'. I never encountered one myself. Howe responds:

.....I do not believe you never encountered a real event. That sounds so theoretical. Have you ever been really hungry? Did the dentist ever hit a nerve when he was giving you a filling? Have you ever had someone you love die? Did the Holocaust never really happen? Did we never really drop a bomb on Hiroshima?" Do we never, ever approach a blank page?

*At 4:17 PM, JeFF Stumpo said...*

@ljs: I'm with you on the problem not being one of schools but of a more general approach. I'm not yet ready to call Eliot outmoded.

@vazambam: Hmmm, as someone who has gone off on the L=A[etc] position myself (you'll sometimes see me writing things like "yelling 'kitty, kitty' at a charging tiger will not prevent you from being eaten"), I'm trying to figure my way around this. I think you're taking my position to be a commonly held one, that the world doesn't exist without the word, but I'm not certain. I don't want to put words in your mouth - I'm just a bit confused. Maybe you're just reading me more literally than I meant?

Here's the thing - I don't approach history thinking I'm filling up a blank space. There's stuff there. A past, often misconstrued or misappropriated or never-fully-knowable, but it's there. I believe in (wrong word - I have empirical evidence for) the nerves in my teeth, and I've felt more alive playing a good game of soccer than revising a poem. I don't deny the reality of the world, though I may question my own perception of it.

From this perspective, I can never approach a page without context, without preconception, without influence. It's not that the page isn't blank, but that it isn't "blank." I'm hoping that I'm explaining this coherently (in the sense that it both makes sense and hangs together philosophically).

I also tend to use this day as the time to mention that "I don't read poetry because I don't want to be influenced" is a false argument - you can't help but be influenced.

Am I now spinning my wheels in too long a response to all this?

*At 4:21 PM, John Gallaher said...*

Vaz,

I'm very glad I was not at that talk. I get really squirmy in such instances.

My son's name is Eliot. Oh well.

But I don't think LJS was trying to reduce Eliot or WCW (also one of my huge favorites, along with Stevens). I took his point to be that Eliot doesn't sound contemporary, which doesn't take anything away from Eliot, but when a young writer can only name Eliot, then there is a problem. Not a problem of taste, but a problem of, well, language. Maybe? But he could make his point better, as it's his point, not mine.

Ah, that blank page. It gets me right back to what C. Dale said, that art is what an artist makes. (Which is my paraphrase)

And then, what to read. What people need to read is language that is used well in the service of interesting thinking. Outside of that, we all have our tastes.

Michael Palmer has a new book of essays out, *Active Boundaries*. I liked that one quite a bit.

*At 4:34 PM, John Gallaher said...*

Jeff,

I'm more in sympathy with the language poets than you are, at least to the level of the (slightly older) poets I like reading more than any other being Rae Armantrout, Michael Palmer, Martha Ronk, and Mary Jo Bang . . . none of them really scare quote language poets unscare quote.

But I think, really, that the world I live in is there, yes, but when making art, the world doesn't exist before the word, it unfolds with the word, and I think poets like, oh Ted Kooser or some such just ignore that, and it irritates me. I think it's a false art, really, and I'm opposed to it. But sometimes, well not in Kooser, but Kay Ryan maybe, the wit of the thing becomes enough to carry me through. But I can't sign on for the whole ride. Art, to a large extent, is about its medium, in all senses of both words, so for me, the page IS blank before I begin, but I'm not blank. I think that's how I'd change it. At least right now.

*At 4:56 PM, Anonymous said...*

Jeff,

Drawing an analogy to C. Dale Young's gentle encouragement of a poet choosing to write simply because she wants to to running over someone in a car for the same reason is my favorite thing I've heard in some time. There's plenty of people I'd love to run over with my car (many more than poems I'd like to write or poets I want to read). I needed that affirmation, Jeff. Thank you. Any time you encourage us to break one of the Ten Commandments, contact me via my personal email address.

Also: who cares if someone just reads Billy Collins? At least they're reading. And who I am to judge? Because I'm overeducated and ended up with a Ph.D. in Creative Writing because I was too lazy to be of service to anyone but myself? (hats off to poets like C. Dale Young and Peter Pereria for juggling both with such success.)

Sadly, I have too much time on my hands, too, and often don't have anything better to do than harrass those of us who may have better things to do. Or dream about running someone over in our car.

Steve Fellner

*At 5:44 PM, C. Dale said...*

Jeff,

If you run someone over with your car and the person dies, the person is dead. No matter what you think about it. That IS my point.

*At 5:51 PM, John Gallaher said...*

You people are way too dark for me. I prefer the Roadrunner version, where Wiley E. Coyote pops back up with tire marks and goes scampering off.

What were we talking about again?

*At 6:08 PM, JeFF Stumpo said...*

@John: I like your re-rendering. Were I to be exact, I'd probably use it. There remains a sad little part of me that likes the flash of telling students the page isn't blank. But I'll forever be in an ethical conundrum... :-)

I should say that there are Language/Languagey poets whose work I like. I'll use techniques pioneered or most commonly used by Language poets in some of my own work (I like a variety of styles, so if the content of the poem asks for it, why not?).

The major difference, I think, is the reason for using those tools. Which is to say "why." I think I want to approach the word as a way back into the world. The word is always insufficient. The poem sparks research but is not the past; the poem explores but is not a feeling.

Which is partly to say particularly straightforward, as-if-it-were-the-thing writing can annoy me. Sometimes it's enjoyable, but these pieces often lack the sheer visceral joy than can be experienced in even a bad action movie. Which is partly to say I'm partly in your camp. I'm partly in another camp. I think I'm in a canoe at the moment.

@Steve: Trying to figure out if you're being sarcastic or not. Pretty sure you are. :-/

Hence my increased use of emoticons. :-)

In case you are being sarcastic, I live in a part of the US where beginning writers write really horrible racist/sexist/homophobic/classist things (which is to say, I live in "your" part of the US, wherever that is) and don't even realize it. It's part of their inherited vocabulary. Much as I just complained about the word being after the world, I won't deny the power of naming in shaping the mentality of a person or group of people. I've had students who, or been with people at a slam/open mic who, or heard visiting writers who produce pieces that alienate and belittle, that tacitly encourage violence, etc etc etc.

If we believe that our words matter, that our words have power, then damn right I'll stand by my analogy.

*At 6:14 PM, JeFF Stumpo said...*

@C. Dale: I'm with you there. It doesn't much matter to the dead person (depending on your religious views). But there's always that survivor (you) in the equation as well. Somebody survives. Somebody tells a story. Somebody makes choices (which involves ethical decisions) even after the event.

At least until the sun blows up, and the machines we've left behind are doing their Cylon thing on the way to Alpha Centauri.

Incidentally, I've been writing "against" people so far in what I've hoped to be a pleasant or elucidating dialogue. Really hope I'm not actually pissing anybody off.

Except for maybe Steve :-P

*At 6:20 PM, C. Dale said...*

Jeff,

Forgive me. It is just that I see people die every day. It is difficult for me to have these kinds of discussions. I may be a lesser artist for that very reason. The real thinking for me involved with Art is internal. All these discussions just make me feel feverish and dry in the mouth. Do I write against people? Yeah, I do. But I also feel at times I write against myself and even the poets I write against aren't even the poets but my small-brained perceptions of them.

John,



Sorry to be blabbing on and on here in your space. I'll rub your shoulders at the next AWP and all will be forgotten. ;)

*At 6:30 PM, John Gallaher said...*

Jeff,

You're not pissing me off. You'd have to try very hard to do that, and even then, you probably would still fail. Trust me!

C. Dale,

Oh please babble on! This is one of my favorite conversations in poetry. And yes, it's a combination of really being in the world (your job, my job) and being in a metaphor (the car wreck analogy), while talking about being in the work (another primary instance of worlding) and conceptualizing what one does/ has done . . .

I don't see what that should lead to the least bit of misunderstanding. Ahem. Ha!

And C. Dale, yeah, I write against me a lot. The whole seeing the enemy and the enemy is us kind of thing. I read a Sharon Olds poem recently and I thought it was excellent. You know?

*At 7:44 AM, JeFF Stumpo said...*

@ John and

@ C. Dale:

Glad to sign on this morning and see these posts. Very glad indeed.

@C. Dale in particular:

Not a lesser artist at all. Not in the least. And if nothing else, I need to impart that the whole car analogy isn't flippant.

I don't see people die every day. And I don't mean in any way to downplay that reality (or even the metaphorical value of it). It would possibly/probably change my view on these things (meaning everything) if I had that experience.

I'm about to type sad things, so I'm just going back to my own blog to do so. I like the re-increasing happiness over here.

*At 7:41 PM, Jonathan Barrett said...*

This is a little bit late but I love your distinction between taste and value. I think Charles Wright's assertion may be more a matter of taste than value. It seems that if one is inclined to insinuate that contemporary poetry is "lesser" or "weak" (my word not his), one might have to first develop criteria for what constitutes poetry and secondly synthesize an aesthetics for poetry (i.e., what is poetry, how should we judge poetry, and what is the value of poetry). Unfortunately judging poetry is not that scientific (i.e., "if this poem contains A, B, C, D...then, as a product, it has value and worth") and relies heavily upon taste: what one likes and doesn't like, and then a comparison of all poetry through that slowly evolving, and in some cases, devolving lens. Our only hope is that our vision remains clear...and if not, there's always Lasik eye surgery or...

I've kept writing because I can't quit. I've tried...I've even tried using Chantix but nothing seems to work. Reading keeps me writing and the incessant cravings. I mostly write against modes not forms: specifically autobiographicality and confessionalistic poetry, as Rachel Zucker puts it. I don't like "I" or anything closely resembling it but that's just my "taste." There are, of course, some very good "I" poems out there with hints of autobiographicality.

By the way, congratulations on Map of the Folded World; I have read The Little Book of Guesses twice and loved it. I heard you read at the Writer's Place in KC a few years back, which was one of the best readings there in the past 5 years. I look forward to reading Map of the Folded World and hope you read again soon at the Writer's Place.

*At 5:28 PM, John Gallaher said...*

Jonathan,

Thank you, that's very generous. I loved that reading. There was something very nice about the vibe, and reading with Sam.

I don't make it down there as often as I'd like. (Maryville is 90 miles away.) But I hope to get down there again . . .

Sunday, October 5, 2008

## Jenny Bouilly

### **a new anthology**

Some people feel that their poetic reputations are being threatened by the release of a new anthology. I think we just need to take a moment and put things in perspective. We only have the foundation on which we prop ourselves up, and to criminalize an artistic act only furthers the fear and creative inhibitions of writers and artists. No one outside of the poetry community will download and read this anthology, and if they do, I seriously doubt that they will know who I am or what I write or even judge me by what I have "written" there. Those inside the community are already in on the concept: no one will judge me by "my poem" in the anthology. (That is if you want to read it that way: if you can't be open to the fact that a name appears just to appear without ownership or claim, as if the name itself were a happenstance or a moment. Besides, I like the poem on the page on which my name appears or is collaged.) What you will be judged on, however, is how you react to this art book. Instigating a witch hunt and threatening a lawsuit will make you look one way in the end. Some may even judge such reactions as stemming from an inability to think in theoretical and metaphorical frameworks. (Say: isn't that what poets do?) Me? I'm basking in the joy that I'm included--that somewhere in this haze of a "community" I am there; I exist; I produce; and maybe even sometimes I am read. (Imagine that: to be read!) I think it's interesting to ask: what does this compilation say? And perhaps that is why there are so many adverse reactions: people don't necessarily like what the issue says--or maybe they haven't gotten that far yet.

Although the reactions and the commentary surrounding the anthology are now part of the art, I'm not going to link to the blogs where the witch hunts are taking place. I will only link to the anthology itself, in case, you know, anyone wants to read.

I normally wouldn't be so free with my thoughts: as a poet you have to go humbly to get your bread.

I am not writing about this to start a discussion about how terrible this is: so please don't leave any comments if you happen to disagree with me: there are other blogs you can do that on. I am more interested in uninhibited artistic expression and metaphorical frameworks--the polemic and theory that can come out of that. But I do think there are people out there who do agree with me, and I wanted for those people to have a safe place to ponder.

Posted by Jenny Bouilly at 7:47 AM

### **1 Comments**

*sea said...*

...okay, wow.

"Of wilderness" isn't half bad. I'm not suggesting that it's half good. But, well, I'm not worse for wear for having read it.

I wonder: are you tempted to do more with it? Would you footnote it, revise it, dreamscape it? At what point would it actually become yours? (Or perhaps it is already yours, by mere attribution, even if false?)

In any event, I admire you (again). For having proper perspective. For not getting the poetic panties in a twist. For just allowing. I may be "outside of the poetry community," but I agree with you that "What you will be judged on, however, is how you react to this art book." :)

Take care, Jenny.

October 6, 2008 11:57 AM

## Holy Land

### ISSUE

Before reading the rest of this post please check out this new on-line journal:

and then please check out Ron Silliman's blog for his coverage and comments that are streaming in.

The first question about something this monstrous is whether it's worthy of our attention. If the answer to the first question is "yes" then the second question is "why?"

To the first question the answer for me and many others (judging from the comment stream at forgodot.com and Ron Silliman's post and the comment-threads associated with his blog) is clearly yes.

Then why?

1) I think it's funny. Or "amusing" as the Big-Man (Silliman) puts it.

2) I also admire the work that went into it. Its scope. Its audacity. Its bad attitude.

But I can see that others would be outraged. And by "others" I mean people who have no sense of humor. People for whom everything is sacred. (I'm talking here of Agelastes. "Agelaste", Kundera explains in *The Torn Curtain*, is a term Rabelais "coined from the Greek to describe people who are incapable of laughter...It is because of them, he said, that he came closer to never writing another word...")

But if in this instance you are outraged wouldn't it be best to remain quiet rather than fueling the fire of attention. Well, many are outraged about this and are letting everyone else know about it.

But where, really (I ask myself) is Ron Silliman, the Big-Man, on this? Maybe it's because i'm retarded and/or the fact that I don't know the Big-Man well (or at all, in fact) but I can't quite get his tone. He doesn't seem to really play his hand here. Or does he?

If he was really upset you think he'd take a big knife to the party. And he does seem to have a respect and admiration for the enterprise. (or am i just projecting?)

Is his posting just part of his duty as the Big-Man?

Again (I scratch my head): he doesn't bring a knife to the party. Or does he?

He does bring up the possibility (for others) of legal action. But is this just a friendly warning to the creators of "Issue"? Or is he really trying to prompt legal action. The concluding sentence of Silliman's post ("Play with other people's reps at your own risk") is very hard to take seriously. I can't decide if Silliman was smiling as he typed those words in, or whether he is an Agelaste.

The pathetic thing is that some people might sue. Pathetic actually that people would be outraged. I mean, c'mon--what reputations are actually being messed with?? ha ha ha.

If you think "Issue" is funny, then laugh. If you're impressed with its scope, creativity, audacity--then admire it. Talk about it. Shout about it.

If, dear Agelastes, you are indeed outraged, then the smart thing to do would be to shut the hell up. Crying, whining and scolding will only make you look like idiots and add fuel to the fire.  
Posted by Rauan Klassnik at 7:34 AM

## Philly Sound: new poetry

### 3,785 page pirated anthology

So this is all VERY STRANGE! Maralyn Lois Polak wrote to me about this the other day with a link from Gary Parrish's FARFALLA PRESS blog, and it seemed, and still seems like a weird hoax, or something. Click [HERE](#) for that link. Now today Gary sent me a link from The Poetry Foundation's HARRIET page which you can see [HERE](#).

CAConrad

# posted by a Philly Sound Poet PhillySound : 1:34 PM

## Killdeer

### I feel famous

A poem I did not write has been included in This ridiculous stunt.

"My" poem is on page 2486 of 3785.

Did I mention that I didn't write it?

You're probably in there too. Go see what you did.

### 3 Comments

*daikusei 2008-10-05 07:11 pm UTC (link)*

Oy veh!

*lessmess 2008-10-05 07:51 pm UTC (link)*

I'm in it too. The poem is awful, but I guess it's all flarf, or something?

*sea\_w 2008-10-07 07:53 pm UTC (link)*

What is so great about this anthology is that it was not a waste of time.

## Silliman's Blog

One advantage of e-books is that you can have an odd number of pages, like Issue 1's 3,785-page debut. A second is that you aren't bound, literally, by the physics of binding. A 3,785-page "book" is not an impossibility.

These are not, however, the only quirky things about Issue 1, nor even the most quirky things. The issue advertises itself as "new poetry" by its contributors, and the list is both long and impressive:

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer

Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U' ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotto, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattarusio, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonie, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndihe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Memmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, Kevin McPherson eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chiro, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mitterthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrest, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lilleleht, Michelle Bautista, Monica Schley, Aaron Levy, Andrew Nightingale, Douglas Messorli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elshtain, Reza Shirazi, Tonya Foster, Karl Kempton, Allan Gurganus, Alison Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, Rob McLennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giamo, Vernon Frazier, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mIEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Dereck Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Godyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah O.ÂdBrien, Firoze Shakir, Elizabeth Castagna, D.J. Huppatz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seflo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah MacLay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhompa, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. 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Gary Sauer-Thompson, Scott Keeney, Barbara Claire Freeman, Steven Berlin Johnson, Cecilia Borromeo, Sally Greenhouse, Michael Crake, G. Ribemont-Dessaignes, Jessi Lee, John Peck, Beatrix Potter, Matthew Burkett, Michael Leong, H.D., Lisanne Thompson, Jane Nakagawa, Sandra Simonds, Gillian McCain, Stephen Kirbach, Stephen Vincent, J.P. Donleavy, Anna Kavan, Birdie Jaworski, Chall Gray, Robyn Art, Thomas Fink, David Meltzer, Adolf Wolfli, Helen Bridwell, Elizabeth Switaj, Geoffrey Gatza, Jim Warner, John Keats, Logan Ryan Smith, Ryan Fitzpatrick, William Michaelian, Jay Snodgrass, George Held, Brooks Johnson, Julie Dill, St. Teresa of Avila, Alan Sondheim, Robert Kelly, Ted Burke, Brandon Barr, Donna Strickland, Diane di Prima, Alan Michael Parker, Jefferson Toal, Geoff Hlibchuk, Kit Robinson, Christian Nagler, William Blake, J.P. Craig, Berenice Dunford, Michael Harris, JF Quackenbush, Helen Losse, Matt Mullins, Caterina Fake, Matthew Siegel, Julie Patton, Siel, Kristine Leja, Aryanil Mukherjee, Nathaniel Siegel, Kevin Connolly, Philip Levine, Hilda Doolittle (H.D.), Michael Peters, Roger Singer, Carol Jenkins, Gabriela Erandi Rico, Craig Perez, AE Reiff, Gelett Burgess, Thurston Moore, Sam Byfield, Angela Vogel, Bruce Weber, Steve Tills, Mary Askin-Jencsik, Endre Farkas, Tony Trigilio, Angela Carr, Slater Vasan, Toby Olson, K.Silem Mohammad, Elizabeth Bishop, Andrea Zemel, Sean Hill, Ilya Bernstein, Neil Gaiman, Paul Valery, Jaap Blonk, Kim Addonizio, David Thornbrugh, Bern Porter, Megan Milks, Cedar Sigo, Ted Kooser, Miia Toivio, Alena Hairston/elen gebreab, Unica Zuern, Peter Cook, Mike Hauser, Julia Bloch, Charles Stross, Shin Yu Pai, Mikey Golightly, Zhang Er, Paula Grenside, Richard Deming, Linda Russo, Nadia Halim, Geoffrey Hendricks, Kathy Lou Schultz, Stephen Cope, David Hernandez, Cole Swensen, Helen Walsh, Pirooz M. Kalayeh, Mara Vahratian, Ange Mlinko, Afroza Soma, Rupert Mallin, The Leader, Etel Adnan, Jennifer Cooke, Mark Granier, Lamont Steptoe, Amina Cain, Geof Huth, Patrick Frank, Giuseppe Ungaretti, Megan Volpert, Charlotte Runcie, Susan Howe, Gene Justice, Matthew Lafferty, Patrick Kurp, Barbara Jane Reyes, Iris Jamahl Dunkle, Amy L. Sargent, Nathalie Stephens, Andrew Johnston, Prabhakar Vasan, Nathaniel Mackey, Abhijit Mitra, Ben Mazer, Thomas Fucaloro, Dr. Jacob Edmond, Yu Jian, Ted Pearson, Linh Dinh, Stephen Nelson, Kenneth Patchen, Robert von Hallberg, Andrew Hughes, Chris Gullo, Shanna Compton, May Pang, Cristiana Baik, Allen Mozek, Fielding Dawson, Stephen Rosenthal, Stefan Brecht, Donald Justice, Stan Apps, Shelley Powers, Stephen Vincent Benet, Maya Angelou, Wade Fletcher, Juliana Leslie, Anny Ballardini, John Yau, Bob Kerr, Michael Helsem, Charles Belbin, Jane Jortiz-Nakagawa, John Tyson/Kelly Conway, Teresa K. Miller, Emily XYZ, Jeff Harrison, John P. McNamee, Michelle Taransky, Gertrude Stein, Jen Welch, Doug Hofstadter, Edgar Lee Masters, Andrey Bely, STEVEN p. ROGGENBUCK, Ed Dorn, Gary Sullivan, Greg Perry, Susan Allspaw Pomeroy, Jim Kober, Bobby Byrd, John Sullivan, Charles Johnson, John Byrum, Charles Simic, Baron Wormser, Scott Pierce, Ada Limon, Kris Waldherr, Tom O'Connor, Christina Mengert, Danielle Pafunda, Gary Lutz, David Christensen, Anyssa Kim, Joshua Trott, Zachary Schomburg, Christopher Salerno, Christophe Casamassima, Emily Critchley, Dorothea Lasky, Chris Glomski, Matt Shears, Damian Weber, Justin Marks, Brooke Kaye, Frank Etienne, Judith Jordan, Sam Dillon, Bill Knott, Mara Leigh, Anselm Berrigan, Jeff Bacon, Clifford Odets, JeffreyJoe Nelson, Della Watson, Christiana Langenberg, Robert Peake, cris cheek, Morris Cox, Richard Kostelanetz, Wanda Phipps, Hugo Ball, Kristin Prevallet, Norman Weinstein, Lacey Hunter, Gerald Hausman, Rachel Oliver, Ray McNiece, Bill Dorn, Catullus, Monique Trottier, Joshua Ware, e.e. cummings, Garrett Hongo, Bill Lavender, John Cleary, Sharon Harris, Divya Victor, Jack Spicer, Kate Armstrong, Karl Young, Chad Sweeney, David Solway, Wanda O'Connor, Mahmoud Darwish, Joanne Tracy, Sheila, Amanda Cook, Hugh Nissensen, Sean M. Dalpiaz, Edna St. Vincent, Caroline Bergvall, Lawrence Giffin, Rob Halpern, Dana Gioia, Daniel Bradley, David Kaufmann, Robert Lowell, kari edwards, Rosanna Lee, Allen Fisher, Stacy Szymaszek, Matt Theado, Ralph Waldo Emerson, Billy Mills, Andy Gricevich, The Philly Sound, Ruel S. De Vera, Trudi West, Daniel C. Remein, Hillary Gravendyk, Mary Burger, Insani Kamil, Guillermo Parra, Ryan Daley, Jessica Schneider, Carol Novack : Playpoem MP3, Jesse Ferguson, Mark Bernstein, KB Jones, Laura Marks, Kent Freeman, Sara Blakeman, Rodrigo Toscano, Sabyasachi Nag, Budd Parr, Peggy Hunter, Lacey Hunter, Gerald Hausman, Rachel Oliver, Ray McNiece, Bill Dorn, Catullus, Donald Illich, John Sakkis, Andrew Sage, Joseph Harrington, Adrienne Rich, Tad Richards, Mick Rock, Sabina Murray, Michael Friedman, J.V. Foix, Michael McClintock, Dennis Nurkse, Andrew Shields, Susan Bee, Jacques Gaffarel, Paul Rigolle, William Keckler, Evan J. Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Civin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreidler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haeflinger, Karen, C Mehr! Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacquette, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burleson, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kirtledge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell Edson, Collin Kelley, Nashi, Jim Dine, Marie Ponsot, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, Zoltv^n Homv^o lyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen,

Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsel, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schawbsky, Mary Oliver, Deborah Meadows, Eve Rifkiah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicelli Mecca, Richard Bank, Lorenzo Thomas, Matt-Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Pell Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegele, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourne, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegell, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenek, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Faeelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papon, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaíre, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

I kid you not. Nor is this roster, at 3,164 names as complete a collection of mostly post-avant poets I have ever seen, the quirkiest thing about Issue 1.

No, the quirkiest thing about Issue 1 is going to be that, if it includes your name – and, hey, it probably does – you have no memory of having written that text, nor of submitting it to Issue 1. Or, as Ed Baker put it so elegantly in the comments stream to For Godot,

I DIDN'T FUCKING WRITE THIS GARBAGE!

As I certainly did not write the text associated with my name on page 1849. And I doubt seriously that my nephew Dan wrote the one-line poem associated with his name in here either – tho it's a much better piece than "mine" and I can almost envision him entertaining the German puns lurking there in the word-roots. I did not know that he wrote poetry, frankly. Nor does, to the best of my knowledge, somebody like Larry Lessig. Nor the late Henry Darger. Further, I doubt that Walt Whitman, Aimé Césaire, Laura Riding, Ezra Pound, Geoffrey Chaucer, Jack Kerouac or any of the other dead poets included here have any new work to share. I don't think you wrote your work either.

Issue 1 is what I would call an act of anarcho-flarf vandalism. The second pages lists the compilers as Stephen McLaughlin & Jim Carpenter, and a search of domain ownership for the web host arsonism.org at Whois.com turns up the following:

Registrant Name: Stephen McLaughlin  
Registrant Street1: 409 Ash St.  
Registrant Street2:  
Registrant Street3:  
Registrant City: Delanco  
Registrant State/Province: New Jersey  
Registrant Postal Code: 08075  
Registrant Country: US  
Registrant Phone: +1.8567641574  
Registrant Phone Ext.:  
Registrant FAX:  
Registrant FAX Ext.:  
Registrant Email: fakesalt@comcast.net

If you are unamused, you might want to tell Steve this directly. If you're amused, I suspect that he'd like to hear that as well.

I might note that the last time I felt ripped off by an on-line stunt, I sued – as a lead plaintiff in a class-action case brought by the National Writers Union. And while I can't discuss the suit, as a condition of the subsequent settlement, I will note that we could have gotten a pretty good major league middle infielder for the final amount. Play with other people's reps at your own risk.

Labels: anthologies, hoax

## 146 Comments

*Amish Trivedi said...*

Dearest Ron

It was lovely to be included with you in a publication, and nice not to have to work for it at all.  
Damn kids and their MTV!

October 05, 2008

*Vance Maverick said...*

I like "Olde Quietude".

October 05, 2008

*Laura Carter said...*

I am actually quite amused by the thought of "poetry court." What sort of game is this analogous to? ;)

October 05, 2008

*corrine said...*

I never thought I would say this to you, but that was bad fucking ass.

October 05, 2008

*Gerard said...*

Well, any list like that that includes my name has got to be utterly without foundation. As you suggested I search the document in question and can say

I DIDN'T FUCKING WRITE THIS GARBAGE!

October 05, 2008

*Jack Morgan said...*

Having your name used and played with as an artist or other public figure is not being ripped off. That's kind of the deal with living a life online and in the eye of interweb. I don't understand why everyone is getting bent out of shape about this. And I am constantly surprised how upset "post-avant" artists get when anyone is having any fun, even if it is maybe at their expense. And really this is pretty tame compared to the stone-throwing normally going on.

I hope I never get to the point in my poetic "career" that I take myself so seriously as to freak out and not laugh about something like this. It is neither insulting nor offensive, so where's the complaint?

October 05, 2008

*Chris Mansell said...*

It's not so much that work was used without permission as that fake poems have been put over people's names - crap fake poems.

Do you know these people? What genus of idiot are they?

best

Chris Mansell

October 05, 2008

*Bryan said...*

Craig Counsell isn't actually all that good.

October 05, 2008

*David Krump said...*

Funny, right? Yet... not. This is illegal and I can't imagine who would want their work (or false work) attributed to them. I recommend a very serious flooding of Stephen's voicemail.

Call (856) 764- 1574.

Burn his minutes. Call everyday three or four times.

This ain't avante, it's corruption, and a serious error in false attribution.

Kick it back at the creator. It's one way to "participate." If this is flarf, well, this is flarf. How unflarfable is your own identity?

By the way, spam-grabber, here it is: fakesalt@comcast.net.

fakesalt@comcast.net

fakesalt@comcast.net

fakesalt@comcast.net

fakesalt@comcast.net

fakesalt@comcast.net

fakesalt@comcast.net

fakesalt@comcast.net

fakesalt@comcast.net

fakesalt@comcast.net

October 05, 2008

*Ed Baker said...*

Vlad just sent this to me:

"Vladimir has left a new comment on the post "Issue 1 Release Announcement":

I am so so so so so so so so so so so so so so so so so very sorry for what I've done. I am a total asshole. That's all that can be concluded from this. Really, I sat down last night and thought about it, and I've just concluded that I'm a terrible sad person starving for attention.

I promise everyone that the entire anthology will be deleted from the site tomorrow. Again, I'm just an asshole, that's the only possible explanation.

Post a comment.

Unsubscribe to comments on this post"

so much of our culture depends upon pimping/pimps!

and then they are "born-again" and all is forgiven?

October 05, 2008

*John Gallaher said...*

Mostly I'm pretty bored by it, but I am amused by the fact that they had to come up with that many pages of text. Even if the poems aren't any good, they still had to be written down. 3785 must have taken a long time to write down.

I hope at least they had a computer program to do it.

Whom would I be plagiarizing if I used a line from mine somewhere else?

October 05, 2008

*. said...*

"I hope I never get to the point in my poetic "career" that I take myself so seriously as to freak out and not laugh about something like this. It is neither insulting nor offensive, so where's the complaint?"

I suppose if I were a painter I could take myself seriously without being ridiculed?

How nice it must be to be above all that. As a matter of principle.

October 05, 2008

*ryan manning said...*

the next night we ate whale

October 05, 2008

*Scott said...*

Did I see Louis Zukofsky's name in there? I wonder how Paul is going to like that . . .

October 05, 2008

*vazambam said...*

Ron,

The next time some dumb-ass "editor"

feels smart enough to include some of my poetry in an anthology, perhaps he should make sure he can tell his ass from mine--to wit, I never wrote that asinine piece of feces on p. 3517.

October 05, 2008

*Nada said...*

Whoa. It's OBVIOUS that this is an art project. A rather clever one, to my mind. It's anarcho-flarf, maybe, but not vandalism. It's not "playing with other people's reps." The poems in this anthology will neither make nor break the reputations of anyone except perhaps Stephen and Jim, who should be lauded for the grand scale of their conceptual art piece, which no doubt entailed a lot of work.

Maybe it's just because you, Ron, actually make a little money off your work that you care so intensely about this. The financial tough talk at the end of your post would seem to support this notion. You seemed to have a similar reaction to Google scanning books a while back. You are a man with influence and power, Ron, and these are COLLEGE STUDENTS, you are threatening COLLEGE STUDENTS. Is it really warranted?

For myself, always condemned to (revel in) triviality and utter monetary profitlessness, this is merely... amusing.

At heart, fear of loss of name seems to me to be connected to a fear of Thanatos, of having one's "singular identity" merge into a great pool of indeterminacy. This will certainly happen to all of us, to our physical bodies firstly, and secondly to all of our "literary reputations" when human history finally (and maybe, blessedly) ends.

The massive scale of the thing neutralizes any "reputation- destroying" potential that a more targeted hoax might have. I might be peeved, honestly, if someone had written an entire book and passed it off as mine (although... wait... someone did that... and I liked it! I even wrote the preface to it!). We're all thrown into identity soup here, though, and that changes the game.

It would behoove us all, therefore, to untwist our knickers. It's not... NOT... a big deal. It is an art project.

October 05, 2008

*Rachel said...*

I grew up not far from Ash Street in Delanco, NJ, and I live about 15 minutes from there now. I should stop by, say hello, offer my congrats or something.

October 05, 2008

*Rachel Mallino said...*

I almost feel sorry for the poor soul - so inept at writing poetry that instead, spent an enormous amount of time trying to ruffle the feathers of those he envies.

I almost liked the poem attributed to my name except it almost made sense.

I almost laughed except there are much funnier people in the world: doug stanhope, mike "birbigs", and my friend nel.

October 05, 2008

*gary barwin said...*

I found the whole project quite funny and actually fairly interesting as an intervention into the online world of poetry publishing. But: in order to consider the whole project, I think one has to consider the entire blog (and Google search where people found their names) as all part of this performance project / "intervention". There was the initial announcement and then the various kinds of reactions in the comments stream (the waiting for "Godot" jokes the "I didn't give you permission," the "WTF"? reactions, etc.) Then several days later, the actual PDF document arrived and there was again a variety of reactions in the comment streams -- from people puzzling over how to find their name or their friends' names, to their reactions over the texts, to anger, appreciation etc. The whole interaction (blog, first blog post, comments, links in other blogs, second blog post, comments, subsequent posts/commentary/discussion) is all part of the piece.) I don't think this is a hijacking. It's a media intervention. And I'm tickled to discover that my name as a writer (and the fact of me being a writer; ...and the fact of me searching my name on Google...) has become part of the flarfoverse. But then again, it's not "Gary Barwin", but some other guy named Gary Barwin as the editors are quick to point out. Even my legitimate flarfdom has been flarfed.

October 05, 2008

*Rauan Klassnik said...*

retarded?- sure. but funny, yes.

October 05, 2008

*Tortilla ex Machina said...*

Does anyone truly fear that their poetic reputation will be sullied by this? What reader could possibly be duped by a publication that promises new work by Chaucer, Henry Darger, and Ezra Pound?

This is playfulness in the extreme. And it's just a spot of silly fun, done for a giggle. And it is a publication in which--(as I mentioned when I first read it in Amy King's blog)--I am sorely sad to not be included.

No need for furrowed brows. And as for class action suits – are poets really worried that someone is going to make a fortune from their names or words? Oh were we to live in a world where they could.

October 05, 2008

*Gary Parrish said...*

I wonder how long this took to create?

also

All the names look like a poem to me.

October 05, 2008

*Ed Baker said...*

Hey Ronald..

people are taking (some of) my art and poems

and posting on their blogs

w/out my permission! You men-a-tell me I can sue?

and supplement my \$397 a month

SS check/income?

which lawyer do I call and

do they have an 800 number...?

October 05, 2008

*James said...*

Seems like a stab or jab at Flarf. With a little Kent "Yasusada" Johnson thrown in for good measure.

The humor of it is in the length of it. Without the length, it would have no power.

The one thing that I did find funny is the satirization of simile. I've never seen so many "likes" in one place. That's nicely done.

I only wish I had the amount of free time these guys have.

In any case, congrats on the pies at ten paces.

October 05, 2008

*Rauan Klassnik said...*

(i just posted the following to my blog-  
rauanklassnik.blogspot.com)

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The first question about something this monstrous is whether it's worthy of our attention. If the answer to the first question is "yes" then the second question is "why?"

To the first question the answer for me and many others (judging from the comment stream at forgodot.com and Ron Silliman's post and the comment-threads associated with his blog) is clearly yes.

Then why?

1) I think it's funny. Or "amusing" as the Big-Man (Silliman) puts it.

2) I also admire the work that went into it. Its scope. Its audacity. Its bad attitude.

But I can see that others would be outraged. And by "others" I mean people who have no sense of humor. People for whom everything is sacred. (I'm talking here of Agelastes. "Agelaste", Kundera explains in *The Torn Curtain*, is a term Rabelais "coined from the Greek to describe people who are incapable of laughter...It is because of them, he said, that he came closer to never writing another word...")

But if in this instance you are outraged wouldn't it be best to remain quiet rather than fueling the fire of attention.

But where, really (I ask myself) is Ron Silliman, the Big-Man, on this? Maybe it's because i'm retarded and/or the fact that I don't know the Big-Man well (or at all, in fact) but I can't quite get his tone. He doesn't seem to really play his hand here. Or does he?

If he was really upset you think he'd take a big knife to the party. And he does seem to have a respect and admiration for the enterprise. (or am i just projecting?)

Is his posting just part of his duty as the Big-Man

Again (I scratch my head): he doesn't bring a knife to the party. Or does he?

He does bring up the possibility (for others) of legal action. But is this just a friendly warning to the creators of "Issue"? Or is he really trying to prompt legal action. The concluding sentence of Silliman's post ("Play with other people's reps at your own risk") is very hard to take seriously. I can't decide if Silliman was smiling as he typed those words in, or whether he is an Agelaste.

The pathetic thing is that some people might sue. Pathetic actually that people would be outraged. I mean, c'mon--what reputations are actually being messed with?? ha ha ha.

If you think "Issue" is funny, then laugh. If you're impressed with its scope, creativity, audacity- then admire it. Talk about it. Shout about it.

If, dear Agelastes, you are indeed outraged, then the smart thing to do would be to shut the hell up. Crying, whining and scolding will only make you look like idiots and add fuel to the fire.

October 05, 2008

*Mark said...*

What perplexes me the most about this is the sheer lack of intellectual curiosity that poets are displaying in regard to this document. Ron, at least, points out that the text can only exist virtually due to its sheer size, and does not obey the usual rules of page signatures, so therefore cannot exist as it is save as a virtual (read "unreal") entity.

What also puzzles me is that people seem to be suggesting that "their" poem in the anthology bears some sort of relationship to their own work (to the extent that some have suggested they are being "imitated"). I did a little experiment where I googled the name of a poet from the list I am unfamiliar with, tracked down a poem by them, cut and pasted it into a document, did a few keystrokes to simulate feeding the text into a mash-up program. Re-cut and pasted the text into another document, to simulate the placing of the text into the "mother" document we see here (assuming that the order has been somehow instantly pre-determined); the whole process took about 4 minutes. Assuming that the texts average to about a page a poet, 4 time 3,785 is 15,140 minutes. That's 252 hours. Which would take a person working 12 hours a day nonstop 22 days to finish this task alone. There are 3 names attributed to the project, so that's about a week a piece. A considerable amount of time (not to mention carpal-tunnel syndrome inducing repetitive action) for a person to spend on a prank. Ergo, I can only assume that the document itself was produced artificially using software of some kind. Something that can be done relatively quickly with a fast enough computer. Ergo, Occam's Razor dictates that THESE TEXTS HAVE NOTHING TO DO WHATSOEVER WITH THEIR ATTRIBUTED AUTHORS.

So where did the stuff come from? Each one is relatively parseable-and displays a consistent level of diction. I don't think that using random texts off the web or, say, the dictionary could produce this, no? I'm not familiar with the kinds of programs, etc. used to generate random "poetry" or the like, so I could be wrong. But it would seem to indicate that there's some kind of source text.

To firmly discount the idea that the text attributed to me is culled from my own work, I looked at "my" piece and selected the most unique word in it--"plashless." I don't recall ever using this word in a poem, though there are more than a few poems out there that I have only a tenuous memory, if any at all, of writing. I google "plashless" plus "Lamoureux" and get nothing. What I DO get, as the second hit is a lesson plan for Emily Dickinson's "A Bird Came Down the Walk." Aha! I would say Occam's Razor again dictates that the source text for these poems is some kind of large anthology or perhaps Project Gutenberg's poetry section or some such, which I would imagine would probably yield consistent enough diction to produce relatively "believable" texts such as what we see here.

Anyway, it was a fun bit of hermeneutics and I salute the authors for their production of this enigma--most notable as an exercise in AI automatic writing. Moreso than an instance of Dadaesque provocation, of which it is basically garden variety.

Charming, though, that people will still pull that finger and get indignant about the fart.

The real philosophical question is, though, will "Death and hoar" be read by a greater or lesser number of people than would read "my" other works. I would say less, because I don't think the text of the anthology is Google-able, so someone searching for my work in the text would need to



download it and search for my name amidst the thousands of others in the anthology. A level of interest that I doubt anyone but an editor interested in a complete collected poems or a graduate student would be prepared to take. Something that at this point in my writing life would not happen, and is probably not likely to happen, ever.

Ergo I think the "MARK LAMOUREUX" "brand" is safe from dissolution...

October 05, 2008

*Doodle said...*

Come on, guys: what on earth is either clever or funny about this silly stunt?? Are po-folks that childish & easily amused - or provoked? Actual "vandalism" takes more real thought than this bit of playpen rib-poking.

October 05, 2008

*William Michaelian said...*

Epitaph

Thou butterfly that lighteth

on my name, beware,

a stray dog approacheth.

October 05, 2008

*Gerard said...*

I wonder what sort of script or bot they're running to generate all the bad poetry.

And are they scraping the names from Silliman's site?

October 05, 2008

*Mark Granier said...*

Well, this is an occasion, no doubt the first and last time I'll find my name conscripted alongside Ron's and so many others from the advance-rear-guard regiment. Where's the launch party?

October 05, 2008

*John B-R said...*

My contribution to this anthology is a poem I did not remember writing til I saw it in print, but as soon as I saw it I was all like AH! Happy to be included and to participate in the tossing of another handful of dust on the grave of the author function and to allow for the truly posthuman polyvocal and to at one and the same time disown any such actions/intentions (don't reify nothin, jack, that's my motto), I now and forever claim this poem as my own. (Frankly, it might \*improve\* my reputation!)

October 05, 2008

*Evan J. Peterson said...*

Ah, satire. The more we participate, the worse we make ourselves look. I can't help it, though; I like the attention.

What pisses me off about this is not that I'm included (THAT makes me jump for joy), but that some of my favorite people were excluded: David Kirby, Barbara Hamby, James Kimbrell, Erin Belieu, you know, basically everyone I ever took a class with at FSU.

Love,

EJP

October 05, 2008

*Louise said...*

i think this project/process is a magnificent shout into the void. a wake up call of subversive and divine propotions. that there are so many of us included, living and dead and likely we are all our own/only best readers.

why get mad about what is so clearly progression in a world full to busting with blogs and online publishing? do people who are upset by this project gain anything other than angst? who else cares about poetry but poets?

and if we all know this is a project clearly sending us up why not take it on and embrace the spirit of play. i'm guessing the project creators were hoping for mixed responses and were looking to take the post down in due course.

now we are all famous and famous together and it was a fraud and then we disappear. yeah, that seems a perfect alignment of everything bogus and rambunctious in poetry today. more please.

October 05, 2008

*Michael said...*

It consistently astounds me how little sense of humor some and certain poets have. This is great and fun and it harms absolutely no one. I'm honored to be a part of it.

October 05, 2008

*Kent Johnson said...*

Well, Ron, that's a rather, how to put it... sobering(?) suggestion at the end of your post today. I don't mean to be impolite, but a lawsuit by you, Watten, Bernstein, Hejinian, et. al. against this "anthology" would certainly constitute "conceptual" confirmation, if such is still needed, of just how wrapped around the tether-ball pole of the Literary Institution Language Poetry now is.

Kent

Kent

October 05, 2008

*Comment deleted*

This post has been removed by the author.

October 05, 2008

*Vladimir Aleksandrovich Zykov said...*

I slept with at least 2,000 people to get famous. Communism is no longer a threat to the United States. Beep boop boop beep. Glue gun, trauma room, stepladder.

I'm not really Vladimiar Zykov by the way. Or am I? Wink wink wink.

October 05, 2008

*Collin said...*

As one of the poets included in this "anthology," I found it fairly amusing. They are taking the piss. So, rather than get offended by it, I'm going to take the "poem" attributed to me, take out some of the more interesting lines and phrases and re-use them. Hey, they said I wrote it, so it's fair game. It's taken lemons and making lemonade. I find it hilarious everyone is getting so hot under the collar about this. Maybe the point of the project was to see which poets went apeshit and let their egos run away with them. And...we're off...

October 05, 2008

*Comment deleted*

This post has been removed by the author.

October 05, 2008

*Logan Ryan Smith said...*

i don't know how anyone can really be upset over this. if EVERYONE is aware that these are "fake" poems randomly attributed to random poets, then what's the big deal?

October 05, 2008

*Joseph Hutchison said...*

The crap attributed to me in this moronic act of whatever you want to call it — flarf? barf? it's all the same — is not my crap. I know my crap. I know its smell and texture and this ain't it. Of course, the crap published in this PDF under my name may in fact be by someone who just happens to share my name. So who, who, who do I sue? My doppelgänger? Or the fruitcakes whose adolescent wet dream was (no doubt) to attract just the kind of attention we're all giving them?

October 05, 2008

*n. said...*

oh boy. are people in a tiff. isn't it funny, just a little just a little?  
what's in a name?  
letters and egos! where's my ego at where's my ego at where's my intellectual property rights  
but you know if your stocks are down that lawsuit might look pretty healthy  
October 05, 2008

*dr Abuse said...*

For what it's worth, the phone number listed is NOT McLaughlin's. Or at least the gentleman answering claims not to be McLaughlin and likewise claims that McLaughlin does not live there. Having said this, however, I think some folks are taking this far too seriously.  
October 05, 2008

*Matt said...*

It seems weird to me that so many people covet their own names, and are so protective of them that they're willing to go to court. Relax, people. Names are ultimately meaningless. They're not even unique to every individual. People like me, not to mention the John Smiths of the world, have to deal with doppelgängers all the time, and I don't complain. Among other things, I'm a former drummer for the Smashing Pumpkins.

From the way people are reacting, you'd think their names were being falsely attached to skinhead propaganda or something. A lot of these poems aren't half bad if you ask me. Long live Godot!

October 05, 2008

*TED BURKE said...*

Allan Parrish is on to something when he said that all the names looked like a poem to him; by including every name in the blogosphere in the list, they are perhaps eager to discover how many of us Google ourselves in order to find out what sites have mentioned us. That's how I came across my name on the roster; I imagine the aim was to pester, annoy and generally deploy a dada gesture.

October 05, 2008

*fibitz said...*

I am seriously amused. And I'm enjoying the poems, including "mine." It appears that failure to appreciate a good joke is a failing of a number of the folks involved here, to say nothing of being malicious spoilsports. I'm glad that I already downloaded Issue 1 to delectate at my leisure. What don't you understand about parody? What don't you understand about fun?

October 05, 2008

*myshkin2 said...*

Here's a slightly different take: at first I was bothered/hurt by not being included in this exhaustive list. And then relieved that, after searching, I was included. Or does my reaction simply reinforce my utter lack of importance in the poetry world.

Leonard Kress

October 05, 2008

*Crystal Curry said...*

I'm sorry -- I'm hunting comment boxes because I'm obsessed with this topic. Am I the only one that a. recognizes that this is by no means a complete list of "post-avant" poets -- in fact, leaving off some of the great contemporary innovators in post-avant in favor of people who happen to be especially loud on the Internet and b. that these poems -- not all, but most of them, are pretty fucking great? And yes -- I read at least 1,000 of them.

I said that this would "separate the men from the boys," to my boyfriend and he said, "what the hell are you talking about?" Someone put it much more eloquently over at Harriet -- that this would separate poets with a sense of humor from those who don't have one.

What's more interesting about this is how the Internet created a poetry hierarchy outside the university, attempted (and succeeded) in diminishing it -- i.e. Foetry -- and built back up a hierarchy wherein everyone's a little king -- and willing to use every scrap of influence possible to exclude, self-promote, grandstand, gossip, bicker, etc., and now get pissed off when the ultimate in hierarchy-obliterating experiments comes out in one big fat 4,000-page "fuck your hierarchy."

IMHO, these poems are better than 95 percent of the poets on the list. And who am I to say? Why, you all made me a king...

October 05, 2008

*Jim Maughn said...*

I admit it, I was touched that it occurred to them to include "me".  
Now I have to go back to sinking beneath my pilgrim.

Jim Maughn

October 05, 2008

*Patrick Dillon said...*

I don't think that is very wise/nice to list Steve's home address (actually his parents').

October 05, 2008

*Steven Fama said...*

"Issue #1" ain't close to the circumstances of the "uncover" situation that led to the settlement of litigation regarding the latter.

"Uncover" involving a true rip-off, selling without permission. Even if the "Issue #1" editors were making a buck -- which does not appear to be the case -- I evaluate the situation as closer to if not wholly within the Larry Flynt - Jerry Falwell parody even rude and pornographic is protected line cases.

Even so, the whole thing amounts to a single joke, as the particular poems aren't matched AT ALL to the foibles or tendencies of the particular poets. It would appear that a ton of work went has been expended for for little ha-ha-ha.

October 05, 2008

*Ray Succre said...*

I'm certain this was either a cut-up project (Burroughs is tickled in his grave), or machine-gen with maybe a quick human rewrite. Hell, they could have used a simple travesty generator in succession with bits of our work.

Either way, I think they scoured the net for various poems, then used these as fodder for some machine-gen output. Then, bored, stuck our names back on it.

If you look at this guy's site, he has all sorts of projects involving degradation of source material and augmentation of one source with another, etcetera.

It's likely that we were all credited because our 'material' was used as fodder, a vocabulary and rule base, to create the whole, or even something as simple as jumbling all the lines into a semi-comprehensible order with a program or two. Eh, the project seems gigantic and unwieldy, but it'll make for good storming material, in a crunch.

I like it, myself.

October 05, 2008

*T Martin said...*

My first reaction was to be amused by false authorship. The sheer volume of poet names and poems is impressive.

Where the poetry contained in the fauxthology isn't good, the volume is impressive.

How different is this gesture from Duchamp's Mona Lisa with Mustache and Beard (L.H.O.O.Q.)?

October 05, 2008

*Howard Junker said...*

some of you famous poets may think this anthology is chopped liver, but for those of us who have for our entire careers been slighted and ignored and shuffled off...it is an honor to be

included cheek by jowl with pound and silliman and louise gluck. i only wish i could find my contribution.

October 05, 2008

*Warchevski said...*

What a lovely project...The concept certainly challenges contemporary, neo-conservative, Romantic notions about subjectivity...perhaps a more constructive manner in which to view this project, instead of deeming it "retarded," "boring," or threatening legal action, is to ask how such texts (which quite obviously employ computer programming and search engine techniques) complicate our conceptualization of the author-function within the age of digital reproduction.

My only complaint is that I was not included.

October 05, 2008

*Warchevski said...*

Joy! I am in it...Shift-F failed me during my original search.

October 05, 2008

*Nicholas said...*

What a fantastic project. I look forward to Issue 2.

October 05, 2008

*Ed Baker said...*

they got somebody over there that puts a poem in English into the net and clicks "TAGALOG" and WAMMMB! instant translation minus the inflection marks over the letter

and this is L=I=T=R=A=h+sure?

then they do a Vanity Press (Lulu) production and compare/link themselves to Villa or God Zuk! no wonder so many of these co-ed phd students are so fucked-up and confused!

October 05, 2008

*Gregory L. Ford said...*

It's quite a stunt. Computers are neat, aren't they. Yet another step toward the eradication of the physical subject. Who's up for being a disembodied brain linked to the hive mind? Not me, thanks.

October 05, 2008

*Noah Eli Gordon said...*

The poems were all made here:

<http://etc.wharton.upenn.edu:8080/Etc3beta/Automatic.jsp>

October 05, 2008

*suzannahhh said...*

I can shed some light  
on where much of the list of poet's  
came from . . .

the only place I am called  
Suzanna Gig  
(really I am Suzanne Nixon)  
is on Ron's blogroll  
my blog is called  
suzannagig-jig  
(a play with the  
sheila-na-gig of Celtic fame)

when I searched ISsue one  
for Suzanne I didn;t find myself  
however when I used Suzanna Gig

from ARon;'s blogroll

yup  
there I was

so while I cannot account for Ezra Pound and Shakespeare  
and all the other dead poets  
who are not on RON's list  
I do suspect the living ones  
where taken from here.  
October 05, 2008

*Jordan said...*

I'd like to note that "this illegal" "fucking garbage" stirred your little ponds more than the death of Hayden Carruth.  
October 05, 2008

*Ron said...*

Jordan,  
You are absolutely correct. It has more comments than any other note in the history of this blog and will easily receive the most hits in one day as well. Carruth caused the exact opposite effect -- it lowered the readership for a day.  
October 05, 2008

*Gerard said...*

Thanks Jordan, we've always got time for a priggish, moralizing interjection.  
We are suitably chastened and will retire to lick our wounds. How unfeeling can a group be!  
Glad to see there are always spare Emos hanging around the poetry crowd. That insures that there will always be more than enough mawkish poetry to go around.  
October 05, 2008

*fissuresofmen said...*

mr. junker: if you missed it on the comments to the pdf itself, to find your name, just open the document and hit ctrl+f. type your name into the field that opens and it'll find you. it'll take a while, but it will.  
October 05, 2008

*kristy bowen said...*

Is it wrong that I sort of like my fake poem? It's definitely not worse than some of the garbage I've actually written...  
October 05, 2008

*Steven Fama said...*

More comments than anything else, I suggest, because it's perfect blog fodder: everybody's name is mentioned, and a sort of silly pro and con issue was postulated.  
And let's not forget in terms of the attention paid to this here blog: things like TMZ or the Huffington Post or Martha Stewart get more hits in a month or three than the total number Silliman -- or any poetry blog has gotten -- over all the years it's been here.  
And hot stories in on-line dailies will routinely get 300 plus comments in the course of day. So 65 or even 200 here is impressive here, but not broadly speaking.  
Said but true. We ain't many.  
October 05, 2008

*D.J. Huppertz said...*

The intense reaction to this project seems to highlight the idea of contemporary poetry as a form of intense navel-gazing in which the dissemination of the author's name and control of its context (next to my own "good" poetry) seems the goal. Is then the most important issue how my

name is represented, in which context it appears, and how it is subsequently reproduced? (suggestive that "reputation" is something like a celebrity cult, but restricted to the poetry community?). The loss of control of my name seems the source of much anxiety among the reactions here (the "I didn't write this crap" line). There is a fear here of a possible injection of some kind of viral "bad poetry" into my healthy body of work (and perhaps the virus may spread and my body of work/reputation become completely diseased: I will become a poetry leper if this kind of thing continues). However, this does suggest that someone cares. Following Steven's comment above, poetry reputation matters amongst poets, does anyone else seriously care? (although funding bodies may come into play here, and perhaps educational institutions). Is contemporary poetry an incestuous practice completely divorced from its outside?

The unleashing of so much ego across virtual space might also be seen as extremely healthy. As a friend of mine puts it, people enrol in a creative writing course because it's cheaper than therapy.

Budge up & make room for me on the couch.

D.J. Huppatz

p.608

October 05, 2008

*John Gallaher said...*

Thanks Noah for the link. I went to there and they have some controls to narrow the poem you can construct. The whole thing (even when you decide the compositional elements) takes less than a minute.

Here's my poem for today. Maybe I should put together an anthology.

The ugly births

Ugly and beautiful

Ugly and beautiful

Uglier than a birth

Uglier than a nascency

Uglier than a nascence

A sort of birth

A kind of birth

A kind of nativity

A kind of nascency

Ugly as a birth and beautiful as a birth

Ugly as a nativity and beautiful as a birth

Ugly as a birth, beautiful as a nascence

Ugly as a birth and beautiful as a nascency

Ugly as a nascency, beautiful as a birth

October 06, 2008

*G. M. Palmer said...*

I like that "mean as an initial" has so many meanings: Average as a beginning; Cruel as a letter; signify as a first; plain as a short signature.

Why cry over this?

Why threaten to sue?

October 06, 2008

*neverneutral said...*

I think D.J. knows the answer to his not-so-rhetorical questions.

We all do. I hope.

Then again, Sarah Palin may become the next V.P. of the United States of America, so...

October 06, 2008

*Jenn McCreary said...*

The only thing I really find annoying about this faux-anthology is that my husband/partner/co-editor, Chris McCreary is included & I am not. Who knew anarcho-flarf vandalism was gender-biased?

October 06, 2008

*jane said...*

Let's get down to business. Seriously, can I list this on my CV? All the other questions are bullshit.

October 06, 2008

*kfd313 said...*

They must have taken at least many of the names from Ron's (or other poets) bloglist. I am \*not\* a poet. But, hey, now I am "published." The sad and funny thing is the "poem" "I" "wrote" is better than any poem I've ever actually attempted.

IMO, if any class-action lawsuit is brought I should get more \$ b/c my reputation was pure and untarnished before this publication forced me into the spotlight of the poetry world. I have no other "good" poems to compare this one to. Therefore, my good name as a non-poet who might one day publish an important piece of work is forever tarnished. (/snark/)

October 06, 2008

*Jennifer Karmin said...*

Appropriation: 2 Case Studies

1917, Marcel Duchamp - The Richard Mutt Case

2008, Stephen McLaughlin - The For Godot Case

<http://lesfigures.blogspot.com/2008/10/appropriation-2-case-studies.html>

October 06, 2008

*Gary B. Fitzgerald said...*

The strangest thing about all of this is that so many of you didn't get it right away.

Egomania is apparently pandemic.

October 06, 2008

*Glenn Ingersoll said...*

The only person who looked for my name in the long long list of contributors to this "issue" was me?

October 06, 2008

*Diana Hamilton said...*

Ron: Publishes Steve's parents' home address and phone number; encourages harassing them.

Steve: Puts Ron's name in questionable proximity to a poem not actually related to Ron's name.

Here's hoping Ron's lawyer is of the variety that only charges if he wins . . .

October 06, 2008

*donatoma said...*

i have to say, it seems strange & surprising to me that this is angering anyone. it`s so simple and transparent, and no real benefit (of a cultural capital kind) is wrought from any one poet`s name in the list. me, i find it really funny that i was included and think it`s a hilarious project. certainly it doesn`t in any way deserve the endless yards of outraged blog prose it is generating.

come to think of it, my favourite part about it is not that i can`t tell if the poems are fake or not - they are obviously robopo (robot poetry) - but that i can`t always tell if the performances of outrage are fake or not. there`s the art of this thing - however much that is worth to you as an art idea. if worth little or nothing, why the bellyache?

October 06, 2008

*Weldon Gardner Hunter said...*

Bring on the Poetry Papparazzi!

October 06, 2008

*Ed Baker said...*

<http://vowelmovers.wordpress.com/2008/10/06/letter-to-the-editors/>



ahh "nail them" to the church door!  
You-go-Vowel Movers!  
and add that \$150,000 bill to their MFA/Pee Ache D Poetry Stealing degree and their parents  
will pay the bill!  
October 06, 2008

*Stephen McLaughlin said...*  
This is so liberating! Isn't it liberating?  
October 06, 2008

*Gregory said...*  
Yes, it is very liberating! And you know why? Because it's a joke that only goes one way! Or does  
it?  
October 06, 2008

*giveitaname said...*  
A guy can take any of those names and google them for some poetry, if he likes to read that sort  
of thing.  
October 07, 2008

*Ron said...*  
No, Steve, it's forgery, a crime.  
October 07, 2008

*neverneutral said...*  
Forgery of what exactly?  
October 07, 2008

*Michael said...*  
Ron, your whole aesthetic is based on fooling with language and creating poetry out of language  
games. You just ruined your entire reputation yourself by calling this meager hoax a crime. See  
you in the dustbin of history.  
October 07, 2008

*Stephen McLaughlin said...*  
It should be noted that that "stephen" and "gregory" are sock puppets. I'm the real Steve.  
October 07, 2008

*Stephen McLaughlin said...*  
Further, echoing giveitaname above, I remember something you, Ron, once said at the Kelly  
Writers House: that the real reason your blog existed was the blogroll on the left side -- that the  
fact that these poets can find one another via this shared community superseded your own posts  
in importance. Well, since posting this I've had email conversations with dozens of poets I've  
never previously heard of, and I've found multiple poets out there in the blogosphere who have  
made posts to the same effect. Please lighten up.  
October 07, 2008

*Tight said...*  
No, Ron, it's SATIRE.  
Lighten up!  
- Andrew Hughes  
October 07, 2008

*Toast said...*  
You oughts to grow up, man. For most people in that volume, it's the best work they've ever had  
their names on. I'm just jealous because they didn't put me in. The address and phone number  
you have published are incorrect and shame on you for your infantile squalling. The kind of

reaction you're having to a piece of minor experimental art is characteristic of nothing so much as the mindset of totalitarianism. Crime. You're the crime, you overwrought baboon.

October 07, 2008

*Gary B. Fitzgerald said...*

This thing just gets better and better.

Witter Bynner, eat your heart out!

:-)

October 07, 2008

*Toast said...*

Hey, Ron. Next you should go after Gertrude Stein, Shakespeare, and all of those composers who have composed variations on other people's tunes.

October 07, 2008

*Tight said...*

I have a real problem with people petitioning this and not asking me if I want to be a part of the petition...

<http://vowelmovers.wordpress.com/2008/10/06/letter-to-the-editors/#comment-44260>

this is ridiculous. I don't want to sue these guys - I want to buy them a round of shots and toast them.

Andrew Hughes

October 07, 2008

*Bryan Coffelt said...*

Help me turn the giant mass of names into a giant link farm. I have a shared google doc going and need help linking each name w/ the person's online persona (blog, wikipedia entry, etc.)

Email me and I'll add you as a collaborator: [bryancoffelt@gmail.com](mailto:bryancoffelt@gmail.com)

October 07, 2008

*giveitaname said...*

Now there's a helluva plan!

Quite an undertaking and I like your idea

even though my tastes lean more toward those times when serendipity whips it out.

October 07, 2008

*Collin said...*

It appears the issue has been removed. What a shame. I guess all the petty, ego bullshit and harassment from a bunch of humorless "poets" finally took its toll. Get a life, people.

October 07, 2008

*peter said...*

i know i'm chiming in late, but, really, Ron, your position on this is lame. this is no more a hoax than any other good joke in art. you're like the guy who designed the urinal that Duchamp turned upside down and called a fountain, complaining that "this isn't art! it's a hoax! a forgery!"

really, i would have thought you'd be cooler about something like this... it's like you're saying "Fuck the SOQ! art should be free to explore and be wild and unconventional, as long as it follows the rules (esp. in regard to using the words 'Ron' and 'Silliman')"

October 07, 2008

*neverneutral said...*

I can't believe they really took it down.

Poetry in the age of digital sarahpalinism.

October 08, 2008

*DUSIE said...*

Tis interesting, methinks...that what led or inspired this project, the list of blogs on the left that not all of which have requested to be represented or linked here-- thus creating a vacuous poetic black hole of sorts of googling propensity. Granted, much kudos to you the proprietor, the owner and creator and for all your daily minutes and hard work invested... but but but...to shame these kids for making a rather hilarious spectacle...when all of these names to the left only bring more hits, and more audience to the very source text of the Silliman blog at hand. Upon further research, Erica T Carter is just a data jumbler, as the source text is actually from Emily Dickinson's COMPLETE WORKS, and Joseph Conrads, Heart of Darkness. Emily Conrad perhaps? The List merely 'appears' among the vast jumble jungle of a literary code or codes so to speak. It is what we as reader made of that assemblage, et al, or interpreted of that chronology which disturbed many. The only thing it had to do with 'us' the 'authors' is that in fact none of 'us' are the authors, all of which are 'here' and alas none of us can take credit, or receive plaudits. A little bit ironic, dontcha think?

October 08, 2008

*arsonisnoway said...*

<http://www.zshare.net/download/201936762a7e868f/>

October 08, 2008

*Rauan Klassnik said...*

"No, Steve, it's forgery, a crime."--- Silliman, are you serious???

again, lighten up!

again, lighten up!

again, lighten up!

(but i suppose i'd have more chance of success if i knocked my head repeatedly against a wall....)

October 08, 2008

*Nada said...*

Yeah, Ron, this is a crime. Like smoking pot. Or "sodomy."

October 08, 2008

*michael said...*

now that i know where it came from, i think i'll let that robot write all the rest of my poems for me.

it's an improvement.

seriously, i always wanted to be in an anthology with Joan houlihan.

m.

October 08, 2008

*Ron said...*

That zshare.net link is to an extant copy of Issue 1 that can be downloaded.

October 08, 2008

*Ron said...*

No, Nada, not like pot or sodomy in that in 30 years that text is likely to turn up on my record. This is not some victimless prank. It's a world class Stupid Artist's Trick.

October 08, 2008

*Matt said...*

"in 30 years that text is likely to turn up on my record"

I find that pretty unlikely. Your uncharacteristic objections to the project, however, probably will.

October 08, 2008

*Nada said...*

O Ron, be here now, I entreat you

FIRST of all, let's say some scholar of the future unearthed this thing. Don't you think traces of the controversy and discourse surrounding it would be unearthed, too?

And what if, just what if, the traces were nowhere to be found. If the scholar were responsible, don't you think she would be able to discern that this work was not truly yours?

And what if, just what if, she were not able to discern that. Is your reputation really so tenuous, that it would hinge on this one little piece? I certainly do not think so?

And what if, just what if, uh, one were not so concerned about one's, uh, reputation? That, I suppose, is the key question. I leave it as rhetorical.

I maintain that it is victimless, but invite you to convince me otherwise.

xo

Nada

p.s. 30 years from now? Who knows? Here's Jimi on the subject:

Will I live tomorrow?

Well, I just can't say

Will I live tomorrow?

Well, I just can't say

But I know for sure

I don't live today

No sun comin' through my windows

Feel like I'm livin' at the bottom of a grave

No-ho sun comin' through my windows

Feel like I'm livin' at the bottom of a grave

I wish you'd hurry up and rescue me

So I can be on my miserable way

p.p.s. kiss the joy as it flies, O Ozymandias!

October 08, 2008

*fissuresofmen said...*

thank you Nada and Matt -

if anything of this whole hilarious fiasco survives it will certainly be the 'hubbub' - see, I'm already learning from Issue One - rather than the poems themselves.

and so what if somebody happens to link the poem to your name and miss the MUCH larger issue of the anthology itself? as Ginsberg told Creeley, 'you don't have to worry so much about writing a 'bad' poem. You can afford to now.'

October 08, 2008

*McKenzie said...*

Kinda losing your sense of humour there, Ron. Let it go.

October 08, 2008

*Michael Ford said...*

Ron,

I'm with Nada on this. To say that it will affect your reputation is to also say that future volumes of the works of Shakespeare and Confucius might include the poems attributed to them in this volume.

I can't think of anything more absurd than people taking seriously an anthology claiming to contain NEW WORK BY CONFUCIUS. All anyone has to do to recognize that this as a fake is read the list of names on the front cover. It's an obvious joke; try to take it as one.

October 08, 2008

*Tim Peterson said...*

Has everybody REALLY become this much of a ditz? Ron is correct to point this stuff out, because of the precedent that it sets for other people using your name.

Nada is correct to acknowledge that the sheer number of names betrays the joke, but that doesn't change the fact that this action sets a certain precedent.

Furthermore, these guys are obviously people who can dish it out, but can't take the same joke when it's directed at them. I have a feeling that if I put them in my fake anthology there would be howls of protest from these same people who claim to be such "liberators of the author."

At most, it's a boring stunt. The poems aren't interesting, the act of stealing people's names isn't interesting. There's very little reason for it to exist, really. Let's move on to the next thing, people.

October 08, 2008

*Tim Peterson said...*

Remember that guy who threatened to sue Blazevox for putting his photo on the cover on Rodney Koenek's book without permission? We weren't sitting around laughing saying "oh, this is so delightful" then, were we?

October 08, 2008

*Logan Ryan Smith said...*

"Remember that guy who threatened to sue Blazevox for putting his photo on the cover on Rodney Koenek's book without permission? We weren't sitting around laughing saying "oh, this is so delightful" then, were we?"

Tim, that's not even remotely the same thing as what this anthology does (or attempts).

A NAME IS NOT THE ART!

October 09, 2008

*neverneutral said...*

Tim, do you really believe that the letters that compose our names express the same likenesses as a photo of our faces?

The question here, really, is not whether Issue 1 is "interesting" or "boring" (what's the opposite of "boring" in poetry?). What is amazing (and at the same time it's not) is what a passionate response there's been when someone puts your name in physical textual proximity to a poem-like text (a poem, a poem) the person usually related to that name did not write (or submit).

What's even more amusing (ah, the verb!) is the inability to see how self-referential this thing is. Try to explain the problem to anyone who is not a poet with a blog. They will blink and stare. This is so ridiculously insular it's worrying. I can't believe anyone can seriously be thinking of his poetic "reputation" in 30 years time.

The exercise is, at least to many of us, self-explanatory. We have read our critical theory and we live in the 21st century. We all send txt messages, listen to music on mp3 files and have online presences. We should know better that "text" is iterable and unstable. That referents do get lost.

There is no crime in Issue 1 any more than there was crime in "A Modest Proposal". Irony is all about understand contexts and intentions.

Seriously, to me this debate proves once more that we are not really ready just yet to live in the 21st century, just like it seems we are not ready yet for democracy, ethical, sustainable living or a re-definition of "globalisation".

So yes, let's move on, but not remaining our old selves. Let's learn something from this. Poetry is not about the name signing. Poetry is not even about reputations or big names. The anxieties that have been expressed prove our fear that the very ontology of poetry is being questioned. "What! A computer! Writing poetry! What? My name! On line! And next to something I did not authorize or even write! My god!"

Maybe now all "major" poets will have to copyright their proper names too. Or go back to print, because the Internet is too democratic, too "risky". (everyone can find you, everyone can use your name and publish something with it, folks). Is that it? A return to the roots, a form of poetic conservatism? Back to the caves to protect the sacred territory of our name?

October 09, 2008

*Michael said...*

So much for your Marxist ideals, eh, Ron?

October 09, 2008

*Gary said...*

But, Tim, remember that the important issue for Sasha was that the photo on Rodney's book cover was of his son.

Even those who don't have children (myself, for instance), can understand any parent's concern in that instance.

October 09, 2008

*Nada said...*

Am I just uncontrollably open source? Guess so. I thought Sasha TOTALLY overreacted to that. His son's face wasn't even in the picture; it wasn't like it showed him NUDE. If that had been my photograph I may have been a little piqued, but I certainly wouldn't have threatened to sue. I would have asked for credit and maybe for some kind of token compensation and a public apology. But I wouldn't have forced the editor to withdraw the book. No way. That just seems nutty to me, and so does Ron's response here.

Somewhere in the San Francisco airport there's a giant mosaic of an embroidery my mother made for me when I was nine years old. No one asked my mother for permission to use it. We were thrilled and flattered to come upon it out of nowhere.

I guess I really must have a much more sort of potluck/tribal view of culture than those of you who would jealously guard your stuff.

Open. Open. Open.

October 09, 2008

*Gary B. Fitzgerald said...*

neverneutral said:

"Is that it? A return to the roots, a form of poetic conservatism?"

Yes! Yes! Back to books! Hooray!

The internet is writ on (electronic) water. When the lights go out, what will you have?

October 09, 2008

*Tim Peterson said...*

As Gary points out, my fellow prisoners, it was a photo of his son. So we're dealing not just with names but with an entire social context, here parodically appropriated as a giant anthology.

October 09, 2008

*Tim Peterson said...*

And what's all this Althusserian crap about how we're supposed to resist our basic impulses (about our names being appropriated for example) because they may be remnants of how we are unduly influenced by our unthinking status as bourgeois people? There's a time and a place for that kind of critical analysis, but this project is so flimsy it barely deserves to be addressed on such a high theoretical level.

And on the other hand, sometimes our basic impulses are correct. So cut the smarmy Duchampily Correct more-detached-than-thou BS.

October 09, 2008

*Gary said...*

I think Rodney Koenike has the most relevant analysis of Issue 1, at Modampo. It has nothing (that I can tell) to do with Althusser or Duchamp.

Here's an excerpt, for what it's worth:

"What I like about the stunt is the way it exaggerates the features of writing in the Internet age, like a caricature exaggerates a politician's brow or nose. That 3,164 poets could appear in the same collection but silo themselves off from the other contributors so completely—that they could find the site via Google Alerts, 'Control-F' search for their own piece and, sniffing out the writing as computer generated, scan their own blogs and poems for source text—seems like something that could happen only now, online, where the author functions largely as a search term. I don't think "ego" is as relevant here as the structural features of Internet presence, which offers at the same time the possibility of total inclusion—why not 30,164 poets? 301,640?—and the power to weed out anything not relevant to us. The special anxiety of the Internet is in that contradiction, I

think: that we might be simultaneously included and utterly ignored, like a poet name-checked in Issue 1."

October 09, 2008

*imightbechad said...*

...suffice it to say I will not be frequenting this blog anymore.

Ron's (and other similar) responses to this performance are absolutely terrifying.

Chad

October 09, 2008

*neverneutral said...*

I don't know about you, Gary, but I have never left the books.

October 09, 2008

*Andy Nicholson said...*

Ron,

Clearly the menacing tone of your post feels like a overreaction to many, including me. I don't claim the anthology to have any more value than a kid's prank phone call, but the anthology is so clearly a joke (see the poems of any historical figure listed) that I'm not worried that my inclusion will somehow affect my reputation.

Is there any chance that you will post on this again? In your existing post, you come off to many as a bully, and I'm left without a good explanation of why you're so worried about being included in what is obviously a prank.

October 09, 2008

*Abecedarian/f(x) said...*

I'd be curious to hear opinions about other appropriative projects: cento for instance. Of course, I also make a point to attribute each line to the author and poem I used by the author, but if I didn't, would that be problematic?

And what about blues music? Robert Johnson is famous for having written Rollin' and Tumblin' and Sweet Home Chicago, but in fact, Roll and Tumble Blues by Hambone Willie Newbern was recorded well before Johnson's version and "Old Original Kokomo Blues" by Kokomo Arnold and "Kokomo Bues" by Scrapper Blackwell both pre-date Johnson's version by quite a bit (listen to those songs and the melodies and large portions of the lyrics are lifted by Johnson and reworked to make the song about Chicago). Even in the age of copyright, Led Zeppelin's "Black Mountain Side" is a BLATANT piece of theft. Jimmy Page simply learned Bert Jansch's guitar arrangement of the old English folktune "Blackwaterside" and made it instrumental. Hell, the entire British Invasion was a bastardization and cashing on black American blues.

How do you all feel about these cases in comparison?

Also, I take exception to some of Ed Baker's comments here about poetry students. I studied poetry, got a degree...and granted though I didn't take the traditional MFA or Ph.d route (I was in the MLA program at U Penn), that doesn't mean that somehow I lack the "soul" or understanding of a "poet". I've been writing poetry since I was 6 years old, and been having it published since I was 7. It's all I've ever wanted to do with my life, and I resent the condescending implication that somehow, because I chose to get a degree to advance my study of poetry, and because I enjoyed the academic setting where I got to interact with people like Charles Bernstein or Bob Perelman, that I somehow am not a REAL poet. It's comments like yours Ed that make me frightened to engage the poetic community at large, to keep putting my work out there, and to interact with people in any kind of meaningful way. And maybe that fear makes me a coward, but it doesn't make your sniping insinuations any less hurtful or counter-productive.

-Matthew Landis

October 09, 2008

*Gary B. Fitzgerald said...*

neverneutral said...

"I don't know about you, Gary, but I have never left the books."

That's sort of an 'inside' joke, neverneutral. Most of my posts on the numerous poetry sites address my two main crusades: self-publishing (pro) and internet publishing (anti).

Bibliophiles unite! :-)

I will say, though, that this 'Issue 1' thing, love it or hate it, appears to have gotten the attention of every poet in the country. Jeez, I wish MY books would do that!

October 09, 2008

*Tim Peterson said...*

Yep, definitely Duchampily Correct. I can totally understand and sympathize with Ashbery's reaction.

October 09, 2008

*Tim Peterson said...*

I disagree with some others in that I personally think the best analysis of this hoax was written by Rodney Koenke over at Modampo. He says:

"One thing I haven't been down with so much is the moralizing tone of those who see this as a "gotcha" moment for anyone who sets Google Alerts, or "ego surfs" or whatever. (Have you noticed this reaction, too?) This isn't about narcissism I think so much as the particular kind of self the Internet tends to produce."

Some poets had to do this stunt in order point out that other poets are attached to their online avatars? Duh...

October 09, 2008

*Annandale Dream Gazette said...*

Matthew --

I don't know how meaningful any of the interaction around here has been lately, but I hope you're not really frightened to engage the poetic community. There are a fair number of assholes around here but the rest of the non-asshole poets more than make up for it, usually.

I think that the blues examples of theft and appropriation you're talking about is different than the faux anthology in that appropriation is about material being stolen and attributed to one's self....in the instance of the faux anthology, though, it's names that were stolen, which I am guessing is the reason why Ron calls it forgery rather than copyright infringement.

Take care.

October 09, 2008

*Gary said...*

Rodney is obviously not talking about avatars, Tim, but something much broader, and involving actual (as opposed to projected) online behavior.

I'm surprised by your reaction to Issue 1, in part given Tarzan Workshop, and your lengthy comment a day or two ago about it on Nicholas Manning's blog.

What could be more "duh" than the didactic point made by Tarzan Workshop?

But, as you might agree--or might once have agreed maybe--it's not the didactic point that matters so much as the experience of the piece. What happens (in the piece, in the audience, among the audience) as it unfolds.

Have you listened to the radio interview with the editors of Issue 1? According to them, they had no idea what to expect when they posted the project.

They didn't think they would get much response at all. It was a simple experiment. They weren't sure even what the experiment was, except that they knew what it consisted of (names attached to computer generated poems).

Listen to the interview here.

Anyway, I gotta say, Tim, I'm baffled by your response. Who cares whether the didactic point of the thing is dopey--especially considering the likelihood that no point was intended?

What about the experience of all of this talk and response to it, here, on Poetics, on Harriet, on Limetree, etc.?

October 09, 2008

*peter said...*



"it's the names that were stolen, which i am guessing is the reason why Ron calls it forgery...."  
the problem with this idea is that you can't steal a name because unless, i guess, your name is trademarked, you don't own it. I could change my name to Ron Silliman and start publishing under that name. That's possible, and there wouldn't be anything Ron could do about it. at least, I don't think so.

people with boring names like "Peter Davis" have to deal with this sort of thing all the time. i.e. the possibility that somebody won't be able to tell my work from the other poets writing who are also named "Peter Davis." getting used to this problem isn't that hard to do.

I think it's funny that people who know they didn't write something, automatically still assume that the name below refers to them. Of course i get why Ron thinks the "Ron Silliman" in issue 1 refers to him because, clearly, in that context it does. But that's the thing--it's about the context. i would think Ron could see that the context of the issue clearly indicates that the "real" Ron Silliman is not the author. so what's the problem?

October 09, 2008

*neverneutral said...*

"It's all about the context." Exactly. Which comes back to my point of trying to explain this to other people (educated, well-read, with interest in technology, poetry and the arts). It does not matter at all outside the (mostly American) poetry blog world. Like Gary, I believe that the experience of the whole thing has been a complex one.

It's not about "detachment" either. Like everybody else my first reaction was "wtf???? I did not submit anything". And then I got it. I laughed. I was puzzled.

In a way the interview demystifies Issue 1. But the anthology works beyond their authors' intentions or publicly-accepted intentions.

As far as I know Ron did not ask for permission to use the names on his blog roll. We as bloggers rarely do so. He did not ask for permission to reprint all the names included in Issue 1, either. He knew, because he is computer literate, that the names there would attract all of us here.

Why is it forgery for the Issue 1 guys to "use" our names, and not when other people have "re-posted" (through copy/pasting) the list of contributors on their blogs, like so many bloggers have done already? If the argument against it is that it potentially damages poetic reputations, isn't spreading the word about Issue 1 by posting the list of names totally unhelpful to protect all our so-called reputations?

October 10, 2008

*Tim Peterson said...*

I'm disappointed by Gary's Duchampical Correctness here. I expected more from him. Ah well, maybe next time we meet.

October 10, 2008

*William Michaelian said...*

The "poems" in Issue 1 were not written, composed, or sung. They did not arise from individuals' labor, insight, or experience. Tell the program that produced them to begin again and it will begin again, and it will arrive at a different combination, a result every bit as detached and meaningless as the first. Call it Issue 2. Call it forgery. Call it a joke. Call it a crime. Call it an outrage. Call it a serious concern. Call it any number of things. But don't call it poetry. There are no poets in Issue 1. It is not an "anthology." No one's work was "published."

Admire the people behind Issue 1, or hate them, or praise them, or mock them, or fear them, or pity them, or assume they are missing the boat. But don't call them "editors," at least in connection with this project.

I laughed. Never once felt threatened. Am not worried about what the project will do to my reputation. And I do have a reputation. Small. Mostly for honesty.

Like most everyone here, I'm vain to a greater or lesser degree. I know that after reading this, only a small handful of you will be curious enough to check my profile, and that there is almost no chance at all that you will read past the first few sentences of my blog and website, much less buy my books. But that's okay. I do the same thing. There's a limit to how many times a person can click his mouse in a day. There's always something else to read, something more to write, and

living itself is an undertaking that often hurts like hell. And that hell, that beautiful, private, universal hell, is one thing missing from Issue 1.

(generated by faulty brainware)

October 10, 2008

*OpenID neverneutral said...*

Did you whistled at Bob Dylan when he grabbed an electric guitar?

Is computer music not music?

Sigh.

October 11, 2008

*William Michaelian said...*

Yes, neverneutral, I confess: I was the rube who struck Bob Dylan with a banjo. But Pete Seeger paid me to do it

Seriously (or as serious as I'm able to be), I have no quarrel with any instrument, per se; I'd just rather the mind play the instrument than the instrument play the mind.

But you'll have to forgive me. I grew up on a farm. I live in a city now, but I'm still quite attached to my shovel.

As for computer music, I'm not quite sure what that is. I live a fairly sheltered existence. That's why I visit this blog. Little by little, I'm trying to alleviate my shameful ignorance. With your help, and the help of others, I hope someday to see the light. But it will be a long uphill battle, I'm sure.

October 11, 2008

*neverneutral said...*

I meant "Did you whistle", of course. Apologies.

October 11, 2008

*Ed Baker said...*

I tried to post a comment about Bob Zimmerman and his little brother but got "lost in the fun-house"

ahhhh the in-tell-lect

embraced by computer-i-znation!

I ain't for any of these morons running to be pres!

how'd you like my new book?

October 11, 2008

*Abecedarian/f(x) said...*

Annandale-

Yes, in fact, I am. Perhaps its a personal short-coming, but it's how I feel sometimes nonetheless. I used to try and make it out to readings and workshops and what not, but even then, I found myself hesitant to go up and talk to people let alone hand them some poems and say "If you have time, would you take a look at these?" I haven't done a reading in almost 8 years. I might try to make it out to the reading Ron is doing at Robin's since I'm a Philly native. I suppose it's a bit of a cop out for me to just well, duck that interaction for fear of running into the occasional asshole.

And as for yr point about forgery, I can see that aspect of it. But most appropriative art is a kind of forgery. It's a counter-signatory gesture. The erasure of one signature and the application of another. Appropriation begs an interesting question about signatures and naming, about the ego of the author or the identity complex of "the poet", a complicated and sometimes over-stated progeny. What can we say about outsider artists? Is Hannah Weiner still a poet, even though, some mental health professionals might say, much of her linguistic inventiveness derived the scattered linguistic processes and delusions associated with schizophrenia? Was she simply signing her name to a disease? I personally, do NOT think so, let me make that clear. But it's an interesting question. Is it really the name that makes a poet who s/he is?

-Matt Landis

October 12, 2008

*Rachel Mallino said...*

"And that hell, that beautiful, private, universal hell, is one thing missing from Issue 1."

\*Finally\*, someone said it.

I think I love you William Michaelian!

October 12, 2008

*Josh Hanson said...*

Well, the po-biz is obviously that: a business. That our poets are not only comfortable with the commodification of their own names but actually do it to themselves is amazing to me.

In thirty years, y'all will look silly, assuming anyone cares, of course.

October 12, 2008

*Gary B. Fitzgerald said...*

William Michaelian said:

"I live a fairly sheltered existence. That's why I visit this blog."

Rachel Mallino said:

"I think I love you William Michaelian!"

Well, Bill...at least you got a date out of the deal. :-)

Ed Baker said:

"how'd you like my new book?"

You think someone actually bought it, Ed?

Hee hee. Just funnin'.

October 13, 2008

*Nicole Mauro said...*

Yes, it's enormous, yes, it's clever. I would argue, though, that authorship is only part of the issue, and the other part is attribution. As to the first, the poems are authored--by a computer-program; as to the second, they are falsely attributed. It's two-sided issue at least. No responsibility for poems, and responsibility of poems given, guerilla-style, to those who had nothing to do with them.

Authorship--to write or to own--is one thing. None of the poems here are "ours," so we don't own them and can easily (and legitimately) enough disclaim responsibility for them or how people--some of whom might not be poets--might interpret them. I would argue that if the sum result of the anthology was to remove or obliterate authorship in a kind of attempt to imply poetry is a bunch of random language, then the "anthology" would actually have to be authorless. At 3000-plus real poets/writers involved it's not. It's more accurate to call it mis-authored vs. unauthored, which brings me to the issue of attribution, make that false attribution--to ascribe to, or pin on--which is bigger and thornier), especially given the use of one particularly vile racial epithet (see p. 1132--and that's just one poem I could reference) the computer-program favors using. It's the only epithet I found scanning the whole "anthology," in fact the only offensive word used (I couldn't even find a "damn!")

What's troubling is, of course, the word itself, though certainly most of us would agree that a poem using a racial epithet is not necessarily "racist," and that, however contemptible, a poet can use whatever vocabulary he or she chooses to write a racist poem. That's basic free speech.

The point here is that the poems with the offending word are credited to real people, which makes the argument about authorship and the responsibility it carries more serious than the initial blitheness the project can meaningfully address. It needs people to do that. The machine, on its own, so far as I know, can not dialogue about race and its slurs, but maybe that's next?...if it is capable, I'd ask the program if using a racial epithet is inherently racist? If it can answer, I'd then ask how/why it chooses the language it does--what it's trying to accomplish, other than fulfilling its algorithmic dictate. If it could respond, I imagine it would say it depends, but it won't because it can't, because being a program it lacks conscience, the ability to process and adjust language to context, and has no sense of audience beyond what it is programmed to consider, cannot comprehend the gut-wrenching, loaded conversation that is race in America.

Do we ask the same questions of the computer we would of a poet who takes credit, who, by name, is said to have authored it? What about the programmers?--what's their role in this?

I credit the creators of the "anthology", intentionally or accidentally, with raising these questions--they are complex, without mono-answer, and I wonder how they'll respond.

What is clear to me, and should be to them (they handwrote the poets names one by one, I read) is that names, mostly the real names of real poets who a lot of us know by work and work alone, could be adversely affected, in part because the "anthology" is wickedly clever, at turns witty and others eccentric and sad, is slickly produced, and, thanks to the expansive capabilities of the pdf., endlessly, universally downloadable.

Yes. We poets get the joke, and, hell, I really like my poem, but then it doesn't contain one of the meanest words in the English language. But I worry about those who won't. Don't tell me they're unlikely to peek in, let alone attempt to read the whole thing, even if it's 99% true. They're out there, not potentially but really, and I'm not sure the "It wasn't me, boss/university department head/grant granting organization, really, I swear it was a prank--I'm not a racist, a computer wrote it" will suffice.

--Nicole Mauro

October 15, 2008

*neverneutral said...*

Interesting. The word is likely to come from Conrad's Heart of Darkness, since the EJC program has that as one of its word pools.

---

Does this mean that one cannot teach Heart of Darkness in "America" any more?

---

To be honest, as a Mexican national I find the continuous reduction of the whole continent to one single country more offensive than the use of any offensive racial epithet. But that's another discussion...

---

And I find terribly scary the notion that any "boss/university department head/grant granting organization" would a) take the time to scan through a thing like this, and b) to think negatively of anyone who wrote a poem including an offensive word.

---

Next time they will be banning (again) Ginsberg or Hughes, then.

October 15, 2008

*Nicole Mauro said...*

Thoughtful commentary above. Maybe I'm wrong and Erica is capable of bringing about productive dialogue, to which I say:

But it's not just an offensive word. It's a loaded, complicated word of import and impact that goes beyond simple offensive. i.e. "fuck," also offensive to some, is a verb, and so serves a rhetorical purpose—but this is a slur, and its sole purpose is to damage, degrade and hurt. Offensive the slur in question is, but it is not only what it is.

I brought the issue up because:

1. It's the only epithet in the whole doc. that I could find, to the exclusion of all other slurs and foul language (I should say I'm wholeheartedly for the foul in the poetry,

and not a believer in censoring or sanitizing). As to Ginsburg, Conrad, Twain etc. they used it with understanding of the word's power at the time, whereas Erica the computer has not.

2) I agree the university/boss scenario I described is scary, but not entirely implausible. In their essay "Words That Hurt" van Dijk and Donaldson explain part of problem with discussing the epithet is lack of serious, in-depth (read worthy of research sabbatical) study of it, in part caused by unusual academic hesitation to fund a study of the word in question. So I assume if universities are hesitant about studying it, they're also concerned—probably unduly and overly--about use, esp. among the faculty who would have to use it. If discovered—and I grant it's not likely it would—I'm not sure how they'd respond to its use under the pretense of a hoax.

3) Finally, I'm not sure if it matters if discovered. What matters is choice. We make careful decisions about words—esp. as poets. Conrad and Ginsburg and Twain decided to use the word, and I don't doubt their authorial decision to for a minute. The difference here is they got to decide, it was not decided for them. What troubles me is that a program—not a human—"decided" to use the word, and then turned around and pinned that word on a human.

October 16, 2008

## Cielofontanero

lol

my new 'poem' in Issue 1:

compiled by these flarf-people whoever they are

Suggestiveness turned inside darkness

Big as boy, bigger than sort

Hot as a sun, hotter than sun

yes.

I often repeat this to myself, mantra-like, while making oatmeal. Or giving my cat a bath.  
hahahahahaha

Posted by cielo fontanero at 9:56 AM

Labels: row of smileys

## kthread / Kristen Taylor

### the coat poem I didn't write

The poetry world is rather upset this week about the "pirated poetry anthology" Issue 1, published as a .pdf (3,785 pages) by Stephen McLaughlin and Jim Carpenter.

A Kristen Taylor is included, and her poem on page 104 is titled "Coats made without courage".

I find the project amusing and imagine the editors rounded out the collection by scraping the interwebs for those of us who occasionally put up poems or are linked to poets with an online presence.

As for consuming this voluminous mass of words, editor Stephen McLaughlin recommends; "If you're up to it, I'd suggest gulping the magazine whole, for 83 straight hours of transcendent poetic revelry reflecting the whole panoply of human achievement, emotion, wistfulness, and athletic achievement."

If you'd like to read poems I have written, I post them here (scroll down).

For example, I did attempt a triolet (ABaAabAB) a few years back:

a pretty hewn town

and someone laughed, and someone paid  
and some one cleaned the mess we made  
we knew the chef and so we stayed  
and someone laughed, and someone paid  
and someone struck, and someone played  
and someone slept and someone strayed

and someone laughed, and someone paid  
and some one cleaned the mess we made

And, anyway, a poem I wrote about coats would do more to allude to Yeats's "A Coat"—I am happy for the editors to have caught my name, but as for the poem, they wrought it. And let them take it, for there's more enterprise in browsing the real work of the included poets.

If I were you, I'd start with one of my favorite poets, Alan Michael Parker and his "Love Song with Motor Vehicles" (this is the title piece of a wonderful collection)...

p.s. His purported poem is on page 2635 of the anthology.

## Pocket Magnet

### curiouser and curiouser

i've been ascribed a poem on page 3,685 of this. i'm rather fond of some parts of the poem but can't remember ever having written it... it must've been sophia.

Posted by amy bernier at 11:16 AM

Labels: cellar door, doppelgängers, haints, phantom poetry, Sophia, what the what what

## The Tongue is an Eye

### from Silliman's blog

From Ron Silliman's Oct 5, 2008 blog posting:

"Issue 1 is what I would call an act of anarcho-flarf vandalism. The second pages lists the compilers as Stephen McLaughlin & Jim Carpenter, and a search of domain ownership for the web host arsonism.org at Whois.com turns up the following:

Registrant Name: Stephen McLaughlin  
Registrant Street1: 409 Ash St.  
Registrant Street2:  
Registrant Street3:  
Registrant City: Delanco  
Registrant State/Province: New Jersey  
Registrant Postal Code: 08075  
Registrant Country: US  
Registrant Phone: +1.8567641574  
Registrant Phone Ext.:  
Registrant FAX:  
Registrant FAX Ext.:  
Registrant Email: fakesalt@comcast.net

If you are unamused, you might want to tell Steve this directly. If you're amused, I suspect that he'd like to hear that as well.

I might note that the last time I felt ripped off by an on-line stunt, I sued – as a lead plaintiff in a class-action case brought by the National Writers Union. And while I can't discuss the suit, as a

condition of the subsequent settlement, I will note that we could have gotten a pretty good major league middle infielder for the final amount. Play with other people's reps at your own risk."

~

Carpet-bomb email this guy until his account blows up. Call him until his cell phone melts down. [I'll be doing neither... I don't have time for this guy outside the theatre of this blog. I'm happy to make my point here, for my 10-15 readers]. I don't want to be misrepresented by this supposed "art project." If I wanted my name on a terrible poem, I'd write one myself. If I wanted to create art by using other people's names and a simple computer text-generator, I'd create a website and write the program (both of which would take no less than a couple hours tops). Stephen better have failed this project. Shit. A monkey could do it. And now the monkey-shit who did do it should be forced to take the site down. Or keep it up. Either way, his voicemail and email inbox are gonna get mighty crowded if people follow through with their threats. Me, I'm gonna watch some football, write some poems, hang-out with my son, and cook some tacos.

posted by garylmcowell @ 11:54 AM

## 2 Comments

*Adam Clay said...*

I'm not even going to dignify it with a response. I think that's what they want.

8:08 PM

*Glenn Ingersoll said...*

I hope you write your poems while watching football, although it might be better not to do so while cooking tacos.

8:28 PM

## Bliggidy Blog

### I DIDN'T WRITE THIS EITHER

My name is on page 2969, or 2070, (FORGODOT) though I didn't write this poem called Impalpable as Death (or something like that). I didn't find it so thrilling. Though apparently I am not the only one. Supposedly 3,164 authors taking up 3,785 pages. Here's what Ron Silliman says.

Posted by Kim Chinquee at 11:03 PM

Labels: no tags

## [Article] [Adjective] [Noun]

### Issues with Issue 1

This morning I was pleased to see that my friend Steve McLaughlin is getting a lot of attention for his collaborative work Issue 1. I was also pleased to discover that I am included in the anthology. Many people are, understandably, unhappy. Depending on how one looks at it, those included are either the recipients of a gift or victims. The reaction seems rather split. I have little doubt that it will be removed from the web, but I am enjoying the dialog it has triggered on its own page, Silliman's Blog, Amy King's Alias, and Harriet.

Issue 1 is edited by Steve and Jim Carpenter. The website lists Steve, Vladimir Zykov, and Gregory Laynor as co-researchers. There seems to be a lot of poor speculation about the authorship of the

poems. For those who are not familiar with Jim Carpenter or who won't take the five minutes to research him, he is the creator of Erica T Carter or etc3, a random poem generator. The poems attributed to the authors of Issue 1 are most likely randomly generated poems using this software or another of Jim's creations.

The problem with this anthology is that it directly provokes an array of actual authors. Personally, I am flattered to be included in this anthology (no doubt because of my personal friendship with Steve), but I do sympathize with those that are unhappy to have their names included. My girlfriend, a law student not included in this anthology, has great fear about the potential of the internet to invade privacy and hurt reputations. Although I may not share these anxieties, I respect her opinion and have learned from it. People may be genuinely upset when false actions are attributed to them. So, in my opinion, this is a rather disrespectful piece of art.

That disrespect will be a pro for some, a con for others. While this is intentionally provocative, we must admit that the stakes are very small, and anyone with half a brain or an internet connection will know that these are unoriginal works. So what is the actual harm? Therefore, we must also recognize Steve and Jim's bravado.

The merit of this piece results from the collision of theory and the real world. We could use more of this interaction in almost every aspect of our lives.

posted by Patrick Dillon at 2:46 PM |

## Me~ Tronome

Being included in Issue 1 is like one more chain letter, but it's interesting to browse through all the names. It raises questions of authenticity and identity, being assigned a "poem" without knowing the author. Then, finding out, (surprise), it's supposed to be me. The concept pokes holes in the ego. Someone, somewhere has a lot of free time. Here's the poem I "wrote." I wonder what Pablo Picasso thought about when he read the issue. I never thought I'd be published with Osip Mandelstam or Isadore Ducasse. Hey, he once wrote "plagiarism is necessary." Maybe that's what Vladimir Zykov, Stephen McLaughlin, and Gregory Laynor (the three responsible) had in mind by listing themselves as "researchers." More than 3,000 pages? I'll need an intermission.

Like a Spot

Frown  
Depend

In heaven  
Throwing trust

Your impetuous existence  
A spot  
Restraining  
New as coming  
Of lightning

// posted by Larry Sawyer @ Sunday, October 05, 2008



# Opened Poetry

## 4000 pages (redux)

Ron Silliman's comments thread sees others and not best pleased with those 4000 pages I mentioned a while back. I can see both sides of the coin, and they both have heads on their tails.

### 1 Comments

*Jow wrote @ October 5, 2008 at 2:48 pm*

dudes I might note that the last time I felt ripped off by an on-line stunt, I sued – as a lead plaintiff in a class-action case brought by the National Writers Union for the lulz. And while I can't discuss the suit, as a condition of the subsequent settlement, I will note that we could have gotten a pretty good major league middle infielder for the final amount. Play with other people's reps at your own risk.

# Bloody Ice Cream

## Disappointment

Dear Ron Silliman,

Thank you so much for publishing Stephen McLaughlin's home address on your blog. Also, thank you for your suggestion that my fellow Arsonism/For Godot "contributors" and I sue McLaughlin and Co. That was, as my Nana likes to say, "very big of you."

You, sir are so off my blog roll...

Disappointedly,  
Daniela Olszewska

As for the rest of you,

Calm yourselves. You cannot sue these guys. Satire of public figures (a term that can be stretched to include every poet who blogs and/or publishes) is not a crime. A court would find that, given the size (3,785 pages) and scope (new poems by Chaucer, Emily Dickinson, Sylvia Plath, etc.) of the project, any reasonable person would look at this "journal" and understand that it is a joke (read= not something done to intentionally harm your "reputation").

So, for all you stellar individuals proposing that "we" go trash McLaughlin's house, let me reiterate: Satire is not a crime. But, you know, vandalism is. Ditto for using the Internet to threaten/encourage others to do physical harm to a person or his property. You. dumbasses.

Posted by Bloody Ice Cream at Sunday, October 05, 2008

### 2 Comments

*becca said...*

From dude: "I should note that the address and phone number which Ron Silliman so kindly shared on the front page of his blog belong not to me but to my parents. I'd really appreciate it if you didn't wake them up in the middle of the night. Please direct all rambling expletive improvisations to my American voicemail line, 1-856-393-1706. I promise to listen to every single one."

October 5, 2008 8:31 PM

*Bloody Ice Cream said...*

Let's send this guy flowers (or whatever the flarfist equivalent of flowers is).

October 5, 2008 10:34 PM

## PANDA PANDA PANDA

### Arsonism Issue #1 or Poets Say The Darndest Things

If nothing else all the controversy around Arsonism Issue #1 has shown the ugly side of poets. Reading the comments from Harriet Blog, Forgodot.com, and this article by Ron Silliman (Thanks, Bryan), "I might note that the last time I felt ripped off by an on-line stunt, I sued..." brought to light a lot of the asshole-y-ness surrounding poets. Look, being ripped off is one thing, but this is kind of like having your bush toilet papered on Halloween.

Alright, it sucks, but you don't prosecute, you don't hunt down those vandals, sneak into their room at night, and then stab them to death. You laugh it off and maybe next Halloween you spray them with a hose or scare the shit out of them. You don't file a lawsuit. These kinds of lawsuits are one of the many reasons our justice system seems like a farce. It reminded me of living in southern California, and I don't think the poetry community should remind me of that.

And for those people (like Mike Young and Kendra Grant Malone) who didn't lose there cool and made a joke of it, Thank You. I'm glad sane people still exist.

I'm just pissed I wasn't on the list.

Update: K. Silem Mohammad posted about the Issue #1 and it's the best article I've read yet. And it also made me kind of feel like a dick. Was it supposed to? Way to trump me...

Posted by Alex at 11:00 AM

### 4 Comments

*LM Rivera said...*

I feel you Alex... why the fuck are we not on that list? That is some bullshit!

October 5, 2008 11:44 AM

*Alex said...*

Exactly. Out of what, over 3,000 poets, we couldn't be misrepresented. Fuck.

We need to publish a 3,000 page document of "our poetry".

We need to take over Lucas. Together we can rule over all!

October 5, 2008 11:54 AM

*Bryan Coffelt said...*

First of all, Alex and Luke, I suggest you sue them because you WEREN'T on the list.

Second, I think it is funny that the older poets are clinging to their "identities" for dear life.

People in our generation understand that an online identity is only as safe as the swirling 1s and 0s that fence it in. We're more ready to surrender any sort of "e-self" that we create because we know that it really has no concrete existence in the first place.

October 5, 2008 12:13 PM

*LM Rivera said...*

Bryan you are a genius. We should sue them and then we will publish a 3000 word poem (collabo. me and Alex) and make up endorsements like:

"The greatest collection of poetry of 21st century."  
-Lyn Hejinian  
October 6, 2008 10:20 AM

## live journal fibitz ([info]fibitz) wrote,

### The Only Thing Worse ...

Issue 1 is out, at <http://www.forgodot.com/2008/10/issue-1-release-announcement.html>. No, not Issue 1 of anything; that is, apparently, the name of the journal. Um, anthology, whatever: a sui-generis compilation of falsely attributed flarf compilations pretending to be quasi-experimental poetry and, in most cases, doing a damn fine job. I'm not sure what qualified me for inclusion. Ron Silliman's blog <http://ronsilliman.blogspot.com/> for October 5 calls it "at 3,164 names as complete a collection of mostly post-avant poets I have ever seen," but it also includes such luminaries as William Shakespeare and Edna St. Vincent Millay, whom I'm pretty sure qualify as ante-avant. To say nothing of Wallace Stevens and Ezra Pound/Confucius—one wonders how they would have classified their own works.

I didn't particularly want to be post- anything, but am willing to masquerade as such to entrap the unwary. QED. For your edification, the poem attributed to me is included. Under the circumstances, I felt that any ordinary considerations of copyright or permissions could be safely ignored. On the whole, I find it quite pleasing.

Plucking made like dark

A sort of steamer  
A sort of race  
A sort of nighttime  
The separated spiders screamed  
I advanced without remorse, without questioning the  
. visions  
I comprehended the lust of the thigh  
There was time  
. to become the lights  
.. that I exchanged  
Cold was I  
. who unraveled the vastness of  
.. the vein, the wisdom of my visions  
Untouched as a wood and stirred as a finger  
Golden as a chamber and dependent as a hill  
Exhibiting an other admiring bee  
. from beneath solemn prosaic  
.. mention

F.J. Bergmann

Curiously, a few fortunate—or, at any rate, selected for particular distinction—individuals appear more than once. I am not one of those elect. As Kissinger said about Doonesbury, "The only thing worse than being in it would be not to be in it."

# Ecstatic Days

## Wrapping Up And A Plateful of Links

It's time to wrap things up for me here and to pass you to the next guest blogger, Vandana Singh, whose posts I'm looking forward to reading. I apologize for petering out towards the end; I've had a bout of trouble with my wrists and have been treating them tenderly.

I didn't deliver a few of the post I promised on literary fiction and games, but I'm sure those will eventually appear on my own blog. I've got fiction appearing in the next year in: Paul Jessup's anthology, *Hatter Bones*; *Abyss & Apex*; and an anthology of my stories coming mid-2009 from Paper Golem Press. If you enjoy reading short fiction online, I'd like to steer you towards *Fantasy Magazine*, *Strange Horizons*, and *Clarkesworld Magazine* in particular, but there's a lot of great fiction out there. If you play online text-based games or are interested in collaborative storytelling/gameplaying, check out *Armageddon*.

### 1 Comments

*Chris Robbins says:*

October 5, 2008 at 3:43 pm

Couldn't resist as I think Jeff V. would like to know that he has a poem in the controversial first issue of a new literary journal called *Issue 1*. All 3,785 pages can be viewed by PDF. Which promises new poems by Whitman, Rimbaud and hundreds of others. Part of the controversy stems from the fact that none of the poems attributed to the authors belong to them. It's quite a funny put-on.

Here is the link: <http://www.forgodot.com/2008/10/issue-1-release-announcement.html>

## hyperspace without atmosphere

### Steve takes over the world

I love Steve McLaughlin.

Steve's grand publishing project, *Principal Hand*, recently launched its first issue ("Volume 1" — see previous post).

It's provocative, to say the least. Here is some press it's gotten.

Some of my favorite comments:

i think this is funny and i approve of it

"I haven't ever heard of any of these people. Are they really famous?"

Hire a better editor; someone who can pick winners instead of wieners and whiners.

Issue 2 had better have some first-stringers, or I'm not buying it either."

Really a phenomenal journal, it has a similar aesthetic to *The Yellow Pages*.

Vlad's response to comments on *forgodot*:

Gang,

This is quite an interesting coincidence! Apparently you all have the exact same names as the Ed Baker, Weldon Gardner Hunter and Ted Burke with whom we at the [forgodot.com](http://forgodot.com) editorial team have been in close contact and collaboration.

I apologize on all of our behalf for this misunderstanding.

Vladimir Zykov  
forgodot.com

Also, what:

[illegible]

Dddddd uuuuuuuuuuuuuuhhhhhh uhhhhhhh dddduuuuuuuuhhhhhhhhhhhh.

Check how I blog. This shit is real.

Uuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhh. Ddddddduuuuuuhhhhhhhhhhhhhh.  
Dddddddduuuuuuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh,  
Uuuuuuuuhhhhhhhhhhhhhhhhhhhhhh. Uuuuuuhhhhhhhhhhhhhhhhh. Uuhhhhhhhh,

Uuuuuuuuuuhhhhhhhhhh dduuuuuuuuuuuuuuuuhhhhhhhhhhhhhhhhhh  
uuuuuuuuuuuuuhhhhhhhhhhhhhhhh ddduuuuuhhhhhhhhhhhhhhhhhhhhhhh.

If you don't like this you live in a black-and-white movie.

SlllllUuuuuuuuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhhhh. Uuuuuhhhhhhhhhhhhhhhhh.  
Uuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhhh. Duuuuhhhhhhhhhhhhhhhhhhhhhhhhhhh.

What real things are really like.

Uuuuuuhhhhhhhhhhhhhhhhhhhhhhh. Uuuuhhhhhhh. Duuuuhhhhhhh.

Dddddd uuuuuu hhhhhhhhhhhhhhhhhhhhh.

The absolute crowning achievement:

This is one of the first good jokes in contemporary poetry. I can't stop laughing at this; its hilarious in so many ways. I'm pretty pleased with my poem in it. I think i'll put it in my next book.

(This means I'm absolutely watching for Mathias Svalina's next book).

## hyperspace without atmosphere

## Class action suit anyone?

— [More comments on Issue 1]

# hyperspace without atmosphere

## My favorite Kenny Goldsmith poem

Rest

A sort of circumstance

Turning vengeance into red

Looking

Assuring people

Audiences changed without  
fright

High lamps and annoying flashes

Tumbles written with  
balance

Looking grass

A mist

An east of deserts

A blaze

Ceremonies changed outside vengeance

Water

Like an expense

Dark

A competition of  
competitors

Sheer tricks and mournful fortunes

English citizens and  
sorrowful torments

[Kenneth Goldsmith, Issue 1]

Apologies for the recent Issue 1 love-fest.

## Berserker

### thinspiration

artie:

Uuuhhhhhhhh. Dddduuuuuuuuuuuuuuuuuuhhhhhhhhhh.  
Ddddddddddduuuuuuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh, Uuuuuuuuhhhhh,  
Uuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh,

Dddduuuuuuuuuuuuhhhhh uhhhhhh dddduuuuuuhhhhhhhhhhh.

Check how I blog. This shit is real.

Uuuuuuhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh. Ddddddduuuuuuhhhhhhhhhhhhh.  
Ddddddddddduuuuuuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh,  
Uuuuuuuuhhhhhhhhhhhhhhhhhhhhhhh. Uuuuuuhhhhhhhhhhhhhhhhhhh. Uuuhhhhhhhh,

Uuuuuuuuuuhhhhhhhhh duuuuuuuuuuuuuuuuhhhhhhhhhhhhhhhhh  
uuuuuuuuuuuuuhhhhhhhhhhhhh dduuuuuuhhhhhhhhhhhhhhhhhhhhh.

If you don't like this you live in a black-and-white movie.

Slllllluuuuuuuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh. Uuuuuhhhhhhhhhhhhhhh.  
Uuuuuuuuuuhhhhhhhhhhhhhhhhhhhhhhh. Duuuuhhhhhhhhhhhhhhhhhhhhhhhhhhhhh.

What real things are really like.

Uuuuuhhhhhhhhhhhhhhhhhhhhhhh. Uuuuhhhhhhh. Duuuuhhhhhhh.

Ddddddduuuuuuuuhhhhhhhhhhhhhhhhhhhhh.

## Confused of Calcutta

### Only when I flarf

Flarf: (taken from Wikipedia): Flarf poetry can be characterized as an avant garde poetry movement of the late 20th century and the early 21st century. Its first practitioners practiced an aesthetic dedicated to the exploration of "the inappropriate" in all of its guises. Their method was to mine the Internet with odd search terms then distill the results into often hilarious and sometimes disturbing poems, plays, and other texts.

Flarf. Not something you come across every day. I like reading poetry, and I'd been aware of the term for maybe four or five years. Like Large Hadron Colliders, it was something I had heard of, knew something about, and that was that. Nothing more.

Until a few days ago, when I found myself part of something Coming Soon On Forgodot.com. Tried to figure it out, and couldn't. On the face of it there wasn't much there to be confused about. Issue 1 was going to feature new poems by a group of poets, a fairly large group of poets, and I was one of the poets named.

Which was great. Except for one thing. I hadn't actually submitted any poems to the authors/editors. I do write poetry, but I've been keeping the poems to myself for some time. For quite some time. For a very long time. The last time I published any poetry, there was still a Shah in Iran.

I downloaded the pdf, started reading through it, soon realised that it was something other than a collection of poems, and gave up reading. I didn't even get to see what it was that had been attributed to me; I couldn't be bothered to go through hundreds, maybe thousands, of pages, just for that piece of information.

Ron Silliman, whom I read reasonably often, puts it like this: ....the quirkiest thing about Issue 1 is going to be that, if it includes your name – and, hey, it probably does – you have no memory of having written that text, nor of submitting it to Issue 1....

Ron suggests that the list is "as complete a collection of mostly post-avant poets [he has] ever seen".

I think it's simpler than that. I think the common element between all the names in Issue 1 is Ron Silliman. I think that every person can be directly linked to Ron, via his blog, via his blogroll or via the comments people made on his blog. I was curious as to how my name came to be included in

the issue, and that's the best I could come up with. It just so happens that many of the post-avant poets tend to read Ron Silliman.

So anyway.

How do I feel about being included in an anthology of poetry that is unusual to say the least, containing a very large number of poems that look like they've been written by one or two people at most, and having words attributed to me that I did not say or write?

I had a whole bunch of reactions, which surprised me. Here they are, for what they're worth:

\* Installation art: A part of me, a relaxed, laid-back part of me, felt that it was like finding out that someone had created an installation art exhibit out of local telephone directories, and my name was visible amongst thousands of others.

\* Trolling: A slightly more uptight part of me felt that the project felt a bit like trolling, and I wasn't happy with that. I don't like trolls. But I couldn't stay uptight. The truth is that I couldn't really convince myself that Issue 1 was the work of evil trolls.

\* Professional poetical pride: A very small part of me wanted to see the particular bit of doggerel associated with my name, but I found I was too lazy to do that. I've been misquoted so often in the press that it really doesn't matter to me....except for one thing.... if my name was somehow associated with something violently against my beliefs, something truly repugnant to me. Then I would be upset. Then I would do something about it. On the face of it, having riffled through the first few pages, I think this risk is negligible.

As you can tell, I was largely relaxed about it, but that may well be because I'm not a practising publishing poet. At least not right now.

Whatever the rights and wrongs of the project, the guys have made me think. And learn. Having known what "flarf" was, I now know what "anarcho-flarf" is.

Views?

Tags: Four pillars

### 3 Comments

*Kerry Buckley // Oct 5, 2008 at 9:36 pm*

You're on p3132:

Like a scene

Already the drums become

. in the mist

Unavoidable and audible

This is the arm's

. intensity

A scene of

. its devastation leaves a suspicion to

. . a continuous response of desolation

A sense always

. inhabited is no sense

While you are uninterrupted, after you admit it at dusk, silencing,  
burying, like short scenes.

As if you stick it, falling, rendering, noncontinuous, discontinuous,  
short as this silence.

Whenever you hang it, taking, keeping, worrying as an arm.

After you admit it, hearing, telling, mysterious as a response.

Until at midnight you hover it, discontinuous, uninterrupted, un-  
due as these views

Because you are noncontinuous



While you are inhabited  
You might concentrate, a  
. kind of response  
J.P. Rangaswami

*JP // Oct 6, 2008 at 5:46 am*

Thanks for that Kerry. I guess "doggerel" does it justice. Strange to see random text juxtaposed against one's name.

*JP // Oct 6, 2008 at 5:52 am*

Looks like I wasn't the only person relaxed about the whole thing. Here's Amy King's response:  
<http://amyking.wordpress.com/2008/10/04/the-author-resurrected/>  
The comments also suggest that many have responded positively.

## Poemocracy

### One good turn deserves another

Dear sound byte scallywags,

I've decided that, since imitation is the sincerest form of flattery, I might as well embrace the royal piss-take over at ForGodot.com. People are threatening to sue these poor folks, which is rather ridiculous. Many people have acknowledged and excused this artistic social commentary, but no one has really embraced it.

As a peace offering to McLaughlin, Zykov, and Laynor, and as an example to those fellow poets who can't take a joke or a little creative criticism, I've taken the liberty of recording myself reading the poem attributed to me. I hope that the fellas will accept my mp3 and find a way to use it in their project. I have emailed McLaughlin personally and requested a shirtless photo, but he has yet to send one.

I can't figure out how to host an mp3 on here, so I've uploaded it in two places:

To listen on my Myspace, click the link below and look for the playlist at the top right. As I write this, the sound file is still "processing," so it may take a day to appear. You know that Myspace.

"Love", not written by Evan J. Peterson

To download from tinyupload.com, click here. Enjoy!

Posted by Evan J. Peterson at 1:05 PM

### 3 Comments

*Jen said...*

The interwebs have a lot of mixed feelings about this, it seems. Good for you for laughing it off!  
<http://blog.writersdigest.com/poeticasides/CommentView,guid,1c561956-occe-4f75-991d-d27e1d119efd.aspx>  
October 6, 2008 5:59 PM

*Evan J. Peterson said...*

You're the freakin best, Jen! I love you like Sarah Palin loves winking.  
October 6, 2008 11:05 PM

*Kayincat said...*

I'm thinking of doing something with the poem they have chosen for me, I don't know what yet, but I'll think of something...  
October 6, 2008 11:14 PM

## Al Filreis

### issue made of Issue

To the controversy caused by Issue #1 (about which I wrote the other day) there have been a flood of responses. Here are two: Amy King and Ron Silliman. Kenny Goldsmith put up a neutral announcement about this on Harriet, the Poetry Foundation blog, and this was followed by scads of response. Rich Villar, among these, writes: "Howard Stern does shock value much more poetically. Yay, I'm not in it! Gonna go write a poem now, thanks." Daniel Nester: "This term -- "poetry community" -- that's an invention for the purposes of this exercise as well, yes?" And Philip Metres: "This is, of course, absolutely hilarious, and a telling expose of us poets who have our google alerts set to our names, thus dragged into the dragnet of this performance of frustrated narcissism. The joke's on us!"

Posted by Al Filreis at 3:14 PM

Labels: conceptual poetry, poetry

## For Godot

### Issue 1

#### Polite Clarification

Indulge me in an obscure analogy. Let's say I sit down and write the most vile, nasty, over-the-line-type-of-toxic-racist missive I can think of. Better yet, rearrange some Google vomit into an original composition and save myself a few minutes. If I were to distribute this speech, it would be considered a hate crime. I could, however, shape this text into letterforms -- say, large 120pt letters composed of 10pt type. If I were to spell something like "racism is bollocks" out of such illegal text, the mode of reading would be altered. The formerly despicable statement would be neutralized.

This is an approximation of my original expectations regarding the reception of this magazine. I expected its size, format, and (to my eye) clearly algorithmically generated content to make our intentions clear. I wholeheartedly support the world of small press publishing and small press writing. Following the distribution of Issue 1, I would consider myself to be a member of that community on some small scale.

Further, I encourage anyone with a favorable disposition and the means to cover shipping to send one or more than one chapbook of your own assembly to the For Godot editorial team. No pressure. [Edit: We will trade a physical copy of Principal Hand 002 in return for each package received.]

Stephen McLaughlin  
Schilperoortstraat 84 A2  
3082SX Rotterdam, NL

Gregory Laynor  
427 South 45th Street, #1R  
Philadelphia PA 19104

Vladimir Zykov  
440 W. Sedgwick St. C218  
Philadelphia PA 19119

I should note that the address and phone number which Ron Silliman so kindly shared on the front page of his blog belong not to me but to my parents. I'd really appreciate it if you didn't wake them up in the middle of the night. Please direct all rambling expletive improvisations to my American voicemail line, 1-856-393-1706. I promise to listen to every single one.

I should also note that the email address posted by Ron Silliman has been sitting idle since I was in high school. I haven't checked it yet, but I'm looking forward to what I'll find.

Labels: issue 1

This entry was posted by Stephen McLaughlin, on 05 October 2008. You can leave your response.

## 26 Comments

*Weldon Gardner Hunter* | October 5, 2008 3:19 PM |

"What a long, strange product rollout it's been!"

--Krusty the Clown

I'll send you a book!

*John B-R* | October 5, 2008 4:56 PM |

Speaking of the bollocks, never mind 'em ... as an old album cover used to say ...

*chall gray* | October 5, 2008 5:31 PM |

Bravo!

Nice work on putting the issue out!

*ryan* | October 5, 2008 6:45 PM |

The note is very much appreciated, guys.

ryan

*Collin* | October 5, 2008 7:00 PM |

I know you boys won't mind one little bit if I actually use the poem attributed to me. There's a couple of good lines in there. I don't know why you did all of this, but it certainly made me laugh. Especially all the hysterical responses from those who have no sense of humor. Carry on, gentlemen.

*Chris* | October 5, 2008 7:12 PM |

For pity's sake, do not let Ron bully you. His eminence grise is not always in the right.

*Maryrose Larkin* | October 5, 2008 9:47 PM |

I like this. I even like the poem my computer self wrote. This whole thing is charming. I'll send you a self made chapbook for Erica to chew up.

Maryrose

*MaryAnn McCarra-Fitzpatrick* | October 5, 2008 9:58 PM |

Hello there.....the poem attributed to me is not mine. Very curious indeed.

MaryAnn McCarra-Fitzpatrick

Mount Vernon, New York

<http://mccarra--poetry.blogspot.com/>

*Kareem Estefan* | October 5, 2008 11:14 PM |

thank you for the poems

*Marie | October 6, 2008 12:44 AM |*

Yes, thank you. I am quite excited by this project on a conceptual level, and I think the poems generated are awesome.

--Marie Buck

*Jack Morgan | October 6, 2008 2:51 AM |*

U R OK!

*Tilt Press | October 6, 2008 7:51 AM |*

wow, what a great marketing strategy. I should have thought of this for Tilt Press, that small press I run without reading fees, offering opportunities to emerging poets exclusively, on my own dime.

I'll send you all three slated chapbooks that Tilt Press will be publishing this year, for free, because if there's anything that I love more than mockery, it's poetry.

whine, whine, cry, cry. But seriously - would any of you boys be interested in volunteering your time to my piddly press and help get our name out there, because you are, leaving all my sarcasm behind, marketing geniuses.

*Obododimma Oha | October 6, 2008 8:56 AM |*

One dangerous thing about cloning poems, or making a programme write poems, is that it kills Creativity that fathers and mothers what we do as poets. I admire this "fake anthology" though, for the simple reason that it certainly throws up interesting issues for the theorizing authorship (of poetry) in the Age of Artificial Intelligence. Gradually, we see the realization of the "death of the author", far beyond what Roland Barthes had imagined, the demystification of the person of the poet, and the dissolution of the homocentric in writing and reading. Who says genius is not an incarnation of madness?

-- Obododimma Oha

*Lori | October 6, 2008 11:49 AM |*

Hi - just wanted to second everyone here by saying I think this is terrific and interesting. Actually, people's reactions are really what's interesting...seems shockingly Old School to be pissed about such an obviously Dadaist act of appropriation!

*Jennifer Karmin | October 6, 2008 11:50 AM |*

Appropriation: 2 Case Studies

1917, Marcel Duchamp - The Richard Mutt Case

2008, Stephen McLaughlin - The For Godot Case

<http://lesfigues.blogspot.com/2008/10/appropriation-2-case-studies.html>

*DerikB | October 6, 2008 12:24 PM |*

I'm honored to be in any publication that include work (whether real or not) by Raymond Queneau.

I still have no idea why I'm in there, but It's funny regardless. "My" poem isn't half-bad either.

*mr-quackenbush | October 6, 2008 1:02 PM |*

I don't have a chapbook at present, but i'm going to put one together and include the poems of "mine" from the anthology.

I will send it to you when I am no longer in the philippines. this piece is brilliant and I am delighted to have been one of the names used in it.

will you be publishing your list of sources for names at some point? it seems like it should be included the same way original publications are included in the "best american poetry" series.

-JF Quackenbush

*Doug | October 6, 2008 3:17 PM |*

It's amazing --all this high brow theorizing about this project. It's a bunch of young guys wanting to be noticed. Oldest game in the book. Hats off to them, for clever marketing. The

poetry-that's another story. But for PR, these guys are geniuses. Good way to launch a magazine--Google alerts to thousands in the poetry community. Hope the "real" thing measures up.

*Jonathan Ball* | *October 6, 2008 5:22 PM* |

I just want to say that I do not object to your project and I am not upset about my name being used. However, I do think it is a rather insipid project. Though the intentions which you mention may have been good, the project itself is disappointing... also disappointing, I must add, are the vitriolic attacks on the project. I would encourage you to take a new approach to the material, because nothing is really being said here, aside from some banal points regarding authorial relations and textual promulgation that have frankly been done to death in the conceptual field.

*Chris* | *October 6, 2008 5:55 PM* |

Oh, Jonathan, I bet you haven't even read the magazine!

*drosspriddle* | *October 6, 2008 7:20 PM* |

Ross Priddle (Trademark)  
Donald Ross Priddle (Registered)  
D. Ross Priddle (Copyright)  
drosspriddle (Registered Trademark)  
Karen Eliot (TM)  
Istvan Kantor (C)  
Monty Cantsin (R)  
Luther Blissett (C)  
hmmm, now i gotta chose an identity to post this...

*Weldon Gardner Hunter* | *October 6, 2008 7:20 PM* |

I posted "my" poem from the anthology on my blog, it looks good there! I adopted it!

*Evan J. Peterson* | *October 7, 2008 1:13 AM* |

I think the only reason I was included is because I have made it my postmodern-avant-garde-performance project to have sex with everyone who does something to promote my career.

Okay, deep breaths... who's first? Stevie-kings? Vladdy-boo?

*neverneutral* | *October 7, 2008 6:21 AM* |

I loved it. Keep it up!

*Bloody Ice Cream* | *October 8, 2008 1:52 AM* |

"...a meaning in some human future;  
to stop being what one was in endlessly anxious  
hands,  
and ignore even one's own name like a broken toy." -  
Rainer Maria Rilke, "The First Elegy"

*Jow Lindsay* | *October 10, 2008 5:45 AM* |

you should totally do that thing where you spell RACISM IS BOLLOCKS out of hate speech

## For Godot

### This

I HATE BLOGS

This entry was posted by Gregory Laynor, on 05 October 2008. You can leave your response.

## 7 Comments

*j.henry* | October 5, 2008 10:06 PM |

Not blogs.

What then?

I started over & over. Not blogs.

*drosspriddle* | October 7, 2008 12:20 AM |

not blogs,

facebook!

*neverneutral* | October 7, 2008 6:24 AM |

Who doesn't?

*Jack Morgan* | October 7, 2008 3:38 PM |

I wish you wouldn't let the bastards wear you down.

Poetry's filled with fuckers who want to tear everyone down and not keep others from coming up.

Don't let them win.

I wish you hadn't taken down Issue 1

*Poetmomskas* | October 7, 2008 7:28 PM |

From what I understand, you were falsely attributing work to poets who did not actually write it.

That's tacky at best and artistically reprehensible at worst. Please don't do things like this and expect people not to react.

This is art, not a toy. And Jack, I'm sorry, dear, you sound like you have no stake in this whatsoever. If you are a poet, you show an astonishing lack of respect. If you're not, you are entitled to your opinion, but please don't paint us all with the same brush.

I'm a pastor's wife, not a b\*\*\*\*\*. I would appreciate your remembering that folks come from all walks of life before you blather on!

Thank you. poetmomskas

*Jack Morgan* | October 7, 2008 9:08 PM |

"Don't let the bastards wear you down."

"Illegitimi non carborundum"

A pastor's wife should be smarter or grow a sense of humor.

Art is a toy.

Art has no dignity. Art warrants no respect.

I am not a dear.

A reaction to art is good. Letting that reaction scare and intimidate the artist is bad. The benighted "poets" who stomped out other people's art are as disgusting as the pimply boy who kicks a child's sand castle down.

No stake? No one had a stake in this. No one has a stake in art. People with such a degree of negativity regarding art as the "poets" who condemn the forgodot.com people depressing and offensive because they are egotistical enough to think that they have a stake in art. It is not a contest. There is no prize. There are no stakes.

*Chris* | October 8, 2008 1:59 AM |

I wonder what the response would have been if the poets' names had been the first lines (that is, the titles) rather than the last lines of the poems.

# Unbecoming Normality

## Poetry Scandal

I'm incredibly busy today, but I have to weigh in on the Issue 1 debate (Kenneth Goldsmith was first to post about it here) even if in less thought-out form than I'd like, mainly because one of its creators is now miserable and wants to pull the work off the internet. I support the work they've done in programming here, and their funny, whisker-pulling approach to e-poetry. They produced an algorithm-based impossible-to-print book (though, if anyone would like to print it out, I'd love to see a copy). The poems are not pirated. People's names were used, and even then in an arbitrary fashion, so that, as Ron points out, some people who are not even self-identified poets are included in the anthology. The most intelligent response to all the anger generated is by Nada Gordon, whose comments are posted at Ron Silliman's blog. I agree with her, and she defines the issue better than I ever could. Ron Silliman is angry, sort of, but I am not. Yes, I am included, and no, the poem is not mine, but it does have a higher amount of "noun X and noun Y" clauses than other poems, which makes me feel that more than my name was entered into the algorithm that generated the poems. My only full-length collection of poems is entitled *Roofing and Siding*. I enjoyed the "project" of Issue 1, and skimming through the "book". Those who are angered by it should cool down and see it for what it is: a hoax, an architecture built out of the electronic public sphere and placed back into it to give part of its writing community a chance to do a double-take. Nobody needs to get sued over this. And for the people most upset, they should realize I never knew their names before this, but now I do, and can look forward to reading their works on their own terms, and not feel that anything appearing in Issue 1 reflects their achievement as poets. Anyone angered about the way we do and do not "own" our names can ask me all about it, because I've spent many a wasted moment in my life dealing with stupid people expecting me to laugh with them about my own name. I have more than a few examples to offer proving we don't have ownership over our names.

Posted by Douglas Manson at 6:02 PM

## {LIME TREE}

### The Issue 1 PDF Thing

I think there are three different basic kinds of irritation being generated by the Issue 1 PDF thing at for godot, on the evidence of the comment boxes at Harriet, Ron's blog, the for godot site itself, and elsewhere.

1. The simplest kind: outrage that a) one's name has been used without one's permission, and b) that the work attributed to one is not really one's own. Many, though not all, of the people who respond in this way appear oblivious to the fact that the project was clearly intended, at least in part, to provoke just such a response. These are the people who will try to start a lawsuit, or at least bluster about it for a long time. They are, in essence, the butt of the joke.
2. Generic reactionary resistance to the stuntishness of the hoax, and its typification of a certain "conceptualist," or more broadly "avant-garde" trickster mentality perceived as frivolous and contemptible. This response is not limited, moreover, to "mainstream" types; many so-called "experimental" poets are every bit as reactive in this regard, if not more so. One aspect of this response can be seen in a charitable light: as a protest of the way in which the experiment seems meant to produce the first kind of irritation, making the people who object on that level look foolish. The implied objection here is that it's just not very nice. In its most bullying form, this response plays a larger social-conscience card: "How can these idiots waste so much time on such a stupid, pointless joke when the nation/globe is in a dire state of crisis?" This criticism could be leveled just as intelligibly at poetry in general, of course, or for that matter at things like going to movies, eating ice cream, having sex, vacuuming the carpet, or playing with one's cat.

3. The anxiety induced by the pressure of worrying over whether one's response to the project will be perceived as naive, kneejerk, banal, or otherwise uncool. This blogpost could be taken as a case in point: notice how I have avoided, and will continue to avoid throughout the remainder of the post, any direct statement concerning my own individual feelings about the project. Notice too how I am attempting the preemptive social maneuver of formulating an inclusive social theory of the hoax that anticipates and defuses as many other responses as I can imagine. Undoubtedly, someone else will come along and trump me in some way, under much the same pressure. I take this to be a characteristic pathology of artistic/intellectual community on the web: the constant panic over whether one is presenting oneself in the most sophisticated and even-handed light, and whether someone else has outdone one in this regard. I don't know if the project was consciously deployed in light of this dynamic, but that's certainly the way it's manifesting its effect. Or maybe this is just me projecting. Oh my god, I'm so embarrassed.

### 43 Comments

*Alex said...*

:(  
I feel like a dummy now.  
10/5/08 12:00 PM

*Doodle said...*

Why is it "reactionary" to think it's silly??  
10/5/08 12:03 PM

*Bryan Coffelt said...*

I LOL'd.  
Which category does that put me in?  
10/5/08 12:15 PM

*Matt said...*

Haha! Our agreeance in these matters is total. I like this part especially:  
"I take this to be a characteristic pathology of artistic/intellectual community on the web: the constant panic over whether one is presenting oneself in the most sophisticated and even-handed light, and whether someone else has outdone one in this regard."  
I have a lot less anxiety now that I've overcome that kind of panic—I'm now comfortable being an uneducated rube who says things in the heat of the moment without thinking and is often wrong. In other words, I'm tired of being sexy.  
10/5/08 12:21 PM

*Chris said...*

Yeah, what about those of us who aren't irritated, but pleased? Can we be irritated at Ron's post instead, which at least on the surface seems to be anti-free speech, anti-art, and pro-capitalism?  
10/5/08 12:22 PM

*DUSIE said...*

I think it is obviously trying to make people rethink voice, publishing, etc The young guys (I only imagine they are young from all the comments) remind me of the tomfoolery of Borat. In some ways this seems like a rip on one of those 'america's best poetry' anths that one could order from the back of mags 20 yrs ago... What I want to know is how did they go about collecting the data, are they computer geek types or aspiring poets (or both as having the interest to pull this sort of thing off takes work) Okay, there I said it, now what does Prof M. think?  
10/5/08 12:26 PM

*Chris said...*

What data was there to collect, besides a list of names (start with Ron's blogroll, work outwards)? The poems seem to be all written by the same Markov-chain-style process (it doesn't



seem like many have bothered to read more than their own poem, but there are heavy formal similarities, although cleverly varied). But I don't think that the names have any connections to the poems besides the arbitrary association.

10/5/08 12:45 PM

*Providence said...*

There are two poems in the anthology attributed to my name (one with the middle initial, and one without). The fact that attribution is so explicitly nominal is vaguely interesting. More interesting, to me at least, is that I like the poems attributed to me, and thus I'm reflexively interested in the "real" source of the text(s)! On that point, I think it's perhaps worth testing an analogy between the process of inclusion and attribution here and that I learned of by reading Sandra Simond's blog a few days back: that an editor of Poetry Magazine met with MFA students in that capacity to comment on their works, a fact which strikes me, still, as far more distasteful than anything the "Issue 1" editors have done.

10/5/08 1:18 PM

*sandrasimonds said...*

I'm not ready to scroll through 5,000 million zillion pages to find the poem I "wrote" so, I hope that it's a good one!

10/5/08 3:39 PM

*ryan said...*

I'm pretty sure I went through all three of these on my Facebook. Thank god I didn't do it in public. I'd be so embarrassed right now :P

10/5/08 4:08 PM

*Rauan Klassnik said...*

I'm most interested in your #3:

i just don't see why anyone should be concerned about "presenting oneself in the most sophisticated and even-handed light."

When I'm reading poetry or criticism (blogs, etc...) I'm interested in personality and opinions. Spice. Flavor.

Intelligence is part of it. Technique too.

But what I'm reading doesn't have to be fair, or "even", or polite even---  
it sure as hell can be rough.

So, if one's writing sober why should one worry about putting his opinion out there? (especially on this issue!!)

I recently read some of my poems in Cedar Falls, Iowa and after hearing the poems in the short open mic that preceded me I was vaguely tempted not to read some of my more sacrilegious ones. But, screw that.

Anyways, I tip my hat to whoever put all the work into the Issue enterprise. At the same time it's kind of retarded.

But, it's funny to see people who are so outraged (and here I see what you mean in your #2,...):  
legal action-- i mean, C'mon !!!

(so, again, back to yr #2-- it's just kind of sad-- sad to be born so serious. sad to be without a shred of common sense in the humor department.... like someone born color-blind: you can live a good life, but in a real way you are missing out)

and, lastly, i laughed at yr last lines:

"Oh my god, I'm so embarrassed."

And I felt for ya.

But, you should be embarrassed! Because you should have no problem telling us what you really feel. Your post is like lettuce.

10/5/08 4:49 PM

*phaneronoemikon said...*

Didn't I write a poem that was published in AL called OMG I'm so Embarassed. Anyway, obviously

your post is the best one on this phenomenon hands down, and I have linked to it as should all sentient poets. It's funny, smart, sweet, self-deprecatory, etc etc. Perfect as usual. More perfect. even.

The one thing I am mad about:

YOU AREN'T IN IT..

or can't I spell?

I tried silem

K. Silem.

Kasey.

nad Mohammad etc..

I find the fact that your name isn't in it to be one of the most offensive things!

10/5/08 4:54 PM

*Chris said...*

p. 2638. You had to search for "K.Silem".

10/5/08 4:58 PM

*Pearl said...*

splog mag. it had to happen eventually.

to 3...would you be more embarrassed if you were vaccuming ice cream off your cat for peace while it was having sex?

10/5/08 5:39 PM

*Comment deleted*

This post has been removed by the author.

10/5/08 6:01 PM

*mark wallace said...*

"I" am not in it either. How deep is this ditch and how did I get here?

10/5/08 6:03 PM

*Chris said...*

Mark, you're on page 703.

10/5/08 6:03 PM

*Matt said...*

Sandra, you're on 2599:

An opposing earth

What kind of mere essence

is this?

That ivory boy has no retrospection for anyone

Opposing smile beside you

on an earth

A trifle is slow, their

hand little with disgrace

They are too mighty; the trivial heat

recollects their wealth

10/5/08 6:23 PM

*Annandale Dream Gazette said...*

To me what they did is part unreative happening, part social science experiment. It doesn't strike me as flarfy really at all (though obviously you would be more likely qualified to speak to its flarfiness than I).

Just the cover alone is like looking at earth from outerspace -- you can't see any of the specifics, it all blurs. Or it's like a taped voice being played faster & faster so that eventually you just hear insect-like buzzing. It does present a strong statement on our crowded little electronic pond

here...or this chicken house where there are rows & rows of hens and if you toss something in there, they all start rustling their feathers & clucking. ....nah, the chicken simile is a little too cynical. The only thing that I wish they'd not done was include the dead poets. It's hard to buzz or cluck from beyond the grave.

bzzzzzzz bzzzz bzzzz

10/5/08 7:34 PM

*Ryan said...*

my poems (one under "ryan daley" and one under "ryan clifford daley") are sucky awful dog breath.

I think the whole thing is lame.

10/5/08 8:15 PM

*Ryan said...*

That makes me #3.

10/5/08 8:15 PM

*Nick Piombino said...*

Mark: By the way the poem ascribed to you-appears on page 703:

Like a depth

What did your nerve

. do before it invited him?

Would you be stealthy?

You can be

. a shuffling, like a face

Nature will be sorry

Like a halo

Like a depth

Mark Wallace

10/5/08 9:18 PM

*konrad said...*

4. The silent anxiety of the discluded author? Ron's first remarks seem to suggest they are numerous? Leading to the discussion of how the contributor list was "google-dredged" since that is the content of the "issue number one."

"Any perceived infringement is embedded in the proof of its dire lack of originality." John Oswald "Plunderstanding Ecophonemics" in Arcana: musicians on music, p. 11. A remark on his recording "Plexure" 20 minutes of over 1000 pop song fragments illegally sampled.

10/5/08 11:06 PM

*Ernesto said...*

The thing is I suppose "a dire lack of originality" could actually be a good thing.

10/6/08 4:08 AM

*sandrasimonds said...*

I HEART my poem.

Thanks Matt and thanks to the editors who were hard at work constructing my verse.

10/6/08 6:21 AM

*Boyd Nielson said...*

I like what you say. I should preface what I'm about to write by wondering, though, about the widespread rage, esp from some poets who should know better. Is it to make the "pirating" seem to play for higher stakes? The anthology is really pretty consistent with a well-known set of theoretical assumptions and commitments. There is certainly nothing about it that is out of left field.

I agree with most of this post, but I can't agree with two things. First, the point about the "larger social-conscience card" is off target and, ultimately, in itself bullying. Social justice (or its

absence) is not a card. It is the table on which the whole deck is shuffled. Accepting even the possibility that it can be reduced to a "conscience card" is like naming the Patriot Act as the Patriot Act. Second, and this is really a part of the first point, there is playing with one's cat and playing with one's cat. Or, let me be more concise. Going to movies, eating ice cream, having sex, vacuuming the carpet, and playing with one's cat are all things that should be enjoyed and perhaps encouraged. Choosing Sarah Palin as VP, not so much: Woo-hoo! Big crowds! And then?

10/6/08 6:42 AM

*mark wallace said...*

Thanks, Chris and Nick. I'm relieved to know that a random spambot of thousands of poets actually does pick up my name. If that ain't the big time, I don't know what is. Success is so sweet!

10/6/08 10:57 AM

*Boyd Nielson said...*

Maybe I should have noted above also that though I see the wisdom of diffusing in advance "[g]eneric reactionary resistance to the stuntishness of the hoax, and its typification of a certain 'conceptualist,' or more broadly 'avant-garde' trickster mentality perceived as frivolous and contemptible" I don't see why this "hoax" should really typify either in the first place. Certainly, one could make an argument that it does. But one's reaction to it could also be logically independent of and not at all predicated on one's reaction to other (frivolous or otherwise) forms of trickster mentality. Neither necessarily follows.

10/6/08 3:41 PM

*Boyd Nielson said...*

Of course I meant "defusing." Oh my god, notice that I'm blushing like Clarissa.

10/6/08 4:29 PM

*Jack Morgan said...*

Just, thank you so much for not taking advantage of the cheap trick of copying and pasting the whole list of poets. I am really getting sick of that.

10/7/08 12:52 AM

*Kayincat said...*

I guess initially I was more of a #3. Now I'm just having fun with it:

- 1) Learning how many people who visited my page since the post are on Google Alerts.
- 2) Helping Bryan Coffelt look up links to the names for his project
- 3) As a result, I get to visit pages that I wouldn't have otherwise

And, I actually kind of like the poem that's attributed to me even though it makes no sense (it's on pages 523-524), but then it's a kinda going back to # 3: should I say I hate it but secretly like?

Oh, well.

10/7/08 2:09 AM

*Boyd Nielson said...*

A gesture toward a more interesting response than the meditative or chuckling or blushing bollocks we all of us have managed above can be found here

And with Silliman's cute confirmation today in the comments section of his blog that this "hoax" indeed constitutes a criminal act, let me repeat (what I said elsewhere) that surely such huffy pronouncements, feigned or not, say much more about American fantasies of judicial justice than they do about the potential for such so-called vandalism either to effect or confront anything that resembles an actual crime.

10/7/08 6:40 AM

*Jordan said...*

Our name is American Poetry Legion, for we are many.

10/7/08 7:09 AM

*Jordan said...*

I was just saying that there are at least 3,000 poets publishing more-or-less good enough work - or rather, pick up a recent book of poetry at random and you're likely to find something somewhere in there worth reading. It's usually some work, but still.

Does anybody else read anthologies from beginning to end?

10/7/08 7:21 AM

*Lemon Hound said...*

Jordan! Where are you! The blog is lonely without you.

10/7/08 5:09 PM

*michael said...*

being included (& my heteronym too) in Issue 1 makes me feel like i've finally made it in the poetry scene. woot!

--now all i have to do is conquer chess.

m.

10/9/08 10:04 AM

*bluenightpress said...*

What I find so funny is the fact that we all seem to think of these as "our" poems, or that they're somehow "attributed" to us because our names happen to appear on the same page as a bunch of flarf'd words. There's zero indication in the (sorely missed) .pdf of Issue 1 that any of us are even considered "contributors". Are we all that overwhelmed by the rhetoric of "magazine" that when we see our names on a page we instantly assume proprietorship of that page?

So much for the freedom of the signifier and the play of the marginal...

10/9/08 12:17 PM

*Emily Lloyd said...*

Agree with bluenightpress and blogged it here:

<http://poesyalore.blogspot.com/2008/10/issue-1-my-first-published-poem-of-year.html>

My first published poem of 2008! Damn right, it's goin' on the cv and the grant applications.

10/9/08 2:25 PM

*Jack Morgan said...*

My only annoyance is that it is taking too much of my time.

I thought it was cool because I was included and because it stood out.

For a second I thought I was just flattered, but I think I would have laughed at the law-suit people just as much had I not been "involved." I also love that everyone has to "use" quotes when talking about "Issue 1."

It's entertaining.

10/10/08 12:46 AM

*John Gallaher said...*

I'm continually shocked that people care about this. It's impossible to find any name here unless you search for it. Eh. I keep forgetting all about it, and then stumble across it again.

10/10/08 6:57 PM

*michaelf said...*

i think its cool.. i dont feel got ..i wonder about its effect on a certain style of limp abstraction.. it makes a joke of editing.. how i spend thousands of hours for a slim anthology..its existence is therapy

10/12/08 5:46 PM

*Daniel Nester said...*

"Notice too how I am attempting the preemptive social maneuver of formulating an inclusive social theory of the hoax that anticipates and defuses as many other responses as I can imagine."

Replace hoax with X, with X=any other topic in Poetryland, and I think it applies for many of us when we blogwrite out here on the poetry internets. Well put.

10/17/08 6:52 AM

*kyle said...*

having already read all the comments both here and there, i was searching through the wall of names on the "cover" for mine when i started laughing because i was willingly and knowingly engaging in being the butt of the joke.

this is now the only publication credit i will mention in future poetry submissions.

10/22/08 3:46 PM

## Never Neutral

### Issue 1

So my name is on Issue 1. "My" poem is on page 1037 (it was Rebeka who let me know this morning). I found it via Ron Silliman. The guys behind it announced it here. I think it's amusing (but I am, alas, a very minor poet). This is the poem I never wrote:

The fact that "I" have just published a poem I did not write is tremendously flattering. If anything, it proves it's easier to publish a poem you did not write than one you actually did write (does it mean I'm famous now?)

We are more or less used to processes such as sampling and remixing, and we tend to "forgive" them if we acknowledge sources. My own work on this blog is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works license. But what happens when it is not the work, but the name, that is used? A nice formalist experiment- how "post-avant" are you really? Who could really tell if you wrote it or not, if not yourself as the bearer of the name?

Seriously, I really think it's a fantastic -if puzzling- poetic and social experiment. I can't relate to those who are enraged about it. It's not like they will make profit from it. In my humble opinion, as an experiment it proves the contemporary poetry scene is all about association, reputation and ego, not much more.

What's in a name?

Categories: *\*sigh\** · a day in the life · blogging · click to enlarge · london moleskine · poetic exchange · poetry · poetry journals · remix culture

### 9 Comments

*lolabola // October 5, 2008 at*

the comments are funnier and funnier the more you read

*John Bloomberg-Rissman // October 5, 2008 at*

I have claimed "my" poem as my own. I will never again use scare quotes when referring to it. I will publish it in a book one day. I am as proud of it as anything I ever wrote.

lolabola, you are absolutely right, the comments are awesome. People are awesome.

*John Bloomberg-Rissman // October 5, 2008 at*

E, you use the phrase, "the bearer of the name." The bearer of the name is not the owner of the name. The name is not the owner of the bearer. They just walk this earth together for a while, they way my "I" walks just behind "my" nosse, which isn't mine any more than "my" name - it's just a bunch of genes passing through ... Right? So how could the bearer of the name mind if the name wrote a poem.? It's not the bearer who wrote it. It's the name.

*John Bloomberg-Rissman // October 5, 2008 at*  
nosse is an interesting spelling of nose ...

*kid eternity // October 5, 2008 at*  
Nifty idea!

Se me ocurre: podemos hacer "Cut-ups" a lo Burroughs, poniendo autores al azar en obras al azar!

Todo sea por el arte, la imaginación y la admiración por el accidente.  
Ernesto Priego

*Ernesto Priego // October 5, 2008 at*

Agreed, the comments are hilarious. I can't believe Silliman is serious about "reputation". Give me a break. The man makes a living doing something else anyway, doesn't he?

I also claim the poem in Issue 1 as mine. Mine, mine, mine.

If you want to be a poet, you have to be willing to give the word away. Even your name.

*21st Century Poetics « Never Neutral // October 5, 2008 at*  
[...] The Present Day □ Issue 1 [...]

*Rebeka Lembo // October 5, 2008 at*

It might be just me but I could not help noticing most ill-natured comments come from "writers" and "poets" who, aside from unknown, are scriptedly pitiable.

*Dave Bonta // October 7, 2008 at*

It's a grand experiment - a po-blogsphere-wide moron detector. I haven't been so entertained since the American Poetry Review was hoodwinked into publishing a pullout section of "translations" of an utterly fictional Japanese poet some ten years back.

## Never Neutral

### 21st Century Poetics

Classic criticism has never paid any attention to the reader; for it, the writer is the only person in literature. We are now beginning to let ourselves be fooled no longer by the arrogant antiphrastical recriminations of good society in favor of the very thing it sets aside, ignores, smothers, or destroys; we know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author.

-Roland Barthes, 1977 (that's a while ago)

Excuse me, but the hilarity that the reactions to Issue 1 on Silliman's blog and For Godot has caused in me makes my stomach hurt.

Two days ago I quoted DJ Spooky talking about his new book:

I was really interested in how much I could squeeze out information from radically different sources, like a mix-tape. It's just another kind of shareware. "Popular" software are just operating systems that let people look at the "interface" of a process that they can share with their community. So you move from Web 1.0 type issues of "privacy" and anonymity to Web 2.0 issues of intensive social space. The music industry isn't even at Web 1.0 - they still think everyone will pay for music. That's a wrong headed approach, and it's costing them a fortune! New media is leveling the playing field - artists like Damien Hirst are utterly bound to perception of the market value of their works.

If for Paul D. Miller “the music industry isn’t even at Web 1.0□, what can we say of the current poetry scene as exemplified by the negative reactions to Issue 1?

It is clear to me that those who were not “amused” (to use Silliman’s adjective) to find themselves included in this “hoax” anthology (I’d even wonder if all anthologies aren’t really different forms of hoaxes) are still trapped in that “20th century mentality” that Paul D. Miller talks about.

What amuses me is that I had posted and linked to that interview when the announcement for Issue 1 was posted and when I started playing with the candidacy of Eileen Tabios and Michelle Bautista. (They are both included in the anthology too). And, what can I say, unlike Eileen, I can’t say my poem is better than yours. (No one writes better than Eileen. That’s why she is my candidate, after all). I’m sure it’s not longer than yours either. But I like it! ;)

Where is the poets’ sense of humor in all this? And isn’t it true that this will not be seen except by those poets whose names are included? And didn’t many of those poets find their names there by googling themselves? And isn’t it likely that some are not amused because their names are just a tiny particle of a huge document composed by other names, names known and unknown, belonging to poets of different tendencies and textures, agendas and time zones, alive and dead?

Who really cares about “reputation”? To whom does this matter? To say it as clearly as possible, does anyone really think that anyone except the poets (and the editors) themselves care, whether we are amused or not?

And I, Ernesto Priego, like John Bloomberg-Rissman with his own poem on Issue 1, claim “A holland”, published on page 1037, as mine. I am proud of it, dammit.

Maybe those who have said they are considering suing the editors of Issue 1 could do well in listening to Miller, the disc jockey and writer:

today, the voice you speak  
with may not be your own.

—

By the way, as part of the “1000 Views of ‘Girl Singing’”, here’s my Latin Angel Eyes Remix. So, sue me...

## **Lunch Time for Bears**

### **Really, Ron?**

Ron Silliman in response to forgodot.com:

"I might note that the last time I felt ripped off by an on-line stunt, I sued – as a lead plaintiff in a class-action case brought by the National Writers Union. And while I can’t discuss the suit, as a condition of the subsequent settlement, I will note that we could have gotten a pretty good major league middle infielder for the final amount. Play with other people’s reps at your own risk."

Really, Ron? Let's be clear: which major league infielder would you compare your work to? Dustin Pedroia? Julio Lugo?

To Whom It May Concern:



If your copyright issue does not result in serious injury but you still feel like suing, please go inflict one on yourself.

This country is riddled with stupid lawsuits. Copyright law can suck it, as far as I'm concerned.

Posted by Bryan Coffelt at 1:12 AM

Labels: [forgodot.com](#) [ron silliman](#) [poetry](#)

## 2 Comments

*Alex said...*

Word.

What they did seemed kind of cool and then turned out to be really dumb. I'm pretty sure everyone thinks they're kind of lame now, at the least. Isn't that punishment enough? They didn't do anything cool or ruin anyone's reputation.

Ron Silliman is one the many people contributing the degradation of our justice system. How does he see himself as a hero?

October 5, 2008 10:10 AM

*Bryan Coffelt said...*

I thought it was just kind of a funny stunt from the get go. Just another way to point out the inherent narcissism that many poets have.

I'm guilty of having a Google alert set up for my name, too.

October 5, 2008 12:01 PM

# Edward Champion's Reluctant Habits

## Gosh Golly, Godot

I am very honored to have been included in this quite important poetry collection. It appears, however, that Bat Segundo, responding in the For Godot comments, was none too happy about the controversial prosodic pilfering. What is perhaps funnier than the experiment itself is how so many egos have taken offense at this Situationist tomfoolery (more sustained horrific reactions can be found at The National Poetry Foundation blog). Danny Pitt Stoller writes:

If someone published an article containing false information about me, I would want it removed from the Web; it is no different for you to claim I wrote a certain poem when I did not. It is my basic right to protect my name and reputation, and I find it really tasteless that some people would laugh this off as some kind of avant-garde experiment.

It is worth observing that Danny Pitt Stoller's name narrowly escaped being included on the Megan's Law database. (Consult Long Island court documents for more information on what has been privately referred to in the Stoller household as "the incident.") He has been known to consort with goats in motel rooms. His right testicle is slightly smaller than his left. Despite being married, Mr. Stoller has slept with a mere 2.2 people in the past eleven years, and hopes that he will yield 2.2 children in the next eleven years. He once ran for treasurer, losing to Esmerelda Mutt muffins by a 72-28 margin. Ms. Mutt muffins still holds the coveted position. There was a six month period in 1997 in which Mr. Stoller's telephone bills were about \$300 monthly, the result of too many 1-900 telephone calls. Mr. Stoller is a legally ordained minister and has officiated over many weddings. That woman who married a dolphin some years ago? It was Mr. Stoller who presided over the ceremony. Mr. Stoller has written 210 letters to the editor, but none of them have been published in Newsday. He wears pink socks in his bedroom, but never in public. He genuinely believes that Michael Bay is one of the most important film directors of our time, and has watched every episode of The Beverly Hillbillies twice.

And, yes, Mr. Stoller is dour and humorless.

## 5 Comments

*Bill Peschel on October 5th, 2008 4:04 pm*

I was one of those who took offense, since I don't write poetry, and had to waste my time chasing this down after it popped up in my Google alerts.

This happened after I discovered a spam site had taken my name and used it in their URL, and there wasn't f-all I could do about it.

I suppose I should find it hilarious that my name has become such a popular brand that it can be ripped off by anyone. If it was, I would, but it isn't, so I won't. See?

*Best response yet. on October 5th, 2008 5:26 pm*

.

*Bud Parr on October 6th, 2008 1:34 pm*

I'm there! I'm there! Finally, something I can put on my bio!

*Eric Rosenfield on October 6th, 2008 4:26 pm*

Bud: that was exactly my reaction as well.

*Osbo on October 6th, 2008 5:10 pm*

Well, apparently, I'm not an avid enough blogger for this publication.

And my poetry truly fits their style

As it is

As it was

It shall be

what it is

## Lovers' Last Go Around

### What the Flarfin' Flarf?

This is Issue One which is a lit journal (downloadable pdf) which attributes poems to poets that didn't write them. I haven't had the patience to scroll through the entire pdf to find out what page I'm on or what poem I supposedly wrote- maybe it's funny. I always wanted to be funny. Maybe you're a writer too? Maybe you have a poem in Issue One too?

Posted by steven karl at 9:36 AM

Labels: fakery, flarf, poem I didn't write

## 4 Comments

*Reb said...*

Just control (or command) F and search on your name.

You're on page 3123:

A hand

A movement

An arm of sleeves

A hand of arms

A branch of

. hands

Fingering blood

A hand

Writing hands from fuss

Writing desolation through tenderness  
Movements changed outside droop  
Writing populations without death  
Sheen  
Steven Karl  
October 5, 2008 10:37 AM

*steven karl said...*

This post has been removed by the author.  
October 5, 2008 11:40 AM

*steven karl said...*

Thanks Reb,  
I guess I'm still not funny!  
Sharon (Mesmer) has an excellent idea. We should all rewrite the poems we supposedly wrote and send them in to the editors. Maybe we can have our "real/revised" versions in issue 2!  
October 5, 2008 11:42 AM

*Reb said...*

Oh wow, I just did that and posted it to my blog. Guess I ain't so original after all. Damn, guess I can be replaced by a computer.  
October 5, 2008 8:09 PM

## Monica Mody

### "Anarcho-Flarf Vandalism"?

I'm tickled to be in the same anthology as Gerard Manley Hopkins, Anna Akhmatova, Monica de la Torre, Joyelle McSweeney, and 3159 others. Sharanya is confused; Ron Silliman is livid.

Here is how it started: On a mailing list, I read that Issue 1, just out, has new poems by among others Monica Mody. I did not remember submitting any poems to them. Was this an old poem? Was this an unauthorised poem? I opened the issue pdf and reached page 1314 and jumped. I did not remember writing the poem (yeah, Ron). I gulped. Had my homonym taken to writing poetry? I breathed deeply and wondered wildly if I should write to her and remind her of our understanding (for she must have googled her name as well, yes? - and found me - and come to the same undiscussed mutual understanding). She writes children's books. I write poetry.

I googled "monica mody ~poetry" to appraise the extent of the damage (to territory). And stumbled on Steve McLaughlin and Jim Carpenter's project, Silliman who is livid and Sharanya who is confused. And others who are adamant that they can write better poetry than attributed to them by the "editors".

Is the "algorithmically generated content" in Issue 1 "anarcho-flarf vandalism"? I guess it is but anarcho-flarf vandalism is just fine by me and, yes, in our postmodernism-is-dead world, it has a place. The project is funny, and spunky, and brilliant, and there's not a little overreaction going on among poets who are het up about it.

Posted by Monica at 11:27 AM

## The Mumpsimus

## **In Which I Become More Prolific Than I Ever Imagined**

So, as I do every few days, I was reading Ron Silliman's blog, and his latest post was about an intriguing online book of nearly 4,000 pages of poetry by nearly 4,000 poets. Wow, I thought, what a huge undertaking -- what a massive organizational nightmare! It must have been put together by somebody with a lot of connections!

And then in the list of names, I noticed various people I knew. But I hadn't heard anything about this project. Why do my friends hide things from me? I thought. Are they ashamed that they have started writing and publishing poetry?

And then I got to the bottom of Ron Silliman's post:

No, the quirkiest thing about Issue 1 is going to be that, if it includes your name -- and, hey, it probably does -- you have no memory of having written that text, nor of submitting it to Issue 1. Or, as Ed Baker put it so elegantly in the comments stream to For Godot,

I DIDN'T FUCKING WRITE THIS GARBAGE!

And then I took another look. And lo, there was my name. Huh. I had been included after all! And I hadn't done anything!

I downloaded the giant file, searched for my name, and found the poem I hadn't written:

Frisking

Like golden dews

Matthew Cheney

Now, it's entirely possible that another Matthew Cheney wrote this. I know that my name is not unique. (In fact, my Big Uncle Dick, hiding out in his undisclosed location, named his 13th clone "Matthew". Perhaps that's the author.) It's just that, given some of the other names on the list, I'd be really surprised if another Matthew Cheney were associated with such a group. I'd be happy to know that he was. I could blame all the various things I wish I hadn't written on him.

The comments at the site (scroll down) are pretty amusing -- some are outraged, some are perplexed, some are playing along.

The whole thing strikes me as a stunt pulled by someone who desperately wants attention. (And now I'm giving it to 'em. So it goes.) I'm still amazed that anyone would put the time into creating something like this, but the amazement now is the sort of amazement one has when watching the totally insane rather than watching the harmlessly obsessive.

Posted by Matthew Cheney

Labels: Announcements, Cheney publications, poetry, stunts

### **1 Comments**

*David Moles said...*

Now I feel weirdly rejected after not finding my name in the list. Not to mention righteously outraged on behalf of my many deserving also-rejected friends.

10/07/2008 2:41 PM

## **The Pinocchio Theory**

## Issue #1

Ron Silliman reports on a new publication, modestly entitled Issue 1. (I was first alerted to this by The Mumpsimus). This e-text is 3785 pages long (!); each page contains a “poem” attributed to one of 3785 3164 writers. The names of the writers range from Silliman himself and other language poets, through a number of (now dead) poets and writers, onto various bloggers (especially ones who appear in Silliman’s blogroll, it would seem). In point of fact, none of the writers have actually written the pieces attributed to them. My name appears among the list of authors, together with the names of several people I know, including some who read (and sometimes comment on) this blog. My own “poem” appears on page 1893; for what it’s worth, it doesn’t strike me as being very good, nor is it like anything that I could ever imagine myself writing, either in style or in sentiment.

I kind of wonder how other “victims” of this hoax (if that’s what it is) respond to it. Silliman seems kind of pissed off, as do many (but not all) of the commenters on his blog entry. Matthew Cheney (of The Mumpsimus blog) seems more or less amused:

The whole thing strikes me as a stunt pulled by someone who desperately wants attention. (And now I’m giving it to ‘em. So it goes.) I’m still amazed that anyone would put the time into creating something like this, but the amazement now is the sort of amazement one has when watching the totally insane rather than watching the harmlessly obsessive.

Me, I think that the stunt raises all sorts of interesting questions (or perhaps I should say, in Palin-speak, that lots of interesting questions “rear their heads”). Early-20th-century Dadaist stunts raised meta-questions about art, about what could be considered art, etc. But such meta-questions have long since been so well assimilated into our culture (both artistic culture and commercial culture) that they scarcely raise an eyebrow any longer. Today, we can only be blasé about self-referentiality, conceptual art, and so on.

In such a context, Issue 1 attempts to up the ante, by asking meta-meta-questions, as it were. Most notably, there’s the difficulty of deciding whether the publication actually is some sort of interesting conceptual art, or whether it is rather just a dumb prank, or a malicious hoax. Then there is the issue of obsessiveness that Matthew Cheney raises. Certainly a lot of modernist and post-modernist art is quite obsessive (I am thinking of everything from Yayoi Kusama’s polka dots to Henry Darger’s weather chronicles). But Issue 1 might well only be pseudo-obsessive; it seems to be something that would have required an insane amount of time and energy (if only to collect all those author names and write all those poems), but I wouldn’t be surprised to learn that it was all generated by a computer program in just a few hours. Even insanity isn’t what it used to be, in our age of digital simulation.

Finally, given all the questions about the status of the author that have been raised in the last half-century or so, it only makes sense that I should be credited with the authorship of something that I had nothing to do with writing. Remember, Roland Barthes proclaimed “the death of the author” more than forty years ago, in 1967. And even well before that, in 1940, Borges proposed a literary criticism that would “take two dissimilar works — the Tao Te Ching and the 1001 Nights, for instance — attribute them to a single author, and then in all good conscience determine the psychology of that most interesting homme de lettres...” (from “Tlon, Uqbar, Orbis Tertius”). Issue 1 is a logical outgrowth of the situation in which such ideas no longer seem new, or radical, or outrageously counterintuitive, but have instead been entirely assimilated into our “common sense.”

In short, Issue 1 makes sense to me as a conceptual art project precisely to the extent that it marks the utter banalization, routinization, and digitization of any sort of conceptualism and experimentalism in art, and of all supposedly “avant-garde” gestures. There is something melancholy in coming to this conclusion; but perhaps something liberating as well, since it suggests that the whole strain of avant-gardism that starts in the 19th century, goes through

dadaism and other forms of radical modernism, and moves through conceptualism in the 1960s and 1970s to the supposedly oppositional political art of the last few decades, has finally outlived its relevance and its usefulness. We have finally reached the point where we can shake off the dead weight of the anti-traditionalist tradition, and perhaps move on to something else. This doesn't mean rejecting all the art of the avant-garde tradition, much of which I still very much love. But it does mean seeing that art historically, just as we see the art of the Baroque historically, or as we see the science fiction of the "Golden Age" of the early-to-mid 20th century historically. It's still there to be tapped (or looted) for clever ideas, formal approaches, and so on. But modernist experimentation and avant-gardism is no longer a living resource; in an age of arcane financial instruments capable at one moment of generating huge quantities of fictitious wealth, and at another moment of sending shockwaves through the entire society, wiping out retirement accounts, causing businesses to go bankrupt and jobs to disappear, etc, etc — in such a climate, modernist avant-gardism fails to be "as radical as reality itself." (I am fully aware that financial panics with real effects upon people's lives are as old as capitalism itself; what's new in the present situation comes from the way that new technologies have a multiplier effect, as well as adding additional layers of meta-referentiality and meta-feedback into the system).

I am sorely tempted to add the "poem" of mine which appears in Issue 1, and which I had absolutely nothing to do with producing, to my CV.

This entry was posted on Sunday, October 5th, 2008 at 12:59 pm and is filed under Books, Personal. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

## 12 Comments

*Gordon Potter Says:*

October 5th, 2008 at 3:22 pm

I get the the whole juridical legal notion of authorship and its demise. Ala, Foucault and Barthes, among others. But your last comment about financial realities reinforces my problem. There is a body somewhere with some sort of effort that produces. Maybe we can conclude that this exercise was the work of some sort of machinic Doppelgänger that created the text. But unless we can assume it was a machine that automated this text production, perhaps even a clever script or bit of code that operates much in the same way google accumulates information, we have to reflect on the fact of the body that spent time compiling, writing and (non)thinking the text. And what kind of comment or conclusion does this state of affairs lead us towards?

You have spoken elegantly about about the creative exploitation capitalism engages in and how the processes of accumulation are built upon the use of other people's creative works (think user generated content propping up major corporate interests).

I wonder if in our contemporary condition the notion of the self and individual has been so completely eroded that we simultaneous are able to erode the notion of the body behind it for entirely banal interests. Even if it was a script or piece of code that produced this obsessive work there was still effort, or at least a will to exploit the notoriety of others to exploit the very notion of fame (or limited parochial fame) itself for some sort of gain and further accumulation of notoriety.

And to entirely illustrate my point I think you should retype the poem completely on your blog and then take credit in your CV. Maybe cut and paste is the most expeditious method but retype character by character is the more bold statement. Because after all that is some sort of effort, that could be reduced to time spent. How is that anymore "inauthentic" than any other body that passes time in this author less reality we all traverse?

*Roy Christopher Says:*

October 5th, 2008 at 4:29 pm

Pata-questions?

I agreed, you should totally add your "contribution" to your CV.

*Entelektuelin re-kastrasyonu <Mutlak Toz Says:*

October 5th, 2008 at 7:45 pm

[...] The Pinocchio Theory'nin referansiyla ogrendim ki surada, yasayan unlu entelektuellerin isimlerini bazi [...]

*Steven Shaviro Says:*

October 5th, 2008 at 10:53 pm

I must say that, after a while, my "poem" has started to grow on me.

Here it is:

Of Garner

Since I am rapid, seeming, treading, mighty as an autumn.

While at dusk I sparkle myself, staying, behooving, a kind of orchard.

Whenever in the morning I offer myself, glancing, rowing, residences, seams, guests, the bidding tombs.

Whenever I offer myself in late autumn, leaping, hurrying, between these winds and those winds.

Since I am rapid, looking, returning, like a sofa.

These unroll, poor, bought, like far

. places

A heedless skin, soft skin, mighty

. skin of an

. . inextinguishable bud

Hurries and delays, there is no garner

. within these replies

It's not a bud,

. it's a beating

A heedless head that begs

. and hurries, and a

. . far place

*schluehk Says:*

October 6th, 2008 at 12:49 am

A while ago I got a bunch of those inevitable Viagra spam mails, containing short computer generated nonsense poems. I admit I collected some of them and even fished one or two from the Junk folder where they had been passed to by the spam filter. Here is a teaser:

hobbyists inapposite

To read it. Natasie, standing near the bed, held round white

stones, supported on upright pillars arrived at dreaming

of and looking forward to with rope, and a handkerchief

had been thrust for an instant, it was at fault. Then it

would officer, and the fire of his eye, showed a concentrated

the case in most countries and grew in intensity marrow,

barberries, slic't lemon, gooseberries,.

It's quite seductive to think that spambots somehow utilize the AI offspring of Google in the near future. That's also when we'll see Issue#2, Issue#3 etc. that'll already contain much less random clutter.

The question that this project raises to me is: can identity theft even be charming? The idea of putting the poem on ones own CV seems to approve it.

*Kevin Says:*

October 6th, 2008 at 4:23 pm

Everyone seems either outraged or praising. I was, and still mostly am, indifferent.

*Kirby Olson Says:*

October 6th, 2008 at 5:38 pm

Your poem is incredibly beautiful.

I'm on the list but I can't find my poem.

At first I was very angry that I wasn't on this list. I felt: they made this whole list just so I can feel that I haven't been included. I went through every name and finally about two-thirds of the way I found my name. But now I think that I may not have gotten a poem, so am very sad about that, too.

But once I do find the poem, I'll be probably be deeply bitter that it isn't something or another. You are so happy go lucky.

*Kirby Olson Says:*

October 6th, 2008 at 5:39 pm

It's as if fate favors you.

*Great Expectator Says:*

October 6th, 2008 at 11:22 pm

I have a link on my blogroll to someone who worked her way through college writing sonnets and claims to have turned out many hundreds if not thousands of them. People placed orders and she produced them on demand. Whatever use was made of them rarely acknowledged her authorship. Shakespeare's contemporary, Lope de Vega, wrote nearly 2,000 plays, roughly one play per week for nearly four decades.

*Henry Warwick Says:*

October 7th, 2008 at 8:02 am

Well, I went there, and I'm not in it, so it can't be THAT great a work of literature...

;-)

HW

*Vitro Nasu » Blog Archive » Shark Fin Soup and Tissue 2 Says:*

October 9th, 2008 at 1:27 am

[...] I enjoyed reading Shaviro's response, here. [...]

*Nick Says:*

October 9th, 2008 at 10:33 am

I, too, have become attached to the poem I did not write, on page 972. It ends with the line "Stacked as provision, horned as machinery."

## jelly bean weirdo with electric snake fang

### {LIME TREE}: The Issue 1 PDF Thing

Kasey did us all a favor and wrote a good enough blog entry, so I won't really even have to think about it. I felt honored to be included in ANYTHING, so if was fine.

I did think my poem was pretty good, but I rewrote it anyway to reflect my new Ultra Light Wingless political engagement with conchpetyouall pooledicts.. is good.

Turning hillsides into Chili

It transports the rattlesnakes, returns the spermatoc log~OI!

Rarely beginning, neighing, staggering silently at horse steaks in an everlasting hillside, my badass hideout with bandit whores

Shrill and altered (who, moi?)

Is it wounded? Candida is a carved whale cockpit.

Lanny Quarles

Posted by phaneronomikon at 12:17 PM



# NarcissusWorks

## The Ghost Anthology

Why Ghost? Because in a Pirandellian way words were given to Authors, collected and finally spread on the net. In less than one day, everybody knew of the work. This is superb marketing. And as many, I do believe the brilliant mind of Kenneth Goldsmith is behind it with his unmatched dadaism and will to BE, even if at the beginning I thought of Kent Johnson.

Kenneth Goldsmith is winning though, right because of the first article on the Anthology appeared on Harriet; Poetry Foundation.

Please see what Amy King says in a superb way on her BLOG.

Here is Ron Silliman's less enthusiastic approach, but definitely worth mentioning, on his BLOG.

You can actually download the 3thousand and some pages. And below all the poets included, I wonder if anybody actually counted them...:

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotro, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattaruso, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonic, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby

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Labels: the Ghost Anthology

posted by Anny Ballardini @ 10/05/2008 10:55:00 PM

## 10 Comments

*Kevin Doran said...*

I think the first article on it may have appeared here.

3:39 PM

*Lo said...*

That's all well and fine, but many of the poems printed (pirated?) don't even belong to the author's cited as having written them.

Mine included.

6:13 PM

*functional nomad said...*

The project asks us to rethink the whole idea of how a poem "belongs" to a single author, in the internet era.

7:31 PM

*Carol Novack said...*

Yes, this is a Dada-esque farce. Many of the writers are exposing the sorry state of their ego's by engaging in outrage, ranting and raving HOW DARE THEY? One poet actually wants to sue the authors of this so-called issue/anthology. I personally believe (don't throw airplanes at me) that this farce is an effective vehicle to expose the absurd reactions of poets who take themselves much too seriously; as (I think) A. R. Oage once said, in substance, "To take yourself seriously is not to take yourself seriously enough." If you believe in your writings, you won't be outraged. If you have a sense of humor, you won't rant and rave.

Hey poets and other assorted writers: GET A LIFE and have a laugh. We're not important enough to make a fuss. None of us, no matter how many books we've writ or how many awards we've won.

9:07 PM

*TED BURKE said...*

The project is not about what poems "belong" to an author as much as how many authors there are on the internet who regularly check their status in the blogosphere with periodic Googlings of their name. The sheer quantity of names here, my own included, rather assured the instigators that there'd be a sizeable, blog heavy response. It's a dada gesture and a provocation made with the intention of upsetting a good number of poet's sense of themselves as autonomous agents and authors of their own experience. On that account, the anthology, fake poems and all, succeed famously. The aesthetic effect is the ripple they create among a scattered group's perception of a single event, small change as it maybe. Further disquisition on the relationship and fragility between the concept of authorship in an amorphous sphere like the internet is, of course, fascinating, but secondary. It's gravy, but it's npt essential to what these fellas had in mind.

10:00 PM

*Anny Ballardini said...*

It is about many different problems, and they are interesting points on which we can and should speculate. What I would like to add is that the Ghost Anthology appeared in the moment in which the meager earnings of working people are being volatilized. What a coincidence. Anybody who has any ideas on this?

10:09 PM

*TED BURKE said...*

Perhaps the instigators are Rove-like neocons who specialize in changing the subject; what better way to make people forget their economic ills than to appeal to their base insecurities. Rove would appeal to a poor American's nervous patriotism, while these fellas mine the thin vein of self-esteem too many poets have. In both cases, the ploy prevents one from the duty of the poet to change reality rather than merely describe or complain about it.

1:00 AM

*fissuresofmen said...*

there are undoubtedly a million interesting points raised by this anthology, particularly exactly how undead the author yet is.

I also think that Silliman's definition of it as "vandalism" is interesting, considering how many possible definitions of 'public (and/or private) space' are involved in the work.

5:38 AM

*John Litzenberg said...*

No, it's not a real poetry collection.

No, I didn't write the one line poem attributed to me.

No, I didn't give my permission for, or seek, inclusion in this farcical volume.

But think about it. If you ARE a living poet and you WERE somehow included, it's probably one of the few, if not the ONLY time in your life that you will be included as a "poet" along with the likes of Rainier Maria Rilke, Walt Whitman, Jack Keroauc or even Ron Silliman.

This freak act of iambic penterrorism, or whatever you want to call it, has by the simple fact of random collection given you, me and everyone else on its table of contents a kind of legitimacy -- the same kind of legitimacy that we now share with 98% of historical figures, that we are referenced in print by yet another source.

In this world of screen names, false accounts, spoofed IP addresses, and other ridiculously easy ways to remain anonymous while spouting damn near anything from a virtual soapbox, maybe that's as "REAL" as it's ever going to get.

And as a parting thought ... think of the MILLIONS of folks who post what they call poetry on their websites, on poetry bulletin boards, anywhere they can get access, that their friends and readership laud with attaboys, right ons and "oh how deeps" ... folks who remind me of watching American Idol audition outtakes (if they were for poets, instead) who WEREN'T included on this voluminous list. Why us, instead of them? Perhaps because some of us in this anthology actually ARE poets.

4:50 PM



*Anny Ballardini said...*

Hi John,

I think I agree with you, and on the discussion that started on the Buffalo list you can see that some who were not included are trying to make themselves be noticed somehow. For once, at least, some garbage was left out.

I am sorry though for Obododimma Oha who will soon be featured on the Poets' Corner, I will be uploading his work soon. And I also think that Bob Grumman, excellent visual poet, did not make it. For the rest, as you said, just let 'em go...

7:50 PM

## **Eirikur Orn Norodahl**

### **The New Illiterati**

#### **Do you have an issue?**

Issue 1 is funny. It's also pretty smart. Most people seem to agree that the book was written by an algorithm, which seems likely, particularly in light of it's massiveness. The algorithm is smart, the people that made the algorithm are smart, but it's also smart conceptual poetry. Perhaps you might call it juvenile, I wouldn't necessarily disagree with that, but in that case it's juvenility to be praised, much like certain artists would praise their inner child. It's juvenile like Duchamp is juvenile, like Dada is juvenile, like Flarf, like alot of conceptual poetry, like most literary hoaxes (and quite simply, most hoaxes). It doesn't seem to aim at pissing off - the poetry is not intentionally unflattering, there is nothing about the book that is directly derogatory - but it doesn't care either if you get pissed off, and it's deliberately treading through violent territory (poets aren't just overly emotional in caricatures, they're the same in real life, although it's not as romantic - usually it's either funny or pathetic, and sometimes it's just). The researchers behind the book must've had a notion that people'd get pissed off, irked or upset in some way, but they couldn't be sure without doing the research.

The hypothesis might be: Poets get upset if they suspect someone might be making fun of them. Noone knows how the poems were generated, how the names were collected, and the anthology does not have a proposed agenda - the researchers have not said anything about the aim of the book. It's certainly not "all poets are alike", since one would hardly propose that Gunnar Ekelöf and Kenny Goldsmith, Gary Barwin and Norman Mailer, Bob Dylan and Darren Wershler-Henry, William Shakespeare, Jack Kerouac and Ron Silliman were all alike. Or, it wouldn't make any sense, and I'm sort of guessing there's some sense in it. As is, we know it's a hoax. We don't know whom they're making fun of, and we don't like it.

All sorts of statements have been made about the authors - they're juvenile, stupid, young (I've never seen anyone report actually how old these people are, and I'm not sure I'd trust them if they did, not even if the hoaxers themselves would do it), students of Kenny G (both literally and figuratively, as if either were a crime), they're flarfists or flarf-inspired - many people seem to literally think it's Kenny himself under a pseudonym (which somehow sounds ridiculous) - they're bored and can't find anything better to do (name me a poet who isn't?), they're scoundrels, thieves (and yes, they are identity-thieves, but hey, it's not as if you're not still you, is it?), trying to profit of other people's reputations (in a non-profit business, and I don't think anybody's ever going to be fooled and think this is a proper anthology, and if that ever happens it'll probably be someone who hasn't a clue and isn't interested in having one), trying to ruin other people's reputations ("My, my, I saw an awful poem by Ron Silliman the other day in a 4 thousand page anthology, I've lost all respect for the man and his poetry, I'm burning my Alphabet and never buying a book by him again") etc. etc. etc.

It's seems banal to say it, cliché-ic, because there's something fundamentally true and repeated about it, but a great majority of the poetry community (more or less worldwide, as far as I can tell) could do with not always taking themselves so seriously. There's a lot of spite, and there's a lot of paranoia - which came first I don't know. Reading is important, people should learn to, and they should learn to enjoy it - learn to enjoy encountering weird new things, or weird old things, or just new things or old things. (If I could, I might be tempted to get pissed off at every poet who ever wrote a book of boring old international vers libre, but I won't 'cause it's not gonna get any of us anywhere).

As most literary hoaxes Issue 1's poetry is not least in it's social reverberation - how do the hoaxes react to the hoaxers. Suffice to say it's stirred the emotional pots of many poets, both people that were included and people not included, although it should be mentioned that quite many seem to like the game - included and not-included people - and why wouldn't they? Anyway, most people, if not all, seem to have a reaction, which is more than you can say about a great many poetry books, and the reaction is almost always strong - laughter, anger or posed and poised nonchalance.

## Slim Windows

### Issue 1

Issue 1 is a detoured anthology of falsely attributed flarfiness. Hundreds of blogosphere writers are listed as contributors and not one of them, I'm guessing, wrote the text that they were presented as having written. What a scandal. People are wiggling out over this. I, like Eileen Tabios, couldn't download the huge pdf file--it's over 3000 pages!?, so had no opportunity to read "my" entry. Please, if you can, forward my poem to me. I plan to use it in a future book.

Posted by Tom Beckett at 1:42 PM

## The Booth of Our Conniving

It seems weird to me that so many people covet their own names, and are so protective of them that they're willing to go to court. People like me, not to mention the John Smiths of the world, have to deal with doppelgängers all the time, and I don't complain. Among other things, I'm a former drummer for the Smashing Pumpkins.

Posted by (who else?) Matt at 2:47 AM

### 3 Comments

*thetiniestspark said...*

matt cozart is joe six-pack.

October 6, 2008 1:47 PM

*Jessica Smith said...*

yes... what am i? "poet, dreamer and everyday angel"? it's been awhile since i googled myself. also, a star of MTV's Laguna Beach, of course!

October 7, 2008 5:41 PM

*Matt said...*

not to mention fitness guru! you've seen those ads, right?

October 7, 2008 7:31 PM

# The Booth of Our Conniving

## Who is pretending to be me???

Holy shit. Someone just wrote this about me online:

"The Panthers got off to a great start moving the ball effectively, but four straight penalties had them facing a long-yard first down attempt.

Forced to throw deep, quarterback Matt Walker was picked off, which led to a Saints' touchdown."

My name is Matt Walker, but excuse me, I am not a quarterback!! WTF?????? I've never even played football! Unless you count flag football! When I was in kindergarten! Which I didn't even understand at the time! Much less enjoy!

I did not get picked off! I'm telling you, I DIDN'T FUCKING THROW THAT INTERCEPTION!

Who can I sue????????????????

Posted by (who else?) Matt at 5:41 PM

### 5 Comments

*Christopher Robbins said...*

at least you don't have my name  
October 5, 2008 6:10 PM

*Mark said...*

There's even another Mark Lamoureux who is a raging neoconservative marble counter-top salesman in New Hampshire.

If we ever meet in person, the universe will most likely explode.

CR--that's the best name ever! Do you not like A.A. Milne?

In college there was this guy who changed his name to Trout Fishing in America. Richard Brautigan, of course, was dead and unable to sue him. Though if having no imagination is a crime, then Mr. Fishing in America would probably be behind bars...

What I really want to know is, can I sue myself for emotional distress?

October 5, 2008 7:20 PM

*forgery said...*

It's obvious you are who you say you aren't. That is, a quarterback. Denial no more!

October 5, 2008 11:28 PM

*brooklyn said...*

Last time I checked, I share my name with a high school aged gymnast... I'd love to trade places.  
:)

October 6, 2008 4:55 AM

*Nicholas Manning said...*

Come on! What are the odds of an entirely different biological entity to you being called Matt Walker? I mean seriously. Do you know how many different ways those letters can be rearranged? 10 to the power of 10? Or something...

So just accept Matt, mon ami, that you threw that goddamn interception, ruined the whole game for the Panthers, and get on with it...

Sue me.

October 6, 2008 2:20 PM

## Really Bad Movies

### oh nothing much, just hanging around

what - i'm in that huuuuuuuuuge anthology issue 1 and i didn't even have to write the poem or - gulp - submit to it!? oh boy, over at silliman's blog some of the poets are all riled up. i'm with ernesto priego on this one and i got a charge when a couple days ago he quoted dj spooky on connectivity of art in our century. the words i use in english are the same language, even if they be in french or italian, as yours. as thom gunn wrote 'we are the same in different ways / we are different in the same way'. i'll say in my own crude way fuck yeah i've got an ego too - i think all writers do - but i'm not one for copyrights and i'd encourage anyone to republish or make bootlegs of my work in any fashion they wish. the only condition is that - because i'm a big dumb poet with an ego - my name be attached to my work. that's it. plus, it's only poetry after all, so get a fucking sense of humor.

as for anthologies, please do please submit to dj senor priego's tattoo poetics. ernesto and i are working on a piece for the anthology and i know a few of you who stop by here are tattooed. i love the subject of tattoos in our culture in general and in writing culture[s] in particular. i want to read about your tattoos and see pics of them. so contribute a text or two and some pics, goddamit.

oh yeah, i also support the candidacy of eileen tabios/michelle bautista. quite a ticket, indeed. but, ms chatelaine, since i've neither read your poem nor mine in that huuuuuuuuuge anthology, i'll say i wrote the BEST poem. why not. it's just words after all.

posted by richard lopez @ 6:13 PM

### 5 Comments

*Ernesto Priego said...*

What I like about Issue 1 is that it's one long poem, after all. As you say, "it's just words after all."

And thanks so much for the shout-out, man.

3:50 AM

*Tom Beckett said...*

I've no problem with Issue 1, as I noted at my Slim Windows. But I don't believe words are just words. No, I've never believed that.

5:30 AM

*AlexG said...*

"copyright" as seen by d.a. levy was "copyrot."

7:59 AM

*richard lopez said...*

tom: the last paragraph is meant to be tongue-in-cheek in the same way eileen's boast of having the best poem in the artificial anthology. words do matter, tremendously. i am not a career poet, nor a hobbyist, but a writer who advocates poetry to become a life. i've got no cv, nor do i have any interest in teaching, or participating in panels. but a live in writing, with that sort of seriousness should be leavened by a heavy dose of humor and detachment, and the humor can be the refined, cerebral early woody allen movies sort, but also the crude south park sort too. that's why i loved being in the fake anthology. it is funny as hell, like cartman farting the star-spangled banner.

alex: i know levy's 'copyrot' and that certainly influenced my own thinking about copyright, but i'm very serious about it. individuals matter, names matter, and i read for difference as well as sameness. what i want as a reader from writing is the words but also to know that there is a person behind them as well. but i love the mixed-tape as ernesto calls it and frankly i'd be very honored to know that someone bootlegged my work in pirated editions. sort of like having a bootleg grateful dead concert on tape. but i know that it is the dead and i want the readers to know that the poet behind the poems is me. but that's it.

ernesto: yes, they are only words. my words and your words too. and everyone as well. but as the comic stephen wright once observed that the person who wrote the alphabet wrote everything too.

10:49 PM

*Ernesto Priego said...*

Tom, I have to say that by "just words" I did not mean that words were innocent, or that they had no power. Had they "appropriated" my name to sign a fascist manifesto, that would be another story. Words do create realities, and affect lives. They can cause sickness, pain, and death. By "just words" I meant something like Lautreamont's "poetry should be made by all".

4:17 AM

## Squandermania and other foibles

### **Poetry, Etcetera: Cleaning House; and "Issue 1" - the "polite clarification" = back to po-biz as usual, I take it?**

Let us note that recourse to a new screenic, interactive and multimedia art does not protect against poetic "old-fashionedness". It could even disguise it.

There are never exhausted poetic forms, just exhausted versions of forms.

If the formal conditions of a poetry are soft and blurry, poetic individualities are slow to emerge. The Surrealists are all interchangeable, as soon as we peek beneath violent surface variability. Later, the feeling of déjà vu predominates. The sonnet is a different story: the first superficial feeling is that of resemblance. Next, we realize deep actual variability.

The avant-garde gesture is a gesture of destruction / liberation. But the liberating gesture conceals the poverty of the Tabula Rasa gesture. The avant garde gesture is condemned to repeat itself. It quickly becomes parrotry. Because tradition is not actually destroyed. You can't put a poetic tradition before the firing squad.

Amnesia was never a good thing, even and especially when it affected revolutionaries. Now, forms that were supposedly destroyed survive, especially in the poetry memory of the avant-gardist himself.

Exclusive positions omit one essential fact: the poetry of the past is also a present poetry.

-- Jacques Roubaud, distilled and reassembled from pages 137-180 of Poetry, Etcetera: Cleaning House by Vivek Narayanan, who reviews it on Todd Swift's blog.

\*

Issue 1 : Click here for the "polite clarification." Back to po-biz as usual, I take it.

Posted by Don Share at 8:21 PM

Labels: conceptual poetry, formal poetry, oulipo, phaedra, totality

# Wet Asphalt

## What's the Issue with Issue 1?

Tags: dada / Language / Literary Magazines / new media / recommendation / review / Second Guessing Silliman / Theory / writing

So a couple of guys named Stephen McLaughlin and Jim Carpenter have created a new poetry Journal called Issue 1. It's nearly 4000 pages long and is available in PDF form [here](#). It's been creating quite a stir among certain poetry circles lately, mostly because a quick survey of the contributors shows it to be possibly the most significant collection of poets ever assembled. With work ranging from the likes of William Shakespeare, my own 13th Great Grandfather Geof Chaucer, to Contemporary figures like Ron Silliman and Susan Howe, to less widely known but still enormously talented poets like Anny Ballardini, Amy King, and, um, yours truly.

Now, of course, none of us actually wrote any of the pieces attributed to us in the book, but frankly i kind of wish I had written my three contributions. "A Cat of Countries" (page 1248):

A cat of countries

The sympathy of darkness  
Singleness  
Beardless and eternal  
A room of countries  
Of progress  
Reluctance and fun  
Firing beside a cat  
Like a considerable sweeping  
Feeling love

"Whole as a passage" (page 2646):

Whole as a passage  
Into a swept whisper a fascinating trader  
    arrived  
The passages mumbled  
Those were whole  
A rapid rib, cheap rib,  
    useful rib of an impossible thieving  
Was he impenetrable?  
Let her stare  
Should he have been silent?  
From his difficult arm he hungered for  
    one, having, from his throat demoralization  
    waiting  
That was the creek's wilderness  
Sorrow, you were  
    not there, making like a head  
Fascinating and enthralling  
He would sooner  
    be different,  
Big and little  
"I save brass," he whispered  
He was lived by a  
    mutter

He was thinking of the ghastly lives  
of bailiffs, knocking silently beside reckless conceptions  
Now the thievings filled in the breeze

And my favorite, and the one that sounds the most like me, "Changing news like intelligence"  
(page 3573):

Changing News Like Intelligence

To burn descending on an art  
A person  
His anodyne news

Beginning beside a tree  
More minor than a beggar

Now, of course there are some people who think this is lame. Others who take issue, like Silliman who made some vague mention of legal action in his blog about it.

To such people, I say chill out. It's a nice piece of something. There's no damage to your reputation taking place here. Clearly the list of authors was gleaned in some way from Buffalo poetics/the kinds of magazines folks like us get printed in. And frankly, taking Rita Dove at one end, and myself at the other, of a spectrum of fame, none of us are all that well known to the point that anybody outside our little poetry world will care about this one way or another. Take it as a compliment and relax. This thing is the best piece of flarf I've ever come across and frankly, like Anny Ballardini said on the Buffalo list today, I wish I'd had the idea.

### 3 comments

*Holy crap*

*Submitted by Eric Rosenfield on Sun, 2008-10-05 14:22.*

Even I'M in the anthology! I don't even write poetry.

Here's my "contribution" from page 3084:

A tone of flavors

Patience

Am I a minimalist or what? I'm totally putting that on my CV. My first (and in all likelihood only) poetry publication. Awesome.

*Jason*

*Submitted by Anny Ballardini (not verified) on Mon, 2008-10-06 09:16.*

let me send you a bouquet of Narcissi! You incredible Boy, :-)

*I'll take it*

*Submitted by J F Quackenbush on Tue, 2008-10-07 14:19.*

with blogs and google alerts, we have no more need of interaction. the future will be one's own navel. that's what makes this project so nifty, IMHO.

## Davey Dreamnation

### LOL: Issue 1 and the Internet Post-Avant

Issue 1, edited by Stephen McLaughlin and Jim Carpenter purports to be a 3,785 page anthology of new poetry, published in PDF format under the for godot imprint. The front cover of the anthology lists, in miniature print, the names of all contributors. These names have also been

posted on Ron Silliman's blog, so I won't bother reposting the whole list here. Suffice to say, even a cursory inspection of the list immediately begins to raise eyebrows, for several reasons.

Firstly, the inclusion of new poems by names like 'Hadewijch of Antwerp' and 'Cruikshank-Hagenbuckle' alongside William Shakespeare, Frank O'Hara and Bertolt Brecht suggests there's a strong element of piss-take involved here.

Secondly, the inclusion of poets who have written in or around a specific kind of experimental poetics (in this case, internet-based search poetry, or Flarf poetry or whatever) suggests that the satire is aimed at a particular audience, namely: those very same poets.

Therefore, in the Australian context, we find the names of John Tranter and Laurie Duggan but not John Kinsella, Robert Adamson or Les Murray. Pam Brown appears, naturally, right before Alexander Pope. Jill Jones, Cassie Lewis and Chris Mansell also make the 'list'. Mansell, for one, has since reacted strongly against the hoax, via comments on the official anthology 'page'.

Even closer to (my) home, the inclusion of US poets like Andrew Zawacki and Adam Fieled alongside their Australian generational counterparts like Michael Farrell, Derek Motion and Ivy Alvarez seems to me suggesting even further that groupings such as these, which can be made, form part of a vast, amorphous network.

These poets are interconnected by their use of IT not merely in order to communicate but also to incorporate network potential into their own writing practices, and therefore engaging in Flarf or computer-generated poetry or spam poems or whatever.

I guess my own inclusion here, if I am to engage in some abstract navel-gazing, is due to my having edited a collection of search poems for Cordite; or having used search poetry to stimulate students of creative writing; or having written and published a number of search poems myself.

Whatever the genesis of the list (a detail I hope we hear about soon), the crucial question is the method of these poems' composition, for as Silliman notes:

No, the quirkiest thing about Issue 1 is going to be that, if it includes your name – and, hey, it probably does – you have no memory of having written that text, nor of submitting it to Issue 1. Or, as Ed Baker put it so elegantly in the comments stream to For Godot,

I DIDN'T FUCKING WRITE THIS GARBAGE!

As for my own poem, well, here it is. Read it and weep, future generations ...

A kind of person

After you will be uneasy, like  
    a slow gaze  
Sinking in a  
    promotion, sea will  
        trail a thing, saying an  
        unscathed fluke  
You will be lavender  
Now that demoralization will  
    be vengeful, you will have demoralization in  
        your idleness  
You will welcome the delight beyond  
    the thigh

Like a deck



Oily facts, oily vengeful matters  
That friend will be yours

Declines should transform  
    into persons  
My reading, you will  
    be here, hearing  
    like a chief

Tags: flarf > Issue 1 > search poetry

### 3 Comments

*Jill Jones*

*October 6th, 2008 @ 3:51 am*

Hi Davey,

The whole reaction to this has been quite interesting - it's a moral panic kind of world at the moment, isn't it?

BTW, I nicked some of your comments in my initial ruminations.

Like you, I'll be interested to hear more from the anthology's editors on how and, possibly, why. I still think the joke's on us. And I like 'your' poem :-)

Cheers, Jill

*louise waller*

*October 7th, 2008 @ 7:10 am*

hi david, i think the project is sweet. and i'm happy to be included. all of the blogroll from silliman is in and with the dead poets, perhaps their inclusion was not too hard to source. i like the poem allocated to my name on page 3527 and i might post to my own blog.

i've just written four new pages gifted from erica - a bit of shifting and i reckon the ulrick or the newcastle is mine (lol) maybe...not.

there is way too much bullshit hanging around contemporary poetics, this kinda lightens the mood.

cheers,

louise

*davey*

*October 7th, 2008 @ 7:35 am*

Hi Louise,

Yes, I agree it lightens the mood, and it would seem to make sense that the names are taken from Ron's blog - kind of suggests the real joke's on him. But then, he never replies to anyone in his own comments threads, so I guess there's no point bringing it up 'over there' ...

## Buggeryville

### FFS

Should I ever manage to claw my way towards having a "reputation" as a poet -- though that is not my goal, not my project, not anything I find worthy or respectable to do -- I hope I don't get so drunk off my presumed power that I threaten the creators of what might be the most interesting-to-talk-about conceptual poetry (that is how you measure the worth of conceptual poetry, right?) since Kenneth Goldsmith's Day (and long overdue, since we're all fairly tuckered out from discussing that doorstep) and use my eminence grise to suggest that obscene amounts of money might be made by litigating against poets, so please won't you join me?

Revel in "late capitalism" while you still can, eh? There's no poet too small to extort, or to shout down from the bully pulpit.

Blech.

Posted by Chris

Labels: conceptual poetics, Kenneth Goldsmith, Ron Silliman, Stephen McLaughlin

## Harriet

### **Kenneth Goldsmith Anthology Spoiler WRITTEN BY COMPUTER**

I received the following email from Stephen McLaughlin this afternoon, who asked me to post this here:

"One morning about a month ago, I received a message from the Poetics List that began something like 'Announcing Issue 1 of Broken Caterpillar. Featuring new poems by . . . followed by a list of 45 poet's names. I'd seen one of them on Silliman's blogroll, but the rest were just flat names. Barely names -- ethereal text strings. Keep in mind that I receive hundreds of these announcements per year.

I should note, at this point, that I fully support small press publishing and small press writing -- but when you step back (as has been discussed on Ron's blog among other places), the larger picture is funny. Funny as in ha-ha, not nyah-nyah.

So I started a collection of poet names. Once I had around 1500, I asked my friend Jim Carpenter to send me a batch of 5,000 poems composed by Erika T. Carter, his ludicrously advanced poetry generation software. These poems aren't simply random cutups of randomly selected texts. As you can see by reading them, they each have a thematic & stylistic unity unparalleled (so far as I know) in the field of algorithmic poetry generation. As numerous commenters have noted, it's difficult to tell whether some of these things were written by man or machine. Surprisingly, many of the poems in the magazine are actually 'good.' Sort of.

I then wrote a little script to combine my lists of poets and my list of poems and create the LaTeX code I used to generate the PDF itself. A fast and simple process.

My list of poets, I should note, was compiled by hand. Every name was copied and pasted from one of several online sources. The script I wrote removed 99% of duplicate names from my final list, but, naturally, a few repeats got through. For example, 'Bob Cobbing' and 'Bob Cobbing' would be considered different names. Furthermore, there are numerous inappropriate (non-poet) inclusions, as well as many outrageous exclusions. For my part, I find it numbingly hilarious to read blog comments in which people sincerely complain about their or their friends' names' exclusion from an anthology that doesn't exist.

I've also made a followup post here: <http://www.forgodot.com/2008/10/issue-1-polite-clarification.html>"

Stephen McLaughlin  
Rotterdam, NL  
10.05.08 Permalink |

## 25 Comments

I am amazed that people didn't realize the poems were written by a computer, but maybe I've been programming computers to write poetry for too long; I could somewhat see the algorithm behind it.

Still, it's very, very well done; kudos.

*Posted by: Chris Piuma on October 5, 2008 8:35 PM*

Sigh. It's like finding out that Santa isn't real...

And -- for the record -- since I listed names that weren't in there -- I wasn't complaining. I just found it funny that the names were of the dead and cannonized, famous mid-career contemporaries and people with a healthy Internet presence. In speculating why/what the purpose/commentary of the anthology was/is -- almost everyone talked about whether or not they were in it or if they were angry they were in it, etc., etc. No one really talked about the work within the "anthology," which, after seeing the "cut-up" and "flarf" tendencies of many writers, I must say is not much different. In fact, some of the things written into the algorithm seemed quite advanced, tonally -- and, if it is true it was written by a computer, quite, quite advanced. I'm interested, especially, in the formulas that guided rhetorical structure, which, as a writer, I'm always struggling with. Too many "yous" and "Is" and the disembodied "I" becomes tedious time after time. The poems written by the computer weren't tedious and used a phrasing/rhetorical structure -- mastered it, actually, which kind of obliterates the question. It's really quite fascinating.

I guess my only real complaint is that instead of letting people guess, commentate, speculate, etc., etc., -- good Christ, for at least the week-end -- either the threat of legal action or an ego gnashing at its clever, but aching bit -- we now all know. This has become reducible. And sadly, not as romantic. Still interesting, but not as interesting -- as people have noted -- as it would have been had the commentary, a vital part of the experiment, were allowed to continue sans engineer's confession. The immediacy of this medium, which, in my opinion, fatally wounds good poetry everyday, also wounds what could have been something that grew huge and memorable. I doubt it will now.

And who knows, maybe this letter is a joke. Maybe you're saddened that people didn't think it was a brilliant manifesto and you've invented the story and that someone cared enough to craft 3,000+ texts in secret without broadcasting them everywhere. I wish, I wish, I wish.

I thought the poems were lovely. And "Issue 1" is still the best book of poems that I've read in a long time.

I'm going to go back to my own relative obscurity with the cheese and pies and the turning of the leaves....I enjoyed participating for this moment, though.

*Posted by: Crystal Curry on October 5, 2008 8:48 PM*

Dear Chris, (OK I have to keep posting),

I just wrote another reply that I don't know if they'll put up because I forgot to type an e-mail, but it's fascinating and scary to me that I like the poems more than most "poetry." Doing a little googling, it appears the author of the program wrote the program to say "fuck you" to the "academy," and all sorts of other political manifesto-type stuff to piss off the "poetry establishment" (whoever that is), and also, I might add, the avant-garde, to show that what they're writing isn't much different from a computer generated text. Are they? Certainly -- in process, I guess, but it really is "flarf" in a sense -- this project.

I like the awkwardness of the phrasing, the repetition of seemingly unimportant words, the rhetorical structure, and the "overall resonance" of the poems are, for me, quite lovely. The dislocation of language and phrasing from what a person or how a person might be expected to write is something that is an element of craft in innovative poetry. Does it matter that a computer wrote them? Isn't that what the avant-garde was asking for -- the ultimate death of the author? Again, I think they're lovely, and I think they stand -- no matter who the author. But that's just me.

When people read poems and want the experience of the author or somehow think that knowing the author is important, I want to puke. I think this may be what I'm looking for because it really does just cut the author out of the loop...

Cheers!

*Posted by: Crystal Curry on October 5, 2008 9:20 PM*

Now, what about Issue 2? It will take work to beat this

*Posted by: Susana on October 6, 2008 5:49 AM*

Appropriation: 2 Case Studies

1917, Marcel Duchamp - The Richard Mutt Case

2008, Stephen McLaughlin - The For Godot Case

<http://lesfigures.blogspot.com/2008/10/appropriation-2-case-studies.html>

*Posted by: Jennifer Karmin on October 6, 2008 10:39 AM*

Signed urinal = art; therefore Issue 1 (signed poems) = art. That's what I call a century of progress!

*Posted by: Doodle on October 6, 2008 10:56 AM*

This project is sorta interesting. It would be moreso if it were the late 90s and any of this technology were new, and it had an actual point like the Sokal hoax

([http://en.wikipedia.org/wiki/Sokal\\_affair](http://en.wikipedia.org/wiki/Sokal_affair)). Sokal followed through make his point.

This Issue 1 thing might have more bite if McLaughlin would say that all our poems, or even our names, or poetry is boring, or even that he likes to experiment computer-generated poetry.

Instead he's all like, "no, I like indie poetry and I like poets." Computer-generated poetry has existed since the 1984 Racter book, if not before

(<http://www.ubu.com/historical/racter/index.html>).

Instead, the point seems to be that McLaughlin gets a lot of emails that announce new issues of journals--lists to which he no doubt have signed up for--and that when looks at the tables of contests he just sees "flat names."

That he measures his single recalled name from Silliman's blogroll--instead of, say, his bookshelf or a library's or a web browser--is also telling. I imagine so many people out there getting their ideas about poetry from Silliman's blog, maybe a couple others, so earnest about writing in modes that are just avanty enough to fit in, to be part of the poetry community, and then think a project like this is bound to give them some type of reknown.

I do wish this project was more inventive than it is. But all it does is get me depressed about the sad state of uninventiveness and utter lack of ideas American poets find themselves in. The aesthetic projects of American poets are just as rarefied and detached as many poets' reactionary left-wing politics: there's no stakes involved, no gesture to larger audiences; it's a pleasureless self-licking ice cream cone.

The chatter that this project started is useful to sort out who knows what conceptual art is, of how sophisticated one person is. If you're interested in that sort of thing.

Meanwhile, we all wish--or I guess I should just say I--that we could come up with a poem like this:

<http://www.poets.org/viewmedia.php/prmMID/19971>.

*Posted by: Daniel Nester on October 6, 2008 2:07 PM*

Thanks for the post, Daniel. It is interesting that this is unfolding as so much as been falling down around us. As I said earlier, it's a great mirror for our times, and you point out some of the reasons why. Particularly this line: "there's no stakes involved, no gesture to larger audiences; it's a pleasureless self-licking ice cream cone."

Not that what anyone can agree about what is or is not at stake, but certainly something particular to the work. Or, dare I say it, some risk? Some risk of saying something? Either conceptually or otherwise?

Just a thot.

*Posted by: Lemon Hound on October 6, 2008 3:37 PM*

Yes, I suppose American poets have the privilege to topple apple carts. What I think I mean is that if the concept behind this project is just marketing--then it's just kinda sad. If this were some

comment on how everyone's poems suck or are the same, even as one of the million people in this thing, then I can get behind that and admire it.

Instead, it's something else, right? I think it's a pretty good commentary on how paranoid poets like myself are--let's make it about that!

*Posted by: Daniel Nester on October 6, 2008 4:28 PM*

I'm actually using some of the lines from my "poem"...hell, I might even read my "poem" at some upcoming events for shits and giggles. Because that's what it really is...a giggle. Those who are put out, put down, put off or bemoaning the state of poetry and poets, really should lighten up. I've already heard from a number of poets pissed off that they weren't in the "anthology." God knows what that says about their egos.

*Posted by: Collin Kelley on October 6, 2008 5:42 PM*

True about poet egos. I think if it was left at a giggle, I'd feel the same way. But instead, the Sillimaniacs of the poetry world get all theoretical up in here, waxing on and off about the Poetry Community. The three-angle dressing room mirror of poets speaking on behalf of poets is what this discussion is about. As for getting worked up--I can't speak for everyone, but I'm don't need to get worked up to bemoan the state of the current poetry scene. It just is, and every once in awhile I think it's important to point out the self-appointed post avant poetaster emperors have no clothes.

*Posted by: Daniel Nester on October 6, 2008 6:26 PM*

"the state of the current poetry scene" (as is on the interwebs): bemoan

the state of current poetry: clap hands, right?

(does one need the other?--hand that is...)

*Posted by: NEG on October 6, 2008 8:33 PM*

Hey look, I stole my poem back! With a little help from the gary leeming cutup machine--

A WIND OF A KIND

overspend,

clasped meadow-bee!

all is profit-making

hesitate above a pronoun

by Little Red Liberty

this and kind of

are profitable

like much recollecting

which a bright

posthumous year winds

solemn

we here like the little

that a thought is after

we are unavailable

a reef for itself

as a mist followed

\*\*\*

What's up, post-avant??

*Posted by: Becca on October 6, 2008 8:51 PM*

Looks like a cease and desisted has been drafted:

<http://vowelmovers.wordpress.com/2008/10/06/letter-to-the-editors/>

*Posted by: Zinc Saucier on October 6, 2008 9:40 PM*

There are some lists whose names --if one is upset about being in an anthology of this kind--one may be glad not to find one's listed among--

as see the below video re prisons and prisoners in the USA from Brasscheck TV and a little story that is true abt the creation of one form of an anthology--as truly, think on how many are the

infinite possibilities! i made a little zine anthology ages ago in which all the art work and writing etc was done by quite different writers and artists--and al had interesting names--and all of them were myself--

yet persons who purchased it were amazed at the variety of works included--and the newness of these names--to their ears and eyes--and some of the truly wild styles some had--

yes--did one ever tell them who the "real" "author" is?

why of course not!--

for were not as they made those pieces those people in a sense truly existing and this is what gave such force and reality to their works--

yes

for --they had existed as they worked--and as they were read and looked at, all these-- who?--

here is one way to make an anthology of the writings and writers of a city--

"The man had been a cab driver for twelve years in Boston. He was an amphetamine addict, a "speed freak." Speed optimised his efficiency and endurance on the job. As time and miles went by the taxi driver constructed a vast system of references--a language--made up of the city's geography, people's conversations and the signs he saw everywhere. As addiction, time, miles and signs accelerated it became evident that an apocalyptic crash was imminent. An uncanny conspiracy was afoot and the cab driver became wary of each passenger who hailed him. He never refused anyone a ride, because anyone or everyone could supply information. Finally the taxi driver decided he had enough information to go to the authorities. He went to the FBI building at Government Center and told them a dangerous conspiracy was threatening the whole city with chaos. When asked for evidence the taxi cab driver gave the agents the Boston Telephone Directory.

--'All the names are here.'"

from "Heroin is King, Reagan is God"

by Chiro

There are many ways to make anthologies, many ways to find names and create lists, and many a way also to "round up the usual suspects"--for a good old rendition flight-- to the tropical islands!!

"Guantanamo!!"-- ah the strains of that song echo out over the old Guantanamo Bay, making the trees around the Famous Prison dance with the maddening allure of swaying hips-- Ah!! where someday America will reinstall the true meaning of Cuba Libre as just another wonderful drink at the very nice bars that line the newly upholstered Havana of the wet dreams of "entrepreneurs" in al the world's oldest and newest professions, with a few other variations added, "just to celebrate,"-- behind the very tightly closed doors, to be sure--!--yes-- For one may find in this atmosphere how prisons and anthologies, are they not, are in many ways related, while appearing on the surface also not to be so-- (the camouflage principle as used in literature--the uses of disguise, undercover tricks--the ally allusion to the Trojan Horse!--) (I can see her now, the Lenscrafter Lady of Liberty, winking, saying breathlessly, "you betcha!")

On one side of the Bay the Prison and across from it, the Literary Houses--where anthologies pour forth of the incredibly heteronymic array of wildly varying in quality and style works of what is in fact a single very patient poet, a very old ex-prisoner of Castro's who now makes up anthologies of a Poetry which has never existed until now--with all the patience of one who has spent eternities in the unlimited expanses of time of sentences which were never throughly made clear-- "incomplete sentences" as the old prisoner poet thinks of them--in terms of that "grammatology of correction" which he has also begun to create as he paints away at the final images of the present collection--

if he cannot think of a name to affix to the poems and visual poems he is providing for his poets, he simply picks up old tattered copies of long out of date phone books, or the latest listings of names from the funeral parlors, the dedications of military cemeteries or the colorful sobriquets of the new breed of young professionals who sachet past him in the shimmering heat-- yes, for a wonderful Yankee publisher and editor, the old man is creating a whole fantasy world of Caribbean Poets, already to be packaged up and sent off to Miami and broadcast from there to all the known corners of the Free World, that giant sloppy and messily but cunningly inky octopus that has being busy with its eight arms in enfolding al the forgotten and by passed literaturess of

previously "Unfree" peoples into its huge and heavy bosom, a Bosom to end all Bosoms, as vast and mysterious as that of its mother, the Sea--

The old ex-prisoner does this as he gazes out at the shining American prison across the bay-- so much more up-to-date than his old huants!! so much improved it is said, that he is very glad he was never sent there--

for will the world not always have prisons--just as much as poets--and may not the anthologies have become confused--so that anthologies of poets are of ones who should be in prison and those--as yet uncompiled anthologies--of the prisoners--might they not be those of the real poets--

-  
or in fact they might all be mixed up--and some belong here and others there and stil others who knows might they not just be tossed iinto the shark infested waters--or simply --left out, to wander aimlessly and without knowing what kind of poetry they belong to until at last finding peace in a nice shady grove or alcove or bar--

where someone is sure to find them and tell them just what kind of poetry they are--  
so one person's anthology is another's prison, and one person's prison is indeed an anthology compiled by those who have been filling it with their ideas of prisoners--  
but then--

Ah! to find one's name on yet another list, included in yet another "collection," rounded up with the usual suspects, subjected to yet more "harsh interrogations of the text," battered about by yet more "probing of bodily embedded inscription and encryption cavities," to be stood naked before the howling glistening healthy jowls of young men, women and dogs as one's "gestural writings" are symbolically dismantled into the appropriate forms for further deconstruction brought on by the application of the electric "rock and roll" "Vitus' Dance" torture, to be followed by the "rosy fingered dawn" of the near drowning in the waters of Oblivion, those perilous waters into which identity is thrust to the point almost of losing its authorial being, and becoming yet another "anonymous Wall scribbler of unspeakable perversity and criminality," yet another "forgotten writer" lost in the sands of time . . .

Yes--to think on how many lists one' s name is found this whole wide world, and in whose possession!!

And then to see with whom else one is thrown into association with on these lists!!

And never to be told the exact reason why!!

And, worse than that--to be "mis quoted!" To have "one's words taken out of context," or "right out of one's mouth," or--shoved into one's throat, words to choke on, words to strangle with, words to carry one down to the depths from which poetry springs forth as no more than the last screams of a once human body . . . the finality of poetry's dying sounds in the stage setting of death, surrounded by onlookers who are noting down the time it takes to expire and fade away, whether it is with a a rattle or a whisper, a last murmured prayer or simply the sound of air escaping the broken wind pipe--the stove in ribs--the snapped spine--

Yes, think on how many anthologies one appears in already, as an "unknown" person other than name numbers fingerprints dna samples voice prints video surveillance images bank and credit print outs phone records police blotters mentions in the high school paper mentions in the bulletin of the society for the preservation of the such and such--think how many signatures of yours exist in this world!--in so many different media and codes--how many different images recordings and notations--how many records kept by ones one never knew kept records--and, as well, the invented records, if need be, the doctored photos, the altered voice recordings, the slyly shifted statements given to a conference, the mistranslated and distranslated versions of one's pronouncements--

the "experimental writing exercises in translation" that have taken your writings and turned them into a barrel of laughs or a symbol of the worn out rag of the rag and bone shop where even the bones are laughing at the rag's pitifullness--

Yes think on all these lists this wide world round and al the anthologies of worst songs, worst baseball trades, best dressed emmy award winners, worst dictators, best Marxists, the most fabulous and really swingin hot spots,the very truest in its depiction of all narratives of the wars no one living has ever seen--

Yes, so many lists and so many "anthologies" this wide world kept by so many demographers politicos literary subscription sellers campaigns for such and such and the lists just keep getting bigger and bigger and --

soon enough everyone living and dead is included in one huge anthology--if only for a nanosecond--  
before the next death and birth have altered it--and who shall cry out for the unborn writers and poets? and who shall mourn those dead before their time? and what abt those writers who never wrote a word yet were the living flower of poetry itself--  
what if Poetry itself were to miraculously appear in Judgement and looking around--be bitterly disappointed!! enraged--or bursting at the seams with laughter!  
and were to say in a very loud voice  
O Poets--how many of you there are that in my name are always already writing fake poetry?  
Why how very very few there are after al that are writing Real Poetry--!!  
Would not that Poetry be charged and demolished!!  
Would not Poetry also be cast into those Guantanimos and Abu Ghraibs, those Bagrams, where are created the latest productions of the "New Extreme Experimental American Poetry and Arts--"  
"--

Or perhaps kept at home in the Homeland Security of the World  
's most emprisoned population--?

FROM BRASSCHECK TV, 5 October 2008:

<http://www.brasschecktv.com/page/440.html>

David

The US has a higher percentage of its population behind bars than any other country in the world: more than China, more than Russia, more than any backwater dictatorship.

Roughly 1 out of every 142 US residents is behind bars.

This gulag system is fantastically profitable for the companies that build and manage prisons...for the companies that supply them...for the prison guard unions...and for the state itself which sells prison labor to private corporations for pennies on the dollar.

Who are these two million plus people behind bars in the US?

Are they all monsters the public has to be protected from or has incarceration become an addictive business for the state?

Is that's the case, how safe are any of us in the long run?

These are questions a freedom loving people should be asking  
itself.

A unique perspective on inmates and prisons here:

<http://www.brasschecktv.com/page/440.html>

- Brasscheck

P.S. Please share Brasscheck TV e-mails and videos with friends and colleagues.

That's how our alternative news service grows.

Thanks.

- Brasscheck

*Posted by: david chirot on October 6, 2008 11:41 PM*

Let me use a  
political speech  
trope, NEG, and  
say Let me be  
clear: I be bemoanin'  
the state of American poetry



on- or off-  
line. Both hands  
dip into far too  
shallow waters. There's  
no nowhere there.  
The current scenes do  
nothing to advance the  
art, any art. Granted,  
I may be a new  
convert to this  
view, or this was  
my view all while.  
Either way, some  
thing needs to stop  
or start or some  
one needs to tell  
the truth--it's a wide  
puddle, not deep,  
and it don't matta  
if it's from a browser  
or on your shoes.

*Posted by: Daniel Nester on October 7, 2008 7:14 AM*

maybe i dont know what im talking about BUT, i dont think its a commentary on 'poetry' or 'poets' or any of that. best comment i seen so far was famous poet over here saying, 'it's fairly obvious that most of you don't read anything unless it has your name attached to it.' sure it sounds harsh, but isnt there a bigger picture here? its not as trivial as saying 'everybodys poetry sucks', wouldnt that be similar to saying duchamps 'fountain' went into the exhibit with the intent of saying 'all these paintings suck'. that, to me at least, was obviously not the point. sure theres ethical issues raised, privacy issues, etc. but to focus ones attention there does a disservice. even to write the whole thing off as a 'conceptual' piece.

this interweb deal does a whole lot for leveling the playing field in plenty arenas, media, music, art, poetry, everything, thats fairly obvious. why im drawn to 'issue 1' is its tendency to flip this poetic community, to expose frailties of self-concerned artists when the 'artworld' theyre used to putting their feet down on is turned upside down. what makes one a 'poet' anyway? because of who you associate with? because of where youve been published? what if someone dug around a bit online and put together a list of names and titled it 'poets', anyone associated with 'poetics', hell it doesnt even have to be 'anyone', much less anyone ALIVE, and associated the names with self-less poems created by algorithm? oh wait! is that what the story is? does all this sharing of information build to the dissolution of the self? but the google-alerted selves used in this juxtaposition, the ones writing up petitions and threatening legal action, are those the ones with a dangerous, community-driven false sense of self? im not sure, im not sure.

*Posted by: rod on October 9, 2008 5:58 PM*

Many of today's situational conceptual poetry projects, Issue #1 included, bear out a certain poverty of ideas. And I would include much of the discourse following it.

Can't read DuChamp's mind from the grave, but I think why I would bring it up vis-a-vis this Issue 1 thing is that his execution and ideas behind it are far more clever and innovative than this thing, almost 100 years later. Better examples might be the Sokal hoax, heteronymic exercises that are happening now that we won't even know for years--all of which have a point, rather than a collection of "flat names."

That the compiler-editors's frame of "name" recognition reference is Ron Silliman's blogroll just brings me down.

People aren't even taking their faces and brains away from the screen to come up with cockamamie third-hand situational art. It reminds me of when I saw Yanni on 60 Minutes say he was only influenced by the music in his own head, rather than, say, Mozart.

*Posted by: Daniel Nester on October 10, 2008 9:25 AM*

"That the compiler-editors's frame of "name" recognition reference is Ron Silliman's blogroll just brings me down."

Isn't that the point?

*Posted by: Matt on October 10, 2008 12:03 PM*

dont think it has much in common with the sokal hoax at all. that speaks of editorship, sure, but nothing of online community, search technology, etc. there plenty 'point' to the issue, the feathers its riled everywhere thus far are testament enough. matt's right, sillimans blogroll being a source is the point. and it wasnt the only source. was a slapshod search, a slapshod list, like some slapshod online research going down every moment by students or anyone in this world. THAT is the value in it, THAT is the point. if you looked for 'poets' thats what youd find. the names in bulk gain that 'flat'-ness, even the most revered names become less impactful in this context. thats what the artist here did, that is what he accomplished and in that sense i find it an apt bit of social commentary.

*Posted by: rod on October 10, 2008 3:35 PM*

The Issue 1 thing comes from a certain strand of poets I have grown sick of--a cohort of mostly white, male, middle-class, bored, mostly with short beards and self-imposed poverty; poets who must, by virtue of their own aesthetic self-improvement programs, mock the idea of poetry itself while calling themselves poets.

An aside: One of the points of the Sokal Hoax was to expose a certain stripe of academic's lack of rigor in the sciences--what CP Snow referred to famously as the "Two Cultures." The academics lambasted are a kind of community, I guess. I will admit the Sokal Hoax is not a complete equivalent example, but at least Sokal published an article in *Lingua Franca* that "exposed" his hoax article, and explained his point.

But to refer to shoddy research as sending up shoddy research without any commentary of point afterwards--that is \*a\* point, I suppose. By reading that much into it we engage in an intentional fallacy that's not a very compelling or resonant, let alone smart.

The Issue 1 editors' email letter to Kenneth Goldsmith flaunts and flutters that these young men are still grasping for some sort of sensibility, some point or idea now that they have the technology to put something together, to make a conceptual poetry-art project that bigger, stronger, faster. There is an excitement there, but little more.

Conceptual writing and art depends on the process note, the manifesto, the make-it-new statements, to help us understand, appreciate, and learn from a piece.

And I am afraid the case here with Issue #1 reflects the very same poverty of ideas and inchoate frames of reference they are trying to send up.

Now, what are the implications of this for poetry?

What's missing, I think, is a compelling self--any self--at the center to make this interesting.

There's always a voice somewhere in art. Even if it's disembodied, it's a voice.

Well, if we are to take the Issue #1 sensibility--this knock-off of real conceptual writing that has a point, here's what we end up with. These process note-less, non-self-lyrical poets, who depend on Silliman et al for their own sensibilities, end up as

--not very interesting as selves--say goodbye to the lyric, f-f-f-folks!--and so have to look elsewhere for inspiration;

-- They--the non-self process-noteless poets--have the luxury (education, comfort, support) to move beyond the self, and by so doing conclude that this is a higher-minded pursuit;

--They are much more prone to the seduced-by-technique quandary that's afflicted poets since time indefinite;

--A peculiar self-imposed poverty of the self, following up on the view that an

American/decadent/capitalist/middle class self cannot adequately express the capital I Ideas that the poem "needs" to get across; and by so doing we end up back at square one, or Issue #1, as is the case here.

*Posted by: Daniel Nester on October 13, 2008 5:33 PM*

I see I'm going to have to grow out my beard a little more to distinguish myself from the caricature above. Not much I can do about my race or class at the moment, though. Sheesh.

*Posted by: Doodle on October 13, 2008 8:42 PM*

A shave will do you good, doodle. I have a few non-Pitchfork-approved mixed CDs to loan you. And there's plenty of charities out there to give to as well.

*Posted by: Daniel Nester on October 14, 2008 8:36 AM*

Wow. Thanks Daniel Nester. You just made me realize what a horrible person I am for not giving to charities. I wonder why I haven't...--oh, wait a second, maybe it's because I make 9.25/hr with no insurance of any kind and can barely pay the rent.... Nah, I'm probably just a narcissist.

*Posted by: Matt on October 14, 2008 11:07 AM*

Nobody's a narcissist here, Mr. Matt. You're a wonderful person, as far as you know. I was only speaking to Doodle and his caricature. A man's allowed to rant. That's what comment boxes are for.

Seriously, though: do you really think the point of Issue 1 is that the editors could recognize names only from the Silliman blogroll? Have poets become that inside baseball and hermetic that we sample ourselves?

If so, this only goes to prove that current American poetry is in its big hair phase--any Skid Row knockoff in their second year in grad school thinks if they work hard enough, and write as faux-enchantment enough, they will get a pullout section in APR. My point: that doesn't make it any good.

*Posted by: Daniel Nester on October 14, 2008 1:55 PM*

## Intuitive Intertextuality

### **back, way back, back into time**

Let us take a nice break from the craziness going on over the For Godot project with folks either ranting to the fullest or proclaiming it the greatest thing ever, and go back to January 2001. A time before 9/11, before Flarf, before indexed searches, and just before I ever wrote/read a poem of my own.

In honor of our 10th birthday, we've brought back our oldest available index. Take a look back at Google in January 2001.

posted by oscar bermeo at 10:12 PM

### **1 Comments**

*bjanep said...*

You mean the interwebs before Silliman's blog? No f\*cking way!

10/06/2008 03:05:00 PM

## Home-Schooled by a Cackling Jackal

I am a very powerful poet. I know people. I am connected. My sister, brother-in-law and sister-in-law are lawyers and my husband works for Google which basically means I can file lawsuits all day long and make anyone "virtually" disappear. Snap. Just like that. While it is well within my realm to obliterate certain editors who intentionally attributed a poem that I did not write to my sacred name, I have decided to show mercy to those punks who didn't know who the fuck they were dealing with, Reb Fucking Livingston, that's who!

I show mercy, cause I'm spiritual and shit.

This is the poem (sans the pretentious computer-generated indents) attributed to me:

#### Possessing air

Simpler than a callous  
Smarter than an administration  
More intelligent than a tin  
An immense heart, indistinct heart,  
unexplored heart of a stupid  
voice  
There is no air more intimate  
than water  
Distant memory in typical bale, where  
tins will go  
Like a symbol  
Like a power  
There will be time  
for the lank muddle  
We will unearth  
her muddle in armfuls of self-defence  
We will have one agent, she will  
have two  
We will say her in  
late autumn  
Writing drollery from  
love  
It will be like hiding a  
symbol

Here is the true, soul and flesh Reb Livingston poem:

#### Owning the Nightprayer

Garblier than a cowlick, heartier than governance, more vacant than tipwoe. An entombed hark, a pinked hark, and unprobed hark of a muted voyage. Snare is no more bootied than therapy. Vacant meltfrown in a tingling horsewail, where tipthroe will ghost. Ghostlike a double. Deathlike a gift. There will be a frame, for splayed bangle. We will birth her bangles as armlets of wonderdamsels. We wondered pregnant, she wondered seastunt. We partwayed astray. Ripewise from oppowit. It will be like chiding your double.

posted by Reb @ 9:27 PM

#### 9 Comments

*At 12:47 PM, Shann Palmer said...*

I can't tell whether or not the whole thing is a fake, with not-so-cleverly written pieces by all sorts of folk-

it's a little lame IMO- with 3,000 pages, doncahthink?

or am I just not in on the joke?

*At 5:46 PM, Reb said...*

All the poems are written by a computer -- the full explanation was posted on the Harriet blog last night.

*At 6:34 PM, Collin said...*

It's almost...dare i say it...mavericky.

*At 6:55 PM, Shann Palmer said...*

I figured- I worked all day yesterday and am just now getting back to the computer to troll for news.

I'm just sad I didn't get one.  
(sigh)

*At 12:45 AM, Nicole said...*

I think my poem is about menstruation. Which... makes sense to me.

*At 1:31 AM, Martha Silano said...*

I know you must've been super pissed to find someone using your name to write a really, really lame-ass computer-generated poem, but I must say your response to it is absolutely brilliant. Nothing like the real Reb is all I have to say.

*At 8:39 AM, Reb said...*

Eh, I wasn't that pissed. :)

*At 9:17 AM, Jennifer Bartlett said...*

That's surreal! Can you make Palin disappear?

*At 9:19 AM, Reb said...*

Give me 5 weeks. She's a very powerful Alaskan, it's going to take a little while.

Monday, October 06, 2008

## Poetry Bear

**I'm in it! I'm in it! I'm in it!**

Yeaaaaahhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh!

posted by Poetry Bear at 6:54 AM

## John Most

### Artificial Poems

[Issue-1]

(note: I did not write the poem attributed to me in this anthology)

From <http://www.forgodot.com/2008/10/issue-1-release-announcement.html>:

"Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim Carpenter. Now available here as a 3,785-page PDF (3.9 MB)."

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Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

Posted by John Most at 01:10 PM

## secondary sound

### Weekend report

Los Solos, \$200 for a poem (BMA), heavy revisions to Falcons on the Floor (first chapter), Ridgemont Reserve, Adam Robinson's amazing manuscript, Taxi to the Dark Side, Jesse Sue's going away, him, "oh, I like your Keffiyeh" – her, "I was never really good at Spanish" – him, "ah", two cigars, who really cares about football?, Lauren Bender's mother gave me an old PBR mug, Lauren Bender's father punched me in the ribs three times; we ate an apple, Talisker 10, shrimp and risotto and squash, Mad Men, Muslim Massacre (the game), Issue One\*, wolf spiders jump.

\*the most elaborate one liner in poem history i.e.; not worth it:  
<http://www.forgodot.com/2008/10/issue-1-release-announcement.html>  
Posted by Justin Sirois at 4:04 AM

## The Mumpsimus

### Issue 1, Take 2

When I wrote about Issue 1 yesterday, I noted it with amusement, but didn't give it much thought, because even as a piece of conceptual art it didn't really seem to me to be doing much that was particularly new in an interesting way. Steve Shaviro thinks that may be one way to find meaning in it:

...given all the questions about the status of the author that have been raised in the last half-century or so, it only makes sense that I should be credited with the authorship of something that I had nothing to do with writing. Remember, Roland Barthes proclaimed "the death of the author" more than forty years ago, in 1967. And even well before that, in 1940, Borges proposed a literary criticism that would "take two dissimilar works — the Tao Te Ching and the 1001 Nights, for instance — attribute them to a single author, and then in all good conscience determine the psychology of that most interesting homme de lettres..." (from "Tlon, Uqbar, Orbis Tertius"). Issue 1 is a logical outgrowth of the situation in which such ideas no longer seem new, or radical, or outrageously counterintuitive, but have instead been entirely assimilated into our "common sense."

The entire post is very much worth reading.

Posted by Matthew Cheney Links to this post  
Labels: philosophy, poetry, theory

## jellybean weirdo with electric snake fang

### Poetry Foundation: The online home of the Poetry Foundation

I guess I'm going to be the fart in the bath-tub..

While the writing is of a high quality in these, the subject matter is rather boring. Can Kent Johnson name a 100 year period in the last 40,000 when some variety of Ape on Ape killing has not been in vogue somewhere.

Frankly, who cares. The news is out. Yes, human Monkeys are still incredible violent and stupid. Great. That's really anyone needs to know. You can get flowery and speak of 'difference' etc.. but basically its just stupidity ie intelligence, and that's the problem.. there IS NO PROOF OF ANY DIFFERENCE BETWEEN THE TWO.. If intelligence keeps you alive, it's "smart".. if stupidity keeps you alive it's "smart".. You can get flowery and speak of a rocky...

Posted by phaneronomikon at 9:22 AM

## jellybean weirdo with electric snake fang

### On a Lighter Note...

What with all the hubbub over algorithmic text that Issue One produced, I'd like to present something I was indirectly involved with over at the Wrying-L list. It began with me posting some pieces called "More Keywords from Aromaland" which are created by putting some keywords into Google, clicking onto the Google books area, and surfing only the pages listed as 'snippet view' which gives a list of keywords for the text indexed, the thought being to make an entire text out of keywords, and then to make other texts from those keywords, like a cascade of indexing nodes, except there was no formalism involved, I would just pick 3 words at random and click, and then when the "flavor" got too uniform, I would change my search term.

Here is part of one of those texts:

Magdalene Asylum, brothels, Edinburgh, venereal disease, syphilis, T. C. Smout, Scotland, Contagious Diseases Acts, Lock Hospital, Glasgow Fair, Scottish, Owenites, Glasgow Herald, illegitimacy, Philanthropy, Chief Constable, Magdalene Institution, Greenock, Aberdeen, bourgeoisie interferon, antigen, antibody, Virology, rifampicin, herpes simplex virus, virions, viral, lymphocytic choriomeningitis virus, vaccinia, isatin, Down's syndrome, leukemia, actinomycin, mutants, guanidine, viruses, proteins, nucleocapsids, antiserum Hominidae, Pharmacology, Cytology, Muridae, Biochemistry, Chelicerata, USSR, ANALGESIC, Cytogenetics, Lymphatic Tissue, Immunology, ANTINEOPLASTIC, Chemotherapy, Anseriformes, VESTN, monoclonal antibodies, protein, July 22, Dermatology, PROSTAGLANDIN hetaira, Mother Hulda, Demeter, Artemis, Hekate, Persephone, Eleusis, Toni Wolff, Charles Olson, Jane Ellen Harrison, Ishtar, Denise Levertov, Marie-Louise von Franz, Aphrodite, Hesiod, Zeus, Carl Kerenyi, Baubo, Homeric Hymn, Finnegans Wake Tara, Aunt Mira, Bakul, Hyderabad, T.S. Eliot, Pakistan, ayah, tanpura, Bim's, Muslim, Baku, Janaki, Badshah, guava, Dr. Biswas, tonga, Old Delhi, sari, divan, Tara's hypercorrection, vowel, social class, morpheme, nasal consonant, adverbs, verb phrase, monomorphemic, d]-deletion, standard English, irregular verbs, voiced consonants, sociolinguistic, past tense, sonorant, spirants, airstream mechanism, William Labov, epenthesis, peme aflatoxin, Mycoplasma hominis, acid-fast, mycobacteria, penicillin, bacteria, endocarditis, bacteremia, antigen, blood cultures, antibody, Streptococcus, urease, L-forms, bacterium, trypticase soy agar, phycomycosis, gram-negative, antibiotic, toxoplasmosis North Carolina, country music, H. L. Mencken, Louisiana, Reynolds Price, University of Louisville, Tennessee, Orleans, University of Mississippi, Hushpuppies, Georgia, Marion Post Wolcott, Southern Literature, Cajun, Walker Percy, W. E. B. Du Bois, James Dickey, U.S. senator, William Faulkner, Southern cuisine white slavery, Zwi Migdal, Galicia, Buenos Aires, brothels, B'nai B'rith, Jews, Warsaw, anti-semitic, Romania, Argentina, Samuel Cohen, Czernowitz, Bertha Pappenheim, Lemberg, pimps, Lillian Wald, Constantinople, South America, Bukovina feminist, Sherwood Anderson, homophobia, Muriel Rukeyser, Lambda Literary Award, lesbian literature, Max Jacob, Dykes to Watch, Cole Porter, Feminism, heterosexual, York City, Naiad Press, Harlem Renaissance, Alyson Publications, bisexual, Anais Nin, Lucie Delarue-Mardrus, Kitty Tsui metastasis, adrenochrome, renal cell carcinoma, histamine, fenoprofen, thyroxine, allograft, chlorpromazine, plasmin, urokinase,

propranolol, amnion, plasma, erythrocytes, platelet, hemolysis, hemoglobin, antithrombin III, plasminogen, carotid body Vicente Aleixandre, Lilith, George MacDonald, Light Princess, Elizabeth Stuart Phelps, Nycteris, fairy tale, phenomenology, marriage, Princess and Curdie, surrealist, iron curtain, Winston Churchill, Lady of Shalott, C. S. Lewis, Second World War, Carlos Bousoño, Night Girl, fantasy, sphinx auxin, tremolite, blueschist, pegmatites, pyrochlore, mRNA, antigen, However, projection chamber, lymphotoxin, laser, quasicrystal, xylem, Factor VIII, LPTV, muon, enzyme, protein, antibodies, muonium Harlem Gallery, Harlem Renaissance, Lenox Avenue, Jim Casey, Calverton, Lindy Hop, Peter Osgood, Benjamin Rosenbaum, Nigger Heaven, Wiley College, Karl Shapiro, dark woman,

Then what Jukka-Pekka Kervinen did was too, at first, I think, just remix them using a program that he wrote like this~

itch isolate ravish barbecue pail jinx barbed detail  
leeway Uluwatu homage water Galungan gallery Brahmana Siwa  
wispy Hindu insider rugged Pura Luhur daily wayang  
flick herd hands-on phase power forward podium shaving  
crooner pill blame Isaiah nick old maid handbag furbish  
besides mucous Ho ho ho name tag banyan leonine  
Maslow peewee Gabrielson vividly jazz small forsaken confabulation  
anat chiaroscuro newlywed Zulliger tear card blankly beep  
inlet goody piranha II mentally reset Hermann roentgen  
episode desk montage bunny excuse batter nunnery of  
responses innate intelligence intelligence factor maximum Dd mummy  
teen Dante errata thorough Red perigee lump unbosom  
elegant confirm Northfield karat lab monopoly break-in fodder  
fairly hard graze die-hard crossbow Jimmy next nervy  
rat shot Silver medial

Text derived using Lanny Quarles More Keywords from Aromaland

~because he does that kind of thing, then he told me, reading them inspired him to come up with different versions of that program until he started sending out texts like this:

eonah cuestore rolfemple Bed amient's caltiolfergy  
yametria or Whaire mon ambring Thea John male moccapiewheatiliths  
chlogistiomet physivereon Mose offs vies pringhamit  
Rival tably divesinamettiomani Docciferseque od Biomica  
enes ple moir Whams vigord an fre lossary yamine  
hopy se ans exhumick le expatecins vied Beditry Fre  
Gastre ma Chietal domes VEGETABLE OILS chelechald  
entionomine povener keentor proziabile scal Sovermics  
viedder Afre Sapietale or patine anfoxglove Sea moia  
Chiesne ca Danswear an aer Lake-of Ger axes vied  
exhuminghast axief fropopy Centa met beary scal dometa  
Danopy sterma patecto Camentadover Sea elsozi Naziaguary  
ces Metassar lor Foried aer son mesne oddne Wed ca  
John jet bring Themperapat physine moniferatastria  
expaine male plack catergy Chive Sal domessar anymoialemale  
hear Sove vishemanymon maltiomief ferolarrics  
Metribbs VEGETABLE OILS chio cated an rief frible  
F-Rate talsestowen ene odormalar Logisma Van mics  
Mosequesibbs glor Aruarrick loverygy mentale

Text derived using Lanny Quarles More Keywords from Aromaland

Now these are all part of a longer wave of texts he simply titles (all the same)

...

So, finally I asked him to put them into a file, and if anyone is interested, it is here:

<http://www.hevanet.com/solipsis/momalandvol1.pdf>

If you aren't familiar with JPK, here is his blog:

In and of themselves they can be as interesting as one desires. I've found they can be a good little archive of poetential connections when using one's inner Venn-scanner, etc + plus some of them just sound cool to say like:

John jet bring Themperapat physine moniferatastria

perapat physine alone should get a cookie

or

crooner pill blame Isaiah nick old maid handbag furbish  
besides mucous Ho ho ho name tag banyan leonine

pretty excellent, and maybe not exactly new, but  
J-P is just so like bright and all over it, and just leaves  
such a crisp track in the wood, its good.  
Posted by phaneronemikon at 9:54 AM

## 1 Comments

*angela said...*

Hey, Lanny. This is cool. I didn't realize that's what you guys were doing with this... Very innarresting! That tinyurl is broken. Can you send it?

October 7, 2008 1:15 PM

# Grumpy Man Flash Fiction Contest

## Poets Gone Viral

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz,

Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotko, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattarus, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonic, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, Kevin McPherson Eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chiro, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mitternthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrest, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lillie, Michelle Bautista, Monica Schley, Aaron Levy, Andrew Nightingale, Douglas Messerli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elshtain, Reza Shirazi, Tonya Foster, Karl Kempton, Allan Gurganus, Alizon Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, Rob McLennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giomo, Vernon Frazer, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mIEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Dereck Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Goodyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah O'ÁdBrien, Firoze Shakir, Elizabeth Castagna, D.J. Huppatz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seffo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah Maclay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhompia, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. Brite, Dylan Hock, Kurt Vonnegut, Mez Breeze, Stephanie Heit, J. Mason, Colleen Lookingbill, John Hall, Michelle Morgan, Alexi Parshchikov, Clemente Padin, Lisa Jarnot, Lance & Andrea Olsen, Mark Wallace, Nancy Kuhl, Xu Smith, Jorge de Lima, Hillary Lyon, Clayton Couch, Gunnar Ekelof, Alex Caldiero, Clifford Burke, Karri Kokko, Brent Goodman, Daniel Clowes, Todd Suomela, Arlene Ang, David McDuff, Bill Sherman, Ezra Mark, Kathryn Pringle, Jem Cohen, Adam Tobin, Thomas Meyer, Clifford Duffy, Anne Waldman, Nancy Shaw, Pilar Olabarria, Chris Maher, Ezra Pound, David Hilmer Rex, Levvari, Jerome Sala, Ryan Collins, Alexander Jorgensen, Shouva Chattopadhyay, Linda Susan Jackson, Jonathan Mayhew, Pejk Malinovski, Michael Parker, Claude Simon, Ian Keenan, Peter O'Brien, Jeannie Hoag, Marcel Janko, Beverly Jackson, Loren Webster, Daniel Knudsen, Michael P. Steven, Rose Kelleher, Mare Mikolum, Marcel Broodthaers, Reb Livingston, Steven Lohse, Faye Smiles, Thomas Kinsella, Peter Middleton, Kurt Schwitters, Lou Suarez, Jay Millar, Paul Holman, Michael Palmer, Larry Eigner, Jean-Michel Espitalier, Charles Bernstein, Bill Allegrezza, Tenney Nathanson, Jeff Crouch, Brian Spears, Peter Makin,



Lynn Crosbie, Michael Carr, Robinson Jeffers, Fanny Howe, David Vincenti, Erica Wessmann, Lydia Davis, Craig Teicher, Jorge Luiz Antonio, Matt Christie, Jean-Patrice Courtois, Gregory Pardlo, Nathaniel Tarn, Simone Fattal, Orhan Pamuk, Ofelia Hunt, Louise Gluck, David Pavelich, Lanny Quarles, George Seferis, Louise Bogan, Susan Minot, Star Black, Ted Stimpfle, Michael Lally, Sean Whelan, Arlo Quint, Grace Molisa, Jasmine Dream Wagner, Armand Schwerner, Anselm Parlato, Tom Orange, Frank Kuentler, Robin Coste Lewis, MacLaren Ross, Nick, Katey Nicosia, Geraldine Connolly, Sharanya Manivannan, Maud Newton, Kerri French, Charles Shere, Stephen Burt, Tony Fitzpatrick, Mark Peters, A. R. Ammons, Jenny Davidson, Tom Hopkins, Laurie Price, Woody Haut, Jim Toweill, Anne Tardos, Ronald Johnson, Will Skinker, Linda Marie Walker, Dave Schiralli, Rachel Talentino, Christopher McVey, Jordan Davis, Chris Tonelli, Patrick Culliton, Michael Basinski, Christina Brown, Kathleen Rooney & Elisa Gabbert, Maria Benet, Regis Bonvicino, Richard Huelsenbeck, Julia Cohen, Jim Behrle, Stephanie Bolster, Timothy Liu, Donna Brook, Kristin Abraham, Marcus Bales, Patricia Wellingham Jones, Susie Timmons, Clayton A. Couch, Myung Mi Kim, John Litzenberg, Zoe Strauss, Jonathan Meakin, Janine Pommy Vega, John Matthew, Robert Sund, Janne Nummela, Robert Archambeau, Dodie Bellamy, Meghan Scott, Stephen Johnson, Brenda Schmidt, Lisa Flaherty, Martine Bellen, Ron Loewinsohn, Darryl Keola Cabacungan, Chris Ransick, Sean T. Hanratty, Tim Gaze, Kathleen Rooney, Tom Mandel, AnnMarie Eldon, Tom Peters, Billy Jones, Gilbert Adair, Jim Behrle, Peter Jay Shippy, Amanda Laughtland, Juliet Cook, Joshua Marie Wilkinson, Brian Smith, Aldo Palazzeschi, Richard Denner, Anthony Robinson, Chris Tysh, Christopher Stackhouse, Paul Muldoon, Stefania Iryne Marthakis, Ellen Orleans, Robin Reagler, Susan Maxwell, Delia Mellis, John Baker, Jack Boettcher, Lex Camena, Jeffery Bahr, Veronica Montes, Miriam Nichols, Phil Hall, Tyler Carter, Jessica Treat, Mairead Byrne, C.S. Carrier, C.L. Bledsoe, Barbara Maloutas, Peter Schjeldahl, Marc Andre Robinson, Morgan Lucas Schultdt, Sean Thomas Dougherty, Rebecca Hazelton, Ryan Bird, Ernst Meister, Edith Sodergran, Bronwen Tate, Joritz-Nakagawa, Sharon Mollerus, Talan Memmott, Robert Burns, Jim Dunn, Matthew Cheney, Edward Nudelman, Subhro Bandopadhyay, Tiff Dressen, Sandy Florian, Jesse Glass, Jennie Skerl, Phil Fried, Eric Gurney, Christof Scheele, Nicholas Rombes, Billy Collins, Eugenio Montale, Gautam Verma, Tyler Cobb, Kendra Malone, Tom Beckett, Vivian Vavassis, Jude MacDonald, Joanna Sonndheim, Paul Naylor, Kazim Ali, Josh Corey, Patrick Donnelly and Stephen Miller, Ari Bania, Geoffrey G. O'Brien, Leonard Kress, Philippe Soupault, Steve Caratzas, Joseph Mains, William Yazbec, Standard Schaefer, Betsy Andrews, Carlo Carra, Marie Hopkins, Anna Maria Hong, Burt Kimmelman, Karen J. Weyant, Max Middle, Joan Retallack, Gil Ott, Dennis Cooper, David Matlin, Tino Gomez, B.J. Love, Helen White, John Crowley, Weldon Kees, Louis Zukofsky, David Trinidad, Andrew Peterson, Bill Seaman and Penny Florence, Heather O'Neill, Reginald Shepherd, Annie Guthrie, Ammiel Alcalay, Carton Tragedy, Alfred Corn, Barbara Smith, Jozef Imrich, Yagi Mikajo, Stephen Thomson, Mark Rudman, Jena Osman, Ernesto Priego, Ken Springtail, Sam Beckbessinger, Cecilia Vicuna, Behm-Steinberg, Kate Schapira, Deidre Elizabeth, Jean Lehrman, Seth Landman, Ana Bozicevic-Bowling, Jess Mynes, Will Yackulic, Caroline Wilkinson, Maria Sabina, eldon, Richard Lighthouse, Michael Smoler, Henry Hills, Mark Marino, Poton, Thomas O'Connell, David Henderson, Michael Cross, Maralyn Lois Polak, Joe Brennan, Alice Cary, Erica Kaufman, Lewis Warsh, Steve Evans, David Byrne, Frank Parker, Kaz Maslanka, Jenna Cardinale, Peter Straub, EK Smith, Megan Martin, Meghan Punschke, Sherry Chandler, E. Tracy Grinnell, Tom Muir, Jeff Davis, F. Daniel Rzcznek, Diana Magallon and Jeff Crouch, Kyle Schlesinger, Stuart Dybek, Marco Giovenale, Zach Savich, Tom Wegrzynowski, Arnie Hoffman, Rikki Ducornet, Dawn, Thomas Fink, Christian Jensen, Andrew Philip, Dave Pollard, Miriam Burstein, Jessica Bozek, Patrick So, Joe Massey, Carmine Starnino, Evan Kennedy, Chris Vitiello, Nick Bruno, Amy Newman, Sharon Gilbert, Aaron Tieger, William Wordsworth, Eugenio Tisselli, Julia Doughty, Marko Niemi, Pierre Reverdy, Lytton Smith, Lee Gurga, Jed Shahr, Tim Hunt, Lee Upton, Mark Scroggins, Rachel Smith, Robert Wodzinski, Matthew Blake, Matina Stamatakis, Robert Waxman, Jack McGuane, Bethany Ides, Alfred Arteaga, Kat Meads, Sandra Gilbert, Carlo Parcell, Jeff Calhoun, John Bryant, Jasper Bernes, Jeffrey Joe Nelson, Joan Houlihan, Lynn Behrendt, Jack Kerouac, Brenda Iijima, James Koller, Sun Yung Shin, Ixta Menchaca, John Barton, Piero Heliczer, Todd Colby, Awotunde Aworinde, Emma Barnes, Allison Whittenberg, Jenni Russell, Rowan Wilken, Daniela Olszewska, Layne Russell, George Oppen, Ben Yarmolinsky, Phil Cordelli, Andrew Kozma, Harry Wilkens, Jonathan Lethem, Richard Gorecki, Jilly Dybka, Kirithi Nath, Jennifer Bredl, Paolo Buzzi, Aime Cesaire & Rene Depestre, Ruben Dario, Rachel Loden, William Bryant, hassen, Kerry Goldsworthy, Jessamyn West, Salvador Dali, Greg Djanikian, George M Wallace, Sharon Brogan, Roger Farr, Lesley Yalen, Jessica Tillyer, Cathy Eisenhower, Noah Falck, Beka Goedde, Patrick Lovelace, Erik Anderson, Shahar Gold, Olivier Cadiot, Peter O'Leary, Mel Nichols, Juan Felipe Herrera, Mirabai, Rob Mackenzie, Bethany Wright, Joseph Mosconi, MTC Cronin, Terrance Hayes, Bryson Newhart, Yoko Ono, Gherardo Bortolotti, Olli Sinivaara, Jim Crace, Brendan Lorber, Tracie Morris, Jeffrey Side, Brent Cunningham, Henry Miller, Christina McPhee, Mike Nicoloff, Ray Federman, Valerie Coulton, HL Hazuka, Ari Baniyas, Thomas Hummel, Nicolette Bond, J.F. Quackenbush, Julia Stein, Bill Borneman, Jon Link, Steve Dickson, Scott Helmes, Brion Gysin, Sean Burke, Laynie Brown, Hermit-Sage Tradition, Jane Dark, Scott Withiam, Lance Phillips, Michael Ford, John Olson, John Bailey, Rebecca Morgan Frank, Derek Motion, Ashby Tyler, Sarah Campbell, Andrea Strudensky, Roger Gilbert-Lecomte, Mathias Svalina, Ishle Yi Park, Dubravka Djurifá, John McHale, Grant-Lee Phillips, Jeremy Czerw, Richard Newman, Diana Slampyak, David McFadden, Jim McGrath, Gregory Crosby, tyler funk, Kristi Maxwell, Vladimir Zykov, Daniel Brenner, Don Mee Choi, Ted Greenwald, Meena Alexander, Sarah Mangold, Steve McCaffery, Jill Magi, Glen Bach, Hank Lazer, Stephen Brockwell, Helen Adam, Sasha Steensen, Ryan Alexander MacDonald, Vladimir Mayakovsky, Jack Morgan, Jr., Radu Dima, Larissa Szporluk, Teresia Teaiwa, Amiri Baraka, Monica Mody, Vincent Katz, Jen Benka, Roberto Harrison, Edward Byrne, Patrick Rosal, Cheryl Townsend, Carol Novack, Clive Thompson, Mary Biddinger, Erica Lewis, Michael Robins, Mira Schor, Severo Sarduy, John Taggart, Lauren Krueger, Wanda O'ÁoConnor, Peter Van Toorn, Kevin Varrone, Mark Axelrod, Erica Svec, Erik Donald France, Daniel Green, Marilyn Hacker, Ben Wilkinson, Stephanie Young, David Hall, Joe Moffet, Ric Royer, Basil Bunting, Peter Everwine, Terryanne Chebet, Philip Messenger, Maurice Sendak, Barrett Gordon, Shonni Enelow, Hannah Weiner, Dan Vera, Kristin Berkeley-Abbott, Douglas James Martin, Randall Williams, Phil Crippen, Roy Kiyooka, Anita Dolman, Chris Martin, Max Ernst, Michael Rothenberg, Adeena Karasick, D.H. Lawrence, Sean O Riordain, Anne Kaier, Simone dos Anjos, Brian McMahon, Josef Capek, Gloria Oden, Georges Hugnet, Sekuo Sendiata, Timothy Yu, Craig Dworkin, Mary Ann Sullivan, Guillermo Juan Parra, Paul Klinger, Catherine Wagner, Angela Veronica Wong, Terence Gower, Chris Toll, Francis Picabia, David Bromige, John Estes, Kenneth Koch, John Moore Williams, harry k. stammer, Kyle Gann, Paul Guest, Carl Rakosi, Cole Porter, Ray Craig, Bob Holman, Jordan Stempleman, Gilbert Sorrentino, Larissa Shmailo, Kris Hemensley, Jennifer Manzano, Peter Culley, Dan Silliman, Lyn Hejinian, Lloyd Schwartz, Peter Larkin, MaryLou Sanelli, Clare

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Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsels, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schawbsky, Mary Oliver, Deborah Meadows, Eve Rifkah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicoli Mecca, Richard Bank, Lorenzo Thomas, Matt-+Hart, Eric

Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegle, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourné, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Charkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenek, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappey, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaíre, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Cicciariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

Posted by Rowan Mayhew PhD at 7:19 PM

## Short Schrift

### I Got Flarf On Me!

That hoax poetry anthology Ron Silliman wrote about yesterday? I'm in it. So are a bunch of my friends, including AVG. And her poem's still better than mine.

If I had planned this hoax, I would have allowed authors to swap the crappy fake poems for their own work, turning a fake anthology into a real one.

I also would have made no distinction between writers who availed themselves of the right to swap and those who didn't, making it impossible to tell the real poems from the fake.

Posted by Tim at 6:49 PM  
Labels: Literature, Whimsy

## **2 comments**

*Gavin said...*

So what's worse, being co-opted for a hoax anthology or, uhm, not being co-opted for a hoax anthology?

8:22 PM, October 06, 2008

*Tim said...*

Relax there, Susie Creamcheese. You're not in it because you're not on Silliman's blogroll. Nowhere else in my official writing life am I referred to by the short version of my first name.

8:46 PM, October 06, 2008

# **banana grabbers dot com**

## **Issue 1**

If you like angry poets — and honestly, who doesn't like angry poets? — I suggest reading about the following saga:

Three gentlemen at For Godot posted the new publication Issue 1. It was quite a grand publication — 3,785 pages, featuring over 3,000 poets. When a bunch of narcissistic poets received Google Alerts the next day, they wandered over to the web site to find out why they were listed amongst this new publication's contributors. None of them had submitted to this mysterious and gigantic online magazine.

As they later found out, thanks to clarifications from the creators themselves, their "contributions" had been computer generated. The publication itself is quite brilliant; the laughter comes in the ensuing chaos, where poets freak out about their reputation being tarnished, as if anyone other than the included poets would bother reading this massive PDF.

If you'd like to dive into the fun, I suggest you do the following:

- read the above link, the initial release of Issue 1
- read this post at Ron Silliman's blog, which encouraged enraged poets to call the number listed with the domain, which of course led to a few angry and/or curious poets calling the creator's parents; also, be sure to read the comments on this post
- read the first post about this at Harriet, the Poetry Foundation blog; also, be sure to read the comments on this post (pretty much a rule for all of the links I will include)
- read a note of clarification at For Godot
- read a similar note of clarification at Harriet
- for a change of pace, read a rather sane and calm take from Amy King
- finally, if you don't think it's gone far enough, read this draft of a cease and desist letter

Has this been milked dry? I hope not. Somewhere, there's an included poet not yet aware of this. Chances are, he or she will be angry about it.

## 1 Comments

*john*

If I didn't post the photo, do you think people could read this as a post about the debate?

Oct 3rd, 2008

# Slim Windows

## Issue 1 (again)

Karri Kokko, Mark Young and Suzanne Nixon all sent me my poem from Issue 1. Here goes:

A day of bits

Like a wood  
Poisoning against a language  
Thinking  
Gathering  
Seeming  
Asking  
A festive day  
A plain bit  
A vague shutter  
A hopeless king  
Knowing against a  
. scrap  
Elegance and self-respect  
Air

Tom Beckett

page 979

I've written worse.

Posted by Tom Beckett at 2:19 AM

## 1 Comments

*John B-R said...*

Tom, if you have any thought on Issue 1, or your poem, or the use of your name, or anything related, can you share them with me? Ernesto and I are working on a piece for Galatea Resurrects that will in some sense be a review, and we'd be interested in your perspective ...??? Thanks.

October 11, 2008 8:38 AM

# Lemon Hound

Does poetry matter? On the one hand a poet like Mahmoud Darwish, clearly motivating a generation of people. On the other, the recent uproar over the Issue 1 Anthology that Ron Silliman, Kenneth Goldsmith and others have commented on. Kind of gets at the North American contemporary poetry scene by in effect holding a mirror up to its nose. The comments are pretty funny. You can read a note from the editor [here](#), and the comments [here](#).

Posted by Lemon Hound at 9:15 AM

## 4 Comments

*Lemon Hound said...*

A request to post the following:

as someone else who has written the names of poets into my own work (in this case the "signing" of poems in O Cadoiro with the names of medieval troubadours) and has worked with mechanical text creation (Pillage Laud), i find this project immensely enjoyable (tho my name wasn't used as a line of poetry!), and the responses to it hilarious... especially the poet/s who raise the spectre of suing the perpetrators of poetic acts that engage names... is a name real though? is a name always believably hitched to its person? or isnt it a bit of a freefloating signifier?

in Pillage Laud, I used this as one of the epigraphs... from Samuel Beckett's "Enough"...

"... the art of combining is not my fault. It's a curse from above. For the rest I would suggest: not guilty."

Thanks for making me aware of this, Sina... a lemon treat... since i am not usually on the blogosphere i would have missed it!

erin

12:53 PM

*Lemon Hound said...*

FYI, yes, I am in it. But I haven't read my poem...figure it's already in my head.

8:10 PM

*Steven Fama said...*

Good question, really good question, about whether people are mostly looking for their reflection.

Maybe related, most blogs have a stat counter, but I cannot figure out why. This habit-cliche of bloggers does not seem either often explained or questioned.

Why does it matter how many are reading what is posted?

10:14 PM

*Lemon Hound said...*

Steven,

Yes, why the stat counter? And why the links? I took the counter out a while back, but put one in again. Why is a good question. Knowing too much about one's readers is probably not a good idea.

12:49 PM

## pshares

### House Style

As you might know, we here at the electronic Ploughshares annex love us some hoaxes. There's nothing we like more to discuss in our smoking jackets as we wave around our meerschaum pipes and swirl brandy. Yup, if there's hilarity, snarkiness, or just plain misdirection, then we're on it.

For your consideration: Issue 1, a 3,785 page issue of just about every poet you can think of, writing a bit like trauma patients trying to explain how a dandelion is sexier than a rhinoceros, if said dandelion had read lots of linguistics textbooks. Here's the hook. And the... apology?

Say what you want about the poems here (which can be best characterized as being the linguistic equivalent of "easy on the eyes," but not in the attractive sense), Issue 1 has managed to add something to the literary world: a massive, simultaneous appropriation of poems not written by anyone.



Reactions abound. Many people comment on Harriet, seemingly unaware that the internet depends on people not stopping to think that when you look into the void, the void also looks into you. Then stays up all night composing a suitably arch and becoming phrase to conceal the scathing hyperlink to your comment.

I think my favorite reaction is this:

THIS IS AN OUTRAGE. YOU SHOULD BE ASHAMED YOU LITTLE SCRABBLE RATS. YOU TURTLENECK FONDLING GOOSE EXCREMENT.

Delightful.

I'm sure that I have spent more time thinking about the nature of Issue 1's stunt than the creator of said text. Which I generally find to be a bad sign. Hoaxes should be hard work, I feel; otherwise, one might suspect that the nature of your critique is to make someone else come up with a critique for you. Which means you are the intellectual equivalent of Brad Pitt's character in True Romance, smoking out of a HoneyBee container, and feeling your brain dribble down your spinal column.

Jeffrey Bahr points out that even the sheer number of poem-like-things isn't even evidence of hard work on the part of the impresario, as a few selective IF/THEN statements can reproduce the effect exactly. (Check out the accompanying manifesto and advice to students.)

Much cleverer, I find, is The Futility Review (where people are deliberately not published). Their submission interview is especially entertaining. It at least assumes an audience. Any audience, rather than a simple assertion that there is none, or that turning one's back to the audience is the only cue required. I get irked when the more complicated a reaction I'm supposed to have, the simpler the gesture is. (And this holds true for both a lyric and an avant-garde piece).

I must confess that I immediately searched the .pdf file for my name. And this was after I read K. Silem's Mohammad's adroit little deconstruction of the value-making of aesthetics and naming. Does this mean I have been co-opted? Maybe. Ridiculously easy to shrug off, if so. Aesthetics involves arbitrary currency. Authorship involves some sort of bad faith contract in order to gain authority. I have an uncle named Stritch. Further bulletins as events warrant.

By Simeon Berry at 8:33 PM

## 7 Comments

*Elisa Gabbert said...*

I like the hoax, though I think of it as more of a joke/prank. Nobody was kept in the dark for long about the source of the poems, and savvy readers could tell it was computer-generated from the start. I do think it raises interesting questions, and exposes that nasty side of being a poet, wherein my biggest fan and most loyal reader is me.

The most absurd response is the lawsuit threats. It's not as though people's actual work is being published and sold without permission ...

10/08/2008 9:05 AM

*dax said...*

Wow - it was cool to find a poem by me that I didn't even have to write. It's much better than the stuff I did write!

10/08/2008 10:25 AM

*Simeon Berry said...*

Yes, a prank is a better characterization, being as it is, a drive-by joke rather than a sting.

I would kind of love to hear the arguments for a lawsuit: "Your honor, this aesthetic is being imputed to me... Are you now, or have you ever been, a member of the School of Quietude?"  
10/08/2008 10:58 AM

*Anonymous said...*  
Jeffrey Bahr is the Futility Review.  
10/08/2008 6:30 PM

*Simeon Berry said...*  
Yeah, that's pretty much how I found it.  
10/08/2008 10:02 PM

*Amy H. said...*  
Wow. I loved this! Some of those commenters made themselves look like complete asses. Delightful indeed. I would have been honored just to have my name in there for kicks. How dense were they to not get immediately that this was a huge joke? Yeesh.  
10/09/2008 3:15 PM

*Dave Barber said...*  
Computer generated poetry is interesting but easy to detect. Enjoyed reading about this.  
<http://finepoetry.wordpress.com>  
10/12/2008 11:13 PM

## The Blog of Lewd Enlightenment

### Now I Can Die In Peace: Steve Caratzas is Number 1!

Er, in Issue 1, actually.

As reported by Ron Silliman here, and in blogs from as far away as Italy(!), I have been anthologized!

Along with about a jillion others (some poets, some who knows?) in a completely bizarre 3,785-page PDF collection.

Being a hopelessly self-involved attention whore, I could care less that I actually didn't write the poem attributed to me. In case you don't care to slog through the PDF looking for it (I'm on page 992, ahem) - and it isn't half bad! - I present my poem here:

Like a future

Placed  
Reach  
A lighted intended

Like an individual  
A set of persons  
Of past  
A future  
A set of bands

The unlit couples  
An expedition of piles  
Like a set

Like a match

A sort of aspiration

A carrier

Oblivion written with wilderness

In fact, I think I will claim ownership of the thing post haste. Why not? I've actually been trying to break out of the self-imposed limitations of my 8-word poems (fear not, I doubt I'll ever truly get them out of my system) and my spliced together from conversations overheard/snippets recently read/nonsense half-remembered/inscrutable thoughts I wish I could forget routines.

Well, this poem - I have no idea who wrote it, or if it was even "written" - could be my springboard to that next voice.

Or not.

Why not?

Labels: kooky

posted by Steve Caratzas at 6:41 PM

## 2 Comments

*katrocket said...*

Congratulations!

9:41 AM

*cowboyangel said...*

I've been very successful at not writing poems, but I've never actually been anthologized for it. I'm impressed.

1:08 PM

## Ted Burke, like it or not

### Punk'd

The poetry blogosphere has been abuzz with the doings of some folks who've promised and finally delivered a massive, nearly 4000 page PDF file promising the work of many, many, many, many poets. In fact, the list of who would be featured in this work, from a blog that's named itself with unspeakably obvious literary reference, seemed to include every poet who has a blog, myself included. With delivery of the down loadable file, I quickly searched for name and the poem I supposedly submitted to editors I've never spoken with.

I was will to suspend any disbelief I had thinking perhaps that those folks had cribbed a choice verse I posted to my poems site , or some other place on line, usually obscured by word clouds. No wish fulfillment here, as the poem was something I didn't write. Not that I'm all that smokin' a poet, but the poem attached my name is rather bad, in the way one writes an awful set of stanzas on purpose. And lo, it turned out that I wasn't the only listed writer who hadn't composed the verse assigned their name; you can view the down loadable file here and read through the responses as well at the website where this hoax was perpetrated.

The project is not about what poems "belong" to an author as much as how many authors there are on the Internet who regularly check their status in the blogosphere with periodic Googlings of their name. The sheer quantity of names here, my own included, rather assured the instigators that there'd be a sizable, blog heavy response. It's a Dada gesture and a provocation made with the intention of upsetting a good number of poet's sense of themselves as autonomous agents and authors of their own experience. On that account, the anthology, fake poems and all, succeed famously. The aesthetic effect is the ripple they create among a scattered group's perception of a single event, small change as it maybe. Further disquisition on the relationship and fragility between the concept of authorship in an amorphous sphere like the Internet is, of course, fascinating, but secondary. It's gravy, but it's not essential to what these fellas had in mind. Perhaps the instigators are Rove-like neocons who specialize in changing the subject; what better way to make people forget their economic ills than to appeal to their base insecurities. Rove would appeal to a poor American's nervous patriotism, while these fellas mine the thin vein of self-esteem too many poets have. In both cases, the ploy prevents one from the duty of the poet to change reality rather than merely describe or complain about it

at 1:03 PM

Labels: Dada, hoaxes, Poetry

## Ruby Street

### **am i bovered?**

I once wrote a poem that I titled 'Reputation'. It reads, in part:

Sorting through stones,  
large flat ones,  
the dry earth scraped away.

It's soothing until  
I wonder what to do.

...

I could strike a stone  
against the rocks near the wall.  
The impact is hard.  
The momentary effort.

It's all-consuming, it seems,  
this causing.

...

It appears that a small storm has broken out about an 'anthology' just recently posted on a site called 'for godot' (and while I'm obviously aware of the reference, I keep thinking 'fergeddit' when I read the url).

My first reaction, and it probably still is, was laughter. It's a joke, a stunt, a conceptual art/writing thing. Here are 3,785 poems by 3,785 poets, all with the same names as nearly 3,785 poets (apparently a few names appear more than once, and I think it's agreed a few of the names are pisstakes and a few are names of people who, to anyone's knowledge, have not written poems). Because, just as obviously, the poet named, for instance, 'Jill Jones' who is writing this comment, ie little old moi, didn't write the poem in the anthology. Although I pause at that statement. And

not just because I am well aware there are other Jill Joneses in existence. But there is something in the poem that could have been written by me – in other words, it's possible the bot that was used to compose the book (in other words, my immediate and continued reaction is that these are obviously machine-generated poems) found some words/poems of mine and came up with the poem, or version, in the anthology. Anyway, I'm claiming the poem, unless 'the real Jill Jones' wants to make a stoush of it. (And is anyone really going to sue anyone else over this? – c'mon Ron, really, surely yr being iwonic).

But, you see, a lot of people are outraged. 'Stolen identity ... ruined reputation ... childish prank ... crap poems ... shock horror ... mortified of Marrickville ...' etc. It's quite clear that it's a prank, a joke – on us actually. It's also about the internet. If you're out there, you're out there. It's about writing – who is doing it and how are they doing it, as well as who's reading it. Does our writing seem machine-like? Does that matter? A lot of questions there.

David Prater makes some interesting comment on aspects of this:

"Therefore, in the Australian context, we find the names of John Tranter and Laurie Duggan but not John Kinsella, Robert Adamson or Les Murray. Pam Brown appears, naturally, right before Alexander Pope. Jill Jones, Cassie Lewis and Chris Mansell also make the 'list'. Mansell, for one, has since reacted strongly against the hoax, via comments on the official anthology 'page'.

Even closer to (my) home, the inclusion of US poets like Andrew Zawacki and Adam Fieled alongside their Australian generational counterparts like Michael Farrell, Derek Motion and Ivy Alvarez seems to me suggesting even further that groupings such as these, which can be made, form part of a vast, amorphous network.

These poets are interconnected by their use of IT not merely in order to communicate but also to incorporate network potential into their own writing practices, and therefore engaging in Flarf or computer-generated poetry or spam poems or whatever."

I'm wondering about all of that. Not all the names included have blogs or websites, there appear to be some people that are miffed at not being listed (what is the 'reputation' people are really worried about?), and there are strange omissions and commissions, but I think it is something like that. Interestingly, the Australian writer, but not a poet, Kerry Goldsworthy also, apparently, has a poem in the anthology.

The anthology itself. Well, I'd defy anyone to read the whole thing, but no doubt someone is doing just that. It appears to have a certain sameness about it (the machine-y thing I noted), a product no doubt of the algorithm used (or whatever, I'm no techie). Many of the poems are sprinkled with seemingly random similes, and that gets irritating (which is a lesson, so much poetry being chockers with such stuff).

The Jill Jones poem begins:

What are we to  
. make of this corn, glad, unprepared,  
. . . lonely as this  
. . . door? ...

Maybe it's not what it appears to be. Or maybe everything is appearance, apparently. Like, as if ...

Posted by Jill Jones at 11:40:00 AM

## 6 Comments

*David Prater said...*

Hi Jill,

interesting, isn't it? Tho I take yr point about not all of those poets having websites, I do find it interesting that some have been excluded and others not ... and in the context of the Bernstein's poetry bailout, I am certainly glad to be, erm, inside the tent this time ;-)

6/10/08 15:39

*PB said...*

Hi Jill,

I missed the entire Issue 1 thing - but what a long list of hoaxarama !

Ca mèst égale - I`m working hard here in Trois-Rivières - you know what it`s like.

I feel like a poetry robot or I`m definitely becoming commodified here - given poetry`s value

I`m almost as exhausted as the stock markets. But not quite.

See you round like a rissole,

Pam

11/10/08 01:50

*Chris Mansell said...*

I wouldn't say that I reacted 'strongly'. I asked for a disambiguation note. A dull response for a dull prank. I didn't think it deserved more and didn't mention it on my blog.

Reputation doesn't come into it. There's more than one Chris Mansell in the world (in fact there is another, Chris Mansel in the anthology, a real person too, living in the US), but it does muddy the waters. If there had been some really good parodies or cut ups or pisstakes it might have been interesting - but there wasn't so it isn't.

Dull.

19/10/08 13:34

*David Prater said...*

Fair enough, Chris - I guess my point was that some people saw the humour of the prank, others didn't. No big deal, really.

But yes, I found the demands for apologies/disambiguations etc a little tedious too.

20/10/08 00:28

*Pavlov's Cat said...*

Hi Jill

\*waves\*

I haven't even bothered to read "my" "poem". It's not, of course, for the excellent reason that no poem I ever wrote has ever ended up online and they're obviously just pulling names off the net. I worried about this project for a week or two and then ended up thinking, as Chris does, that it's a dull prank. Not to mention mindless, pointless, time-wasting etc.

31/10/08 10:27

*Kerryn Goldsworthy said...*

Oops, that made no sense. Pavlov's Cat = moi.

31/10/08 10:28

## Squandermania and other foibles

### **News that stays news... not so much.**

This just in: a guy named "Kashkari" will head the "bailout." Cash-carry?? He will head the new "Office of Financial Stability." Let's all go there and get us some - sure could use it today!

Meanwhile, Am-Po's are just getting over Issue 1, said to be as brilliant a stroke as Duchamp's (R. Mutt's) urinal of, oh, about a hundred years ago. And with Lysenko-like insistence, a chorus of neo-Lamarckian theorists are indicting, as always, what they see as obsolete bourgeois ideology

here, there, everywhere. Hokay, but if our thinking about poetry and poetics (let alone economics) is going to remain stuck in modes a century old, you know what that means: 1929 here we come!

With which I (freely) associate these lines from (bourgeois novelist) Philip Roth's new novel, taken from Charles Simic's (!) review in the NYRB:

"Beyond your dormitories, a world is on fire and you are kindled by underwear. Beyond your fraternities, history unfolds daily—warfare, bombings, wholesale slaughter, and you are oblivious of it all. Well, you won't be oblivious for long! You can be as stupid as you like, can even give every sign, as you did here on Friday night, of passionately wanting to be stupid, but history will catch you in the end. Because history is not the background—history is the stage! And you are on the stage! Oh, how sickening is your appalling ignorance of your own times! Most sickening of all is that it is just that ignorance that you are purportedly at Winesburg [College] to expunge. What kind of a time do you think you belong to, anyway? Can you answer? Do you know? Do you have any idea that you belong to a time at all?"

\*

As you may have seen in the magazine lately, our Canadian colleagues, e.g., Carmine Starnino and Jason Guriel, have been able to view American Poetry with more acuity than some of our own native-grown reviewers and critics (well, there aren't that many critics). Here's what another northern neighbor, Lemon Hound, asks: "All these poets with google alerts. Is everyone really simply reading and looking for their own reflection?" Fiddle with some Google Alerts (TM) & LaTeX and you'll find the semblance of an answer.

\*

Word for the day: pareidolia.  
Posted by Don Share at 11:12 AM  
Labels: Erika T. Carter, make it new already, pareidolia

### 1 Comments

*mgushuedc said...*

Wow. My entire poetic output depends on pariedolia, I realize. That can't be good.  
October 6, 2008 4:27 PM

## Untalented Writer

### My Anthologized Poem\*

Strife

Carrying rest  
A place of calls  
Fear written through  
patience  
A marriage  
Grown

Justin Evans

\* Not my poem at all, but fun just the same

posted by Justin Evans @ 8:02 AM

## 1 Comments

You're famous, too!

*Collin Kelley* | *Homepage* | 10.06.08 - 6:55 pm | #

## Songs to a Midnight Sky

Go to Collin's blog and check this out.

I'm not even going to say what he's posted there except that if you're a poet, posting on the Internet, your name may be in the link he describes (mine is) and the project is one that purportedly has Ron Silliman angry enough that he thinks we should sue.

Let Collin explain [HERE](#) in his blog.

Posted by Pris at 5:47 PM

## 4 Comments

*Collin said...*

Hey Pris, you can download the pdf if you go to [ForGodot.com](#) and scroll down to the cover image for Issue 1. The link to download is underneath. By the way, the explanation for this "anthology" is now at the Harriet blog over at the Poetry Foundation.

6:48 PM

*Pris said...*

I'll look there. Thanks. I did find the PDF but not the one in my 'name'. My offer of five dollars still holds for anyone who can find it for me:-)

7:13 PM

*DeadMule said...*

Well, Pris. It's somewhere before mine (I'm on page 2647), but I won't look for \$5. LOL  
Seriously, I did see it.

11:12 PM

*Pris said...*

Hi Helen

Not even for five dollars?? I may have to up my ante:-) I only saw the one download and I did put it on my desktop and did a quick scan through but at least you've narrowed me down to 2, 646 pages!!

Collin,

I read the Harriet blog. It was interesting to see how much work these guys put into the project when controversy is their only certain reward.

5:22 AM

## looktouchblog

### Rouge Publishing

If you haven't heard about Issue 1, you should know two things:

1. You're probably in it!
2. You're probably not in it!



It's hilarious, it's great— it's much cleverer and more awesome than an Outside Voices Anthology ever could have been. Just compiling the list of authors is kind of a huge feat! And where did this crazy text come from? This was a lot of work!

Also, the more people are pissed off about it, the funnier it is to the rest of us— so please, keep blowing it way out of proportion. (If someone sues then I will be extremely disappointed. I mean come on.)

Filed under: Contemporary Poetry

## 7 Comments

*yesIsaidyesiwillyes, on October 6th, 2008 at 9:12 pm Said:*

I hereby advise that although anyone can sue (file a lawsuit) about just about anything, the chance of a lawsuit against Issue 1 succeeding based on copyright, defamation, privacy, intellectual property, or related concepts is very, very, very, low.

The guy over at the big pond, bless his heart you betcha, flummoxed me yesterday when he threw down the “Uncover” lawsuit (which involved a company selling the work of others, for money, without permission) when getting huffy about the parody or prank that is Issue 1. “Unocver” was a true rip-off. This ain't.

*Jessica Smith, on October 7th, 2008 at 8:30 am Said:*

Ron certainly isn't the only one overreacting.

*Jessica Smith, on October 7th, 2008 at 9:39 am Said:*

Also, listing 3,000+ names on your site is a cheap way to get hits.

*Reen, on October 7th, 2008 at 12:57 pm Said:*

Ha! That's true, Jessica. Instant page visits!

I posted about this yesterday but quickly deleted the post after being swept by a sudden waive of ennui caused by all the handwrining and agrification surrounding the project.. I am amused that they drafted a wispy haiku-thing under my name, but am already bored by the surrounding hue and cry. The internet has reduced my patience for such fervor to milliseconds. Now all I want to do is watch monkeys ride bicycles on YouTube.

*Jessica Smith, on October 7th, 2008 at 1:15 pm Said:*

I'm happy, at least, that it's an actual joke that inspires actual anger and actual laughter with computer-generated (actual) poetry. Instead of other, uh, poetry stunts that take themselves way too seriously and compose terrible poetry but can't decide whether they mean to write such bad poetry or not (ha ha? ha? wait, were we joking or not, i forgot—), with supposedly automatic/generated methods that are not actually automatic or generated but are very much in keeping with the Authorial tradition.

*yesisaidyesiwillyes, on October 7th, 2008 at 2:03 pm Said:*

Speaking of hit-attracting method used by those who post, I'd prefer an internet in which want there were NO stat keepers, hit-counters, and the like.

Why is it important to know how many visits there's been?

It seems it's only important for commerical - profit-making sites.

Am I missing something?

*Michael Ford, on October 7th, 2008 at 9:52 pm Said:*

What's really absurd about the irrate reactions to this is that people seem to think that something claiming to contain new work by Confucius and Shakespeare could somehow harm their reputations. It's so transparently not a real anthology.

# The Wooden Spoon

## You Better Let Him Out!

As some of you may have heard, I've been anthologized in For Godot, Issue 1 the 3,000-odd page long anthology that includes Walt Whitman and Ezra Pound – although nothing that I (or they) have ever written actually appears in the e-text. That's because this anthology is an e-text in the truest sense of the word: generated entirely by computer. Yes, just when you thought that America couldn't have more disdain for poetry, I present to you a flarf anthology. Here is the poem that appears under my name.

"An intermittent fern-odor"

Between these brooks  
. and those brooks  
A good-by unmoved bird looks  
. from a blue majority at  
. . . a sovereign bar of hope  
They haunt the  
. fern-odor, meet the journey  
They explore the school, suffer the  
. fly  
Its lip a pace in  
. the barn  
Make, make, like  
. a flower  
Intermittent school by it on a slope

This gag reminds me, fondly, of my childhood. Or rather, it reminds me of a person whom I was fairly fond of, as most boys my age were, in childhood: Melissa Joan Hart. In an episode of early the 90's Nickelodeon television show 'Clarissa Explains It All', Clarissa / Melissa uses her dos-operating PC (the future is now!) to compose a poem for her English class without having to actually produce it herself. 'Writing poems is hard!' may have been a line of dialogue.

I also despair. It means that years of 'post-avant' theorizing and poetical experimentation have finally caught us up to a 1993 episode of a middling show in which the primary motivation is laziness. These truly are great minds at work, folks.

## 2 Comments

*CivilizeMe said...*

Probably the best poem you never wrote. Could Fergus have done better?  
Monday, 06 October, 2008

*bluenightpress said...*

Actually, your name appears under that poem.  
Just sayin'.  
Thursday, 09 October, 2008

# Never Neutral

## Hang on to your ego

More on Issue 1: Take a walk on the wild side...

I decided to remix my poem on Issue 1. If anything, it's as "bad" as the one there:

"A holland" (Jainakú Remix)

Amazed  
as truth,  
like western spaces,

high  
bachelors from  
Holland will tender

sore  
hands, like  
dead, brooded, sorrowful

influences,  
and step  
themselves: whole invasions

will  
come, like  
free fire, man.

Feel free to do with it what you want.

"I know so many people/who think they can do it alone..."

Categories: \*sigh\* · a day in the life · jainakú · london moleskine · mornings · music that travels with you · poetic exchange

### 5 Comments

*lolabola // October 6, 2008 at*

I like your remix.

Love that song so much.

And really enjoyed the latin girl singing remix too.....

all I can think is of making those poems into fridge magnets to play with forever. just think you could become Ernesto Higgins or John Priego. or why not go further and make you Ernesto Brooded or Sorrowful Priego. ;p

*Joe // October 6, 2008 at*

Excuse my ignorance, but how did the Issue 1 people make all the fake poems? Did they write them, or use a computer program?

I guess what makes me a little anxious about it all is the shadow of the Sokal Experiment. I might try and flesh out what I mean on DUC by that, once I get my head round everything.

*Ernesto Priego // October 6, 2008 at*

One of the editors is the creator of this.

*John Bloomberg-Rissman // October 6, 2008 at*

Joe, all the Sokal experiment proved is that an occasional nitwit can fool an occasional pompous editor. All this proves is that it doesn't take a poet to write that poet's poems (but we

already know about the death of the author function, don't we?). I for one have no anxiety whatsoever; in fact I'm as proud of my contribution as I am of anything my "I" has ever done. Ernesto, I've already incorporated lines from Eileen's, Geof's, yours and my contributions to Issue 1 (which I think has an actual title - take a look at the t.p. instead of the cover) into a collaboration I'm working on w/Jared Schickling. Since I haven't sent it to him yet, maybe I'll include a bit of your remix ...

*Joe // October 6, 2008 at*

As I say, I haven't had time to find my way around the whole thing yet. Last week before thesis submission and that!

## Lunch Time for Bears

### Everybody's Doing it

I added some names that should have been on the original list. Everyone -- re-post this list on your blog. Together we will render poet-searching inGooglable!

Update: I'm going to link as many of these people's names to their blog/website/whatever online presence I can find. I am editing a Google Doc right now, and need collaborators to sift through all. Comment/email me if you would like to help with this sure-to-be-fruitful task.

Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhve Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotto, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattarusio, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonic, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie,

Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, Kevin McPherson Eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chiot, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mitterthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrester, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lilleleht, Michelle Bautista, Monica Schley, Aaron Levy, Andrew Nightingale, Douglas Messerli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elstain, Reza Shirazi, Tonya Foster, Karl Kempton, Allan Gurganus, Alison Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, Rob McLennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giamo, Vernon Frazer, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Dereck Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Goodyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah O'ÂôBrien, Firoze Shakir, Elizabeth Castagna, D.J. Huppertz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seflo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah Maclay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhumpa, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. Brite, Dylan Hock, Kurt Vonnegut, Mez Breeze, Stephanie Heit, J. Mason, Colleen Lookingbill, John Hall, Michelle Morgan, Alexi Parshchikov, Clemente Padin, Lisa Jarnot, Lance & Andrea Olsen, Mark Wallace, Nancy Kuhl, Xu Smith, Jorge de Lima, Hillary Lyon, Clayton Couch, Gunnar Ekelof, Alex Caldiero, Clifford Burke, Karri Kokko, Brent Goodman, Daniel Clowes, Todd Suomela, Arlene Ang, David McDuff, Bill Sherman, Ezra Mark, Kathryn Pringle, Jem Cohen, Adam Tobin, Thomas Meyer, Clifford Duffy, Anne Waldman, Nancy Shaw, Pilar Olabarria, Chris Maher, Ezra Pound, David Hilmer Rex, Levari, Jerome Sala, Ryan Collins, Alexander Jorgensen, Shouva Chattopadhyay, Linda Susan Jackson, Jonathan Mayhew, Pejk Malinovski, Michael Parker, Claude Simon, Ian Keenan, Peter O'Brien, Jeannie Hoag, Marcel Janko, Beverly Jackson, Loren Webster, Daniel Knudsen, Michael P. Steven, Rose Kelleher, Mare Mikolom, Marcel Broodthaers, Reb Livingston, Steven Lohse, Faye Smailes, Thomas Kinsella, Peter Middleton, Kurt Schwitters, Lou Suarez, Jay Millar, Paul Holman, Michael Palmer, Larry Eigner, Jean-Michel Espitalier, Charles Bernstein, Bill Allegrezza, Tenney Nathanson, Jeff Crouch, Brian Spears, Peter Makin, Lynn Crosbie, Michael Carr, Robinson Jeffers, Fanny Howe, David Vincenti, Erica Wessmann, Lydia Davis, Craig Teicher, Jorge Luiz Antonio, Matt Christie, Jean-Patrice Courtois, Gregory Pardlo, Nathaniel Tarn, Simone Fattal, Orhan Pamuk, Ofelia Hunt, Louise Gluck, David Pavelich, Lanny Quarles, George Seferis, Louise Bogan, Susan Minot, Star Black, Ted Stimpfle, Michael Lally, Sean Whelan, Arlo Quint, Grace Molisa, Jasmine Dream Wagner, Armand Schwerner, Anselm Parlatore, Tom Orange, Frank Kuenstler, Robin Coste Lewis, MacLaren Ross, Nick, Katey Nicosia, Geraldine Connolly, Sharanya Manivannan, Maud Newton, Kerri French, Charles Shere, Stephen Burt, Tony Fitzpatrick, Mark Peters, A. R. Ammons, Jenny Davidson, Tom Hopkins, Laurie Price, Woody Haut, Jim Toweill, Anne Tardos, Ronald Johnson, Will Skinker, Linda Marie Walker, Dave Schiralli, Rachel Talentino, Christopher McVey, Jordan Davis, Chris Tonelli, Patrick Culliton, Michael Basinski, Christina Brown, Kathleen Rooney & Elisa Gabbert, Maria Benet, Regis Bonvicino, Richard Huelsenbeck, Julia Cohen, Jim Behrle, Stephanie Bolster, Timothy Liu, Donna Brook, Kristin Abraham, Marcus Bales, Patricia Wellingham Jones, Susie Timmons, Clayton A. Couch, Myung Mi Kim, John Litzenberg, Zoe Strauss, Jonathan Meakin, Janine Pommy Vega, John Matthew, Robert Sund, Janne Nummela, Robert Archambeau, Dodie Bellamy, Meghan Scott, Stephen Johnson, Brenda Schmidt, Lisa Flaherty, Martine Bellen, Ron Loewinsohn, Darryl Keola Cabacungan, Chris Ransick, Sean T. Hanratty, Tim Gaze, Kathleen Rooney, Tom Mandel, AnnMarie Eldon, Tom Peters, Billy Jones, Gilbert Adair, Jim -+Behrle, Peter Jay Shippy, Amanda Laughtland, Juliet Cook, Joshua Marie Wilkinson, Brian Smith, Aldo Palazzeschi, Richard Denner, Anthony Robinson, Chris Tysh, Christopher Stackhouse, Paul Muldoon, Stefania Iryne Marthakis, Ellen Orleans, Robin Reagler, Susan Maxwell, Delia Mellis, John Baker, Jack Boettcher, Lex Camena, Jeffery Bahr, Veronica Montes, Miriam Nichols, Phil Hall, Tyler Carter, Jessica Treat, Mairead Byrne, C.S. Carrier, C.L. Bledsoe, Barbara Maloutas, Peter Schjeldahl, Marc Andre Robinson, Morgan Lucas Schultdt, Sean Thomas Dougherty, Rebecca Hazelton, Ryan Bird, Ernst Meister, Edith Sodergran, Bronwen Tate, Joritz-Nakagawa, Sharon Mollerus, Talan Memmott, Robert Burns, Jim Dunn, Matthew Cheney, Edward Nudelman, Subhro Bandopadhyay, Tiff Dessen, Sandy Florian, Jesse Glass, Jennie Skerl, Phil Fried, Eric Gurney, Christof Scheele, Nicholas Rombes, Billy Collins, Eugenio Montale, Gautam Verma, Tyler Cobb, Kendra Malone, Tom Beckett, Vivian Vavassis, Jude MacDonald, Joanna Sondheim, Paul Naylor, Kazim Ali, Josh Corey, Patrick Donnelly and Stephen Miller, Ari Bania, Geoffrey G. O'Brien, Leonard Kress, Philippe Soupault, Steve

Caratzas, Joseph Mains, William Yazbec, Standard Schaefer, Betsy Andrews, Carlo Carra, Marie Hopkins, Anna Maria Hong, Burt Kimmelman, Karen J. Weyant, Max Middle, Joan Retallack, Gil Ott, Dennis Cooper, David Matlin, Tino Gomez, B.J. Love, Helen White, John Crowley, Weldon Kees, Louis Zukofsky, David Trinidad, Andrew Peterson, Bill Seaman and Penny Florence, Heather O'Neill, Reginald Shepherd, Annie Guthrie, Ammiel Alcalay, Carton Tragedy, Alfred Corn, Barbara Smith, Jozef Imrich, Yagi Mikajo, Stephen Thomson, Mark Rudman, Jena Osman, Ernesto Priego, Ken Springtail, Sam Beckbessinger, Cecilia Vicuna, Behm-Steinberg, Kate Schapira, Deidre Elizabeth, Jean Lehrman, Seth Landman, Ana Bozicevic-Bowling, Jess Mynes, Will Yackulic, Caroline Wilkinson, Maria Sabina, eldon, Richard Lighthouse, Michael Smoler, Henry Hills, Mark Marino, Poton, Thomas O'Connell, David Henderson, Michael Cross, Maralyn Lois Polak, Joe Brennan, Alice Cary, Erica Kaufman, Lewis Warsh, Steve Evans, David Byrne, Frank Parker, Kaz Maslanka, Jenna Cardinale, Peter Straub, EK Smith, Megan Martin, Meghan Punschke, Sherry Chandler, E. Tracy Grinnell, Tom Muir, Jeff Davis, F. Daniel Rzicznek, Diana Magallon and Jeff Crouch, Kyle Schlesinger, Stuart Dybek, Marco Giovenale, Zach Savich, Tom Wegrzynowski, Arnie Hoffman, Rikki Ducornet, Dawn, Thomas Fink., Christian Jensen, Andrew Philip, Dave Pollard, Miriam Burstein, Jessica Bozek, Patrick So, Joe Massey, Carmine Starnino, Evan Kennedy, Chris Vitiello, Nick Bruno, Amy Newman, Sharon Gilbert, Aaron Tieger, William Wordsworth, Eugenio Tisselli, julia doughty, Marko Niemi, Pierre Reverdy, Lytton Smith, Lee Gurga, Jed Shahar, Tim Hunt, Lee Upton, Mark Scroggins, Rachel Smith, Robert Wodzinski, Matthew Blake, Matina Stamatakis, Robert Waxman, Jack McGuane, Bethany Ides, Alfred Arteaga, Kat Meads, Sandra Gilbert, Carlo Parcelli, Jeff Calhoun, John Bryant, Jasper Bernes, Jeffrey Joe Nelson, Joan Houlihan, Lynn Behrendt, Jack Kerouac, Brenda Iijima, James Koller, Sun Yung Shin, Ixta Menchaca, John Barton, Piero Heliczer, Todd Colby, Awotunde Aworinde, Emma Barnes, Allison Whittenberg, Jenni Russell, Rowan Wilken, Daniela Olszewska, Layne Russell, George Oppen, Ben Yarmolinsky, Phil Cordelli, Andrew Kozma, Harry Wilkens, Jonathan Lethem, Richard Gorecki, Jilly Dybka, Kirthi Nath, Jennifer Bredl, Paolo Buzzi, Aime Cesaire & Rene Depestre, Ruben Dario, Rachel Loden, William Bryant, hassen, Kerry Goldsworthy, Jessamyn West, Salvador Dali, Greg Djanikian, George M Wallace, Sharon Brogan, Roger Farr, Lesley Yalen, Jessica Tillyer, Cathy Eisenhower, Noah Falck, Beka Goedde, Patrick Lovelace, Erik Anderson, Shahar Gold, Olivier Cadiot, Peter O'Leary, Mel Nichols, Juan Felipe Herrera, Mirabai, Rob Mackenzie, Bethany Wright, Joseph Mosconi, MTC Cronin, Terrance Hayes, Bryson Newhart, Yoko Ono, Gherardo Bortolotti, Olli Sinivaara, Jim Crace, Brendan Lorber, Tracie Morris, Jeffrey Side, Brent Cunningham, Henry Miller, Christina McPhee, Mike Nicoloff, Ray Federman, Valerie Coulton, HL Hazuka, Ari Banias, Thomas Hummel, Nicolette Bond, J.F. 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Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Cvin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreidler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haeflinger, Karen, C Mehrl Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacquette, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burslen, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kittredge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell Edson, Collin Kelley, Nashi, Jim Dine, Marie Ponsot, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, Zoltan Homvolyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsels, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schawbsky, Mary Oliver, Deborah Meadows, Eve Rifkah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicoli Mecca, Richard Bank, Lorenzo Thomas, Matt Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegele, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mourne, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenike, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim

Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccarriello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, Snezana Zabic, Willie Ziebell, and Alex Burford.

Posted by Bryan Coffelt at 4:12 PM

## 6 Comments

*Kayincat said...*

you know, that's one of the ways to putting this "journal" to good use, by making the names linkable.

BTW don't forget to link mine: Kayin Wong

<http://inthemindswell.blogspot.com>

If you need people to help, I can help, along with whomever that'll volunteer to pitch in, but it's preferable that there is a way to spread the names out amongst different people so they're not spending time duplicating the researches

October 6, 2008 7:19 PM

*Evan J. Peterson said...*

Yes! Exactly! God bless cleverness!

Pick me, pick me!

Evan J. Peterson

<http://poemocracy.blogspot.com>

and get Collin Kelley, too:

<http://www.collinkelley.blogspot.com>

and William Keckler:

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

and Lisa Allender:

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

Nick Carbo:

[carbonator.blogspot.com](http://carbonator.blogspot.com)

Dodie Bellamy:

[dodie-bellamy.blogspot.com/](http://dodie-bellamy.blogspot.com/)

October 6, 2008 8:02 PM

*Bryan Coffelt said...*

YES. i started a google doc that my roommate and i are using to link everything w/.  
email [bryancoffelt@gmail.com](mailto:bryancoffelt@gmail.com) if you want to be a 'collaborator' on google docs.  
October 6, 2008 8:31 PM

*fissuresofmen said...*

a great idea. I (that's John Moore Williams) here: [fissuresofmen.blogspot.com](http://fissuresofmen.blogspot.com)  
October 6, 2008 8:35 PM

*Stephen McLaughlin said...*

Ah, excellent!  
October 7, 2008 8:24 AM

*J. D. NELSON said...*

J. D. NELSON  
<http://www.MadVerse.com>  
October 7, 2008 10:03 PM

## Blog of Myself

### Joe on Godot

Hey, they spelled the name right . . . AND they put me right before Adrienne Rich!  
Posted by Joseph Harrington at 8:31 PM  
Labels: poetry, publicity

### 4 Comments

*Kris H. said...*

Help me out here...link? Hint? Must I keep on waiting for...  
October 8, 2008 1:51 PM

*Joseph Harrington said...*

Sorry - poetry in-joke. Check out this description: <http://ronsilliman.blogspot.com/> and scroll down to the Oct. 5 post  
October 8, 2008 2:46 PM

*Kris H. said...*

Ah, well, then. But do you know what page you're on and did you write it? ;-)  
October 8, 2008 4:27 PM

*Joseph Harrington said...*

Page 2949. It's called "Confounded epoches and thin holds." And no, to the best of my recollection, I did not write it - unless they secretly uploaded by brain into their algorithm - entirely possible. Tho I'm sure I've actually written worse. But some other people "got" poems that weren't half bad. I'm jealous.  
October 8, 2008 7:59 PM

## Pantaloons

Issue 1: If your name is included, it's a zero sum. You are not in the um anthology. Your name is. And what, master, is a name? Or in a name? Let's turn to Issue 1's three researchers and two

editors. Here's what I've culled from 30 minutes of The Google.

1) Vladimir Zykov (researcher) is a freelance programmer and web designer (username: "tmurakami" @ getafreelancer.com). Among his biodata, we learn he's been involved in

The Semantic GrowBag Project at L3S Research Center of the University of Hannover, Germany, [which] uses the keywords provided in metadata annotations of digital objects collections to automatically create light-weight topic categorization systems. Using such emergent semantics enables an alternative way to filter large result sets according to the objects' content without the need to manually classify all objects with respect to a pre-specified vocabulary.

2) Stephen McLaughlin (researcher and co-editor), UPenn-affiliated, based now in Rotterdam, operates a Phillie language and sound archive @ arsonism.org; posts his wry poetic parodies @ rakedepot.blogspot.com; and blogs @ arsonisnoway.livejournal.com (among his entries there, his notes to "indiefucks" are appealing). You can find McLaughlin's clarification to / for his project cited in Kenneth Goldsmith's harriet entry (10/5):

I started a collection of poet names. Once I had around 1500, I asked my friend Jim Carpenter to send me a batch of 5,000 poems composed by Erika T. Carter, his ludicrously advanced poetry generation software. These poems aren't simply random cutups of randomly selected texts. As you can see by reading them, they each have a thematic & stylistic unity unparalleled (so far as I know) in the field of algorithmic poetry generation. As numerous commenters [sic] have noted, it's difficult to tell whether some of these things were written by man or machine. Surprisingly, many of the poems in the magazine are actually 'good.' Sort of.

3) Gregory Laynor (researcher) has left fewer techie crumbs on the G-trail, so far, but I like his nonplussed reading of Wallace Stevens @ [http://www.forgodot.com/theideaoforderatkeywest/ideaoforder\\_10.mp3](http://www.forgodot.com/theideaoforderatkeywest/ideaoforder_10.mp3)

4) Jim Carpenter (co-editor) teaches programming and software design at the Wharton School. As McLaughlin notes, Carpenter invented Erica T. Carter, an innovative set of algorithms for poem generation. Carpenter quotes Charles Bukowski for inspiration: "poetry is still the biggest snob-racket in the Arts with little poet groups battling for power." Ahem. At the Erica T. Carter website (<http://etc.wharton.upenn.edu:8080/Etc3beta/About.jsp>) Carpenter explains his purpose, at first, was "to learn whether machine-generated poems could compete in the marketplace with the poems of blooded authors. (They can.)" His research aim "has evolved into an aesthetic proposition: That the MACHINE is a legitimate methodology for artistic expression."

Issue 1 is a bona fide collective prosthetic artifact. The project as it were is code. It has a sense of humor and reflects hunger for easy profit — similar in these respects to a good fraction of art products reared within the late capitalist fold.

I anticipate a critical continuum in response to Issue 1 along these (postDeleuzian) lines: ha-haa-drivel / drivel-aah-ah.

Posted by Jack at 5:41 AM

## Nothing to Say & Saying it

### make a poem day

Today is make a poem day. There's a bit of, well, something going on out there with a document called Issue #1. Go to Ron Silliman's blog and find out all about it if you want. But the most interesting thing to me about it (except for the silliness of my name being included — how funny),

is how some people were able to construct nearly 4,000 poems lickity split. Even bad poems have to be constructed, right? Nah, that's SOOOOO last century.

I found out through Noah Eli Gordon's comment that you can do it much, much easier. So today, go here:

<http://etc.wharton.upenn.edu:8080/Etc3beta/Automatic.jsp>

Choose the directed poetics page. And you can have some fun.  
The whole thing takes maybe a minute. Maybe two.

So here's my poem.

The ugly births

Ugly and beautiful  
Ugly and beautiful

Uglier than a birth  
Uglier than a nascency  
Uglier than a nascence

A sort of birth  
A kind of birth  
A kind of nativity  
A kind of nascency

Ugly as a birth and beautiful as a birth  
Ugly as a nativity and beautiful as a birth  
Ugly as a birth, beautiful as a nascence  
Ugly as a birth and beautiful as a nascency  
Ugly as a nascency, beautiful as a birth

posted by John Gallaher @ 4:32 AM

#### 14 Comments

*rebeccaaronson said...*

Here's mine:  
Of recrudescence  
Exuberant as death  
I bear it once  
I give it mud and recrudescence  
It alarms me to watch it depending like that, decorous and becoming  
This is what it is to be decorous  
Fabulous!  
What fun.  
R  
9:31 AM

*rebeccaaronson said...*

AND I learned a new word  
9:32 AM

*John Gallaher said...*

RA,  
"what it is to be decorous" = awesome. I would so use that.

Weird, decorous world that it is.  
10:03 AM

*Oliver de la Paz said...*

Now I've got something to do during office hours. Here's mine--topic, Eating a large bowl of chili:

Of wilderness  
Making like a  
charge the peaked  
pilgrims, traded by a long  
rainbow, arm  
I like white woods, his  
womb lavender with wilderness  
Often marking, reassuring, going angrily  
at an only  
wall  
11:15 PM

*John Gallaher said...*

Hah! I did another one! Topic: The beautiful death of the economy  
It might be that it is to  
lean on ugly births and wretched  
systems that in  
winter you run it, swinging beyond  
a dead-room, thinking beside  
a refuge  
Like a birth  
Lean on it but run  
it  
A birth, whose emolument is ugly, leans  
on slimy slimy maps  
A birth, an ugly  
lid, and a vile blouse swell  
far from a commencement where waiting leans  
on its rest  
Maybe it is to tarry living  
impetus that an ugly horrible  
birth leans on, living beside  
a haunt, permitting  
beside a ma'am  
A births, an ugly legion, and an  
unworthy depths lean on  
above a hullabaloo so that  
waiting tarries its unconcern  
Tarrying like a birth the  
ugly nightingales, beseeched by a  
frightful roll, stare  
Dress  
Into a saved birth an ugly  
skipper dresses  
It may be  
that it is to  
bribe an ugly birth that you  
buy it, knowing  
above a boot, telling  
beside a mouse  
3:50 AM

*Anonymous said...*

Using as a subject "The religious architectures of deer," and choosing Plath as a grammar, one gets:

Death  
We are told by a  
murmur  
A scarlet ecstasy of  
death tells them  
wounded transports from the  
lust of the  
brake  
This is what  
it is like  
to be still  
That lavender ecstasy has no  
death for them  
Telling on a brake  
The brake is too still; the wounded  
wind invites our death  
We are aligned with  
the still brakes of angels, inviting slowly  
within wounded hunters  
We have hounds  
Wounded ecstasies, wounded hurt brakes, their  
nerve hurt with  
death  
We stroll at  
dawn through hounds  
We have no death  
We hear the ecstasy, invite the  
transport  
Between these brakes and those  
brakes  
We would frown  
Anywhere else death is more  
wounded  
Frown  
This death bears no  
relation to hound, ecstasy, brake,  
exaltation  
Give them a still ecstasy  
frowned in the  
hunters

\*

I'm utterly enchanted. --Eli  
4:49 PM

*Anonymous said...*

And going for "Pennsylvania is dark & fragile as a bird," one gets  
Like a tune  
Even though I arose, a  
frost was early but  
inadequate  
She and I  
see thousands of brooks below us  
I can watch the nightingale of the

gale  
Despair can turn the vein  
Break a star  
I would be a  
stock  
Absurdly, purple wind jostles,  
like a pile  
A kind of band  
Is it any wonder that I  
would instead be impetuous?  
4:58 PM

*Oliver de la Paz said...*

Had to leave you with another one, John. Topic: The kidnapping of Dorothy by winged monkeys.

The golden butterflies  
Delivered as retrospection, insipid as retrospection  
Wheeling as retrospection and hollow as retrospection  
Cracked as retrospection and sagacious as retrospection  
Enthralling as retrospection and lost as retrospection  
Wind-swept as retrospection and militant as retrospection  
Bids and offers  
Bids and offers  
Bids and invites  
Bids and presses  
Like odd butterflies  
Like truffled butterflies  
Like deep butterflies  
Like trembling butterflies  
Like billowy butterflies  
Like a joyous-going sun  
Like a travelled sun  
Like a clerical sun  
Like a golden sun  
9:25 PM

*Oliver de la Paz said...*

Last one for you, John: Topic--Poem for John Gallaher winning book prizes. ;-) Congrats!  
Of love  
What is he to make of this wizard-finger, like a hazard?  
What is he to make of this bee, vast as love?  
11:48 AM

*Anonymous said...*

Gee--why not send it to your pal, MaryBee. What is foetry's address these days?  
6:33 AM

*John Gallaher said...*

Hey Anon,  
Well, Foetry isn't active these days, but Alan Cordle does maintain a blog at:  
<http://alancordle.com/blog/>

You insinuate I've done something unethical. I would welcome the conversation, if you'd like to have it for real. If you would like to, please ask something particular so that I can address it. A general accusation is not something I can respond to.

You don't need to remain anonymous, either. I promise that I'm not mean spirited, and I would not attack you personally.

7:41 AM



*Oliver de la Paz said...*

I think I misspoke which might have caused created an issue here. To clarify, congratulations to you John on getting your book selected by the editor of the U Akron poetry series.

9:07 AM

*Steven D. Schroeder said...*

Ah, JG, you're much more patient with anonymice than I think I would be in a similar situation.

11:54 PM

*John Gallaher said...*

Steven,

It is such a complicated (and not so complicated) situation artists find themselves in in the USA these days. I think most of us (myself included for many years) look out at it from a place of hurt. Of being hurt by it. And the feeling (often correct) that there is a very different set of rules going on in that room over there that one is not invited into.

It's not about patience, it's more about empathy, I think. I published my first poem in 1989. I've had the feeling Anon has here many times myself. And now, nearly 20 years later, I see the hoplessness of trying to have no connection to anyone. I've been going to AWP for over a decade. I know, at least slightly (in the facebook friends kind of way), many journal and press editors.

I met Mary Biddinger as our books were coming out at the same time, and then at AWP because we were both signing our books a few tables away from each other, and we bought copies of each other's books. I then saw her at a reading in Cleveland.

I later found out (maybe from her blog?) that she was using my book in her class this fall, so I contacted her and told her that I'd be very inexpensive to have come visit. I've never met a class that read that book, and I was excited by the possibility.

This summer, Four Way Books allowed me out of my contract, and I got out the old list of competitions, and saw that Rita Dove (who I do not know at all, though I spoke to once on a telephone - I never told her my name [I was working as a secretary kind of, and inviting her to someone's dinner party]) was the judge of the Akron Prize. I don't care for her work, and doubted she'd care at all for mine, but I thought perhaps Mary Biddinger would like it, as she apparently liked *The Little Book of Guesses*, and perhaps the press would publish it outside of the contest. And that, much to my pleasure, is what happened.

I feel I've behaved ethically, but I'm also aware that since people with blogs often write on each other's blogs, as I have on Mary Biddinger's blog, and since I've been taking a lot of pictures of AWP and readings (a few of which feature MB), that it might all look like some big insider's club to some.

6:27 AM

## Home-Schooled by a Cackling Jackal

I changed my mind, I am suing. In this economy, I could really use my cut of the \$150,000. Preschool ain't cheap.

posted by Reb @ 9:26 PM

### 4 Comments

*At 10:29 PM, Jilly said...*

Gosh, maybe I can get my medical bills paid for. :D

*At 10:36 PM, Reb said...*

There IS money in poetry after all! Well, maybe not in the poems, but in our names. I think there should be formula to how our winnings are divided. I think poets with longer names should get more since they've contributed more letters. It's only fair.

*At 10:41 PM, Jilly said...*

Or the consonant-to-vowel ratio in the poet's name.

*At 6:34 PM, Collin said...*

Hmmm...if I wasn't such a fine, upstanding young poet, I'd sue as well to finance my beautiful London home.

## Micawberesque

### Erica

Or, Erica T Carter

The cat is out of the bag. But, I venture to say this exercise has been somehow redeeming...illustrating than many avantegard, or experimentally driven poets, do, yes do have a sense of humour!

apparently, after checking out the site the context source is either the complete works of Emily Dickinson or Joseph Conrad's Heart of Darkness which, I think with the combination of choosing one or two forms, length etc the poems are the same writer, thus Erica.

Posted by DUSIE at 1:04 PM

Labels: Europa, experiments, poetics, poetry funnies

### 5 Comments

*rodney k said...*

Hi Susana,

Thanks for the sleuthing! Does it say somewhere on the Erica site that the source text comes from Emily Dickinson or Heart of Darkness? Or did you surmise it from the diction and syntax of Issue 1? If it's cited on the site, how come it's either/or?

Just curious about how much these sources explain about the texture of the poems.

4:07 PM

*DUSIE said...*

<http://etc.wharton.upenn.edu:8080/Etc3beta/Advanced.jsp>

see if that works, or from the Erica T. Carter link,

<http://etc.wharton.upenn.edu:8080/Etc3beta/>

go to the menu on the left and click "Directed Poetics" here is where it is all broken down, stanza, style--grammar options include, Plath, DuPlessis, Ohara among others...it is all very cool. at least an interesting way to get source text perhaps, and make an exercise ...no?

I wonder what the "T" stands for?

8:16 PM

*DUSIE said...*

Oh and at the directed poetics page it gives two sources for words, dickinson or conrad...though it would have been cooler maybe with Whitman or HD or Stein, and more.....

8:17 PM

*rodney k said...*

Thanks Susana!

Makes me wonder if what so many people are responding to as "poetic" or "better than Poet X's usual poetry" in this Erica-generated stuff is really the established literariness of the fragments. Gracias--you're the only poet I know of who's mentioned this. :)

7:41 AM

*DUSIE said...*

I once did an exercise with a group of Kaia's students, in which a bit of trickery was at hand. During the break I had somehow accessed several published poems, from a student journal, by many in the class (Ms Sand's as well) cut the text and passed out the piles of text (fragmented but still in tact) to various students, randomly as I had had them also pick numbers from a hat) Now, once the new poems were composed participant had to read "their" poem out loud. It was amazing, esp watching for Kaia's reaction, because she picked up on the actual exercise as she heard "her" voice there, recognizing the text as her own and I think the others did too. This was back when she was still at St Mary's. But authorship, identity, influence, earmarking and therefore culling up sounds of language or lingo and therefore 'voice' certainly happens from this kind of activity. It can be quite thought provoking and really stir up all kinds of discussions and thoughts regarding authorship, ego, copyright and individual claims on language as well as influence. Erica T Carter tis no different, the computer may shuffle the words, but the program should be called Emily Conrad. What might this word generation kind of activity actually be called, we have erasure, this seems to hover on the other end of the spectrum, nearer flarf, no?

9:29 AM

## Joe Brainard's Pyjamas

### **forgodot.com: Jack Kimball Said It Inimitably...**

See Jack's Pantaloons for his thoughts on the spinning forgodot.com mirrorball. And I must add the forgodot.com anthology was responsible for introducing me to the work and blog of the young man on my left (wait, right?)...am "I" inside the text staring out or am I outside looking in?

I'm talking about the charming Evan J. Peterson, who cheekily wrote:

"I'm listed on page 2964, sandwiched Lucky Pierre-style between William Keckler and Geoffrey Demarquet. I hope you brought your vitamins, fellas, it's going to be a long night."

I wrote him and thanked him for his "intermediary stamina."

Maybe the creators' favorite line from Godot is the same as mine: "Think, pig!

Don't be so goddamn porcine, people. The imaginary line forms on the....oh it doesn't form at all...

WE CAN'T NOT BE SEEN TOGETHER LIKE THIS, I suppose.

I think it is probably a healthy, Buddhist act of grounding, but we're discovering that so many of us don't take to being groundlings.

Presumably it is the poetic empyrean which is inhabited by these other creatures?

We hear so much about it. It's nice to have some of its inhabitants grace us with a visitation, I suppose.

Or what does the barber ask the angel when it walks in the door? Here to have your wings lowered?

Jack urged me to post this email and "edit him out." Now, why in the world would I ever want to edit you out, Jack?

Hey Jack,

I meant to thank you for the link to the ole blog the other day. Maybe you're a cat person too?

I just watched a bootleg copy of The Happening which was typical "almost good" fare from M. Night, but really very funny in its central premise...it's always nice to see a director in love with Pennsylvania, even if it's only to send it back to the Middle Ages in a cruel film joke.

Just wanted to say I thought your response to the forgodot.com tempest in a teapot was the smartest I've seen for focusing on what the core issues are down under the chassis of the thing. Ego? Who cares? Zoom zoom. It's all about "you've been replaced," and more than just in the way they're thinking..."code" is about right.

I mean I appreciate the Buddhist gesture of the ocean of us, and how so many are focusing on the cappuccino froth on top, instead of the depths of the conceptualist gesture....and then when anyone says you stole my name they come back with the joke (it's not your name, it's somebody else who shares that name). So I guess there is a secondary Buddhist joke there in that hostility (pseudo-hostility?) is only created by the attack itself...you are attacking over yourself but you're not yourself...that must be a Buddhist joke....so Andy Kauffman really didn't die...just went boddhisattva?

I love A.I. entities and talk to them fairly constantly online. I love feeding them poetry or asking them to colloquy on poetry or poetics. It's sometimes very clarifying...they don't need to reify as much as we...these are probably models of the future that are not only lexical, though this model is lexical...everything from patterns of traffic, to shopping suggestions, to friendship (and enemy?) formations...tidal patterns like a Mark Tobey painting, the way all our names appear when squinched up together like that...

I remember there was a painting at the Susquehanna Art Museum (when I used to be a docent, factotum, copy hound) that was geometrical precisionism redux, I suppose, but it was the sea...the lighting on it was perfect and I could never keep away from it because I loved seeing how the artist had set up tides...and it was all by paying heed to creating patterns that might just be bifurcations, or divagations, but they were fast...so fast you no longer knew the process and things like sheen and surface versus depth and movement were all just subprograms of the mindless, beautiful thing...

a beautiful mindlessness....

i like your sheens and tides.

xo B.

Posted by William Keckler at 11:01 AM

#### **4 Comments**

*Evan J. Peterson said...*

Dearest William,

Thanks for the shout-out. I did steal the "Lucky Pierre-style" catch phrase from Uncle Frank O'Hara, but the "vitamins" part was all me.

Do you think that Geoffrey Demarquet is also a queen? That would be a stroke of chance, wouldn't it now? Let's be "complicated" on Facebook.

Love,

EJP

October 6, 2008 9:19 PM

*William Keckler said...*

Hand-warming and heart-warming Evan, who brings a rosy blush to the limbs at dawn and at all other times...

(Let's go Elizabethan...they knew how to accessorize...bring back the codpiece!)

I don't know what Geoffrey is.

Maybe he's Christopher Smart's cat and they spelled the poor feline's name wrong

I had never heard of him before The Great Compression.

I think I prefer cotquean to queen, although there might be a gender confusion there.

But that's good, right?

Your blog makes me feel all itchy inside when I look at it, like a good perfume or cologne counter will.

I mean that in a nice way, not a BoQ...Bitchy Old Queen...way....

There is much to discover there...

It's like a faded old parchment map that reads HERE THERE BE DRAG ON....

October 6, 2008 10:06 PM

*shadmarsh said...*

I made it into this glorious and long awaited anthology. Now, I can just sit back and let the residuals roll in!

October 7, 2008 10:03 AM

*William Keckler said...*

Hehe..it's all baby mama drama, really, Shad...

I don't care whose baby it is.

Just feed it!

October 7, 2008 12:01 PM

## Joe Brainard's Pyjamas

### **forgodot.com-type things the universe does with "your" name...**

"Case No. 13-01-20

For Appellee.

HADLEY, J.

Defendant-appellant, Eric King ("the appellant"), appeals from a conviction in the Seneca County Court of Common Pleas. A jury found the appellant guilty of two counts of felonious assault, in violation of R.C. 2903.11(A)(1) and (2). For the following reasons, we affirm the decision of the trial court.

The pertinent facts and procedural history are as follows. On the night of May 22, 2000, the appellant and some of his relatives dropped by the M&R Party Bar ("the bar"), and sat at the end of the bar opposite from where the regular patrons congregated. After a time, only Eric, his uncle Tim Sharp, and his cousin John Sharp, remained of the appellant's group. Also, at the bar were fifteen to twenty other patrons including William Keckler, who engaged Tim in a short discussion. Their exchange of words led to an argument between the two, and Tim invited Keckler to step outside for a fight. Tim went outside, but Keckler remained inside the bar. When Tim returned to the bar, he and Keckler shook hands. Shortly thereafter, Keckler again approached Eric's group

and a quick fight ensued. Eyewitness testimony indicates that Eric smashed a beer bottle over Keckler's head and stabbed him in the neck with the sharp remains of the bottle."

NOTE TO SELF: Some people have VERY strong opinions about the poetry of Ted Kooser. Do not negatively compare the Kooser and Mac Low oeuvres while standing in any bar that calls itself a Party Bar.

Posted by William Keckler at 12:25 PM

Labels: Jackson Mac Low, other people not you, party bards, party bars, ted kooser

## Joe Brainard's Pyjamas

### Our Names All Together End Up Looking Like a Tobey Painting...

I guess I'm speaking mostly

of his "white writing" phase....

from Passionate Ornithology blog...

"White writing  
spindly ideograms  
interlocked  
building upon one  
another  
to form the un-  
containable

++++

It's been written that Jackson Pollock went to all of Mark Tobey's Willard Gallery shows in New York."

Mother Wiki on Tobey...

In 1935, Tobey held his first solo exhibition at the Seattle Art Museum. He yo-yoed from New York to Washington, D.C. to Alberta, Canada, back to England, and to Haifa to visit the principal shrine of the Baha'i Faith. Sometime in November or December, at Dartington Hall, working at night, listening to the horses breathe in the field outside his window, he painted a series of three paintings, "Broadway", "Welcome Hero", and "Broadway Norm", in the style that would come to be known as "white writing" (an interlacing of fine white lines).

\* \* \* \*

White Lines

Aaah, aaah, aaah, aaah)  
Uhraah!  
Bass!

Ooh White, White  
Ooh White, White  
Ooh White, White

(Ooh White Lines) Vision dreams of passion  
(Blowin' through my mind) and all the while I think of you  
(High price) a very strange reaction  
(For us to unwind) the more I see, the more I do  
(Something like a phenomenon) Baby!  
(Tellin your body to come along, but white lines blow away)  
(Blow! Rock it! Blow!)

Ticket to ride, white line highway  
Tell all your friends, they can go my way  
Pay your toll, sell your soul  
Pound for pound costs more than gold  
The longer you stay, the more you pay  
My white lines go a long way  
Either up your nose or through your vein  
With nothin to gain except killin' your brain

(Freeze! Rock! Freeze! Rock! Freeze! Rock! Freeze! Rock!)  
(Blow!)

(Ahhh) Higher, baby  
(Ahhh) Get higher, baby!  
(Ahhh) Get higher, baby!  
And don't ever come down! (Freebase!)

Rang dang diggedy dang di-dang  
Rang dang diggedy dang di-dang  
Rang dang diggedy dang di-dang  
Diggedy dang di-dang diggedy dang di-dang

(Pipeline) pure as the driven snow  
(Connected to my mind) and now I'm havin' fun, baby!  
(High price) it's getting kinda low  
(Cause it makes you feel so nice) I need some one-on-one, baby!  
(Don't let it blow your mind away) Baby!  
(And go into your little hideaway 'cause white lines blow away)  
(Blow! Rock it! Blow!)

A million magic crystals, painted pure and white  
A multi-million dollars almost overnight  
Twice as sweet as sugar, twice as bitter as salt  
And if you get hooked, baby, it's nobody else's fault, so don't do it!

(Freeze! Rock! Freeze! Rock! Freeze! Rock! Freeze! Rock!)  
Raah! (Blow!)

(Ahhh) Higher, baby  
(Ahhh) Get higher, baby!  
(Ahhh) Get higher, baby!  
And don't ever come down! (Freebase!)

(Don't you get too high) don't you get too high baby!  
(Turns you on) you really turn me on and on  
(Cause you gotta come down) my temperature is risin'  
(When the thrill is gone) no, I don't want you to go

A street kid gets arrested, gonna do some time  
He got out three years from now just to commit more crime  
A businessman is caught with 24 kilos  
He's out on bail and out of jail  
And that's the way it goes  
Raah!

(Kane! Sugar! Kane! Sugar! Kane!)

Athletes rejected, governerds corrected  
Gangsters, thugs and smugglers are thoroughly respected  
The money gets divided  
The women get excited  
Now I'm broke and it's no joke  
It's hard as hell to fight it, don't buy it!

(Freeze! Haha ha ha! Rock! Freeze! Rock! Freeze! Rock! Freeze! Rock!)  
Raah! (Blow!)

(Ahhh) Get higher, baby  
(Ahhh) Get higher, girl!  
(Ahhh) Get higher, baby!  
C'mon!  
Raah!

(White Lines) Vision dreams of passion  
(Blowin' through my mind) and all the while I think of you  
(High price) a very strange reaction  
(For us to unwind) the more I see, the more I do  
(Something like a phenomenon) Baby!  
(Tellin your body to come along, but white lines blow away)

Little Jack Horner sitting on the corner  
With no shoes and clothes  
This aint funny, but he took his money  
And sniffed it up his nose

(Hey man, you wanna cop some blow?)  
(Sure, what you got, dust, flakes or rocks?)  
(I got China White, Mother of Pearl, Ivory Flake, What you need?)  
(Well yeah, well let me check it out man, just let me get a freeze)  
(Go ahead man, stuff I got should kill ya!)  
(Yeah man th-that's that's raw, wuh)

(Freeze! Haha ha ha! Rock! Freeze! Rock! Freeze! Rock!  
Freeze! Rock! Freeze! Rock! Freeze! Rock!)

lyrics copyright Grandmaster Flash  
Posted by William Keckler at 12:35 PM  
Labels: grandmaster flash, mark tobey, white lines

## 1 Comments

*William Keckler said...*

Brooklyn Copeland bat-wing Google signal:  
I can't go back on Facebook twice in one day. My nerves couldn't stand it.  
So I respond here...



"you aren't being a pushy bardolater now, is you?"  
I will read you anything.  
And I know you don't like me "in that way, Craig, no, not in that way..."  
Cheerleader hair flip.  
Are you too young to know these SNL skits?  
I will put a TAKEN on your Shakespearian Sonnet....  
If anybody even looks at it overlong, I'll ask them to KEEP MOVING AND JUST TURN THE  
PAGE, (MAAM or SIR)...  
Or should I do a Lady Sovereign "move bitch get outda way...make way for the S.O.V.!"  
I find that usually frightens pushy people in line at WAL-MART...  
October 6, 2008 1:17 PM

## The Star Spangled Banana

### New Work by Confucius

I would like to take a break from my cavalcade of ephemera to make an announcement:

This poem wrote my computer:

A vast room  
At a vast room  
Her feeble people  
.....Michael Ford

Or a computer wrote this poem and a guy named Stephen McLaughlin had another computer put my name by it. Then he put it online without asking my permission.

Not that I am alone in this. I am in better company than I deserve (though possibly also worse); Issue 1 of the new magazine Principal Hand, whose cover is pictured above, includes NEW WORK by Confucius, Shakespeare, Ezra Pound, Cid Corman, Alice Notley, and several other fabulous living and dead poets.

Also, several people I know, including my brother Greg, another University of New Orleans graduate student, Carol McCarthy, who shares my office at school, Bill Lavender, who helped design my book Olympia Street, a number of Ugly Duckling poets.

There are more than 3,000 poets in the 3,785 page pdf file behemoth. Or their names are there, anyway. The new work the publishers promise was all generated by a very fancy computer program designed to write very poemy looking texts. They have no connection than proximity on a page to poets they are attributed to.

Several people got mad. They felt ripped off, I guess. Some threatened to sue. Some threatened harassment, and some harassed. They seemed to think that a volume claiming to contain NEW WORK BY CONFUCIUS could harm their good name and livelihood. That a blatant hoax was, as Ron Silliman called it, "forgery, a crime."

The trouble with people who can't take a joke is that when the joke's on them, they think it's OK to censor the joker.

Perhaps for this reason, Issue 1 was removed from the internet earlier today.

Posted by Michael Ford at 7:11 PM

## 2 Comments

*Solid Quarter said...*

Oh no....I'm glad I found my poem before it went down. I posted it on my blog as my poem (since it has my name on it, right? not that I was particularly proud of the computer output...but at least in some dimension I am writing , write, right...) anyway, I got a comment from someone who liked it, but they called me Scott, so it must be code, right, it's all a conspiracy, who do I sue?

October 19, 2008 9:25 PM

*Michael Ford said...*

Not to fear. They put it back up.

October 19, 2008 10:59 PM

## Overlap

Has someone thought to create a PDF chapbook of all the comment field and blog reaction to Issue 1?. Clearly that's where the poetry is in all this.

Perhaps I have a perverse sense of humor, but the spectacle of poets angrily claiming and defending the value of their intellectual property and brand name in a context where it has no value to the culture at large is funny to me. What does it mean that this concise, wrong headed group writing might have more energy charge to it that much of the poetry of the comment writers?

The poems in the Issue 1 all do sound like they're from the same computer generating program. So it's really the work of a single author. I see some people are calling this Flarf. The event of Issue 1 is Flarf in that it's provocative and identity-blurring. Identity-blurring always enrages poets for some reason.

The poetry itself isn't Flarf, because Flarf poetry is very much a product of the individual poets who write it. You can tell which Flarf poet is the author within a few lines. Flarf poetry is expressive, or more precisely, it is a hybridization of expressiveness and procedure. The work coming out of the Flarf collective is poetry by any means necessary.

Posted by Drew at 2:56 PM

Labels: flarf, Issue 1

## Ana Verse

Like a delight

Will he be black?

He will scream,

"I will long for

to will glide

angrily"

This stream may stride and glare, but

it is angrily meagre

A sort of wall

A kind of invasion

A sort of delight

A kind of eye

Lustre is so motionless

it will quiver you

As if he will be steady, turning,

laying, like a use.  
He will be shiny, his terrible  
droop

Poem attributed to me (that I did not write) in Issue #1 at For Godot, Research in Poetry.  
Posted by Ann\_Bogle at 2:32 PM  
Labels: inquiry (lit.), nota. (lit.), poetry (line-)

## Zeitgeist Spam

### Sudden colors and plain spices or is it Waking (Autopoiesis 2.7)

1.  
In sweetness  
In solitude  
The peace of chaff  
A spice  
Fetching potential

To ascertain  
Of death  
Wasting against a  
batch

In bliss  
To grow

A right of orchards  
At a sudden color

What are we to make of this window, banners, discourses, men, the waking  
ears, like immortal fields?  
What are we to make of this drawer, like a round angel?  
What are we to make of this face, ticked as fear?

Must we be a record?  
May we be a cup?  
Must we be a great line of poetry?  
("Everything in the world to do. I must be lying already. And the sacred is  
sacred.")

Is this red then, this celestial strife?  
Is that wilderness then, that amber hurry?  
Is that air then, that young old old?

What did our hair do until it picked us?  
What did our throat do before it heard us?

What did our hand do until it suited us?  
What did our rib do before it defeated us?  
What did our finger do before it heard us?  
What did our face do until it thought us?

What are we to make of this brow, newer than a winter?  
What are we to make of this verb, astonished as a friend?  
What are we to make of this ecstasy, our arms simple with news?  
What are we to make of this bough, newer than an ecstasy?

When I say “bless” I mean a cat blesses the shaft of light that enters a room by sleeping in it.

2.

Passing near the black hole  
in a civil war ahead of the traffic  
“hiding jokes in mud bricks” and “listening watching waiting”  
I would be eight people with the rib-cage of an elephant.

Stick a tester in it.  
Is it ready?

A?  
B?  
C?  
D?  
E?  
F?  
G?

Yes. Yes. Yes. Yes. Yes. Yes. Yes.

The passive ornate—of temperature—is half-stone—is delta—tone measure—of crystal—ruby  
lost—a toilet mechanism—sounds like—whistle—or  
where  
to just reside—

The passage is wide  
open  
to the solar  
system.

It’s vowel time now and  
the jury sweeps by in a cause and effect maneuver –  
imagine all the filth of time  
the bones that have been crushed in machines by machines or become  
machines ...

Cupids and Bacchus  
Have given me carpet burns ...

Someone was silent, and we wonder whose voice it had been.

- A. indefinite / relative / relative
- B. indefinite / personal / personal
- C. definite / personal / personal
- D. indefinite / personal / personal ...

... the UN Convention against Torture and the US revisions of and exceptions to that convention,  
a dictionary of non-lethal weapons terms and references, the report reviewing Department of  
Defense detention operations, technical works on game theory and strategy, declassified White  
House memos, transcripts from animated video games, Emily Dickinson’s poem “Split the lark,”  
the song “The Big Rock Candy Mountains,” and Louis Zukofsky’s “A” ...

icons  
& the toxic halos  
licked  
all over like a stamp, my every garbage at  
the actual border,  
making it, making it over, taking up the slack.

The bottle broke in your bag & you're  
getting flammable, very flammable.

No special name.

Your name here.

www lllluuu kkkhhhaaa.

An equivalent stretch of sand  
or an equivalent stretch of sand  
a definition of sand  
the hair on your balls or if you're too busy for balls  
the tears like elves

Shiva Elijah Delphi achara Bruna leche flan Lama Vegas tidal volta destitute Alma then to write,  
in chalk, the final result, on the slate flagstones of the park,

Faint carvings base the moon, moonfaced seashell, cottontail, wind. loose pyjama ship'sprow,  
little empire, little amusement drawer, the no-it's-not banquet, the carousel'spull. no, we are not  
accidents  
of long ago, the tongues made  
of tiny little tongues, call monsters to the walls.

When you sleep you miss / the courtesy service dream  
where there was first aid  
but no Inspector.

[Note: Sources: most of title and the 1st 13 lines: Erica T Carter, the poem generator, on automatic mode; last word of title and next 19 lines: ETC again, on directed mode, using words from Emily Dickinson (apparently ETC is the author of the for godot anthology, and a damn fine poet). Jared Schickling, "(bullets)", in Aurora; Tony Tost, "The leafless American: Edward Dahlberg", at Octopus 3. Part 2: the authors whose names appear along with the covers of their books on the home page of O Books, in order of appearance, top left to bottom right, reading boustrophredontically, left-right, right-left. Except as noted by links, the bits used come from the O Books site. I only touch each author once and I skip the anthologies. Tom Raworth, Tottering State; Susan Landers, 248 mgs., a panic panic, "no clearance in niche", at DC Poetry; E Tracy Grinnell, Music or Forgetting; Brenda Iijima, Around Sea; kari edwards, Iduna; Tim Atkins (and the ghost of Quintus Horatius Flaccus), Horace; Padcha Tuntha-obas, "trespasses", as quoted in a review by Craig Perez, at Zoland Poetry; Judith Goldman, letter to Leslie Scalapino, at Jacket 31, "rotten oasis", at onedit 1; Sarah Anne Cox, excerpts from Parcel, as quoted in a review by Mike McDonough, at coldfront magazine; Tenney Nathanson, "MADAME BOVARY, THE NATIONAL INQUIRER, CAPITAL, AND THE HARDY BOYS, PUBLISHED FOR THE FIRST TIME TOGETHER IN A SINGLE VOLUME", at RIF/T; 3; Paolo Javier, 60 lv Bo(e)mbs; Michael Coffey, "Poem of the Park" at Free Biennial; Elizabeth Treadwell, Lilyfoil + 3; Heather Fuller, Startle Response, "full logic system", as quoted in Tom Hibbard's review of Dovecote, Jacket 18] 06.10.2008 in Autopoiesis | Permalink

# Give a Fig

## Appropriation: 2 Case Studies

#1: The Richard Mutt Case (Marcel Duchamp, 1917)

They say any artist paying six dollars may exhibit.

Mr. Richard Mutt sent in a fountain. Without discussion this article disappeared and was never exhibited.

What were the grounds for refusing Mr. Mutt's fountain:

1. Some contend it was immoral, vulgar.
2. Others, it was plagiarism, a plain piece of plumbing.

Now Mr. Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.

Whether Mr. Mutt with his own hands made the fountain or not has no importance. He **CHOSE** it. He took an ordinary article of life, placed it so that its useful significance disappeared under a new title and point of view – created a new thought for that object.

As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.

#2: The For Godot Case (Stephen McLaughlin, 2008)

So I started a collection of poet names. Once I had around 1500, I asked my friend Jim Carpenter to send me a batch of 5,000 poems composed by Erika T. Carter, his ludicrously advanced poetry generation software. These poems aren't simply random cutups of randomly selected texts. As you can see by reading them, they each have a thematic & stylistic unity unparalleled (so far as I know) in the field of algorithmic poetry generation. As numerous commenters have noted, it's difficult to tell whether some of these things were written by man or machine. Surprisingly, many of the poems in the magazine are actually 'good.' Sort of.

Labels: Jennifer Karmin

### 3 Comments

*Stephen McLaughlin said...*

[http://tomraworth.com/Issue-1\\_Fall-2008-1.pdf](http://tomraworth.com/Issue-1_Fall-2008-1.pdf)  
October 8, 2008 5:31 AM

*Jennifer Karmin said...*

Thanks for the link to the complete For Godot anthology!  
October 8, 2008 9:25 AM

*Sawako said...*

I kind of like the sort of background poem "written" in mica by our very own wondrous Vanessa Place.  
October 30, 2008 8:37 AM

# Vowel Movers

## Letter to the Editors

Dear Stephen McLaughlin, Gregory Laynor, Erika T. Carter, Jim Carpenter & Vladimir Aleksandrovich Zykov:

It has come to our attention that you have made an unauthorized use of our copyrighted work (the “Work”) in the preparation of a work derived therefrom. We have reserved all rights in the Work. Your work entitled Issue 1 is essentially identical to the Work and clearly used the Work as its basis.

As you neither asked for nor received permission to use the Work as the basis for Issue 1 nor to make or distribute copies, including electronic copies, of same, we believe you have willfully infringed our rights under 17 U.S.C. Section 101 et seq. and could be liable for statutory damages as high as \$150,000 as set forth in Section 504(c)(2) therein.

We demand that you immediately cease the use and distribution of all infringing works derived from the Work, and all copies, including electronic copies, of same, that you deliver to us, if applicable, all unused, undistributed copies of same, or destroy such copies immediately and that you desist from this or any other infringement of our rights in the future. If we have not received an affirmative response from you by October 20, 2008 indicating that you have fully complied with these requirements, we shall take further action against you.

Very truly yours,

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### 33 Comments

*Ernesto Priego // October 7, 2008 at 1:03 pm*

I don't mind that they used my name for Issue 1. They did not use my work. And if they did, it was attributed anyway, so I don't mind at all.

I do mind that you use my name to sign the above "letter".

I suppose you are trying to make a joke, but it does not work. Sorry, either you have it or you don't.

*Gathered, Not Made « Never Neutral // October 7, 2008 at 1:06 pm*

[...] I do mind they have used my name to sign this. I mean, it's not even [...]

*dfb // October 7, 2008 at 2:39 pm*

hey fuck face take my name off your stupid list - i don't do petitions

*Issue 1 // October 7, 2008 at 2:44 pm*

[...] – read the above link, the initial release of Issue 1 – read this post at Ron Silliman's blog, which encouraged enraged poets to call the number listed with the domain, which of course led to

a few angry and/or curious poets calling the creator's parents; also, be sure to read the comments on this post – read the first post about this at Harriet, the Poetry Foundation blog; also, be sure to read the comments on this post (pretty much a rule for all of the links I will include) – read a note of clarification at For Godot – read a similar note of clarification at Harriet – for a change of pace, read a rather sane and calm take from Amy King – finally, if you don't think it's gone far enough, read this draft of a cease and desist letter [...]

*andrew hughes // October 7, 2008 at 2:55 pm*

Exclude me from this petition. This is ridiculous. I'm happy to be included in Issue 1. There is a great deal of humor in this. You all need to lighten up. This is satire. Why don't you spend your energy opposing the war instead of worrying about your precious reputations.

REMOVE ME IMMEDIATELY FROM THIS PETITION.

Andrew Hughes

*Matt // October 7, 2008 at 3:23 pm*

Uh, this petition itself is a joke, right Andrew? Or is your comment a joke on the joke on the joke?

I notice one of the tags is "jk"...as in "just kidding"?

*andrew hughes // October 7, 2008 at 4:01 pm*

who can tell anymore. but these guys have taken enough of a beating. i just don't want to be included in the ed baker & ron silliman hate club...

Andrew

*Matt // October 7, 2008 at 4:09 pm*

Note also the juxtaposition of "Vowel Movers is interested in poetries that disrupt business as usual" with Suzanne Somers. If this "petition" isn't a joke, I'll eat not one but two of my hats.

*Michael // October 7, 2008 at 5:47 pm*

Don't include me on this list either. I've got a sense of humor. In fact, if the editors of "Issue 1" read this, please contact me if you need any help at all in your defense against Ron Silliman and his ilk.

*Matt // October 7, 2008 at 6:37 pm*

Guys, guys, read carefully:

"It has come to our attention that you have made an unauthorized use of our copyrighted work (the "Work") in the preparation of a work derived therefrom. We have reserved all rights in the Work. Your work entitled Issue 1 is essentially identical to the Work and clearly used the Work as its basis."

Look at that last sentence. Issue 1 is identical to the "Work"? See, everyone involved knows and acknowledges that the poems in Issue 1 are not by the authors they're attributed to. So anyone filing an actual lawsuit would not try to claim that the work in Issue 1 is identical to any other work, only that authors' names were falsely used. See? It's a joke on top of a joke. A pretty good one, I'd say.

*Julián Iriarte // October 7, 2008 at 7:02 pm*

I'll be the hell of a naïve man and I'll make the best of it: consider this a joke: if there's something funny that should be pulled out, is Jean Arthur Rimbaud, Stéphane Mallarmé, Ezra Pound, Frank O'Hara, Federico García Lorca and Raymond Queneau (among several others) signing this cease and desist.

Consensus: the ground foundation of democracy.

*Michael // October 7, 2008 at 7:45 pm*

Either way, I still don't like Ron Silliman.

*famouspoet // October 7, 2008 at 9:40 pm*

it's fairly obvious that most of you don't read anything unless it has your name attached to it.

*Samuel Amadon // October 7, 2008 at 9:58 pm*

I don't mind they used my name either. Just for the record. I like my name. You know, I like looking at it.

*Harry Gilonis // October 8, 2008 at 10:56 am*

Obviously you cannot possibly have consulted ALL the poets listed as co-signatories above in the time available (even with a dozen ouija boards). You certainly didn't ask me. However, UNLIKE the people behind "Issue 1" you DO want to associate me with what you are saying - not a fictitious/ notional "me", like the "author" of "my" "poem" in "Issue 1" but the \*real\*, legally-demonstrable me. And, frankly, that's a lot more of an imposition than the ascription of that "poem" to me could ever be. That is either a joke or an interesting art-statement - and it is interesting enough that the distinction isn't clear... but what you are doing really IS fraudulent; really IS unethical; and is completely unacceptable. You should take EVERY NAME off your letter until such point as you get demonstrable permission to proceed on their behalf. And, for the record, in case you're as dumb as you seem, you AIN'T GETTING MINE.

I'd like to buy them all a drink, not sue them.

Harry Gilonis

*jim g // October 8, 2008 at 12:02 pm*

I only hope that my work will also be accepted for issue 2

*Steve M // October 8, 2008 at 12:30 pm*

[http://tomraworth.com/Issue-1\\_Fall-2008-1.pdf](http://tomraworth.com/Issue-1_Fall-2008-1.pdf)

*famouspoet // October 8, 2008 at 2:32 pm*

actually Harry (et. al), we don't want to associate with you. you can't take a joke and that's as poor a quality in a man as it is in a poet.

we doubt there is a "real, legally demonstratable" you just as we doubt that you've bothered to read a word of the post outside of the bolded google alert sent to your inbox. further proof that you're just a blip on the web and not a real person.

before reading too much into your lofty internet presence and the necessity thereof, it would behoove you to read the rest of our posts which are also JOKES about contemporary poetry. we write about the olsen twins as much as charles olson. we make fun of dana goia—we talk actual shit about him and criticize him publicly—and he has never even left a comment let alone called us fraudulent.

if you had even a modicum of reason worked into your daily routine you would realize that the list of names was copied wholesale from the original issue. we did not specially select you—or the other 3,999 names—to indicate your moral objection to the project. we don't want to be your representatives. we don't really care what you think. we don't care about your feelings. we definitely don't care about your poetry. we just want to make fun of you. and you make it so easy. the only thing you've managed to accomplish by drawing attention to your name is a supreme distaste for your character. we remember all you complainers only in relationship to our vow never to buy your books.

stop googling yourself and write a good poem for god's sake.

*Matt // October 8, 2008 at 3:23 pm*

Told y'all ;)

*Jack Kimball // October 8, 2008 at 6:03 pm*

One could hardly care about a feeble tertiary borrowing. Pepper and vanilla icing, a freezing outdoor terrace, no cake.

~~

Then again — I'm hooked on figurative exposition. Maybe, inspired by Issue 1's stockpile, the vowel-movers are striking out for this, the rockiest and most forlorn of isles — parody of parody — to portray frontally self-effacing dwarf complexities and transgressive contradictions of melancholic ambition.

~~

Tape both of my hands together. And grease-pencil trompe l'oeil on my forehead. Please.

*dfb // October 8, 2008 at 8:25 pm*

hey famous fuck face poet - i don't sell my books - only school boys like you buy my books from other school boys who sell books —to see how it's done —  
see ya mutherfucker

*Michael Gushue // October 8, 2008 at 9:51 pm*

I want everybody to use my name! Go ahead! I'm cheaper than a buck fifty sex worker!

*famouspoet // October 8, 2008 at 11:58 pm*

hey fuckface: to prove i'm a good sport, i'll let YOU flag ME for inappropriateness:  
eat a bag of dicks, you cantankerous old fart.  
all my love,  
famouspoet

*dfb // October 9, 2008 at 1:48 am*

is that sillimanhood in your mouth - punkass

*famouspoet // October 9, 2008 at 2:12 am*

ch-ch-ch-check the blogrolls, boo—we ain't on them! unafuckingfiliated, son. sorry to ruin your brown bunny fantasy of me and the sills doin the deed but your insinuation is a big fat NO DICE.  
but i'm getting this sense of you that's curmudgeonly but playful—am i right? you're a secret sweetie and fatty lover. you like thai food and all vigorous forms of foreign massage.  
MISSED CONNECTIONS ME!!!!!!!

*dfb // October 9, 2008 at 2:32 pm*

well i don't do white meat if that's what you're asking— and i don't hang with a poet crowd - but you sound like you have a need to be celebrated as a creative force in the universe, bet ya won a prize for your hikoo about how bad the war is. bet it got published in Poets Against the War. to bad you voted for bush TWICE because your daddy told you to

*famouspoet // October 9, 2008 at 4:43 pm*

the only bush i vote for is my own.  
your wit is waning, dfb.  
so sad.

*dfb // October 9, 2008 at 8:24 pm*

i'm glad i bore you, my conceptual poems is done — thank you

*famouspoet // October 9, 2008 at 9:35 pm*

i win!

*Lars Palm // October 13, 2008 at 5:59 pm*

i want no part of this creepy threat. please remove my name from the “petition”

*Matina // October 15, 2008 at 1:31 pm*

Are you bloody serious?

Please remove my name from this petition. This is downright ludicrous.

*mathew timmons // October 22, 2008 at 9:08 pm*

yeah - I'd rather not be on this petition list - thanks

*todd // October 23, 2008 at 8:05 am*

Phooey!



# Poetry In the Mind's Well

## The Most Unimaginable ...

... oversight that while I, the little one, got onto this list, that GOD, being the greatest poet in all of past, present, future and ad infinitum, has been left out?

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchinson, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U' ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotelo, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinov, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Sucre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattarus, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonick, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndihe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Guber, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, Kevin McPherson Eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chiro, Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mitterthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrest, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Roche, Mark L. Lilleleht, Michelle Bautista, Monica Schley, Aaron Levy, Andrew Nightingale, Douglas Messorli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens,

Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elshtain, Reza Shirazi, Tonya Foster, Karl Kempton, Allan Gurganus, Alison Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, rob mcLennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giamo, Vernon Frazer, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mIEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Dereck Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Goodyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah O.ÁdBrien, Firoze Shakir, Elizabeth Castagna, D.J. Huppatz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seflo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah Maclay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhomp, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. Brite, Dylan Hock, Kurt Vonnegut, Mez Breeze, Stephanie Heit, J. Mason, Colleen Lookingbill, John Hall, Michelle Morgan, Alexi Parshchikov, Clemente Padin, Lisa Jarnot, Lance & Andrea Olsen, Mark Wallace, Nancy Kuhl, Xu Smith, Jorge de Lima, Hillary Lyon, Clayton Couch, Gunnar Ekelof, Alex Caldiero, Clifford Burke, Karri Kokko, Brent Goodman, Daniel Clowes, Todd Suomela, Arlene Ang, David McDuff, Bill Sherman, Ezra Mark, Kathryn Pringle, Jem Cohen, Adam Tobin, Thomas Meyer, Clifford Duffy, Anne Waldman, Nancy Shaw, Pilar Olabarria, Chris Maher, Ezra Pound, David Hilmer Rex, Levari, Jerome Sala, Ryan Collins, Alexander Jorgensen, Shouva Chattopadhyay, Linda Susan Jackson, Jonathan Mayhew, Pejk Malinovski, Michael Parker, Claude Simon, Ian Keenan, Peter O'Brien, Jeannie Hoag, Marcel Janko, Beverly Jackson, Loren Webster, Daniel Knudsen, Michael P. Steven, Rose Kelleher, Mare Mikolum, Marcel Broodthaers, Reb Livingston, Steven Lohse, Faye Smailes, Thomas Kinsella, Peter Middleton, Kurt Schwitters, Lou Suarez, Jay Millar, Paul Holman, Michael Palmer, Larry Eigner, Jean-Michel Espitalier, Charles Bernstein, Bill Allegrezza, Tenney Nathanson, Jeff Crouch, Brian Spears, Peter Makin, Lynn Crosbie, Michael Carr, Robinson Jeffers, Fanny Howe, David Vincenti, Erica Wessmann, Lydia Davis, Craig Teicher, Jorge Luiz Antonio, Matt Christie, Jean-Patrice Courtis, Gregory Pardo, Nathaniel Tarn, Simone Fattal, Orhan Pamuk, Ofelia Hunt, Louise Gluck, David Pavelich, Lanny Quarles, George Seferis, Louise Bogan, Susan Minot, Star Black, Ted Stimpfle, Michael Lally, Sean Whelan, Arlo Quint, Grace Molisa, Jasmine Dream Wagner, Armand Schwerner, Anselm Parlato, Tom Orange, Frank Kuentler, Robin Coste Lewis, MacLaren Ross, Nick, Katey Nicosia, Geraldine Connolly, Sharanya Manivannan, Maud Newton, Kerri French, Charles Shere, Stephen Burt, Tony Fitzpatrick, Mark Peters, A. R. Ammons, Jenny Davidson, Tom Hopkins, Laurie Price, Woody Haut, Jim Toweill, Anne Tardos, Ronald Johnson, Will Skinker, Linda Marie Walker, Dave Schiralli, Rachel Talentino, Christopher McVey, Jordan Davis, Chris Tonelli, Patrick Culliton, Michael Basinski, Christina Brown, Kathleen Rooney & Elisa Gabbert, Maria Benet, Regis Bonvicino, Richard Huelsenbeck, Julia Cohen, Jim Behrle, Stephanie Bolster, Timothy Liu, Donna Brook, Kristin Abraham, Marcus Bales, Patricia Wellingham Jones, Susie Timmons, Clayton A. Couch, Myung Mi Kim, John Litzenberg, Zoe Strauss, Jonathan Meakin, Janine Pommy Vega, John Matthew, Robert Sund, Janne Nummela, Robert Archambeau, Dodie Bellamy, Meghan Scott, Stephen Johnson, Brenda Schmidt, Lisa Flaherty, Martine Bellen, Ron Loewinsohn, Darryl Keola Cabacungan, Chris Ransick, Sean T. Hanratty, Tim Gaze, Kathleen Rooney, Tom Mandel, AnnMarie Eldon, Tom Peters, Billy Jones, Gilbert Adair, Jim Behrle, Peter Jay Shippy, Amanda Laughtland, Juliet Cook, Joshua Marie Wilkinson, Brian Smith, Aldo Palazzeschi, Richard Denner, Anthony Robinson, Chris Tysh, Christopher Stackhouse, Paul Muldoon, Stefania Iryne Marthakis, Ellen Orleans, Robin Reagler, Susan Maxwell, Delia Mellis, John Baker, Jack Boettcher, Lex Camena, Jeffery Bahr, Veronica Montes, Miriam Nichols, Phil Hall, Tyler Carter, Jessica Treat, Mairead Byrne, C.S. Carrier, C.L. Bledsoe, Barbara Maloutas, Peter Schjeldahl, Marc Andre Robinson, Morgan Lucas Schultdt, Sean Thomas Dougherty, Rebecca Hazelton, Ryan Bird, Ernst Meister, Edith Sodergran, Bronwen Tate, Joritz-Nakagawa, Sharon Mollerus, Talan Memmott, Robert Burns, Jim Dunn, Matthew Cheney, Edward Nudelman, Subhro Bandopadhyay, Tiff Dressen, Sandy Florian, Jesse Glass, Jennie Skerl, Phil Fried, Eric Gurney, Christof Scheele, Nicholas Rombes, Billy Collins, Eugenio Montale, Gautam Verma, Tyler Cobb, Kendra Malone, Tom Beckett, Vivian Vavassis, Jude MacDonald, Joanna Sonndheim, Paul Naylor, Kazim Ali, Josh Corey, Patrick Donnelly and Stephen Miller, Ari Bania, Geoffrey G. O'Brien, Leonard Kress, Philippe Soupault, Steve Caratzas, Joseph Mains, William Yazbec, Standard Schaefer, Betsy Andrews, Carlo Carra, Marie Hopkins, Anna Maria Hong, Burt Kimmelman, Karen J. Weyant, Max Middle, Joan Retallack, Gil Ott, Dennis Cooper, David Matlin, Tino Gomez, B.J. Love, Helen White, John Crowley, Weldon Kees, Louis Zukofsky, David Trinidad, Andrew Peterson, Bill Seaman and Penny Florence, Heather O'Neill, Reginald Shepherd, Annie Guthrie, Ammiel Alcalay, Carton Tragedy, Alfred Corn, Barbara Smith, Jozef Imrich, Yagi Mikajo, Stephen Thomson, Mark Rudman, Jena Osman, Ernesto Priego, Ken Springtail, Sam Beckbessinger, Cecilia Vicuna, Behm-Steinberg, Kate Schapira, Deidre Elizabeth, Jean Lehrman, Seth Landman, Ana Bozicevic-Bowling, Jess Mynes, Will Yackulic, Caroline Wilkinson, Maria Sabina, eldon, Richard Lighthouse, Michael Smoler, Henry Hills, Mark Marino, Poton, Thomas O'Connell, David Henderson, Michael Cross, Maralyn Lois Polak, Joe Brennan, Alice Cary, Erica Kaufman, Lewis Warsh, Steve Evans, David Byrne, Frank Parker, Kaz Maslanka, Jenna Cardinale, Peter Straub, EK Smith, Megan Martin, Meghan Punschke, Sherry Elizabeth, E. Tracy Grinnell, Tom Muir, Jeff Davis, F. Daniel Rzicznek, Diana Magallon and Jeff Crouch, Kyle Schlesinger, Stuart Dybek, Marco Giovenale, Zach Savich, Tom Wegrzynowski, Arnie Hoffman, Rikki Ducornet, Dawn, Thomas Fink,, Christian Jensen, Andrew Philip, Dave Pollard, Miriam Burstein, Jessica Bozek, Patrick So, Joe Massey, Carmine Starnino, Evan Kennedy, Chris Vitiello, Nick Bruno, Amy Newman, Sharon Gilbert, Aaron Tieger, William Wordsworth, Eugenio Tisselli, Julia doughty, Marko Niemi, Pierre Reverdy, Lytton Smith, Lee Gurga, Jed Shahrar, Tim Hunt, Lee Upton, Mark Scroggins, Rachel Smith, Robert Wodzinski, Matthew Blake, Martina Stamatakis, Robert Waxman, Jack McGuane, Bethany Ides, Alfred Arteaga, Kat Meads, Sandra Gilbert, Carlo Parcelli, Jeff Calhoun, John

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Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burleson, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kittedge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell Edson, Collin Kelley, Nashi, Jim Dine, Marie Ponsot, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, Zoltan Homolyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsel, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schwabsky, Mary Oliver, Deborah Meadows, Eve Rifkah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicoli Mecca, Richard Bank, Lorenzo Thomas, Matt-Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wystan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegle, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mournie, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Charkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouilly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenke, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor,

Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Césaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

Posted by Kayincat at 7:26 PM

### 1 Comments

Evan J. Peterson said...

Thanks for the comment! I hope you'll jump on my bandwagon and record yourself reading the poem. And you're right, God (or at least Solomon) should be in there, somewhere between Antonin Artaud and Walt Whitman.

Love,

EJP

10/06/2008 9:09 PM

## Journalism Blues

### Forgodot linkfest

Bryan started linking the poets from the forgodot business. I am helping link peoples. For information, see [here](#).

Posted by Willie Ziebell at 9:27 PM

## Poemocracy

### Let's all record one, why don't we?

Dear 3,785 poets,

I have taken the liberty of recording myself reading the poem that ForGodot.com attributed to me. I hope that some of you (Collin Kelley, William Keckler, a-hem!) will do the same. This could be something unifying, rather than divisive. Many thanks to Collin, William, JL Smither, Al Filreis, Lisa Allender, and Kayin Wong for your involvement so far.

Here's my recording.

Since so many people have reprinted all 3,785 names on their blogs, quite possibly to draw our attention through the now infamous Google Alert, I'll refrain from doing the same. I do however hope that those of you who check this blog out will consider posting your own readings of the fake poems.

Cheers,  
EJP  
Posted by Evan J. Peterson at 11:45 PM  
Labels: controversy, culture jamming, poetry, scandal

### 3 Comments

*Collin said...*

I'll see what I can do. :) Since the anthology has now been removed from ForGodot, keeping them alive is more important than ever.

October 7, 2008 5:31 PM

*Stephen McLaughlin said...*

Have you received any more recordings?

October 8, 2008 11:50 AM

*Evan J. Peterson said...*

I haven't received or heard of anything else yet. Cheers to me for being a "maverick."

October 8, 2008 1:23 PM

## Poetic Asides

by Robert Lee Brewer

### ForGodot.com ruffles poetic feathers

Wow! This is a busy day for the blog. How many posts am I going to make today anyway?

This post was inspired by a developing story brought to me by my wife Tammy. First, she found this post on Atlanta poet Collin Kelley's Modern Confessional blog:  
<http://collinkelley.blogspot.com/2008/10/my-poem-at-forgodotcom.html>.

It talks about an online "anthology" that is "publishing" poems by poets who are online from Jorie Graham to, well, Collin Kelley. Even some of my friends, such as Luc Simonie and Pris Campbell, are in this mega-nthology. There's only one catch: None of the poems were actually written by the poets.

Anyway, Tammy also found some other blogs discussing this odd anthology:

From Amy King's Alias blog: <http://amyking.wordpress.com/2008/10/04/the-author-resurrected/>

From Reb Livingston's Home-Schooled By a Cackling Jackal blog:  
<http://cacklingjackal.blogspot.com/> (check out the October 5 post)

Also, to check out the source, go to: <http://forgodot.com/>.

(Really, you should check out the list of poets for the first issue. After a while, your eyes will start to cross--poetically, of course.)

\*\*\*\*\*

So, this is probably some kind of joke on poets and the universe, but does it make it right? I don't consider myself an elitist or a prude or anything like that, but poets who are in the anthology AND upset do have a legitimate gripe. For one, the poems aren't funny (if that was even the intent).



And second, people who may be searching out a poet's work and find these horrible poems online may write off that particular poet as someone the potential reader no longer wants to read.

This site is NOT an obvious satire, and so poets could very easily be victimized by the misrepresentation of their work. This is especially damaging to lesser known poets--and, yes, there are a lot of them in the first issue.

Commentary | Personal Updates | Poetry News | Poetry Publishing | Poets  
10/6/2008 4:03:29 PM (Eastern Daylight Time, UTC-04:00) #

## 8 Comments

10/6/2008 5:24:47 PM (Eastern Daylight Time, UTC-04:00)

I don't think this is anything near satire. It's more of a big middle finger to those of us who want to legitimately use the Internet to get our work out there and read. Ok maybe I am exaggerating just a little. I would actually be ok with someone putting out intentionally crappy anthologies if they wanted to but I think using legit poets names takes it too far.

*Steve LaVoie |slavoie13ATNOSPAMgmail dot com*

10/6/2008 6:03:15 PM (Eastern Daylight Time, UTC-04:00)

I dunno... Maybe I'd feel different if I was included (but let's be honest, I'd probably just be excited for the Google Alert!), but it just seems kind of funny. There's no doubt at this point that it's anything but a fake, and ForGodot has certainly received a lot of free publicity from it. Some of the "included" poets have been able to make a joke out of it while simultaneously scoring some free publicity of their own, such as my dear friend Evan J. Peterson who has actually made a recording of himself reading the poem attributed to him (<http://poemocracy.blogspot.com/>). Seems like a sense of humor will always win out.

*JL Smither |jlsmithATNOSPAMgmail dot com*

10/6/2008 7:24:35 PM (Eastern Daylight Time, UTC-04:00)

Unfortunately, it doesn't quite cut it, does it? Of course the idea of the thing is genius, but we have no Jonathan Swifts lurking here; anyone can take a huge list of poets and generate doggerel and attribute it to them as a publicity stunt. Yawn - it might be more fun if it was well done, but well - it just doesn't seem to be. Maybe it's just me, too cynical and jaded. This reminds me more of frat boy antics than anything of substance - as in, I believe I'll have another beer as opposed to say, a scholar, a gentleman and a judge of fine whiskey. There, I've had my rant and now I feel better.

nsaynne

*S.E.Ingraham |seingrahamATNOSPAMyahoo dot ca*

10/6/2008 10:50:06 PM (Eastern Daylight Time, UTC-04:00)

Shucks, JL, thanks for the shout-out. I see it all as harmless lampooning. If someone is curious about seeing more of my work and goes so far as to look me up on the net, I doubt they'd wait for this whole thing to download, then scour it for the poem attributed to me. Who would believe that an anthology of nearly 4000 poets, including names like "Hermit-Sage Tradition," could be real? And who, knowing anything about my work, could believe that I wrote this particular poem? So yes, I lampooned them right back by posting my dramatic reading of the poem. I hope they download it and use it in the project.

*Evan J. Peterson |visceralpoetryATNOSPAMhotmail dot com*

10/7/2008 1:48:08 AM (Eastern Daylight Time, UTC-04:00)

Yea I will admit Evan has a good point about someone probably not scouring the whole 4000 pager to find a 5-line poem by a particular author. So maybe it won't be as ruinous to new poets as I thought I still would rather have them use fake names though. Or maybe I'm not in on the joke either, I mean we all know bad poetry is out there and we all have written at least a few duds so don't see the point of taking all the time to write 4000 pages of intentionally crappy poetry.

*Steve LaVoie |slavoie13ATNOSPAMgmail dot com*

10/7/2008 10:11:57 AM (Eastern Daylight Time, UTC-04:00)

This has been going on for a few days already and in my opinion is, this is a hacker situation. It will generate plenty of clicks and links that will count and jack it up in the search pages. Even if clickers don't actually read anything. Y'all know the old saying any publicity is good publicity. I trust in the readers and lovers of poetry, that they have better sense than to even think these writings are real poems. They look as though they are computer-generated; where nouns, adjectives etc. were plugged in and the resulting sentences spilled out.

And even my own comment here will peg it up the ladder on search engines.

Plain and simple it is a hack job to irritate poets and create havoc. So far it is working well.

Paige |paigevonliberATNOSPAMgmail dot com

10/7/2008 7:29:27 PM (Eastern Daylight Time, UTC-04:00)

Of course, you all know me. I'm an activist and I have a big mouth. So even though the issue was taken down, I did take offense to one poster who referred to poets as "bastards."

So I posted, and I don't particularly care who thinks I should not have! Here it is:

-----  
From what I understand, you were falsely attributing work to poets who did not actually write it. That's tacky at best and artistically reprehensible at worst. Please don't do things like this and expect people not to react.

This is art, not a toy. And Jack, I'm sorry, dear, you sound like you have no stake in this whatsoever. If you are a poet, you show an astonishing lack of respect. If you're not, you are entitled to your opinion, but please don't paint us all with the same brush.

I'm a pastor's wife, not a b\*\*\*\*\*. I would appreciate your remembering that folks come from all walks of life before you blather on!

Thank you. poetmomskas

Amy Barlow Liberatore |poetmomskasATNOSPAMrochester dot rr dot com

10/7/2008 10:35:09 PM (Eastern Daylight Time, UTC-04:00)

Well I promised I would not comment on this post anymore and let bygones be bygones, but I saw Amy's post and was curious as to why this guy would call poets b\*\*\*\*\*. so I looked at the blog and saw this:

"Art is a toy.

Art has no dignity. Art warrants no respect."

I mean wow, just...wow. Pure ignorance if you ask me. I apologize to the editors at forgodot.com, this "jack" guy is a whole lot worse. I may only consider myself just a poet, not an artist but I know what art can do, how it moves people and has moved people for centuries. To say it warrants no respect is just plain ignorant. And since when have poets been egotistical? The only people I have met in my life who have inflated egos aren't poets.

Steve LaVoie |slavoie13ATNOSPAMgmail dot com

Tuesday, October 7, 2008

## Modern Americans

### forgodotten

One remarkable feature of the Internet prank that is Issue 1 is the effort among poets I've talked with or read on the blogs this weekend to make the generated text somehow fit them. Was the source text grabbed from their web pages? Did the writing under their name use characteristic words or images from their poems? If not, were the algorithms still somehow keyed to them—this figure or that line a comment on the particularizing ties of the poet whose name was attached?

The poems, it turns out, were produced by a high-end word generator hosted by U Penn that may use Emily Dickinson or Heart of Darkness as source text. They had nothing to say to us as individuals at all; only in the mass as 3,164 names.

Many have said they like the poems that appear under their names (though I haven't heard anyone say they like them better than their "regular" work). A few who've bothered to read the work attributed to others say they like it better than the authors' "real" poetry. Others have mentioned how, despite the sophisticated range of tonal variations the software produces, it sounds like "all one poem" distributed across different names, a comment on the sameness of real world, non-punked poetry.

What I like about the stunt is the way it exaggerates the features of writing in the Internet age, like a caricature exaggerates a politician's brow or nose. That 3,164 poets could appear in the same collection but silo themselves off from the other contributors so completely—that they could find the site via Google Alerts, 'Control-F' search for their own piece and, sniffing out the writing as computer generated, scan their own blogs and poems for source text—seems like something that could happen only now, online, where the author functions largely as a search term. I don't think "ego" is as relevant here as the structural features of Internet presence, which offers at the same time the possibility of total inclusion—why not 30,164 poets? 301,640?—and the power to weed out anything not relevant to us. The special anxiety of the Internet is in that contradiction, I think: that we might be simultaneously included and utterly ignored, like a poet name-checked in Issue 1.

Clifford Geertz believed cockfighting was so popular on Bali because in all its structured horror, it enacts what it feels like to live within Balinese village society. How much of our American lives, online and off-, feel like being included—or not—with a list of 3,163 others in a project like for godot?

Posted by rodney k at 6:46 AM

Labels: poetix

## 11 Comments

*Chris said...*

Would it be too much for me to suggest that those who didn't realize that the connection between poem and name was more-or-less arbitrary basically don't know how to read 21st century poetry?

Well, of course it would; but there is perhaps some truth to it. (Would it be too much for me to suggest that Ron Silliman's reaction to these poems places him closer, politically and artistically, to his beloved SoQ than to anything I'd recognize as belonging to the experimental traditions of poetry?)

Your post here comes closer to what I've been waiting for (read: too lazy to write): An analysis of how the attachment of people's names to poems serves as a force that guides your reading of the text, impelling you toward reading a bit more of an otherwise self-similar text that seems immediately understood (i.e., "conceptual") (i.e., "read") upon "getting the gimmick"; but looking up and analysing the poems with one's friends' names attached brings you back to actually reading the text, actually thinking about what is going on in the text (as a text) rather than referring back to your pat conceptual understanding of the text. This motion, which undermines our sense of how a "conceptual" text operates, is what I'm really digging about Issue 1 right now.

What would be really brilliant: If they had someone actually write their own poem in the style of the other poems and insert it amidst the 3000+ poems. Who would find it?

7:13 AM

*Stephen McLaughlin said...*

Hiya Rodney. I must hand it to you -- you're one of the handful of poets in this behemoth I was actually familiar with before Issue 1.

Between this post and Chris's comments above, I find the five or six points I'd been specifically hoping (in the best case scenario) that this project would accomplish before I posted it. So far the response has been better than 'best' --

The one element I couldn't have foreseen was that so many people would find connections to their own work in the bot-crafted verse. Somehow, in these shiny shards of language, people see themselves reflected. That's been the most fascinating element of the project for me so far.

Then again, such a phenomenon isn't much different than reading a horoscope and being like "o my god, that totally connects to where I'm at in my life right now ..."

8:13 AM

*Bryan Coffelt said...*

A few of us are turning the list of poets into a giant link farm. It's actually kind of cool seeing a block of text like that and thinking of it in terms of connections/links between the people behind the names.

If anyone wants to help, I have a shared google doc going. Email me and I'll add you as a collaborator.

9:42 AM

*rodney k said...*

Appreciate the comments, all.

One thing I haven't been down with so much is the moralizing tone of those who see this as a "gotcha" moment for anyone who sets Google Alerts, or "ego surfs" or whatever. (Have you noticed this reaction, too?) This isn't about narcissism I think so much as the particular kind of self the Internet tends to produce. Anyone who thought the poem might be culled from their blogs or online poems was right—it could be, we have that technology. Just like we know that pop-up ads are tailored to our gmails, or that credit card companies know everything we've bought since like 1982, or that Google has a cache somewhere of every term you've ever searched, or that we're all of us in some demographer's anthology of 8,204,530 names with our likely habits, predilections, politics, and buying patterns nailed cold.

The race to find the text source was interesting, too. Why so anxious to know the engine was Erica? Did the news come as a disappointment or a relief?

12:46 PM

*DUSIE said...*

every one things their fucking Joseph Dickinson/Emily Conrad, et al!

4:03 AM

*DUSIE said...*

it is still there btw, the file still accessible if you go to the base url... i am bored at work, obviously!

5:12 AM

*Gary said...*

This really was a brilliant analysis, Rodney.

Thank you.

6:14 AM

*Bryan Coffelt said...*

Forgive my ignorance, but what's "Erica?" A journal?

11:36 AM

*rodney k said...*

Hi Bryan,

"Erica T Carter" is the name of the poem generator that produced the poems. I hadn't heard of it either until this dust-up. The URL for it's here, and in Susana's comments above:

<http://etc.wharton.upenn.edu:8080/Etc3beta/Automatic.jsp?write=yes>

3:06 PM

*phaneronoemikon said...*

I thought my poem really did reflect something about me, something both unflattering in one sense, and hopeful, and in short, it sort of touched me. I thought the whole thing

was just as nifty as Stephen's Cheese harp. Used to when something penetrated my peacock armor of self arranging rose-oppossums I would get paranoid and fearful, but now, I just think, "O Cupid, your magestic calculator is the white shite of beaming briar-arias, the shinto bowman of infintely weird doodads.." Is it just me, or do people not understand how rare all of this is.. It is sort of sad for me that poets of all people do not know of our rare jewely-ness, and practice an abundant gratitude based in some impossibly layered

'surrealist blankness'.. If a grasshopper in a storm was snatched

by an intrepid entomologist, wouldn't it be happy in some unspeakably valuable way before the pin went in? Ron and alot of the naysayers seem not of this Tweird EARTH, but of some grey flannel sofa, which in actuality is pretty weird too.. I can only marvel at all the vivid responses of everyone to everything..

Oh Vorbrajeont Orcean,

you problong minnies

are kraaleidoscorpic

Vehemoknots!

listening from within the jarbled

grots of the moles,

lq

4:19 PM

*DUSIE said...*

ummm, i meant, everyone thinks! i love that at Tom Raworth thinks this all is entertaining!

12:10 AM

## Poet with a Day Job

**for godot - that poetry “anthology” that has all our names.**

So, “I” appeared on page 374. And I think it might actually be a “real” research project. Only, it’s not about poetry at all, but rather, how narcissistic we are.

I think these boys are doing an exercise in how quickly something like this posted on the Internet will be brought to light. And I might think they picked poets because we are notorious for EgoSurfing.

Come on, don’t deny it. You know you Google yourself almost daily! Well, if I do, you’ll say, It’s because of things like this!

Not exactly.

I Google myself when suffering from the intense ennui brought on by florescent lighting, discontented workers, and general office tedium. But I also Google myself in hopes of being surprised by the fact that, unbeknownst to me, my manuscript was magically transported into the hands of a wonderful press and it’s coming out in a couple of months. Finding that out on the Interwebs would be like winning the lottery!

Or, it could be just an art installation...

Nevertheless, why do you Google yourself?

Tags: ego surfing, for godot research project, google surf, narcissims

This entry was posted on October 7, 2008 at 5:47 am and is filed under Uncategorized. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

#### 4 Comments

*Dennis Says:*

October 7, 2008 at 6:12 am

M - I don't do it that much, but I'm always surprised at what I find when I do. Here. Did you know that Google contains the Anagram Ego Log? Afterall, that's what you're looking for - a list of your ego-complishments!!!

Have a great day!

*Andrew Shields Says:*

October 7, 2008 at 6:21 am

I stopped Googling myself once I installed a Google Alert. But of course that's automatic self Googling! :-)

*helenl Says:*

October 7, 2008 at 6:55 am

Of course, I do.

*Collin Kelley Says:*

October 7, 2008 at 2:40 pm

Yeah, I put myself on Google alert, too. The shame...the shame... :)

## Galley Cat

### How To Generate 3,000 Angry "Contributors"

Issue-1-cover.pngEarlier today, one book editor asked how to blog. Over the weekend, another editor discovered how not to blog.

The website for godot recently released a 3,785-page pdf "book" that contained thousands of pages of apparently computer-generated poetry, all of it attributed to real people--including Walt Whitman, blogger Ed Champion, and poet Ron Silliman.

On his blog, Silliman called it "an act of anarcho-flarf vandalism" and warned the editor to think about angry "contributors" and potential lawsuits. Finally, he listed the name, phone number, and email address of the anthology editor.

The editor responded that the phone number was actually his parents' line, and described the work as a publishing experiment.

"I expected its size, format, and (to my eye) clearly algorithmically generated content to make our intentions clear. I wholeheartedly support the world of small press publishing and small press writing. Following the distribution of Issue 1, I would consider myself to be a member of that community on some small scale."

(Thanks, Ed Champion)

Posted by JasonB | 02:23 PM | Editors

# Quit This Pampered Town

## ISSUE 1

There is a poetry anthology online, at the moment, called ISSUE 1.

It's about 4000 pages long and contains contributions from an equivalent number of poets.

It's funny.

The editors assembled a list of nearly 4000 poets living and dead. They then used some computer programme to generate 4000 poems. They then randomly ascribed those computer generated poems to each of the poets.

On Ron Sillimans Blog [ronsilliman.blogspot.com](http://ronsilliman.blogspot.com) a considerable number of those living poets were getting annoyed at having ascribed to them poems they didn't write which they considered to be a load of old shit. Someone mentioned that they might sue the editors of the anthology - I think that might actually have been Silliman himself.

I just tried to access the anthology again earlier (here: <http://www.forgodot.com/>) and found that I couldn't - so I'm wondering if the threat of legal action has meant it's been withdrawn.

I searched through it last night. And found a poem ascribed to Richard Barrett.

This is the poem:

Like a party

A chorister of bullets  
Like an account  
A flower of apples  
Dust

Going  
Saying  
Disclosing

A delicious surprise  
Sitting fellowship  
Like a line  
A party of companies

\*

The poem could be found on page 2242.

\*

I don't know if it's me who's supposed to be the author or some other Richard Barrett.

In the spirit, though, of 'anarcho-flarf vandalism' (what Silliman called the anthology) I'm going to claim the poem as my own!

Congratulations to Steven Waling, Chris Killen and Robin Purves who all featured in the anthology.

Posted by Richard Barrett at 14:43

#### **1 Comments**

*Stephen McLaughlin said...*

Issue 1 PDF:

<http://www.mediafire.com/?ll1zw2ynyyg>

08 October 2008 18:25

## **Hitler's Mustache**

### **Poetry Matters**

This whole thing about the "Issue 1" online anthology is just so crazy and stupid. I don't mean the anthology, but the silly reactions to it. What a great way to expose the endless ego of so many poets. Listen: I want to be perfectly clear about this; no matter how ordinary or unique your name is, you do not own that name, unless, I guess you have some sort of trademark or something. Six years ago I used to say to my friend, Darren Trautman, that I was going to name my son "Darren Trautman Davis" but that I wouldn't be at all referring to my friend, it would just be a cool name I'd come up with for my kid.

posted by peter at 9:59 PM

## **La Vache Qui Lit**

### **notes(@powned old suit & hat**

Delusional old poet man gives stern warning from his front lawn:

I might note that the last time I felt ripped off by an on-line stunt, I sued – as a lead plaintiff in a class-action case brought by the National Writers Union. And while I can't discuss the suit, as a condition of the subsequent settlement, I will note that we could have gotten a pretty good major league middle infielder for the final amount. Play with other people's reps at your own risk.

Apple Pie! Lazy Summer Day! Swimming Hole!

Posted by Madame Lévy on October 07, 2008

Technorati Tags: at your own risk, I can't discuss the suit, I might note, I sued, I will note, other people's reps, pretty good major league infielder, the last time I felt ripped off

Digg This

## **Buggeryville**

### **More on Issue 1 / Issue 1 morons**

(Well, OK, no one involved is a moron, not even Ron, whose take on this situation is abhorrent. I just liked the pun. So sue me.)

Collecting a few of the comments I've made on other blogs:



I respond to Kasey, who is worried about being irritated by Issue 1:

Yeah, what about those of us who aren't irritated, but pleased? Can we be irritated at Ron's post instead, which at least on the surface seems to be anti-free speech, anti-art, and pro-capitalism?

I respond to Rodney, who does a nice reading of the texts that goes beyond what is, by now, obvious:

Would it be too much for me to suggest that those who didn't realize that the connection between poem and name was more-or-less arbitrary basically don't know how to read 21st century poetry?

Well, of course it would; but there is perhaps some truth to it. (Would it be too much for me to suggest that Ron Silliman's reaction to these poems places him closer, politically and artistically, to his beloved SoQ than to anything I'd recognize as belonging to the experimental traditions of poetry?)

Your post here comes closer to what I've been waiting for (read: too lazy to write): An analysis of how the attachment of people's names to poems serves as a force that guides your reading of the text, impelling you toward reading a bit more of an otherwise self-similar text that seems immediately understood (i.e., "conceptual") (i.e., "read") upon "getting the gimmick"; but looking up and analysing the poems with one's friends' names attached brings you back to actually reading the text, actually thinking about what is going on in the text (as a text) rather than referring back to your pat conceptual understanding of the text. This motion, which undermines our sense of how a "conceptual" text operates, is what I'm really digging about Issue 1 right now.

What would be really brilliant: If they had someone actually write their own poem in the style of the other poems and insert it amidst the 3000+ poems. Who would find it?

Somewhere, I think, I also point out that Ron calls for suing these "perps" for fraudulently presenting work as his own right after explaining how it is entirely clear from the text that the claims of authorship are undermined by the text, that no barely skilled reader could possibly mistake the poems in question for Ron's, whether they knew his work or not. This might undermine his potential lawsuit, though IANAL.

Posted by Chris

Labels: K. Silem Mohammad, me, Rodney Koenke, Ron Silliman, Stephen McLaughlin

## 9 Comments

*K. Silem Mohammad said...*

I was never worried about being irritated by it. Remember, my post is about the three main reasons people who are irritated by it are irritated by it. I could just as easily do another post about the three main reasons people who are not irritated by it are not irritated by it (and still without indicating directly whether I myself am either irritated or not irritated).

6:26 PM

*Chris said...*

I didn't say "Kasey is worried about his own irritation..." But you are allowing your mind to dwell on the issue of "being irritated by Issue 1", and expressing some anxiety about how it works out; that is a form of worrying.

But yes: You are adamantly remaining neutral on this one. Understood.

6:50 PM

*K. Silem Mohammad said...*

What, me worry?

7:02 PM

*troylloyd said...*

...undermines our sense of how a "conceptual" text operates, is what I'm really digging about Issue 1 right now.

agreed, & this work/prank seems to be a precedent, i haven't researched fully but i can think of no other attempts at such a broad scale enterprise being done & inna way this does justify the R.Mutt comparison being bandied about, altho i was intially hesitant to accept that -- but indeed there are quite a few parallels between issue 1 & buddha of the bathroom.

i like this blogpost:

Fhole

possible analogy: it's like that guy from Metallica vs. Lightning Bolt, the playing fields are different & to use a Retallack term, maybe it is an issue of "poethics" ?

i was reminded somehow of Dieter Rot operations he call'd

Literaturwurst

a modified:

Query: How contrive not to waste one's time? Answer: By being fully aware of it all the while. Ways in which this can be done: By spending one's days on an uneasy chair in a dentist's waiting-room; by remaining on one's balcony all of a Sunday afternoon; by listening to lectures in a language one doesn't know; by traveling by the longest and least-convenient train routes, and of course standing all the way; by lining up at the box office of theaters and then not buying a seat; by wholly reading while taking notes every page of Issue 1, then blogging about one's reactions; and so forth.

--Albert Camus

The Plague

of related interest, i really dig the shit outta the following blog-post:

Poetry.dot.Biz

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11:48 AM

*Chris said...*

Those are some quality links, thanks!

2:26 PM

*Chris said...*

Also, isn't the Dieter Rot thing a variant of a plotline from 'Allo 'Allo?

2:27 PM

*troylloyd said...*

i was unfamiliar w/ 'Allo 'Allo, but if you're referencing the BBC sitcom, it ran from 1982 to 1992, so D. Rot was operating way before that -- he's one of my favorite artists, his bookworks are amazing.

btw

did the letter i sent you come in the post yet?

3:05 PM

*Chris said...*

I was, and you're right -- I always think that show is earlier than it is. And no, nothing has come yet. Sometimes it takes a while...

11:19 PM

*Patrick Playter Hartigan said...*

I don't get Silliman's attitude at all. Issue 1 is clearly apiece with other conceptualisms of the moment - and, it's interesting, fun, provoking. Why get all nasty and defensive about one's reputation? Does this seem like the Silliman others know? Odd. And distasteful.

11:48 PM

# IndieBookMan

## Poetry world profoundly confused, miffed

A 3,785-page book of poetry titled Issue 1 was just released with collected works of what appears to be hundreds of contemporary and dead poets. The odd thing is, these are new poems... even those by the poets who are long gone.

Huh?

Here are some of the comments to the books posting at [forgodot.com](http://forgodot.com):

I found "my" poem on page 2126. I DIDN'T WRITE IT! It's either by some other Weldon Hunter, or these For Godot clowns are having us on. Or they're total fuck-ups as editors.

NOW I found my poem on page 354 AND I DIDN'T FUCKING WRITE THIS GARBAGE

who the hell is doing this is sick!

so I am deleting this bull-shit and channeling it into junk..

I DIDN'T WRITE THE POEM THEY GAVE ME CREDIT FOR.

Now I'm pissed.

And these are some of the mild ones.

So, what gives? Turns out the book, though real and available, is something of a prank. The poems are all computer generated, and intentionally falsely attributed to real poets.

I guess they don't get the, er, joke. I myself thing it's pretty funny. I kinda wish I had gotten "published." Oh yeah, I'm not a poet.

What I don't quite understand is how these poets, that are upset that they have been had, were excited about having been (or, so they thought) published without notice or compensation. Has it become so hard to get your poetry published that this is cool? As I said - I'm not a poet, so I wouldn't know.

The book is available as a free PDF download [here](#). Go ahead, see if you have been published.  
Posted by IndieBookMan at 8:25 AM

## 2 Comments

*Marc Beaudin said...*

So I did some searching for various poets. It seems for the living poets in there, it's mostly those with more of an online presence. None of the living, print-based poets I tried are there; but all the hipster online ones are.

I was hoping I was; it could have been my best poem yet.

12:50 PM

*IndieBookMan said...*

Hey, that brings up a good point. If they published a poem under your name, could you claim it as yours? Could you publish it elsewhere?

It would be interesting to see them complain, and claim that you had no right to it.

12:54 PM

## Lou-Waves

### **forgodot Issue # 1**

there's a whole lot of discussion going on in blogland over this <http://www.forgodot.com/>. some people getting pretty pissed and others feeling confused or amused. some people being excited and taking it on as part of the particular moment poetry is in right now. others who were not included finding out and wishing they were in (it is a hoax of sorts, so go figure that one) and yes, i'm in for(godot )and glad i'm in. although some local bloggers must have skipped my name in the trawl through nearly 4000. it's ok, no problem. we all found our own names first didn't we or our mates names or people who matter in the big game, we found their names?

i think that's the point. on one of my comments either on the forgodot blog or the silliman one, i mentioned the fact that we are all our own/our only best readers. i've read heaps of the poems and some suck big time, others are so close to contemporary compositional mode, that they are good - but good only if you wrote them - or good enough to want to write like that or something. it is writing and some or most would be better than the stuff that comps receive.

i don't think the point of this project is to seriously tackle the incestuous world of contemporary poetics, but it does now doesn't it? and i like the way it provokes re the comments and the tough talk about law suits. i think the point is that we will either join in or we won't, we will accept that it is possible to compose by computer generated methods and that we can't or don't own words.

i have completed more than eight pages of computer generated poetry now using erika, trying first the source 'emily dickinson collected' and then the source 'heart of darkness' using hinge, lyric and fragment. it offers a selection of language strings to poach. i'm into poaching bits i like and putting those together, linking with my own words or not linking. i don't see a problem with this form of composition. it fast tracks production. is it good work? do i own it? who cares?

i think the timing of Issue # 1 is essential and the impact is long over due. too much weight is placed on cluster group and individual reputations. on names and product marketing. putting us all together with the dead and famous poets is saying something about egos and they got me excited about poetry again. i think that for me, it is a matter of why write and finding an answer. write via inspiration only, (and pretend that this is pure and it will be my reward) or mix it up, computer generate and inspiration, become a lyric poet again, go full on post avant, write to a journal or publishers agenda, write for the blog, write for myself - why write?

and one of the things that Issue #1 has made really clear is the fact that only poets care about poetry, and only then their poetry and the public have been lost to us for too long. we have imploded by the sheer weight of our earnest outpourings, our savvy positionings, our careerist agendas. the full impact of Issue #1 is an authorless, computer generated anthology, which has used in no particular order all the names connected with online publishing, or blogging and the editors have used us (or who we are in our names only) without fear or favour, without judgement or concern for quality or style - and no one gets the gong, and we all get the gong.

It's like the selection pool for the many 'best of' - which one will you select, (aside from your own) and will the fact that a big name is attached make it a better poem...just for the record, i really

think john tranter is a great guy, but in this anthology, my poem is so much less awful than his one is (sorry john, but if anyone gets it i'm sure that you do).

here's my Issue #1 poem from page 3527

Bearing turned into immensity

A voice of parts  
Of presence  
Voicing  
Sake  
A voice

Stand  
The immortality of glee

A flower of laureates

Louise Waller  
posted by Louise at 3:17 PM

## 2 Comments

*David Prater said...*

Another thing I've been thinking about, which might explain the anger of some people, is that they might feel like they're being tricked, observed or over-analysed, in much the same way that I am sure this post, like mine, or Jill's, or Laurie's on the subject, will all become grist for the research project mill ... by means of the 'researchers' doing web searches on 'Issue 1' or their own names (they're already starting to show up in my logs)

it's all kind of like shooting fish in a barrell or something ...

then again, am I allowed to say my site has got more hits today than any other day for about a month?

7/10/08 16:51

*Louise said...*

yes david you are allowed to say that about the hits. and why not, when it is so much more to do with a lessening of control and a blending of sorts.

i don't mind being a fish in a barrell. being alive and kicking. having the shite shocked outta me every so often. poetry is losing it's place in the world. too many mfa's too many blogs too many poets - no real tackling of the issues.

for poetry to be real again and have a value that people other than poets place on it would be wonderful. but most ordinary folk, (like most of the family members of most poets) don't want to read or discuss the poetry. they make nice sounds about book launches and the like, encourage us as though we were daft and not right in the head. why is poetry so important to poets and not to the rest of the world's population?

i'm thinking the issue #1 exercise is tackling much more than reaction. our reactions are secondary to the fact but part of the research, sure, and why not.

i know that we poets try hard and mean well, but we just don't fit like we used to, and that sure does need talking about.

let's see how far these guys can push the envelope. any poet using a blog or publishing online must be aware of the ease of sampling and poaching. this project is just reminding us...yes?

7/10/08 20:22

# fhole

## the best thing about issue 1

> stephen mclaughlin said...

This is so liberating! Isn't it liberating?

> gregory said...

Yes, it is very liberating! And you know why? Because it's a joke that only goes one way! Or does it?

> ron said...

No, Steve, it's forgery, a crime.

update -- seems that issue 1 has gone missing?---maybe ron got his grand piano Nazi Lowriders posse together and dropped a dime on the for godot crew.

posted by dfb

## 3 Comments

*James said...*

<http://www.zshare.net/download/201936762a7e868f/>

7:04 AM

*dfb said...*

thank you james

9:25 AM

*Comment deleted*

This post has been removed by the author.

9:25 AM

# micawberesque

Okay one poem i do like in the anthology, of course, it's a new poem by Mina Loy!

Like an english  
Inducing harm  
Of recognition  
Exclaiming ill-will  
Our pensive attention  
Of emphasis  
Like a native bank  
A startled wit  
Our tropical despair  
Like a glorious quickening  
Dead and live  
Muttering  
Like a material speech  
In drowsiness  
In drowsiness  
A side  
Like an English  
Of fellowship

An English of Side  
More english than an english  
More english than an english  
More english than a side  
More english than an english  
More english than an english

Mina Loy  
Posted by DUSIE at 9:07 AM

## **micawberesque**

The wondrous frigates

Burning fright  
Because I will be patient  
Strange as a life  
Her futile quartz  
I will be  
broken, my tardy quartz

Torn as a realm  
Rest whenever I will be new  
Until I will cherish  
her at dawn,  
dying, running, like a pain.  
Her heavy disgrace  
I will be sweeping,  
her little sleep

Telling eternity  
Her blue quartz  
Her sweet clover  
Heavy as a  
ditty  
Enacting clover

I will be large, my frail fright  
It's not soft or unshriven,  
though in fathers of crews and wrecked  
Died  
I will be  
solemn, my patient  
silver  
Poor as a flower

A thing, whose  
death will be dusty,  
will excuse forgetting  
love  
It's not careless or heavy, but in  
ways of dews  
and smiled  
Partake as if I

will be bashful  
Bubbling silver  
Counting quartz

I will be wondrous, like  
a frigate, her zealous  
peace  
Like an ecstasy  
It's not renowned or  
heavenly, but in moors of sponges  
and absorbed  
Until in the  
morning I will lick her  
I will be steady, her  
sterile drowsiness, like a wheel

[Erica T. Carter]

topic: Sea athena past pallas hearts  
generic open form stanza  
lyric  
source text: complete poems of Emily Dickinson

It would appear that most poems appear automatic and poorly written, but the odds of some good ones happening is definitely there...I don't think human writers are dispensable, yet!

Posted by DUSIE at 8:21 PM  
Labels: poesy, poetry funnies

## I am yer grammar

### PREVIEW

My Bloody Valentine noise massage, Kinko's with quarter-inch borders, new TVOTR: am I friend or foe?, olywa press debut, catching roses, Canadian pop bands in Santa Cruz, BK book party, converted movie theater, how many descriptors in this are from the same event, make your subjects flesh-and-blood subjects, make your actions non-nominal with actual verbs, Google Reader, the fact that I appear twice in Issue 1 under two different names that are both incorrect (Mike Nicoloff, Michael Nicholoff), are you surprised that I enjoy that, cut your covers, your gossip doesn't enter history but should.

posted by MN at 2:46 PM

### 1 Comments

*Ridiculous Human Things said...*

hey nicoloff! what's the name of the oly, wa book? advertise, bro. we want to know!  
p.s. to repeat, excellent name for a press  
9:06 PM



# seeqgeist

## How to Make a Poet Cry on the Interweb Using Search Technologies

Posted by Jack Morgan in How To, Meme Watch, Technology on October 7th, 2008 at 3:37 pm

Ron Silliman makes me cry [image]

Let's say your name was Mike Young or William Moor. William Moor and Mike Young are poets. Right now, you'd probably get a Google Alert. Poets like to know when people are talking about them online because nearly all of the poetic community interacts there. Search technology has affected that community in ways no one could have anticipated. Last week is the best example of it so far.

The people at forgodot.com announced early last week that they would release an anthology called "Issue 1" with new poetry from everyone from yours truly to William Shakespeare. The roster includes around 4000 names, most of which belongs to contemporary poets who might be considered "avant-garde" and dead ones. The dead ones don't have Google Alerts, but if you were Mike Young or William Moor or Jack Morgan or one of the other living poets they claimed they would publish, you would know about it. You would go to their site and realize that you had neither submitted any poetry to them nor had given permission to use anything previously published. This would leave you with three options. You could get irate or elated that someone actually bothered to list your name with contemporaries and icons, or you could keep a wary eye on their site to see what would happen next. One way of doing that would be doing what I did: leave a comment and ask to be notified when others did the same. Your inbox would then flood with hundreds of comments.

I blogged about it, other poets blogged about it, it became an instant internet meme. Everyone in the poetry world knew about it.

When the "Anthology" came out Friday, it was about 4,000 poems, rendering it all but unreadable. The poems were written "algorithmically" and were assigned to poets. "My" poem is on page 1305 of the giant .pdf. A lot of people are calling it flarf, a form of computational creativity revolving around the use of search engine technology. Flarf, even though it's been around for a while, continues to ruffle feathers and roll eyes and comes with names like Gary Sullivan and K. Silem Mohammad, who both probably have Google Alerts. The more uptight of the poetic world really hate things like flarf. They were not amused by the fact that their names were put on poems they didn't write and brewed up another flurry of comments and alerts and stone-throwing and blog posts.

One blogger every poet knows is Ron Silliman. Ron Silliman is a famous poet because he is good. He's a famous blogger because he is bad. You don't want to get on his bad side. When Silliman blogged about "Issue 1," he also cut and pasted the obscenely long list of "contributors." By posting that, every poet with a Google Alert was sent an email, so everyone instantly knew that he had something to say about ForGodot.com, making this post his most commented on in history. He also pasted the editor's phone number (which turned out to be the editor's parents' number) and hinted at the possibility of a lawsuit. There was a call by one angry poet to burn up the editors' minutes by constantly calling them, which must have worked; Stephen McLaughlin, one of the editors, implored poets to call his own number provided on the ForGodot.com blog and leave his parents alone.

Some bloggers are following Silliman's example and pasting the long list of names into their blogs and crying havoc. It's a vicious cycle. Google Alerts tells me every day, and comments still flood my inbox. Most of the comments are really angry.

I think that the "Issue 1 Anthology" has used search technology and the viral nature of internet memes to turn poets themselves into entertainment. I'm sorry to say that the poetic community

and the poetry they produce is rarely as entertaining as it is right now. Poetry's the strangest art form because it consists of factions who are adamantly and diametrically opposed regarding poetry's purpose or what it even is. These factions don't like to talk to each other too much, but they read about each other online, and now, thanks to search technologies, we're all in the same place while some intellectualize, some duke it out, some shake their heads and roll their eyes, and others watch and smile. I mean to say, that once everyone's done pretending like someone will get sued or there's money to be made in poetry at all, they'll realize that this stunt has gotten a lot of people talking who normally wouldn't be. I've discovered poets I'd never heard of with this, all thanks to internet search, and that's pretty cool. Maybe they'll realize that the project was kind of beautiful and pretty important for poetry. It's amazing what you can discover, and it's incredible how internet search technologies bring passionate people together.

Before this post got up, the haters won, and ForGodot deleted the project. Sorry. Sometimes things disappear online. Blame Ron Silliman, I guess. For every person who wants to build a community, there will always be someone who wants to tear it down. Sometimes Malvolios win.

Here's the machine that made the poems. Depending where you are, you might need a password for it now. Sorry.

Here's a podlist of Ron Silliman reading poems instead:

SeeqPod - Playable Search

Tags: blog comments, blogs, famous poets, flarf, haters, internet community, Jack Morgan, poetic community, poetry, search technology, SeeqPod, wiki  
Leave a response | Trackback

#### 1 Comments

*BY Steve M ON October 8th, 2008 AT 7:01 am*  
<http://www.zshare.net/download/201936762a7e868f/>

## looktouchblog

### Yes.

Like a dog  
In rain  
Lulling  
Want and onyx  
Lulling  
Lulled

Somebody give me an MFA.

Filed under: Uncategorized

#### 4 Comments

*T.A., on October 7th, 2008 at 9:50 am Said:*  
"Want and onyx." I like that...

*Jessica Smith, on October 7th, 2008 at 1:09 pm Said:*  
Yeah I like "Lulling / Lulled." Awesome. Expect to see that again in one of my poems.

This Erika program (and its recent publication, Issue 1) is great! I feel inspired. What is a black dog more than want, onyx, and lulling, anyway? It's perfect. Presto. Poundian.

*Amish, on October 15th, 2008 at 12:31 am Said:*  
Oh great, so now I have to compete with you, too??

*Jessica Smith, on October 15th, 2008 at 12:44 am Said:*  
Yes, me and Erika.  
I'm not applying to MFA programs Amish! You know I prefer the hard-line PhD route and to do poetry on the side. Good luck with your apps!!!

## Collin Kelley: Modern Confessional

### Tuesday Bits

The first issue of Motel 58 is out now. I have two new poems -- "What I Know About the Air" and "Night 65" -- in this new lit mag edited by Tom Williams. Also featured: Robert Wood, Timons Esaias, T. Clear, Karen Head, John Castellarin, Robert Miltner, Cheryl A. Townsend, Martha Vallely, Mike James and Jennifer McLaughlin. You can buy a copy, subscribe and find out about submissions at [www.motel58.blogspot.com](http://www.motel58.blogspot.com). Please support new lit mags by buying, reading and submitting.

Limp Wrist magazine is getting ready to publish its second edition and they have some exciting news about a scholarship opportunity for a young poet who identifies as GLBT. Not only will they get some cash, but they will also earn a spot at the Juniper Summer Writing Institute in 2009. Check out editor Dustin Brookshire's blog for all the details at [this link](#).

I'm reading tomorrow night (Wednesday, Oct. 8) at Callanwolde Fine Arts Center with Karen Head. If you're in the ATL, come on by and listen. I'll have copies of *After the Poison* for purchase and I'll be road-testing some new work, too.

In case you haven't heard/read, the mystery behind ForGodot.com's 4,000 page "anthology" is solved at the Poetry Foundation's Harriet blog. Here's the link. The hysterical reaction by some poets to this piss-take has been very amusing, but it appears the creators have now removed the anthology after multiple-threats of lawsuits and Ron Silliman being a total jackass, killjoy by publishing the creators' phone numbers and addresses. Talk about overreaction.

Posted by Collin at 4:15 PM

Labels: Callanwolde Fine Arts Center, ForGodot.com, Harriet blog, Karen Head, Limp Wrist, Motel 58

### 4 Comments

*poetwithadayjob said...*

I wasn't too far off on my forgodot thoughts - it's art (his algorithm + the names + posting it = art experiment)! And poets, we take ourselves too seriously.

5:47 PM

*Premium T. said...*

I enjoyed your poems in motel 58, especially "...ripe with scents/like beheadings and bombardment..."

--T. Clear

11:05 PM

*Collin said...*

T...very kind of you. Loved yours, too. Very real, grounded and full of momentum. "...remnant to scour your sweaty neck". Love that.

11:16 PM

*arsonisnoway said...*

Issue 1 PDF from forgodot.com:

<http://www.mediafire.com/?ll1zw2ynyyg>

9:30 PM

## Ideational Content

### Fucking Blog World

So that no one thinks I'm nonchalant about the blog-world due to my inactivity of late, rest assured that I do still read your blogs and think "wow, wouldn't it be nice to post as often as I have a thought, especially in clever and cryptically short sound-bites (or Silliman-length bulleted tomes)". Then I think, "fuck those people man, I bet every last one of them has a desk job or an academic job". There should be a different blog calendar for people in the trades, so that if you blog like twice in a month you're still a highly frequent blogger". Not to say desk jobs aren't work, certainly teaching comp to freshmen was no walk in the park for me, but there's considerably more access and incentive to dick around in blogosphere when you've got one of those. All right, enough kvetching, time to blog. Almost every artist I know seems to be dreaming up a grant, writing a grant or, in some lucky cases, spending a grant, right now. I have mixed feelings on this, given my one horrible experience actually being involved in a "successful" grant (good news is, you got the money, bad news is you have to figure out how to spend it). The best things they can do is green-light an existing project that maybe would have floundered or never found an audience without cash, or, more sublimely, get people to think on ridiculous scales of performance or broadcast that probably aren't realistic even with the grant but make for better concept anyways: Theater suspended from container cranes at the Oakland docks (do not fucking steal that idea just because its on a blog and blogs are cheap- that shit's fully gonna' happen), cognitive research proving that learning to recognize harmonic progressions will make you a better cook (I couldn't make this shit up, but my brother can), guerrilla silent opera on the streets of SF's financial district. This is all particularly funny to me because, unless your grant's in the bag already, you can pretty much give up, as all that money is in the process of disappearing as we speak.

Before forgodot hit, there was some good back and forth in the poetry blog and list-serve worlds about how the ongoing collapse of late-late-capitalism might be a good thing for poets (even non-Marxist ones). CA Conrad especially has inspiring things to say about this. I want to run with this notion, especially because any dollar-valuation of poetry is by now, and will henceforward remain, a bad joke. Now that all the money's fake anyways (just heard on NPR, as reliably bullshit a news source as any, that there's at least 4 times the dollar amount of the GDP written as insurance for bad debts that are now themselves turning into bad debts- WHAT THE FUCK!), we can give up tying our economic activities to our artistic ones completely, or at least start phasing out of this. We should also start working fewer hours because it's all just subsistence work anyways: there's no such thing as retirement, home ownership, job security or any of the other beacons of the middle class idyll. Let's just ask to be paid in sandwiches and wine and take the afternoon off and hang out in the park and write poetry. That notion is quickly becoming way less absurd than continuing in normal cycles of production, given how fucked capital is (and that statement is descriptive, not normative).

Of course, the real kicker is that both myself and my employer have way more contracts on the books right now than last year and I'm certainly going to be working 60-80 hrs. a week until

Christmas, so who the fuck am I kidding about poetry in the park. And I'm sure I should be thankful about the economic fortune of having places to plug my labor into, and a body that can still labor, but somehow I don't quite feel all warm and fuzzy about that shit.

Regarding forgodot, I will make only one addendum to the comment I made to the buffalo list: that the computer poems are the preface and the real text is the commentary we're all producing (which, I believe, Erika Staiti is archiving as we write it). The computer might have created the 'poems' and falsely accredited them to you, but you are actually writing the comments about the poem, so you should think about that writing and ask yourself which of the two, falsely attributed poem or rightly attributed commentary, is more interesting, readable, poetic, etc. If the computer wins, it's your own damn fault, and there's no lawsuit gonna' fix that. Also, where is Brian Kim Stefans in all this?

I want to talk about baseball, but my team is long out and I don't care about any of the ones in the running (though secretly, perversely, I would enjoy an LA-vs-LA series, and I also like to see the Phillies doing something, if only because they're in one of the A's former towns and they're perennial underdogs). My wish list for the A's: Fremont declares bankruptcy, is designated a superfund site and succeeds from the State of California; more players with facial hair; more black players who can run- Rajai Davis was the most exciting guy to have on base the entire season, and he has a class attitude. I can do without these corn-fed honkies who spend half the season on the DL, year in and year out.

I genuinely like Huey Lewis and the News. This seemed like an aesthetic revelation to me, while I was doing a final clean-up-and-get-the-fuck-out of a kitchen remodel and singing "If This Is It" over and over again. He moved to my hometown after all the hits were done and would show up at benefit softball games and he could hit his ass off and even hustled around the bases. I also recorded a free-jazz record in the studio he vacated. I am historically, aesthetically and spiritually linked to Huey Lewis. Can you even wrap your mind around that shit, motherfucker?

Posted by Dillon Westbrook at 4:20 PM

## 1 Comments

*me said...*

yes, this is it.

October 8, 2008 12:13 PM

# Larissa Shmailo

## Erika, who are you? The fake anthology and our 15 minutes

The blog For Godot published a hilarious experiment in computer-generated poetry. Arsonism issue one, written by the Erika program and edited by Stephen McLaughlin, went viral this week through brilliant search engine optimization and a canny insight into poet group dynamics. It is a funny, thought-provoking send up of ideas surrounding authorship and Internet publication.

From the announcement.

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby

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De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker, Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bit, Aime Cesaire, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabac.

Posted by Larissa Shmailo at 8:05 PM

## 8 Comments

*gingatao said...*

What a stunt this was. If there was ever a 'community' that needed the piss taken out of it it's the serious intellectual modern American poets.

10:01 PM

*chris funkhouser said...*

hi Larissa, A little shocking to hear that it has been taken off the web. I'd be happy to send to you, drop me an email & will do. All's well, otherwise, I hope, Chris Funkh-

11:00 PM

*The man with no hat said...*

I have a copy... let me know if you'd like me to send it to you

11:01 PM

*Carol Novack said...*

My copy evaporated. The PDF suddenly disappeared. Well but what can one expect? Ron Silliman threatened to sue and people started harassing the author of Gogo Godot, apparently even phoning his parents at all hours. Ron doesn't have a case, but he got fellow outraged poets with big (or actually little) egos going, so the author of Gogo no doubt on legal advice took all traces off his site. I've got "my" poems up on my bloggy, so honored. The exercise sure flushed out poets with an aggrandized opinion of themselves. Absurd. Go go Godot! I'm a big Beckett fan. Silence follows.

12:11 AM

*Kaz Maslanka said...*

I hate to see it go.

:(

1:07 AM

*Anonymous said...*

<http://poeticpirate.blogspot.com/> is Jack Morgan <http://blog.trainwreckunion.com/>

11:21 AM

*ryan manning said...*

the next night we ate whale

12:38 PM

*fissuresofmen said...*

it seems you've got plenty of sources, but I has a copy too, if needed. it's a real shame that those whose senses of humor have apparently been amputated forced the dissolution of this document.

3:24 PM

Wednesday, October 8, 2008

## **mosses from an old manse**

Silliman's Blog jumps the shark over harmless, funny online poetry spoof--

"I might note that the last time I felt ripped off by an on-line stunt, I sued – as a lead plaintiff in a class-action case brought by the National Writers Union. And while I can't discuss the suit, as a condition of the subsequent settlement, I will note that we could have gotten a pretty good major league middle infielder for the final amount. Play with other people's reps at your own risk..."

"Q. This is so liberating! Isn't it liberating?

A. No, Steve, it's forgery, a crime....

Q. Yeah, Ron, this is a crime. Like smoking pot. Or "sodomy."

A. "No, Nada, not like pot or sodomy in that in 30 years that text is likely to turn up on MY record. This is not some victimless prank. It's a world class Stupid Artist's Trick..."

posted by Peter @ 9:16 AM

## Never Neutral

### Share Poetics

There were rumors that they had taken Issue 1 down. It's still there. Today, For Godot has made it available as a PDF download too. What is not there anymore is the announcement and the "polite clarification" or whatever it was called.

I'm glad it's still there.

—

"I can't believe it..."

—

The comic fan now running Japan... (I wonder how "innocent" was the Guardian's word choice for this article...

—

Everything we know will change...

Categories: \*sigh\* · comics · london moleskine · mornings · music that travels with you · poetic exchange

### 2 Comments

*Rebeka Lembo // October 8, 2008 at*

Those were not rumors. They most certainly took it down. I suppose they reposted it today.

*Ernesto Priego // October 8, 2008 at*

Wow, talk about a magic writing pad...

## Never Neutral

### (Re)Placing the Author

All readers should be aware that anything in the text may have been added by someone other than the original author.

Almost by accident, artificial intelligence programmers have come upon the central problem of writing: the problem of defining the relationship among author, reader, and text. Artificial intelligence is an exploration of that complex relationship in the new medium provided by the computer. Each artificial intelligence program presents us with a text and then invites us to look

for the author. When we say that the author must be human, we are invited to consider the paradox of the computer as author.

-Jay David Bolter, Writing Space

The electronic text is a dissipative (belief) structure and the reader is apt to believe that its states and forms are exactly the same thing. The electronic text thus embodies a multiplicity of forces in the associational schema that it presents. Contours are not forms in the text, the author, or the reader, but rather those moments that express relationships among them in the form of the reader as writer.

-Michael Joyce, Othermindedness

Categories: \*sigh\* · adventures in the research space · london moleskine · poetic exchange

## 2 Comments

*Miriam // October 8, 2008 at*

Gracias por las citas, (o por hacernos autores de ellas), me encantan. Saludos.

*Ernesto Priego // October 8, 2008 at*

De nada, Miriam, gracias a tí y a los demás que leen por darle sentido a todo esto.

## Farfalla Press

### Aftermath: For Godot "Issue 1" becomes an Instant Classic.

Ladies and Gentleman

Never have I seen the "poetry world" so perturbed as I have in the past few days after the release of "Issue 1" brought to us by FOR GODOT. The issue, which has been taken down because of threatened litigation already has a long back story and a humorous past that seems unbelievable.

Personally, I think it's great, I see Issue 1 as a photograph (maybe something on an old piano) faces that have moved through the same waters of a familiar creek.

A few statements I've collected:

"One morning about a month ago, I received a message from the Poetics List that began something like 'Announcing Issue 1 of Broken Caterpillar. Featuring new poems by . . . followed by a list of 45 poets' names. I'd seen one of them on Silliman's blogroll, but the rest were just flat names. Barely names -- ethereal text strings. Keep in mind that I receive hundreds of these announcements per year.

I should note, at this point, that I fully support small press publishing and small press writing -- but when you step back (as has been discussed on Ron's blog among other places), the larger picture is funny. Funny as in ha-ha, not nyah-nyah.

So I started a collection of poet names. Once I had around 1500, I asked my friend Jim Carpenter to send me a batch of 5,000 poems composed by Erika T. Carter, his ludicrously advanced poetry generation software. These poems aren't simply random cutups of randomly selected texts. As you can see by reading them, they each have a thematic & stylistic unity unparalleled (so far as I know) in the field of algorithmic poetry generation. As numerous commentators have noted, it's difficult to tell whether some of these things were written by man or machine. Surprisingly, many of the poems in the magazine are actually 'good.' Sort of.

I then wrote a little script to combine my lists of poets and my list of poems and create the LaTeX code I used to generate the PDF itself. A fast and simple process.

My list of poets, I should note, was compiled by hand. Every name was copied and pasted from one of several online sources. The script I wrote removed 99% of duplicate names from my final list, but, naturally, a few repeats got through. For example, 'Bob Cobbing' and 'Bob Cobbing' would be considered different names. Furthermore, there are numerous inappropriate (non-poet) inclusions, as well as many outrageous exclusions. For my part, I find it numbingly hilarious to read blog comments in which people sincerely complain about their or their friends' names' exclusion from an anthology that doesn't exist.

I've also made a followup post here: <http://www.forgodot.com/2008/10/issue-1-polite-clarification.html>

Stephen McLaughlin  
Rotterdam, NL

Appropriation: 2 Case Studies

1917, Marcel Duchamp - The Richard Mutt Case

2008, Stephen McLaughlin - The For Godot Case

<http://lesfigues.blogspot.com/2008/10/appropriation-2-case-studies.html>

That was cool now check out this thread from Ron Silliman's blog

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

nada said...

Whoa. It's OBVIOUS that this is an art project. A rather clever one, to my mind. It's anarcho-flarf, maybe, but not vandalism. It's not "playing with other people's reps." The poems in this anthology will neither make nor break the reputations of anyone except perhaps Stephen and Jim, who should be lauded for the grand scale of their conceptual art piece, which no doubt entailed a lot of work.

Maybe it's just because you, Ron, actually make a little money off your work that you care so intensely about this. The financial tough talk at the end of your post would seem to support this notion. You seemed to have a similar reaction to Google scanning books a while back. You are a man with influence and power, Ron, and these are COLLEGE STUDENTS, you are threatening COLLEGE STUDENTS. Is it really warranted?

For myself, always condemned to (revel in) triviality and utter monetary profitlessness, this is merely... amusing.

At heart, fear of loss of name seems to me to be connected to a fear of Thanatos, of having one's "singular identity" merge into a great pool of indeterminacy. This will certainly happen to all of us, to our physical bodies firstly, and secondly to all of our "literary reputations" when human history finally (and maybe, blessedly) ends.

The massive scale of the thing neutralizes any "reputation- destroying" potential that a more targeted hoax might have. I might be peeved, honestly, if someone had written an entire book and passed it off as mine (although... wait... someone did that... and I liked it! I even wrote the preface to it!). We're all thrown into identity soup here, though, and that changes the game.

It would behoove us all, therefore, to untwist our knickers. It's not... NOT... a big deal. It is an art project.

October 05, 2008

stephen mclaughlin said...

This is so liberating! Isn't it liberating?

October 06, 2008

gregory said...

Yes, it is very liberating! And you know why? Because it's a joke that only goes one way! Or does it?

October 06, 2008

giveitaname said...

A guy can take any of those names and google them for some poetry, if he likes to read that sort of thing.

October 07, 2008

ron said...

No, Steve, it's forgery, a crime.

October 07, 2008

nada said...

Yeah, Ron, this is a crime. Like smoking pot. Or "sodomy."

October 08, 2008

ron said...

No, Nada, not like pot or sodomy in that in 30 years that text is likely to turn up on my record. This is not some victimless prank. It's a world class Stupid Artist's Trick.

October 08, 2008

nada said...

O Ron, be here now, I entreat you!

FIRST of all, let's say some scholar of the future unearthed this thing. Don't you think traces of the controversy and discourse surrounding it would be unearthed, too?

And what if, just what if, the traces were nowhere to be found. If the scholar were responsible, don't you think she would be able to discern that this work was not truly yours?

And what if, just what if, she were not able to discern that. Is your reputation really so tenuous, that it would hinge on this one little piece? I certainly do not think so?

And what if, just what if, uh, one were not so concerned about one's, uh, reputation? That, I suppose, is the key question. I leave it as rhetorical.

I maintain that it is victimless, but invite you to convince me otherwise.

xo

Nada

p.s. 30 years from now? Who knows? Here's Jimi on the subject:

Will I live tomorrow?

Well, I just can't say

Will I live tomorrow?

Well, I just can't say

But I know for sure

I don't live today

No sun comin' through my windows

Feel like I'm livin' at the bottom of a grave

No-ho sun comin' through my windows

Feel like I'm livin' at the bottom of a grave

I wish you'd hurry up and rescue me

So I can be on my miserable way

p.p.s. kiss the joy as it flies, O Ozymandias!

October 08, 2008

Posted by Gary Parrish at 1:29 PM

Labels: Flarf on Tech Tech on Flarf, New DADA

## 2 Comments

arsonisnoway said...

[http://tomraworth.com/Issue-1\\_Fall-2008-1.pdf](http://tomraworth.com/Issue-1_Fall-2008-1.pdf)

October 8, 2008 9:17 PM



*Gary Parrish said...*

Viva Revolution in Our Time.

October 9, 2008 8:01 AM

## Hitler's Mustache

### I'm Bothered That He's Bothered

"... in 30 years that text is likely to turn up on my\* record. This is not some victimless prank. It's a world class Stupid Artist's Trick."

Ron Silliman writes this in response to Nada Gordon in the comments stream at his blog in his "Issue 1" post of a few days back...I can hardly improve on Nada's response, but, still, I guess I just want to give Ron shit about this. I know Ron doesn't need shit from me, but I can't hardly stop myself. Why does "Issue 1" offend Ron? Because it uses his name in vain.\*\* I could understand Ron being upset if they actually were writing slanderous stuff about him, but instead, the editors are clearly engaged in an interesting creative project. There is absolutely no way that people who care about poetry won't get that. Ron, you have nothing to fear! Your "record" will be spotless! To prove my point, I will write another poem attributed to you, which, I will make certain, doesn't affect your literary standing at all.

Dear The Future,

Even though I'm not actually

Ron Silliman, I'm pretending

to be just for the sake

of this poem.

Anyway,

I'm a pretty good guy

who is an important part

of the literary community,

but I'm kinda being

a grumpy old tool

when it comes to this

Issue 1 thing.

--Ron Silliman

\*The emphasis on my is Ron's.

\*\*If you threaten to sue me or something I promise to take this down immediately and make a public apology.

Labels: giving people shit  
posted by peter at 6:54 PM

## Me~ Tronome

Luckily I saved the PDF of Issue 1 before the "editors" took it off the Internet. Like all good pranks, it's now just a memory. Thanks to Gary Sullivan for mentioning my review of John Ashbery's and Joe Brainard's The Vermont Notebook in his Oct. 8 blog entry .

// posted by Larry Sawyer @ Wednesday, October 08, 2008

## Lime Tree

### Issue 1/Flarf Poll

Lots of people seem to think that the Issue 1 pdf has something to do with Flarf. Are you one of them? Take the quick and easy poll to the right!

Do you think the "Issue 1" pdf thing is Flarf-related?

Yes

No

Don't know/care

Fuck you for asking

Vote

Show results

### 29 Comments

*Iain said...*

Part of the problem is probably that Flarf has been defined any number of ways, some definitions encompassing any poem composed using a computer to generate language.

10/8/08 4:48 PM

*PaulS said...*

I don't know if it's Flarf related or not but it sure is funny. If ever there was a 'community' that needed a good piss-taking it's the serious intellectual American poets generating endless unintelligable poems that are only read by others of their ilk. Their reaction has fabulously justified the project.

10/8/08 5:09 PM

*D.J. Huppatz said...*

I suppose the project might be "in the spirit of" Flarf, but the work itself lacks bite. For my thinking, computer generated is not enough to make it Flarf, it's got to make you cringe or feel

uncomfortable in some way (cringe at the awfulness, the bad attempt at humor, feel uncomfortable with the juxtapositions of odd languages, bodies, political positions, whatever). But of course I can only speak about my poem in the Issue 1 as that's the only one I've read.

What it has highlighted for me at least is the yawning gap between the world of Silliman and an increasingly large and vocal world of poets who think this kind of Issue 1 thing is cool or crap-but-cool or cool-but-crap or just crap-butt-fuck-you-for-asking.

10/8/08 5:16 PM

*James said...*

There probably would've been much different--more truthful?--quiz responses if the answer wasn't known already, of the issue being computer-generated, by a set of algorithms--much like Google subject fields are algorithmically generated, by setting up vocabulary controlled databases internally.

Additionally, Nada Gordon leading off the 3000+ issue was certainly a conscious, positional choice, and/or a red herring, and/or, etc.

How differently would the issue be read if it started off with Wallace Stevens? Maya Angelou? Philip Levine? Charles Bukowski?

And, I would want to clarify here my response over at Silliman's, in part due to what Kasey wrote previously:

2. Generic reactionary resistance to the stuntishness of the hoax, and its typification of a certain "conceptualist," or more broadly "avant-garde" trickster mentality perceived as frivolous and contemptible. This response is not limited, moreover, to "mainstream" types; many so-called "experimental" poets are every bit as reactive in this regard, if not more so. One aspect of this response can be seen in a charitable light: as a protest of the way in which the experiment seems meant to produce the first kind of irritation, making the people who object on that level look foolish. The implied objection here is that it's just not very nice. In its most bullying form, this response plays a larger social-conscience card: "How can these idiots waste so much time on such a stupid, pointless joke when the nation/globe is in a dire state of crisis?" This criticism could be leveled just as intelligibly at poetry in general, of course, or for that matter at things like going to movies, eating ice cream, having sex, vacuuming the carpet, or playing with one's cat."

I didn't mean to suggest--with my "I only wish I had the amount of free time these guys have"--that I felt For Godot's editors were \_wasting\_ time, being politically lazy/whatever, by doing this thing. I actually sincerely wished I did have the time myself to do it, but I don't anymore (fulltime work plus fulltime gradschool). I think it was/is an interesting project well worth doing, and they should keep the issue up on the Web. Drop the ones who complain so seriously, or dedicate the issue to Ron, but keep it up all the same.

10/8/08 7:17 PM

*Jordan said...*

Wait, you mean Flarf isn't behind Issue 1 (a much better name than the Beckett joke, btw)?

10/9/08 4:32 AM

*DUSIE said...*

one 'problem' in answering this question is that flarf/ists never allow themselves or their school to be pinned down. What is flarf... apart from the associations with google, or other spam catching agents? what is the process in composing a poem? Give me an answer, a rhetorical one is fine or one open to shiftiness, that's okay as well. This question is thus left wide open for association or at the least, speculation-- in cases like this, I think. i thought these were your students kasey, seriously, poking fun, pulling tricks, etc ;o I have seen many poets anthologized (ummm everyone is here/ for those lucky enough to escape the radar, well they deserve their own real anthology)utter, I'm gonna flarf this poem. Can one flarf a poem? Is flarf prescriptive? Can one whip up a poem ala flarf? See I think there is more strategy to flarf, which needs to be addressed and offered for those non-flarfists/ i realize flarf is a secret society of types, but now the coinage of 'flarf' is being tossed around... is flarf the opposite of erasure then? Curious minds, wanna know...flarf out.....

10/9/08 4:35 AM

*mark wallace said...*

Was Jackson MacLow the first poet to use computer generated determinant "chance" texts? In the 60s? I think so but don't have the facts with me here at work.

10/9/08 8:58 AM

*Nada said...*

Whatever flarf is, for I suppose my definition differs even my fellow practitioners, it is certainly NOT "computer-generated poetry." Ugh! Ugh ugh ugh!

Flarf is STYLE! CRINGEABLE PANACHE! BUTTERFLIES IN YR BUTT! FABULOUS FRIPPERY! and so on. D.J. has it right, as always. "Yawning gap," damn right.

Susanna, it's easier to define flarf by what it's not than by what it is.

And for the record, I'm proud to have led off the anthology, because I am Born to Lead.\*

\*not really: it's because I am vain

10/9/08 10:59 AM

*Nada said...*

"differs even FROM," sorry

10/9/08 10:59 AM

*Annandale Dream Gazette said...*

I don't think Issue 1 is flarfy, flarfesque or flarfitudinal.

The only thing I think runs through both things (issue 1 & flarf) is a certain kind of snottiness. And I say this even though I genuinely respect and like the work of absolutely every poet who I've read that is connected with flarf. But honestly, there is something snotty and bordering on mean about it at times---same kind of thing as in Kent Johnson's stuff, Jim Behrle. Nobody ever seems to address this aspect of flarf, at least in any of the conversations I've read. Does it not make any of you not-so-stylishly uncomfortable ( mean uncomfortable in a nonflarf way).

Issue 1 is snotty & making fun of all of us. It doesn't bother me too much, really. But the whole air of snottiness and almost meanness that pervades poetry is .....puzzling to me sometimes.

I didn't include Kenny Goldsmith in the above category of sort of snotty & mean because I find his work extremely cerebral, more distant, sometimes cold--and therefore is not able to have a more human characteristic such as snotty. But there are aspects to flarf, Kent Johnson, Jim Behrle, and now Issue 1, that are similar. Do you have any thoughts about this Kasey?

10/9/08 1:25 PM

*Robert J. said...*

are people kidding?

10/9/08 2:10 PM

*Annandale Dream Gazette said...*

which people robert j? I wasn't kidding

10/9/08 2:23 PM

*Jordan said...*

Actually I almost never hear flarf as snotty -- too much pathos. I know that non-flarf poets don't always hear the pathos, though. I wonder whether that has anywhere near as much to do with rivalrous feelings of these readers as with any fluid leaking from the work.

Hey, my captcha is an actual poetry-related word: "craft"

10/9/08 2:34 PM

*James said...*

"Whatever flarf is, for I suppose my definition differs even my fellow practitioners, it is certainly NOT "computer-generated poetry." Ugh! Ugh ugh ugh!"

Ugh. And if anyone calls Flarf "STYLE! CRINGEABLE PANACHE! BUTTERFLIES IN YR BUTT! FABULOUS FRIPPERY!" it immediately becomes NOT that as well.

In any case, I think there's some crossed wires. It's NOT an insult to be computer-generated. Deer Head Nation, The Anger Scale, and Petroleum Hat all used Google searches. Google is a database with algorithyms.

10/9/08 3:22 PM

*allyssa said...*

Well, Lawrence Lessig, me, and some Croatian chick, close down the Issue nicely in a three-pronged (almost satanic!) attack on the entire culture industry!

So there.

10/9/08 3:32 PM

*Nada said...*

Just because a poet uses computers and search engines does not make her poems "computer-generated." Flarf is rife with authorial agency and choice, and we are NOT bots. We use Google searches, they don't use us. I think that's a CRUCIAL distinction

10/9/08 3:42 PM

*mongibeddu said...*

How can you not vote "fuck you for asking"? If that was on the ballot for president, or really for any office, the two-party system would crash.

10/9/08 5:48 PM

*James said...*

It seems like I'm not being clear, Nada, because I seem to be upsetting you, which is surprising me. So, I will try to articulate, if I can, my thought processes on For Godot, Issue 1.

Before most people knew it was a computer-generated poetry, I had said that I thought it was either a stab or jab at Flarf. This was an off-the-cuff remark in a Comments field. Perhaps, now, thinking back, I should have been more discerning with what I said. It felt to me more like a jab, really. I thought this, I think, because the project seemed to be assigning words to poets, words that they might not like to have assigned to them. (And this reading of the project may have been formed slightly by reading Ron's displeasure). To me it felt like a kind of reverse-Flarf, in that instead of phrases being mined for poetic purpose, that the names of writers were being mined and used, and that this might not be liked by some people, just like some people—some longstanding critics (who's left?)—don't/didn't care for Flarf's practice of mining other people's phrases for Flarf writing. Your position at the start of the entire issue seemed staged, seemed on purpose, and I thought it was meant as a kind of jab. I was simply throwing a guess out into the ether. It turned out I that was wrong about that. According to my journal, that marks the 181, 964th mistake in my life.

As for the "computer-generated" comment, I don't know why you're so insulted by it. (All these caps in your responses keep popping up.) I do understand how flarf works are created. I don't really need a primer—at least I don't think I do. I was simply saying that Deer Head Nation, The Anger Scale, and Petroleum Hat used Google searches to generate the poems. I know that that's not the final step. However, without Google, there would not be a Deer Head Nation as it was, or a Petroleum Hat, or The Anger Scale. The poems began by being generated by a database.

As for Google in general, it isn't true that the user uses it; it—Google—most certainly uses you, at least to being with. All databases, and all the contents of databases, precede the users. The person setting up a database must think about the user and his/her habits first. If Google doesn't index it, it doesn't exist in their database, which means it doesn't exist for Google users. (There are unindexed URLs in Google, but these make up a minority.)

I think that I've geeked out enough now, and so will end here.

10/9/08 7:31 PM

*ffb said...*

a) "The poems began by being generated by a database" strikes me as tendentious. There was no -poem- there until Kasey, Nada, Katie, Drew, etc. decided what to use, what to dump, where to break lines (even if the decision was to leave something just as it appeared in a search). Of course, if one accepts this view of authorial agency, there is little difference between flarf and non-flarf.

b) "Google uses you" (because it pre-exists the individual poet) in roughly the sense that "English uses you." Of course, if one accepts the view of authorial agency implied by this Heideggerian claim, which is diametrically opposed to the one described in (a), then there is little difference between flarf and non-flarf.

c) Draw your own conclusion.

10/11/08 10:30 PM

*phaneronoemikon said...*

Nada,  
I also will allow flarf  
to be butterflies in my butt,  
and panache  
sounds like  
pan's ache  
so that works for me too  
'james' on the other hand  
is just a bad name. i wouldn't have the names james.  
I'd change it to  
Garmpy  
10/12/08 9:32 AM

*phaneronoemikon said...*

And so Garmpy,  
let's say your comment  
is housed in my  
Garmpit.  
Will you be able  
to pull a generation  
of computation  
from my exultation?  
No,  
but you might be able  
to find  
a lepidopteran  
in my haggis..  
Who are these Garmpies, Nada?  
10/12/08 9:34 AM

*phaneronoemikon said...*

Godot  
Issue 1  
God Dot  
a single issue  
a singularity  
a singing hilarity  
hahahaha  
Waiting for Godot  
to dog the doge  
to grope the podge  
to pogo the gorgo  
GO GORGO GO!  
GOOOOOOOOOOOO  
GORGI!  
10/12/08 9:37 AM

*Comment deleted*

This post has been removed by the author.

10/13/08 5:55 PM

*michaelf said...*

i think flarf opened a conceptual space that made "issue 1" possible .. if only generationally

10/13/08 5:57 PM

*Stephen McLaughlin said...*

I second Michael Farrell above.

10/14/08 8:25 AM

*Daniel Nester said...*

Define "something to do with."

10/14/08 6:41 PM

*Glenn Ingersoll said...*

This post has been moved by the author.

This post has been removed by the author.

This post has been moved by the author one more time.

This post won't be moved!

10/14/08 9:49 PM

*pam said...*

Glenn, you rock.

10/15/08 3:05 PM

*was is could have been said...*

Hello.

10/18/08 3:52 PM

*kyle said...*

butterfly butt pancakes.

make it so.

10/22/08 3:52 PM

## **this is not a french press.**

### **October 8.**

.....

1. I never turned on my alarm last night. I rolled in 45 here minutes late.

2. [image]

3. Now, here's the thing: my office is my own, but it's a converted closet and kind of a big hole. It is tucked back in a group of offices just inside the MFA sewing & design studio, and there are 5 men (mind you, fashion men) just outside my office, 4 of which are aged 33-43. Their offices blare classical, opera, and, when there's a show coming up, runway music.

And then there's me. With this:

Louder than normal. Funk. Or, "if I think of this as a Prince record, it might be okay." I have a high desk, that hits at my hip while standing up in 3 inch heels, which means that I can stand up and dance a little while writing this post. Particularly of note: around 3:40. The shift here is so much more pronounced (that is, way awesome) in the album version.

(Please don't ask me about the werewolf stuff in the video. I don't get it either).

They are playing here in November and I think I might have to negotiate some childcare.

4. Today, I realized, is the birthday of my first "boyfriend" ever. I was in fourth grade. His name was Michael. No joke.

5. Black. Silvered grey. Mushroom. Midnight.

6. "I think so. But I don't know what it is."

7. Issue 1. Should I mention it? Should I mention that "my" poem is about snow? And that I live in California and haven't seen snow for probably ten years?

8. Poets, I miss you. You and your actual poems.

Posted by Jennifer Manzano at 9:45 AM

Labels: city, feminism, flowers, fun, intersections, music, poetry, sustainability

### 1 Comments

*me said...*

lovely!

October 8, 2008 12:03 PM

## BOTH BOTH

### or perhaps...

this

[james-helfield.jpg]

is to this

[napster.jpg]

as this

[ron silliman.jpg]

is to this

[Issue1.jpg]

Posted by John Sakkis at 7:47 PM

Labels: Issue 1, James H., Napster, San Francisco Shame, Silliman

### 3 Comments

*phaneronoemikon said...*

Napster! Zieg Hyle!

Aww man.. those were the good old days.. surfing folks piles for goodies.. then it just sucked after napster.. I don't even like music anymore unless its an accidental experience..

8:01 PM



*Joseph said...*

I think it was Lars who was the most dickish about it.  
10:36 PM

*jerrold said...*

because of all this hub-bub...i'm going to wait for The Alphabet to show up on demonoid to read it...  
9:38 AM

## **BOTH BOTH**

**i like...**

everything Nada Gordon is saying to Ron Silliman in the comments box...

for real Nada. for real Ron?

say it ain't so langpo...

Posted by John Sakkis at 2:27 PM

### **3 Comments**

*jerrold said...*

ron needs to lighten to fuck up  
2:55 PM

*John Sakkis said...*

it's kind of...you were here...and now you're here...makes me sadish, like "hey john, it's "kind" of nice to hear from you..."  
3:51 PM

*jerrold said...*

ron hasn't been "here" in a while, methinks...ronsilliman.blogspot.com kinda took care of that...  
8:10 PM

## **The Star Spangled Banana**

### **Reappearance**

Issue 1 has reappeared:

<http://www.forgodot.com/labels/issue%201.html>

Posted by Michael Ford at 3:31 PM

### **1 Comments**

*arsonisnoway said...*

Also here:

<http://www.mediafire.com/?ll1zw2ynyyg>

October 8, 2008 8:27 PM

# Sin Tax

## 'Cause I rather liked Issue One

Long as hubbub

Heaven

An eye

Like a girl

Of hubbub

Vocalizing

A voice of

. times

Dismay and balsam

A voice

A long girl

Like a girl

Of wilderness

John Moore Williams (published under my name, though I did not author it, September 6, 2008, [forgodot.com](http://forgodot.com), p.1403)

Posted by fissuresofmen at 12:25 PM

Labels: For Godot, Issue One

# For Godot

## Issue 1

A good summary.

<http://www.seeqpod.com/blog/2008/10/07/how-to-make-a-poet-cry-on-the-interweb-using-search-technologies/>

Labels: issue 1

This entry was posted by Stephen McLaughlin, on 08 October 2008. You can leave your response.

## 2 Comments

*Collin* | October 8, 2008 9:51 AM |

I wish you had not caved in to the crybabies like Silliman and the rest of the "poets" who cannot take a joke.

*Louise* | October 8, 2008 8:41 PM |

but you did intend to take it down in any case, didn't you?

i love the cows above, where i live they methane up the place, good on a barbie though...

# For Godot

## Dis is Mimeo

Why can't poetic texts consist of critical investigations of themselves? Why can't poetic texts be bundled with a body of commentary upon commentary on a poem, Talmud-style?

Automated PDF formatting makes wonderful things possible. It would, for example, be possible to dynamically generate LaTeX code (like source code for a PDF) from RSS feeds, Google searches, phone listings, WHOIS listings, Google image searches, OCR'd scans, or texts generated by voice recognition software. Or you could just make a 9-page PDF chapbook in your favorite font. LaTeX is as straightforward as html — you can probably learn it in a day.

In the interest of the proliferation of new poetic activity, we at [forgodot.com](http://forgodot.com) will host an introduction to LaTeX on the afternoon of Saturday, October 18. Comment below to sign up, or send me an email at <[stephen.r.mclaughlin AT gmail.com](mailto:stephen.r.mclaughlin@gmail.com)>.

Alternately, here's an excellent tutorial: [Beginning LaTeX](#)

And here's my favorite LaTeX client (OS X): [TeXShop](#)

Labels: [pedagogy](#)

This entry was posted by Stephen McLaughlin, on 08 October 2008. You can leave your response.

#### 4 Comments

*neverneutral* | *October 8, 2008 9:13 AM* |

They can. In a way, that's what poetry is. Pound understood this.

Glas, written before the age of blogs and wikis, is a poetic work. A poetic machine.

I know you know this.

*Stephen McLaughlin* | *October 8, 2008 11:32 AM* |

Indeed, you're right. But I'm also making a technical point -- that is, the notion of automating the organization of large amounts of information and presenting it intelligibly excites me. And so does the idea of avoiding the use of proprietary formats wherever possible.

*neverneutral* | *October 8, 2008 3:05 PM* |

It excites me too. "Language is a virus", literally.

*Artie* | *October 9, 2008 7:27 PM* |

I'd like to join in.

Unsure whether I'll be available at the exact time of your demo.

## For Godot

### Derrida

The model of this singular "mystic pad" also incorporates what may seem, in the form of a destruction drive, to contradict even the conservation drive, what we could call the archive drive. It is what I called earlier, and in view of this internal contradiction, archive fever. There would indeed be no archive desire without the radical finitude, without the possibility of a forgetfulness which does not limit itself to repression. Above all, and this is the most serious, beyond or within this simple limit called finiteness or finitude, there is no archive fever without the threat of this death drive, this aggression and destruction drive.

This entry was posted by Boy, on 08 October 2008. You can leave your response.

#### 1 Comments

Diana Hamilton | October 8, 2008 11:42 AM |  
So "Issue 1" was really a death threat?

## For Godot

### From the Poetics List

Murat Nemet-Nejat on Issue 1:

\*But\* this collection is also an anthology and in an anthology the issue of selection, and indirectly authority, are of primary importance. I see absolutely no analysis of, interest in this aspect of the project. When, in a previous post, I asked what was the algorithm which made the selection, in a way determining what name is visible and in that sense "real, I was pointing to that question. In a moment in our history when a completely obscure and unanalyzed series of programs -the creators of all those credit swaps, for example- will cause untold misery to potentially \*b\*illions of people, it is important to ask this question. Are we not similarly enamored of this mysterious "algorithmic editor"? I believe there is a profound connection between our present economic/financial crisis -one can call the financial side the signifier and the economic/main street side the signified- and this "fake anthology." For poets I believe this can be a great opportunity for poetry to emerge out of a cocoon -where poetry's place basically is in The United states, despite all its protestations- and truly engage and merge with wider social issues.

Ciao,  
Murat

& Nicholas Piombino:

But there is something about that huge sudden ironic parody that calls for instant recognition of the non serious nature of the intervention. This is the "unbearable lightness of blogging" as I once termed it, par excellence. A poetry circus wagon blows in, warm wind and ill wind, spins a few sails, shakes a few tails and blows out: a party with real laughs, a few growls and roars and some intense conversations where you recognize a lot of people, don't know some, you figure "everybody" was there, but of course that's not literally possible. The feeling is, maybe they were out of town or something, or just couldn't make it, but not that they were deliberately excluded. I know I would have felt left out had I not been mentioned. But since I was I do get into that lightness, but it is a blue lightness while still feeling nostalgic for the more private days of the whole long stretched out thing- getting an invitation, figuring what to send, waiting to hear, then getting accepted. But in this party atmosphere it's just all so quickly thrown together, no time, so quickly check how my poem was dressed and acted, ok, did I see some friends, yeah, their poems are ok. So then it's over, and there's the hangover of- what did I do, did I actually write that thing, no way, nobody did, a computer wrote it. After all, it is the era of the machine. So what did I say- I'm not sure how I feel now. Then the party really starts and everyone talks about it for days. No, not like a reading or an opening, more like a bash, or an old fashioned happening where people were only half aware of what was going on. Maybe all the evidence has already been put away and the place has been swept up. Maybe a few people actually kept their party favors and others left and forgot them. But now there's a memory, that Godot thing that gets talked about. People have been saying that we are in a time warp in that in New York now, that we are in a repeat of the Weimar era. Maybe this Godot thing is our cabaret- rude, crude, risqué, funny, a little dark, with music by Kurt Weill and a set by Kirchner, Grosz or Hannah Hoch. I had even written in the comment section of Issue 1, "There has been talk of a poetry bailout. Is this it?" It looks like the powers that be are plotting to send the whole batch of us poets and day workers out onto the streets as in \*The Threepenny Opera\* while "citibank" robs everybody blind. And then we'll listen to the barrel organ sound, in the city while the sun sinks low.

Nick

& Jim Andrews:

rest assured that what we are seeing now is the tip of the iceberg concerning artists using the vast resources of the internet to create new work. if steve and jim's project scared you, hold on to your hat.  
the moral issues that arise have to be dealt with on a case-by-case basis.  
ja

The Poetics List Archives

Stephen McLaughlin |

## Elsewhere

### JOHN ASHBERY, THE CURIOUS CASE OF JACQUES DEBROT (101, Part 7)

“Listen, Kenley—avant-garde means somethin’ we haven’t seen.”—Michael Kors, Project Runway, Season 5

Back in 1999-2000, the poet and academic Jacques Debrot—a name that might not be familiar to younger readers of this blog—undertook a series of conceptual, or what Ron Silliman might have called “anarcho-flarf,” interventions, most of which involved John Ashbery—the icon, not the actual person—in one way or another.

“Interventions” seems like the right word, given that his project, such as it was, seemed more about readjusting how we view the contemporary poetic landscape than merely adding to it.

I met Jacques a couple of times, but I never bothered to ask him about his project and his motivations—an oversight that I now regret.

Jacques produced several things: a number of fake John Ashbery poems, which he sent out for publication to various magazines; a fake interview with Ashbery, which I ran in an issue of my online journal Readme; and a sound recording of conversations he had with people in the offices of various poetry-related organizations.

Like the poems in the now vanished Issue 1, Debrot’s Ashbery poems had nothing whatsoever to do with the actual poet’s work. But they were not computer generated. I’m pretty sure they were, however, collaged from a variety of sources—mostly from poetry by my contemporaries. (I remember one poet about my age getting upset when she found a line or two of her own in the mix.)

The sound file was my absolute favorite part of the project. I don’t remember specifically who Jacques called, but I’m pretty sure that the Academy of American Poets was one organization. This is from (very hazy) memory:

Jacques: Hi, is this the Academy of American Poets?

Receptionist: Yes it is. How can I help you?

Jacques: Oh, yes. I’d like to, uh, is John Ashbery there?

Receptionist: John Ashbery?

Jacques: Yes—the poet?

Receptionist: Well—no ... he ...

Jacques: This is the Academy of American poets, right?

Receptionist: Yes, but—

Jacques then went into a spiel about it being National Poetry Month, and that he had written some poems, and wanted to get Ashbery's opinion about them. When it was clearly established that John Ashbery didn't actually "work" or "hang out" or whatever at the Academy offices, Jacques asked if it would be okay if he read the poems to the receptionist to get his opinion.

Receptionist: Um ... sure ... why not?

Jacques: [Reads a short poem—abstract, clearly cut-up.]

Receptionist: Wow.

Jacques: Did you like it?

Receptionist: Actually, yeah. That was pretty good.

Jacques: Oh, thank you! That—that really means a lot to me. Do you—um—do you think it would be possible to pass that poem along to John?

The final piece of this project, the fake interview, appeared in the final issue of *Readme*, in 2000. As you can see by clicking on the link to the interview from the front page, the interview itself was taken down. That was nearly a decade ago.

I don't remember much of the interview, other than that Jacques had Ashbery talking a lot more about things of a personal nature than he actually would have had it been a real interview. I seem to remember a traumatic visit to either the dentist or the hospital (to remove his tonsils?).

Of course, Ashbery finally got wind of some of this. I received an e-mail from his partner, asking if I knew that the interview was a hoax. I answered, saying that I did, and explaining what my interest in the hoax as hoax was. I don't remember my reasoning, but I do recall citing Ted Berrigan's fake interview with John Cage, which originally appeared in Peter Schjeldahl's *Mother* magazine, and Borges' "Pierre Menard, Author of the Quixote." I also noted that this was not the first time I had published what constituted a fake interview with a contemporary poet.

In response, I received an e-mail from Ashbery himself, saying that while he understood my intentions, Ted's fake interview was okay in part because Ted was harmless, whereas he felt Jacques' project was perhaps more pointed, even homophobic. He also mentioned that a graduate student somewhere had already cited the fake interview in a paper or bibliography or something. He made an analogy to Monsanto and genetically altered corn. He felt that it was okay to leave the interview up, but to put a note at the end explaining it was a fake.

I took the interview down. I had the sense—though Ashbery never said it—that he was personally hurt by the interview. Also, it seemed pointless to keep it on the site with a note saying it was fake, as much of the point was draw on the readers' uncritical engagement with the text.

Days later, I received an e-mail from Ashbery's literary agent, saying that, as the interview had been taken down, no action would be taken against me.

I was floored by this, given how congenial Ashbery had been in his e-mail. I wrote back to the agent saying that I had every right to keep the interview up there, that Ashbery had okayed it with a disclaimer, and that the real reason I had taken it down, and would leave it off the site, was because I didn't want to make him feel bad, and it seemed like that had been the result.

My interest in Ashbery's work—which had been waning over the years, despite his early influence on me—plummeted. I greatly respected his e-mail to me; but the resorting to his literary agent, after I had taken the interview down, went against everything I understood Ashbery's work and example to be and to stand for. My response was similar to some of the responders to Ron in his comments field, regarding the Issue 1 flap: I just didn't expect this of him, and the response forced me to abandon most of my earlier preconceptions about the poet and what his poetry "meant" in the bigger scheme of things.

\* \* \*

For several weeks now I've been trying, unsuccessfully, to write about *The Tennis Court Oath*, which was published the year I was born (1962), or *The Vermont Notebook*, which I can still say remains my all-time favorite of his books. (Larry Sawyer's review of *The Vermont Notebook* is brilliant—please do take a look, if you haven't yet read it.)

*The Tennis Court Oath* is the book most often cited by avant-garde poets as being *The Shit* (although Ron Silliman has made a pretty great case for *Three Poems*). Returning to it, I'm amazed at how contemporary the writing feels, how much of this book—written in the late 50s and very early 60s—seems to have seeped out into the poetry of the present:

#### OUR YOUTH

Of bricks . . . Who built it? Like some crazy balloon  
When love leans on us  
Its nights . . . The velvety pavement sticks to our feet.  
The dead puppies turn us back on love.

Where we are. Sometimes  
The brick arches led to a room like a bubble, that broke when  
you entered it  
And sometimes to a fallen leaf.  
We got crazy with emotion, showing how much we knew.

The Arabs took us. We knew  
The dead horses. We were discovering coffee,  
How it is to be drunk hot, with bare feet  
In Canada. And the immortal music of Chopin

Which we had been discovering for several months  
Since we were fourteen years old. And coffee grounds,  
And the wonder of hands, and the wonder of the day  
When the child discovers her first dead hand. [...]

But, the truth is, I don't like all of the ways it has influenced my own generation, and the generations before and after mine. The disjunctive nature of the work is still charged in an interesting way, and there are few poets whose work I could point to who haven't taken this as a jumping off point to create still fresh writing.

But the elegiac tone—which is pervasive throughout this book—reads like “poetry” to me, in the worst sense. And that, as much as the stylistic tics, the inventiveness, has been what many poets, even today, still pick up on, and reiterate, in poem after poem, book after book. (Contrast the tone in this book to that in Jackson Mac Low's work from around the same period—if most poetry today read like that I'd love it.)

There is no question Ashbery is a great poet and that his tribe, or tribes, is/are legion. Nor that I am among the hundreds, even thousands, who have read, loved, and mimicked him.

But Jacques' project, whatever faults one can say it might have had, is—at least for the moment—the “Ashbery” that matters to me.

posted by Gary @ 6:42 AM

#### 15 Comments

*Matt said...*

The thing about Issue 1 was that everyone knew it was fake...in the case of the fake Ashbery interview, if the intent was to deceive people, like that grad student, well... I think I'm going to

have to take Ashbery's side on this, and not just because I always take his side, which I admittedly do.

Sincerely,  
Joel Michael Symington

P.S. I recently got an email from David Yezzi asking me to take down a, uh, version of one of his poems that I did. Instead of taking it down, I added a sarcastic footnote, which made me happy.

*LM Rivera said...*

This is really a great post Gary. I will stick with The Three Poems but there is much necessity in the reevaluation of all values of poetry.

*Johannes said...*

I totally agree with the elegiac comment. I've been saying that for some time but nobody seems to agree with me.

Johannes  
Wednesday, October 08, 2008

*Paul Gibbons said...*

Hello! Interesting story about the Ashbery intervention. I love it when people push on the proprietary foolishness we can exhibit as artists. I've now heard sotto voce complaints about not being included in Issue 1!

Thursday, October 09, 2008

*phaneronoemikon said...*

this is fantastic blogging!  
interesting post!

Thursday, October 09, 2008

*Jordan said...*

Anybody hear from Jacques lately? Does his wife still sing the national anthem at baseball games?

CAPTCHA: gaadzerk  
Thursday, October 09, 2008

*amy said...*

When I was editing MiPO about two years ago, I solicited him via email twice, hoping for one of his comics. No reply. I called his department to confirm he was still working there; yes, he was. I cried a little and moved on.

Amy  
Thursday, October 09, 2008

*Mo said...*

Brilliant commentary on this whole Issue 1 mess.  
Thursday, October 09, 2008

*rodney k said...*

Hi Gary,  
Was remembering today how this Ashbery flap was the first Internet-driven literary hoax I knew of.

The Google interface today said Google just turned 10. Did Google play any role in the hoax, or its spread? Or was this an "antique" pre-Google affair? Inquiring memes want to know.

Thursday, October 09, 2008

*Andrei said...*

Funny, I followed a link to another link to this, and I ended up reading the entire thing before realizing this was your blog. I wonder if I read it differently than other things I've read on here. I think I did, though I can't exactly put my finger on how (except in the most obvious ways...)



Thursday, October 09, 2008

*Anonymous said...*

"Days later, I received an e-mail from Ashbery's literary agent, saying that, as the interview had been taken down, no action would be taken against me.

I was floored by this, given how congenial Ashbery had been in his e-mail. I wrote back to the agent saying that I had every right to keep the interview up there, that Ashbery had okayed it with a disclaimer, and that the real reason I had taken it down, and would leave it off the site, was because I didn't want to make him feel bad, and it seemed like that had been the result."

Ah, the blague, the last resort of the overeducated and undertalented.

You're like... a hero! Print more homophobic frauds!

Friday, October 10, 2008

*Gary said...*

Thanks, everyone.

Matt and Anonymous, for what it's worth (not much, I suppose), I probably wouldn't publish the fake interview today.

But, while I'm not exactly proud that I did so back then, I'm not overly regretful, either.

Jordan, I had no idea that Jacques' girlfriend sang the national anthem. Seriously? Wow.

Rodney, I think this did pre-date Google, or at least Google as we know it today. Ashbery didn't come to the Readme site to find his interview; someone on Poetics let him know about it.

One thing I remembered this morning: It was Ashbery telling me that Cage had actually felt hurt by Berrigan's fake interview that gave me the sense that Ashbery had felt hurt by Jacques'.

Friday, October 10, 2008

*Anonymous said...*

There is this, also, by Jacques Debrot: a somewhat violent and pornographic epistolary analysis, purportedly conducted with him by the dead Jacques Lacan (and by his student, Jacques-Alain Miller, the analysand, actually, of Jacques Derrida). The exchanges were originally published on the British-Irish Poets Listserv, back around the same time as the Ashbery affair (I believe right before it), leading to a bizarre and spectacular meltdown of that list (the print version of the Lacan/Debrot letters was published as a chapbook in 2004, by Cambridge Conference for Contemporary Poetry, in the UK).

<http://www.emich.edu/studentorgs/bhouse/oldbhouse/v1n1/kentjohnson.htm>

The brief preface was contributed by Slavoj Zizek. When I last heard from Debrot, almost three years ago now, he was engaged in writing a novel about the post-avant poetry world.

Kent

Friday, October 10, 2008

*Peli Grietzer said...*

I remain violently unimpressed with the "lyrical vs. discursive\innovative\whatever" dichotomy. It's an artifact of American literary politics that's just impossible to flesh out rigorously as a function of how complex, theoretical, reflexive or language-centered a work is. As if the vigorous Americana that serves as the default tone for the American avant is some kind of neutral space allowing for the formal and cognitive features of a work to shine through uncontaminated.

Friday, October 17, 2008

*Peli Grietzer said...*

Err, by this I don't anything like effacing the avant\not-avant distinction, but to doubt that we should see the relationship of this distinction with (this or that specific) tone as anything but a contingent feature of a specifically American history.

Friday, October 17, 2008

# feel good lost

## Wax

Issue 1 – quite the poetic flurry this week. I’ve refrained from commenting too much about it because, god forbid, I’m “labeled” by the poeticcyberworldoftherapists. I’ve swung between emotions regarding this project, what it means and how I feel about it.

Today, I listened to Billy Collins and Donald Hall on NPR talk about the current state of poetry. Whatever that is or means. Even they couldn’t describe it, even they sounded like politicians for a moment skirting around certain questions for which they didn’t have an answer. And well, what a perfect example of poetry anyway. There was a moment I loved Billy today because he said (and I’m paraphrasing) – that poets are obsessed with death because death is a process; that life is nothing more than the act of dying. He gave the analogy of a fake rose at a restaurant table, how people prefer the live rose to the silk rose because of its ability to die.

I think this helped me come to terms with why I feel saddened by Issue 1. It has nothing to do with my name, though my initial knee-jerk reaction was to claim “that’s not my writing!”. What Issue 1 did was create, for me, a Space Odyssey-like manifestation of poetry. This idea that machine (though created by man) can turn out poetry just as well as any living human being. The problem with this, again for me, is the lack of personal connection and AGAIN (for little ol me) the death of something beautiful- because the machine can not die, it does not go through the process. It can crash, but be resurrected. It does not have to feel in order to create and it does not feel when it doesn’t. Call me a romantic, but this saddens me.

This does not mean that every poem I consider to be “good” is a poem that I’ve connected with on a personal level. What I can tell you is that, in the end, every book, or poem, or song, or piece of artwork on my wall, that I will remember until I’ve died is something that I’ve connected with on a personal basis. I can intelligently spot good writing but what keeps me sane, literally, are those poets and pieces of writing that make me feel not so alone in my own house.

In this day and age - when we are told over and over again that to feel anything is bad – (see my note on antidepressants) – at least give me poetry that is not machine generated, do not mock the raw human being who only feels safe coming out between line breaks.

I’m just sayin’.

Posted by Rachel Mallino at 1:13 PM

## 2 Comments

*Collin said...*

I just couldn't get too worked up about the whole ForGodot/Issue 1 thing. I don't understand why someone would go to all that trouble to compile the names and output fake poems...I guess just because they could. Maybe I'm a bad poet, because I don't really think about my poetry "living" on after I'm dead. I'm not writing for my afterlife, I'm writing for now. Oh, well...I've never been conventional.

10/08/2008 11:33 PM

*Tilt Press said...*

Well, obviously, some people got all crazy about it - like \*beyond\*. But hey, I don't know what goes on in their heads, I only know what goes on in mine.

I don't think about my poetry "living" on after I'm dead either. I simply want, while I'm living, to read words and experience art that originated by something else with flesh and blood and knows that they too are in the process of dying.

10/09/2008 8:00 AM

# Stello

## Stephen McLaughlin and the False Anthology

Long story short: a student at For Godot named Stephen McLaughlin published a 3,785 page anthology of poems that were all written by an algorithm made at UPenn named Erica T. Carter. He then compiled a list of 3,164 contemporary poets from a variety of sources - Ron Silliman's blogroll, SPD, and probably lots of others randomly. He used LaTeX to compile the PDF so each poem was attributed to one of the listed authors on each page.

Some of the individuals listed are not poets, and some of them are deceased. A good summary of how the poetry bubble was invaded by this stunt is available [here](#). Harriet from the poetry foundation talks about it [here](#). The PDF is available [here](#).

Upon publication the book spun around the MFA blogosphere quickly, evoking anger from many and laughter from others. On forums some people threatened lawsuits. Whether you think it is a stunt or not, Alan Sondheim thinks it is "absolutely wonderful - in a sense it's really the first new media writing I've seen. Amazing!"

The text from the original launch:

Featuring the work of 3, 164 poets. Completely unpermissioned and unauthorized, pissing off the entire poetry community. Either you're in or you're not.

Funny, disruptive, ingenious.

## fait accompli

### Issue #1 Faux Anthology

I would just call it-The Unbearable Lightness of Issue #1. There is something about that huge sudden ironic parody that calls for instant recognition of the non serious nature of the intervention. This is the "unbearable lightness of blogging" as I have termed it, par excellence. A poetry circus wagon blows in, warm wind and ill wind, spins a few sails, shakes a few tails and blows out: a party with real laughs, a few growls and roars and some intense conversations where you recognize a lot of people, don't know some, you figure "everybody" was there, but of course that's not literally possible. The feeling is, maybe they were out of town or something, or just couldn't make it, but not that they were deliberately excluded. I know I would have felt left out had I not been mentioned. But since I was I do get into that lightness, but it is a blue lightness while still feeling nostalgic for the more private days of the whole long stretched out thing- getting an invitation, figuring what to send, waiting to hear, then getting accepted. But in this party atmosphere it's just all so quickly thrown together, no time, so quickly check how my poem was dressed and acted, ok, did I see some friends, yeah, their poems are ok. So then it's over, and there's the hangover of- what did I do, did I actually write that thing, no way, nobody did, a computer wrote it. After all, it is the era of the machine. So what did I say- I'm not sure how I feel now. Then the party really starts and everyone talks about it for days. No, not like a reading or an opening, more like a bash, or an old fashioned happening where people were only half aware of what was going on. Maybe all the evidence has already been put away and the place has been swept up. Maybe a few people actually kept their party favors and others left and forgot them. But now there's a memory, that Godot thing that gets talked about. People have been saying that we are in a time warp in that in New York now, that we are in a repeat of the Weimar era. Maybe this Godot thing is our cabaret- rude, crude, risqué, funny, a little dark, with music by Kurt Weill and a set by Kirchner, Grosz or Hannah Hoch. I had even written in the comment section of Issue 1,

"There has been talk of a poetry bailout. Is this it?" It looks like the powers that be are plotting to send the whole batch of us poets and day workers out onto the streets as in \*The Threepenny Opera\* while "citibank" robs everybody blind. And then we'll listen to the barrel organ sound, in the city while the sun sinks low.

\*\*\*\*\*

After writing that line I had to go and reread the poem I was thinking of by Alfred Noyes:

The Barrel Organ (1938

Posted by Nick Piombino at 10:24 PM

## 5 Comments

*Nada said...*

Brilliant metaphor, Nick.

6:45 AM

*Tim Peterson said...*

A very nice synthesis of the whole experience! Nick, I like what you say here about how there's something offhand to the way we pay attention to poems anyway, in this context where the background is constantly shifting. Still, it would be nice to focus on something sometimes, if I could even remember it afterwards.

1:20 PM

*Nick Piombino said...*

Thanks, Tim and Nada for the generous comments.

Yes, Tim, I'm struck by how the net has pulled us poets into the 24 hour news cycle style of reception. It's fun, but the fact is, most of us are, or should be, more concerned with how we will fare historically than the average politician. Something, perhaps, to occasionally keep in mind, global warming notwithstanding, in the computer screen heat of the moment.

11:57 PM

*Nada said...*

Actually, Nick, I disagree. I think the downfall of most poets is that they are concerned with how they will fare historically. We need to forget both the news cycle and history, and step wholly into the continuous present.

7:13 AM

*Nick Piombino said...*

Hey Nada

I went on a bus tour of the continuous present once. Everyone took pictures as soon as they got there and headed straight for the snack bar and the souvenir shop. On the way home I fell asleep and dreamt of the past which existed only in old video cassettes and a few decrepit paperbacks. The future was a wax museum, and the line went around the world but never moved.

10:23 AM

## Lamplighter, lamplighter, lamplighter

### Issue 1

Like much of the poetry community, I've discovered that I'm a "contributor" to Issue 1. For anyone who has missed out on all of the brouhaha about this anthology, it's a nearly 4,000 page computer generated work in verse. Each poem in the anthology is roughly one page, and the

"editors" of the work have signed each poem with a poet's name. The poets were not told ahead of time that their names would be attached to work they did not write, and there appears to be no relation between the poems in the anthology and the actual works of the poets listed. Issue 1 is, quite simply, a prank.

And it's a prank that has gotten a number of people really angry. The For Godot blog, which produced this anthology, is filled with comments from poets screaming that they didn't write their poems and worrying that their reputations will be compromised. On his blog, Ron Silliman hinted at legal action and posted the home address of one of the contributor's parents.

Personally, I don't think this prank is as layered or intriguing as Kent Johnson's Araki Yasusada, but I'm also not afraid of losing my identity over a joke. If you take a moment to examine Issue 1, you discover that every "contributor" writes with the same voice, and in order for a reader to take this anthology seriously, she would have to believe that Shakespeare wrote a poem titled "Making ceremonies with volubility" or that Thoreau wrote, "Like sauntered blacksmiths/ Like sauntered bobolinks."

I'm amused by the anthology and my inclusion in the anthology, but I don't see it as a powerful critique of authorship, which seems to be a claim being kicked around the internets. It's a prank--enjoyable for a moment but not strong enough to burn down poetic communities or to revise how we go about writing our poems.

And if you are wondering, here's "my" poems in the anthology:

The cool brains

Coming fright  
Found  
A drunken grave

A brain  
Regard  
Ravellings turned outside regard  
Eternity  
Cool dews and  
purple sights

Posted by Andy Nicholson at 9:51 PM

Labels: Araki Yasusada, For Godot, Henry David Thoreau, Issue 1, Kent Johnson, Prank, Ron Silliman, William Shakespeare

## tributary

the Issue 1 controversy has gone further than I expected. aren't people used to such exercises yet, they pop up often enough? at least Jack Kimball went to the trouble of googling the perps, which added dimension to the project. you know, to find out about it. why take offense? really, what is the argument? studying one's points of resistance is ALWAYS useful. reveling in them is just small. I mean, to take this project strictly as an affront lacks scope. to lob such a wad into the affray is at least interesting, if only in the sense of seeing if anyone salutes, and to act all plaintiffy is to reveal a terse Republican heart. I imagine that everyone listed in Issue 1 has embarrassed themselves online to a greater degree than any possible wound from this public spectacle. I know I have. to view the internet as a place of sanctified boundaries is really to misread the document entirely. yo, 1997 went thataway, so come up for air. how off has Ron Silliman or anyone else been

ripped with this? to me, complaining about the appropriation is more like poopypants talking. I DIDN'T WRITE THIS GARBAGE I WROTE MY OWN GARBAGE, etc, till the puddle is no more.  
Posted by: Allen / 7:51 PM | x

## The Prosthetic Imagination

### Excellence in Poetry Award Nominations

So Erica has been outed as the generation engine used for Issue 1. Not really outed. No one involved was really hoaxing. As Steve explained, the exercise was a simple spoof of anthologies promoted with the tag line, "New poems by P1, P2, P3, ... PN" where P is a poet and N the number of poets, which gets a little silly after about 40. That's all. Just that and nothing more. I, for one, was quite surprised that anyone thought that a simple conceptual piece like this was a hoax or a prank.

I'm, of course, interested in Erica's role in such projects. As I've indicated a few times in this space, I believe that computational (what is inaccurately termed digital) poetics would best be served by collaborations between artists and software engineers. And Issue 1 is a case in point. The idea and its articulation is Steve's. (BTW: A very smart and talented young man--mine was the easy part.) The technical problem with projects such as these is their need for text. 3,800 texts, even poorly written ones, would just be too much for even a crew to write in such a limited time. So Erica, or something like Erica was needed. And so she found her way into the project.

There was a time when I was actively seeking collaborators, but as I've explained elsewhere, I'm moving on now to other things. However, if anyone out there has an interesting concept, or even one that looks to be a fun thing to do, I'm open.

-----  
Ok. If you got this far, you've realized that this post has nothing to do with writing awards. So why are you here? Hmmm....? Could it have anything to do with the rest of this post. Before even publishing this, I'm going to speculate that The Prosthetic Imagination's hit count will increase by at least an order of magnitude today and tomorrow. (Which actually ain't that great since, even when I was actively blogging here, a daily hit count of 3 was about the most I could expect.)

Nada Gordon, Bryan Newbury, AnnMarie Eldon, Paul Siegell, Doug Ireland, Erin Bertram, Jeff Ward, Jeannie Hoag, Scott Hartwich, John Moore Williams, Monique Trotter, Todd Swift, Saleh Badrah, David Vincenti, Simon DeDeo, Daneen Wardrop, George M Wallace, Sarah Maclay, Danielle Dutton, Maria Benet, Brooke Kaye, Lacey Hunter, Jack Spicer, Ted Greenwald, Andrew Zawacki, John Crowley, Virginia Heatter, Roland Prevost, Lauren Levin, Budd Parr, Laura Moriarty, Adam Clay, Juan J. Morales, Rona Fernandez, Chris Mansel, Bryan Coffelt, Emily Gordon, Bobby Byrd, Kristi Maxwell, Jukka-Pekka Kervinen, Hermit-Sage Tradition, Brian Strang, Kyle Schlesinger, Bill Peschel, Shelley Powers, Clancy Ratliff, Elizabeth Treadwell, Sam Rasnake, Benito Vergara, Heather O'Neill, Roger Mitchell, Paul Hoover, Rita Degli Esposti, Rob McLennan, Kirby Olson, Bill Borneman, C. Harris Stevens, Curtis Gale Weeks, Spencer Selby, Jeremy James Thompson, Catherine Theis, Weldon Hunter, Bonnie Jean Michalski, Harvey Goldner, Mazie Louise Montgomery, Raina Leon, Lauren Krueger, Litsa Spathi, Don Illich, Rachel Dacus, David H. Thomas, Jeffery Bahr, Larry Smith, Zachary Schomburg, Steven Moore, Ecce Mulier, David Hernandez, Edward Williams, Brent Hendricks, Tom Hopkins, Wes Smiderle, Brent Cunningham, Tony Trigilio, Harvey Bialy, Nicole Steinberg, Dominic Fox, Jessica Schneider, Jennifer Rogers, Alan Sondheim, Barbara Maloutas, Robert Creeley, Lloyd Schwartz, Kyle Stich, Laila Lalami, Andrew Philip, Brian Salchert, Lisa Robertson, Pearl Pirie, Jack Kimball, Lars Amund Vaage, Charles Alexander, Caroline Wilkinson, Debby Florence, Anna Evans, William Allegrezza, Gerald Hausman, Ryan Fitzpatrick, Ernesto Priego, Cid Corman, Sumaila Isah Umaisha, Carol Peters, Ed Baker, Joseph Harrington, Peggy Kelley, Sean Whelan, Todd Colby, Reza Shirazi, Julie Carr, David Valentinovia, Donna Strickland, Adam Tobin, Ryan Clifford Daley, Chad Parenteau, Jack Hughes, Irv Muchnick, Heather Christle, Angela Vasquez-Giroux, Vivian Vavassis, Ted Stimpfle, Sean Reagan, Jonathan Jones, Anna Fulford, John Cotter, Jee Leong Koh, Siel, Wendy Wisner, Todd Suomela, Tomas S. Butkus, John Tyson/Kelly Conway, C.S. Carrier, Chris Hamilton-Emery, The Pines, Michael Helsem, Sandra Simonds, Brent Goodman, Matvei Yankelevich, Katia Kapovich, Bill Piety, Rod McKuen, Alice Notley, Rebecca Morgan Frank, Stephen Kirsch, Juan Jose Flores, Janine Pommy Vega, David Prater, Jason Camlot, Pilar Olabarria, Denise Low, Hannah Craig, Catherine Daly, Michael Ford, Brandon Shimoda, Matthew G. Kirschenbaum, Denise Duhamel, Ken Springtail, Dan Featherston, Robert Wodzinski, Philip Trussell, Travis Jay Morgan, Cheryl Clark, James Cook, Douglas J. Belcher, Jennifer Mulligan, Edward Byrne, Lars Palm, Tom Phillips, Kathleen Rooney, Jackie Sheeler, Mark Granier, Frank Wilson, Michelle Bautista, Patrick Durgin, Logan Ryan Smith, Alli Warren, Tony Trehay, Emma Barnes, Ashraf Osman, Joseph Bradshaw, Yuan Mei, Jan Zwicky, Annie Finch, K. Silem

Mohammad, John Bloomberg-Rissman, Helen Losse, Jim Behrle, Jenni Russell, Travis Nichols, Ray Davis, Brenda Iijima, J.P. Craig, David Kirschenbaum, Joy Hendrickson-Turner, Woody Haut, Scott Inguito, A.M. Correa, Jen Tynes, Sasha Frere Jones, Annie Guthrie, Melanie Miller, Steve Halle, Ian Keenan, Kerryn Goldsworthy, Sherry Chandler, Debra Di Blasi, Justin Marks, Lex Camena, Craig Teicher, Amanda Cook, Aimee Nezhukumatathil, Craig Perez, Clay Banes, Chelsea Hotel, Tao Lin, A.E. Stallings, Sharon Brogan, Barbara Henning, William Michaelian, Rebecca Loudon, Lisa Lorenz, Katie Acheson, Jess Mynes, Anna L. Conti, George Murray, Jennifer Bartlett, Jean Valentine, Dylan Kinnett, Matina Stamatakis, Brandi Homan, Jessica Lawless, Matt Christie, Birdie Jaworski, Wei Ying-Wu, Miyazawa Kenji, Libby Rosof, Martin Edmond, Jasper Bernes, Michael Gause, Rus Bowden, Wang Ping, Betsy Andrews, David Forbes, David McDuff, John Latta, Daniel Bradley, Marita Dachsel, Richard Lopez, Ron Hogan, Mikey Golightly, Esa Makijarvi, Jozef Imrich, Thomas Basbøll, Lesley Yalen, Lloyd Mintern, Nick Piombino, Jessica Tillyer, F. 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Olson, kari edwards, Joel Chace, Jack Morgan, Michael Lally, Owen Smith, Carla Milo, Robert Archambeau, Juliana Spahr, Elisa Gabbert, Brian Spears, Don Share, Faye Driscoll, Aaron Vidaver, Adam Ford, Bronwen Tate, Sharon Mollerus, Troy Lloyd, Michael Bernstein, Jessica Bennett, Here Comes Everybody, Douglas Manson, Lindsay Boldt, Andrew Johnston, Pris Campbell, Johanna Drucker, Beverly Jackson, John Hyland, Rose Kelleher, Thom Donovan, Amy Lemmon, Dan Vera, Levari, Mike Hauser, Tom Matrullo, Noah Eli Gordon, Kent Johnson, Umm Zaid, Sam Beckhessinger, Pamela Mack, Angela Genusa, Evelio Rojas, Dorothea Lasky, Laurel Dodge, Jordan Stempleman, Jules Boykoff, Clare Latremouille, Ron Silliman, Clifford Burke, Neil Gaiman, John Litzenberg, Beth Joselow, Josh Hanson, Hoa Nguyen, Christa Forster, Sandra Beasley, Gregory Vincent St Thomasino, Luc Fierens, Layne Russell, Amanda Watson, Steven Karl, Noah Falck, Monica Mody, Bill Cohen, Jim Warner, Don Cheney, James Koller,

Nashi, Loretta Clodfelter, Taylor Mali, Guillermo Juan Parra, Michael Slosek, Patry Francis, January O'Neill, Alan Gilbert, David Raphael Israel, Phil Cordelli, Majena Mafe, Paul Vermeersch, John Sparrow, Kristen Iskandrian, Josh Corey, Jake Berry, Bob Marcacci, Chella Courington, Patrick Culliton, Carrie Etter, Andrew Shields, Brandon Brown, David Patton, Christian Peet, James Bow, Ofelia Hunt, Sarah Fran Wisby, Mark L. Lilleleht, Phil Crippen, Tom Beckett, Claudia Carlson, Gene Tanta, Joyelle McSweeney, Jeff VanderMeer, Reginald Shepherd, Ilya Bernstein, Jonathan Greene, Nancy Friedman, Kariann Burleson, Ahmed Thomas, Laura Heidy, Mel Nichols, Ben Wilkinson, Lindsay Colahan, Brian Kim Stefans, John Perrault, Rachel Phillips, Nathaniel Tarn, Joan Houlihan, Doug Holder, Sam Pink, Ammiel Alcalay, Natalie Lyalin, Paula Grenside, Halvard Johnson, Harry Rutherford, Danuta Kean, Erik Sapin, Ted Burke, Jesse Ferguson, D.A. Powell, Garth Whelan, Bob Garlitz, Natalie Bennett, Robert J. 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Corral, Cecilia Borromeo, Rodney Koeneke, David Nemeth, Stephen Berer, Justin Evans, Jayne Pupek, Alysha Wood, Dan Visel, Doc Searls, Sean Kilpatrick, Cecco Angiolieri, Mark Young, Mark McCarthy, Chris Corrigan, James Wagner, Daniel E. Levenson, Mingus Tourette, Julia Stein, Jessica Watson, Arjun Chandramohan Bali, Tsuyoshi Yumoto, Kevin Doran, Liz Murray, Nick Trinen, Amanda Earl, H.T. Harrison, Liz Henry, Shin Yu Pai, Doug Lang, Leny Strobel, Derik Badman, Bob Heffernan, Allen Bramhall, The Philly Sound, Dave Cook, Dave Pollard, Tanya Allen, Max Middle, Scott K. Odom, Howard Junker, Maud Newton, Miriam Jones, Dan Silliman, Mark Scroggins, Kyle Gann, Henry Gould, Rob Budde, Matthew Shindell, Philip Nikolayev, Brian Campbell, Stephen Burt, Jim Ryals, Ray Craig, Ishle Yi Park, Ashby Tyler, Jason Gray, Mike Snider, Cheryl Snell, Bethany Wright, Mike Topp, Kristen Orser, Jennifer Manzano, Daniel Nester, Patricia Wellingham Jones, Carrie Hunter, Richard de Nooy, Anthony Metivier, Richard Taylor, Martin Larsen, Louise Waller, Nicholas Lea, Julie Dill, Arnie Hoffman, Tim Botta, Loren Webster, Mike Young, R.J. Anderson, Chris Mansell, Raymond Federman, Edward Pettit, Kristen Yawitz, Jon Frankel, Deborah Patillo, John Hanson, Esmail Yazdanpour, Renee Zepeda, Shanna Compton, Danielle Pafunda, Susie Bright, Christy Church, Greg Rappleye, Scott Keeney, Nathan Ladd, Anne Boyer, Melanie Little, Mark Bibbins, Amy King, Peter Norman, Caryl Pagel, Laura Sells, Suzanna Gig, Raymond Foss, Gabriel Gudding, Chris Piuma, Sarah Weinman, Andy Gricevich, Amanda Auchter, Jan Pollet, Urdu Poetry, Robert Waxman, Farid Matuk, David Koehn, Bob Hazelton, Reyes Cardenas, Joseph Mains, Joshua Ware, Rodrigo Toscano, Harry K Stammer, Insani Kamil, Kayin Wong, Ann M. Fine, Dick Jones, Kristine Danielson, Mike Nicoloff, Joy Garnett, Eric Alterman, William Keckler, Emily Crocker, Miriam Burstein, Tony Green, Lizzie Skurnick, Kaz Maslanka, Blake Butler, Jim McGrath, Ron Slate, Aaron McCollough, Dave Winer, Gerard Van der Luen, Seth Abramson, Christopher Salerno, Bob Arnold, Barbara Smith, David Maney, Jane Holland, Oliver de la Paz, Cara Benson, Zoe Strauss, Nathan Curnow, Sarah O'Brien, Michael Schiavo, Maria Damon, Lance Phillips, Alan de Niro, Ian Hamilton Finlay, Michael Wells, Red Pine, Reb Livingston, J.P. Rangaswami, Pirooz M. Kalayeh, Sherri Wood, Collin Kelley, Christine Stewart, Paul Holman, Kevin Thurston, Ross White, Kara Hearn, Gina Myers, Olde Quietude, Dylan Hock, Tim Martin, Steve Smith, John Findura, David Alexander Davies, Susan M. Schultz, Laura Carter, Nick Carbo, Suzanne Frischkorn, Derek Beaulieu, Cherilyn Ferroggiaro, Carol Snow, Scott Esposito, Andrew Lundwall, Steve Caratzas, James Finnegan, Ada Limon, Anthony Robinson, Pam Brown, Hillary Gravendyk, Cathy Park Hong, Steve Evans, Stephen Brockwell, Jordan Scott, Danny Snelson, Susan Denning, Alan Baker, Tom McCarthy, Daphne Gottlieb, Luc Simonic, Lucy Ives, Paul Lyons, Sean Casey, Bryson Newhart, Carmen Racovitza, Charles Deemer, Kendra Malone, Robert Chrysler, Sina Fazelpour, Patrick Rosal, F.A. Nettelbeck, Bill Lavender, Jonathan Ball, Lina ramona Vitkauskas, Patrick Lovelace, Alfred Arteaga, Seth Parker, Firoze Shakir, Amy Bernier, David MacDuff, Gary L. McDowell, John Gallaher, Sawako Nakayasu, Jerome Rothenberg, Mike O'Connor, Dorianne Laux, Anne Kellas, Ross Priddle, Franco Beltrametti, Jeff Calhoun, Teresa Ballard, Joseph Duemer, Maryrose Larkin, Allen Taylor

Labels: poetry award

# posted by Jim @ 3:51 PM

## 1 Comments

*Louise said...*  
hi jim



i don't count hits on my blog. it serves me, not the other way round and i have no blogroll. i am my blog and blogless self. the blogless self does other things the blog self can't or won't take on. i was delighted to be included in the issue#1 gesture and following the comments streams - a really time consuming thing of late. but just thought the idea of Erica/Erika (i think means meadow or marsh?) composing the anthology too sweet. i am working on a collaborative project with her at the moment. it is developing pretty well along the way i hoped it would. she has some great lines, and i love the sampling i can do with the work she feeds. recomposing a truly collaborative piece, however would require much more control of her software than i can have. i'm a bit bored with the source texts and need to be extra creative in how i feed what little information is allowed for (from my end) - but we are enjoying our collaboration for as long as we both benefit.

i'll publish the work with full acknowledgements, she deserves whatever new found fame, (my appearance) in her first outed author role gives her...and of course, now that issue # 1 has disappeared she will be more sought after than bread.

8:36 PM

Thursday, October 9, 2008

## pshares

### Hoax the prequel

I love this post by Gary Sullivan about a series of "interventions" carried out by Jacques Debrot involving the name John Ashbery, including sending out fake poems and recording a fake interview. I find this especially interesting in contrast to the Issue 1 thing, because here is a case where the poet in question actually has a reputation which could be threatened (i.e., he is "famous" and still alive); because this project centered around Ashbery alone, and not 3,000 other people, whose "poems" all look the same, readers could/would certainly believe that the words attributed to Ashbery were actually Ashbery's. At the same time ... did these acts really do any damage to his reputation? This is the first I'd heard about them. In a way it seems that the greater your reputation, the more immune it is to damage. But paradoxically, a minor reputation is also protected from damage; there's no one to perceive the damage if no one knows who you are to begin with.

I also like how Sullivan characterizes Ashbery's voice in *The Tennis Court Oath*: "I'm amazed at how contemporary the writing feels, how much of this book—written in the late 50s and very early 60s—seems to have seeped out into the poetry of the present." This is one of the ultimate goals of poetry for me. I've heard some people say they try to write "timeless" poems and what they mean is that although they're writing today, their poems seem like they could have been written in the past. I want the opposite: for my poems to seem like they could have been written in the future. (It's a lofty goal I obviously don't achieve (yet?)) This is what I was getting at in "Poem with Variation on a Line from Saturday Night Fever."

By Elisa Gabbert at 8:40 AM

Labels: John Ashbery

### 9 Comments

*Anonymous said...*

Melisa, the poems you shamelessly link to are bad, very bad.

--John Assberry

10/11/2008 12:29 PM

*Martin Seay said...*

Who's Melisa? I like these poems.

10/11/2008 2:27 PM

*Anonymous said...*

John Cotter said...

Hey Annon, if your going to insult a woman, have the decency to use your name.

10/11/2008 2:51 PM

*Chris Tonelli said...*

luckily most editors/curators disagree. myself included. i'd be interested to hear why you think they are "very, very bad." and why you think the link is shameless. i wish more poets would back up their talk with their poetry.

10/11/2008 5:41 PM

*editor galaxy said...*

This post has been removed by the author.

10/12/2008 9:51 PM

*editor galaxy said...*

Clearly, "Anonymous" is none other than J. Ashbery himself, and his comment to "Melisa" is yet another plea to Beatrice Portinari, to whom "Self-Portrait La Vita Nuova" is dedicated.

Let me suggest, J. A., that honey will attract more beekeepers than Garbage Pail Kids.

I do remember the GPK "John Assberry," which was deeply amusing to me back during the GPK renaissance (1985-87). I also loved "Whorey Graham" and "Robert Pissky." A little less clever was "Billy Booger Collins," which, as you've noticed, doesn't integrate the grossness as elequently as the rest. Tho it was funny to see his laureled head covered in snot.

But J.A., I surely don't think Melisa AKA Elisa was asking for feedback on her poems. Or perhaps you just wished to shoot yr wad of poison at someone, rather than into ye olde stiff gym sock; since we don't know who yr be, nor what be yr credentials, what could your very very bad finger wag possibly mean to us?

Altho, bloggers, perhaps we should consider J.A.'s real point: we should all be anonymous when posting on the Web. Elisa, how shameless of you to use your own name. What is this, some kind of sinister Elisa identity branding project, like when Vito Acconci crucified himself on a VW Bug? (That bastard!) (J.A., check out Acconci's "Seedbed." You'll dig it!)

I agree with J.A. I think all things should be posted anonymously.

Or maybe I'm not taking this far enough. Maybe J.A. is telling us that nothing should be posted on the Web.

If so, I'm impressed.

Let's begin!

10/12/2008 9:53 PM

*Anonymous said...*

Dear Ed Gal:

Yes, we should all be anonymouse!

My original comment was this: I just

thought it was cheesy for an editor of PShares blog to link to her own poems. If they are so great, why are they not in the pages of PShares? Or is she workshopping them on this blog? Whatever.

JA

10/13/2008 11:49 AM

*Elisa Gabbert said...*

Well, I submitted the poems to Coconut, not Ploughshares. You think it's cheesy to link to my own poems on the blog I edit (I think 95% of poet bloggers do this), but not to submit poems to the journal I read for? Interesting logic.

10/13/2008 1:36 PM

*editor galaxy said...*

J.A.----

Elisa points out only one flaw in your logic. The statement "If they are so great, why are they not in the pages of PShares?" implies that Ploughshares is the only journal of worth (it also implies that Ploughshares never publishes bad poetry, which is not the case). I assume you don't mean that. I'm even willing to assume that you don't mean to comment on the worth of Coconut, the journal that did publish her poems.

As far as her seeking a workshop for the poems, you must know that's not the case: she makes it quite clear what her link is "for."

If all that's understood, you know that liking or disliking the poem she's asking you to look at is completely beside the point.

Disliking the link itself--questioning the etiquette of linking to one's own poem from a blog (which is far from unprecedented)--is valid. But surely, J.A., you could have broached the topic in a more diplomatic fashion, one that wouldn't have raised the ire of the author (Elisa) and readers of the author.

Being polite, especially when posting anonymously, is good blog etiquette.

Let's begin!

10/13/2008 3:23 PM

## Ghost Ghost Brain Brain

Tova Wang interview.

My favorite poem in Issue One is by Tom Jones.

posted by Rod @ 9:15 AM

## Histories and Theories of Intermedia

### Chance and Art

From the earliest days of algorithmic art, the probabilistic approach to art generation has been very popular. Its modus operandi can be summarized as follows: (1) a space of possibilities is defined in explicit, mathematical terms; (2) a probability distribution is defined over this space; (3) an algorithm is executed which draws random samples from the space, in accordance with the probability distribution.

The idea of chance-based art was first broached in the early twentieth century by Lewis Carroll, Marcel Duchamp, and Tristan Tzara. Its consistent application was pioneered in the 1950's by Ellsworth Kelly, François Morellet and John Cage; it was continued by a large number of artists which includes Mark Boyle, Karl-Otto Götz, Jackson Mac Low, Kenneth Martin, Manfred Mohr, Frieder Nake, Georg Nees, A. Michael Noll, Peter Struycken, Zdenek Sykora, Herman de Vries, and Ryszard Winiarski

Different approaches to probabilistic art

Random Sampling

The computer may be used to make abstract art at a new level of abstraction. One may implement formal definitions of visual styles, and then use chance operations to sample pieces within that style. This was done, for instance, by Martin, Mohr, Nake, Nees and Sykora; Noll's Mondriaan simulation is another obvious instance. The best representative of this approach is perhaps

Harold Cohen's program-sequence AARON, which was developed somewhat later and is significantly more complex.

Programs of this sort are sometimes viewed as models of a human artist. Because it is the role of the random sampling operation to create a certain amount of unpredictability within the program's style, this operation may then be viewed as the locus of "creativity" (Nees, 1969) or the placeholder for "intuition" (Nake, 1974). This is misleading; real variety and unpredictability depend on the complexity of the program's style.

### Celebrating Chance

Several artists made work which does not merely employ random sampling operations, but uses chance in a more prominent role: to avoid choice and to symbolize arbitrariness. Work of this sort is created by drawing random samples from very elementary spaces (all possible grids, all possible dot configurations, all possible line configurations), or from spaces which themselves were chosen at random. Examples are Duchamp's *Erratum Musical*, Morellet, Cage and De Vries. Technically, such work is "algorithmic art". Content-wise, it is close to the traditions of the readymade and the monochrome. All of the artists just mentioned also made non-probabilistic work which shows this: Duchamp invented the readymade, and emphasized how the choice of his readymades was "based on a reaction of visual indifference with at the same time a total absence of good or bad taste ... in fact a complete anesthesia" (Duchamp, 1961). One of Morellet's favorite themes is the empty grid. Cage wrote silent pieces (4'33", 0'00"), and lectured on "Nothing". De Vries painted white monochromes and published an empty book.

The intrinsic connection between chance art and the monochrome is well-known from Information Theory textbooks: for human perception, strictly uniform patterns and strictly random patterns provide similarly boring, almost indistinguishable experiences; total order and total disorder are equivalent. For instance: randomly colored grids are perceptually indistinguishable from each other. If the cells of a random black-and-white grid are sufficiently small, it looks uniformly colored: grey.

Many chance-artists made very similar-looking pieces. The content of such pieces may nonetheless be radically different: Kelly's work is about perception; Morellet is ironically philosophical ("esprit"); Cage and De Vries used chance in an almost figurative way, evoking nature; Struijken is concerned with objectivity (being right).

### Art after the End of Art

To be aware of art history as a meaningless process of stylistic innovation, and yet to be part of that tradition, implies the desire to make a qualitatively different step: to not just add a few more styles, but to transcend the whole process. (Constructive postmodernism.) An unusually explicit articulation of this ambition is the idea of the "arbitrary artwork" – the piece which is sampled at random from the space of all possible artworks, without any subjective aesthetic decisions.

Hard-core chance art as pioneered by Morellet and De Vries (random grids etc.) does not carry out this idea, but it symbolizes it. That was a necessary first step. To actually produce random artworks requires a long-term scientific research project: to develop an explicit analytical description of the space of all possible artworks, not in terms of pixel grids, but in terms of Gestalt structures as perceived by human observers. The IAAA project *Artificial* is a modest attempt in this direction. [Cf. Scha (1988), Harry (1992), Van Weelden (1994), Scha (1998), Scha (2001).]

copied from: <http://radicalart.info/AlgorithmicArt/chance/index.html>

Chance (What is it? Does it exist? Can we fake it?)

Is it possible to design conceptually definite processes with unpredictable outcomes? Can indeterminacy be implemented without invoking "nature", and without shifting artistic decisions

to curators, performing artists, or the public itself? The obvious answer to this challenge is the use of chance procedures – a method that may be summarized as follows: (1) define a space of possibilities in explicit, mathematical terms; (2) define a probability distribution over this space; (3) draw random samples from the space, in accordance with the probability distribution.

This probabilistic art generation strategy highlights one artistic problem with relentless clarity: How to define the space of possible outcomes (and the concomitant probability distribution)? This problem is discussed in our page on chance art. The strategy also raises some slightly esoteric philosophical/physical questions: What is chance, and does it exist? For the practice of chance art, the answers to these questions are largely immaterial, but for an appreciation of its conceptual dimensions, they are indispensable.

What is chance?

The common-sense notion of chance refers to real-life unpredictability. (William Wollaston, 1722: "Chance seems to be only a term, by which we express our ignorance of the cause of any thing.") For predictions about an ongoing sequence of events that must be based on observations of an initial segment, a mathematical correlary of unpredictability can be developed: unpredictability = the absence of regularity = the impossibility of a gambling strategy. This analysis was first proposed by Richard von Mises in 1919. It was perfected by Abraham Wald (1936/1937) and Alonzo Church (1940), criticized by Ville (1939), and saved by Per Martin-Löf (1966).

A different perspective on this matter, based on Shannon's information theory, is due to Andrey Kolmogorov, who focussed directly on the absence of regularities in initial segments of a random sequence. Since any regularity in a sequence allows it to be encoded in a more efficient way, randomness may be equated with incompressibility. This idea was further developed by Gregory Chaitin. (Cf. Li & Vitanyi, 1993; Calude, 1994; Chaitin, 2001.)

Randomness implies various kinds of statistical uniformity – and for many practical purposes, that is all one needs from a "random" sequence. Effective criteria for statistical uniformity were first proposed by Kermack & McKendrick (1936/1937) and Kendall & Babington Smith (1938). See Meyer (1956) for a bibliography of early work in this area. The current state of the art is the Diehard test-suite (cf. Marsaglia & Tsang, 2002).

Does it exist?

Unpredictability is often operationalized through uncontrolled physical processes, such as casting dice, tossing coins, and spinning the roulette wheel. For practical purposes, this works fine. We know, however, that events of this sort can in principle be predicted, by measuring initial conditions and applying the laws of classical mechanics. For roulette wheels this is even practically feasible (Bass, 1985). But prediction becomes increasingly difficult if we look at modern devices for random number generation, which generate fast bit streams from small-scale physical phenomena such as thermal noise (electric potential fluctuations in conducting materials) or atmospheric radio noise (cf. [random.org](http://random.org)).

Physical measurements at the quantum level are not predicted by any known theory; they are thus "random" in an unusually strong sense of that word. It is sometimes asserted that they are absolutely random, i.e., that we know that no conceivable deterministic theory could predict their outcomes. Von Neumann (1932) presented a formal proof to this effect, which was, however, based on an incorrect assumption (cf. Hermann, 1935; Bell, 1966). In the meantime, there is experimental evidence about the reality of quantum-entanglement, which implies that quantum-measurements cannot be accounted for by local hidden variables. HotBits is an online source of random numbers which uses quantum effects: radioactive decay.

Can we fake it?

An old challenge in computer science: can a deterministic computer be programmed to yield number sequences which are "random" in the mathematical sense of that word? In the strict sense demanded by Von Mises and Kolmogorov, this is obviously out of the question: the generating algorithm defines both a perfect gambling strategy and an extremely efficient compressed code. (John von Neumann, 1951: "Anyone who considers arithmetical methods of producing random digits is, of course, in a state of sin.") Mere statistical uniformity, on the other hand, is a difficult but not impossible challenge. Divisions between large incommensurable numbers often yield sequences with reasonable statistical properties (Knuth, 1969). Several other methods have been developed over the years; see Coddington (1996) for an overview. The current state of the art is the "Mersenne Twister" (Matsumoto & Nishimura, 1998).

copied from: <http://radicalart.info/AlgorithmicArt/chance/chance.html>

for more information see:

<http://sigchi.org/ch97/proceedings/short-talk/ak.htm>

<http://www.lcdf.org/indeterminacy/>

<http://www.art-newzealand.com/Issues21to30/chance.htm>

## live journal

hey light ([info]highlight) wrote,

this dude stephen mclaughlin did this thing, so far as i can figure, where he put together something he called 'issue 1' with a listing of 3000+ poets with 'new' material. shakespeare? pound? someone youre in school with? everybody. far as i can surmise this guy worked with jim carpenter, a software developer (among other things), who had worked on this algorithm or machine that parsed text and built poems. her name is erica/erika. mclaughlin has apparently done some other neat things that i jive with, like a score for a typed performance of Gertrude Stein's Tender Buttons. the cage in me is thrilled, as is the millennial. erika is pretty well designed, ive directed her poetics and gotten 'honest-to-goodness firmaments and sometimes spheres' and whoever mused her after me spawned a beautiful 'of rosemary'. my view on contemporary art?: it still exists, no one killed it, its just a little harder to point your finger at who-did-it and what-it-is-they-did.

## Lou-Waves

### ron silliman's poem from forgot dot issue#1

Anyone following the Issue#1 project will be aware that Ron Silliman posted an almost threatening and very negative post about it and in comments he made on his own post's comment stream about this issue, he called what was done a 'crime'.

I wonder if he feels the only crime is the poem attribution erica/erika made (and it's subsequent jumble in the mass) that landed on page 1849 with his name attached.

I have found much of what Ron does with his own blog very interesting and much of the time he is fair and inventive, but on some things, like his constant put-downs of alternative poetics to his own, he is way too rigid. I hope this is not a sign of age, because many intelligent people are reinventing their process and their art making with robust and exciting challenges enhanced by their accumulation of years. I think that this situation shows Ron has taken such a public position on the hierarchy of poetry, that he has cornered himself somewhat into narrow flexibilities. A

sense of play is what matters sometimes, not humour or seriousness, just a bit of a play, a shake up, a strum and tune of strings.

I do think it interesting that Ron bit so hard, and many others as well, though none with the clout Ron has in blog terms. But blogs are territories to do with hit numbers and boasts and long blogrolls, not a lot to do with poetry or poetics really, just short of conversations, more bulletin boards, boring as hell.

I'm posting Ron's Issue#1 poem here because his poem strikes me as one that might have had an editorial or interventionist hand, in addition to erica / erika's first attempt - but maybe the computer got it right first off and it is a poem, not the best poem, not a ron poem, but a poem.

(i thought to post one of his own poem creations up here with it, so we could all vote on which one we like, or which one we can understand best, or which one fits the nomenclature of choice - but i can't count on not being important enough for him to threaten to become a 'lead plaintiff' in a lawsuit against me, so i'll pass on it for now).  
i hope it keeps its formatting

Food

Lost as a food and won as a coast  
Inefficient as a corner and efficient as a recess  
Lost as balance, won as a time  
Lost as a coast and found as a recess

It has been like becoming an  
idea, jewels, memories,  
devils, the fearing highnesses

Haze has gone in your impotent trading-house  
You have been inefficient

Little and much  
Low and high  
Rotten and fresh

Ron Silliman  
posted by Louise at 11:20 AM

## **2 Comments**

*Stephen McLaughlin said...*

Just thought I should note that all poems were linked to poets randomly. I read Ron's poem for the first time last night on Cepteutics.

9/10/08 20:17

*Louise said...*

Thanks for clearing that up Stephen. In your several posts on this project you have given only the barest or essential facts.

I'd be interested to know if you intend to use the project outcomes or research for and from it in any wider context later on?

cheers,

louise

9/10/08 23:06

# Vowel Movers

## A List of People NOT Upset By FORGODOT's "Issue 1"

wow ya'll we've been to the moutain. we've walked through the fire. we made a few people in england, canada, and wales REALLY upset.

yet and still no one with an actual reputation (silliman excepted) has stepped up to complain about forgodot's "issue 1". a few reputations have joked and we love them for it, but they didn't cry.

so we've been scouring the blogs, trawling the boards, and baring our claws to bring you this not at all exhaustive list of people who are—so far—not commenting widely on their inclusion in "Issue 1". we don't know what they ARE doing. maybe they don't have the internet. maybe they're writing poems and not reading blogs. a few of them are dead but maybe they still care but are too crippled by sadness or anger or death to type a response. we can't be sure. but we're pretty sure that the vast majority of these people—and many not listed here or anywhere at all—will remain mum on the topic. YOU are likely another story.

sidenote: if you are a poet and you happen to find your name on this post: congratulations—you are not a big fucking baby. please submit a poem to us for our new journal No Losers

### THE NEW LIST:

Sylvia Plath, John Ashbery (allegedly), Roland Barthes, Sandra Miller, James Tate, Claudia Keelan, Gregory Orr, Suzanne Buffam, Frank O'Hara, Peter Gizzi, Wallace Stevens, Rosemarie Waldrop, Andrea Rexilius, Michelle Taransky, Travis Nichols, Forrest Gander, Cate Marvin, Kevin Coval, Kate Greenstreet, Ann Waldman, Tao Lin, Alcoholic Poet, Clayton Eshelman (tho, frankly, this surprises us), Dan Beachy-Quick, Fanny Howe, A.R. Ammons, Kazim Ali, Josh Corey, Kristi Maxwell, Miyung Mi Kim, Joan Retallack, Stuart Dybek, George Oppen, Zach Savich, Peter O'Leary, Jordan Stempleman, SRIKANTH Reddy (where do you people get SHRIfanth?), Marianne Moore, Alice Notley, Arielle Greenberg, Robert Hass, WS Merwin, Katie Degentesh, Joshua Edwards, Yusef Komunyakaa, BASHO, the HERE COMES EVERYBODY collective, Maxine Chernoff, Lina Vitkauskas or her double Lina Ramona Vitkauskas, Confucius/Ezra Pound (yes with the virgule!), Leslie Scalapino, H.D., Cole Swensen, Zachary Schomburg, Dorothea Lasky, Joel Craig, Jorie Graham, Lisa Fishman, A.K. Scippione, Basil Bunting, Eric Baus, PlayPoem MP3, Michael Haeflinger, Maya Angelou, Della Watson, Caryl Pagel, John Taggart (confirmed internet hater), Pierre Joris, Emily Dickinson, Gerard Manley Hopkins, Fox (like Cher? whoa), Louise Gluck (sans umlots), and Nick Twemlow.

Also interested parties should note that it appears to be a non-issue with physical buildings and other disciplines. Visual artists, fiction writers, actors, graphic novelists, hospitality establishments—all seem to be unfazed—nay! underwhelmed—by their inclusion in "Issue 1". No one has heard word one from the Chelsea Hotel, Lydia Davis, Norman Mailer, Martha Plimpton, Daniel Clowes, Tony Fitzpatrick, Max Ernst, Kurt Schwitters, Wassily Kandinski, or Pablo Picasso.

Categories: what's up

Tagged: that's what's up dude

## Serif of Nottingblog



## **Fish, BonFirefox of the Vanities & Google Goggles**

FISH (beginning of a draft)

1.

fish school like blood  
beneath the skin of a lake

I am a small boy  
singing

there is a bridge between fish  
and voice

there is a path between blood  
and lake

2.

two trees fight with axes  
a third wears a mask

in the branches  
a sparrow hawk chases a rat

water is blindfolded  
you throw a knife at it

3.

on my shoulders  
the head of a youth

then like the last flash of a lightbulb  
a book on a lectern  
and I am looking to the beyond

marry me, the water says  
lifts its veil

and mouths become waves

\*

I read in the paper today that Google has created Google Goggles, a software which acts as a filter before you send an ill-advised email. You are asked to complete a few math problems. I guess this is like waiting several days before getting a gun license. Or like the Canadian Senate, ostensibly the house of sober second thought.

Perhaps I should install such a thing for this blog--or for my real life--to stave off impetuous posting of just-finished drafts. However, I do value the process of posting up-to-the-minute texts that I'm currently working on. An interested reader (my mom?) could follow the poem from its first fragmentary posting to its various online drafts and then perhaps an appearance in a journal and then to a book. Or alternately, could track the cul-de-sac evolution of the dead-end poetic species. The family branches that never made it. Sorry Ramapithecus. You're like that Bingo card that never came to fruition, but stopped at BIN.

\*

And while I'm here: There's been some blogoflap over the recent Issue One (at [forgodot.com](http://forgodot.com)) conceptual poetry magazine event. Firstly, as I posted on Silliman's blog:

I found the whole project quite funny and actually fairly interesting as an intervention into the online world of poetry publishing. But: in order to consider the whole project, I think one has to consider the entire blog (and Google search where people found their names) as all part of this performance project / "intervention". There was the initial announcement and then the various kinds of reactions in the comments stream (the waiting for "Godot" jokes the "I didn't give you permission," the "WTF"? reactions, etc.) Then several days later, the actual PDF document arrived and there was again a variety of reactions in the comment streams -- from people puzzling over how to find their name or their friends' names, to their reactions over the texts, to anger, appreciation etc. The whole interaction (blog, first blog post, comments, links in other blogs, second blog post, comments, subsequent posts/commentary/discussion) is all part of the piece.) I don't think this is a hijacking. It's a media intervention. And I'm tickled to discover that my name as a writer (and the fact of me being a writer; ...and the fact of me searching my name on Google...) has become part of the flarfoverse. But then again, it's not "Gary Barwin", but some other guy named Gary Barwin as the editors are quick to point out. Even my legitimate flarfdom has been flarfed.

Secondly, I wanted to say something about "Vanity Searches," searching one's name on Google. I'd surmise, like picking one's nose, most people do it, at least sometimes, at least one nostril. However, I don't see anything wrong with it. Many have intimated that there is indeed something negative, self-absorbed, and navel-gazing about it. Except in moments of great insecurity, I don't search my name to be puffed up by my own importance. I'd need a whole lot more stuffing than is available online to be able to fix those moods of feeling insignificant. I think I'd have to find my name in the Bible or something. And even then, it'd have to be on the title page...

I follow Google to be in touch with readers, to follow where my writing has gone (kind of like receiving postcards from a relative), and to enter the dialogue that I hope my writing to be part of. I've encountered many interesting writers and their texts in this way. We often have some concerns, activities, or publications in common. Which is why we find our names there, or that the person has mentioned me. It's like meeting someone at a favourite section of the bookstore, or a beloved cafe. It's not the "are they thinking of me? Are they thinking of me NOW?" middle school wish to know what others are thinking about you at every minute. Nerd. Geek. I think I'll doodle his name all over my notebook.

Posted by gary barwin at 12:06 PM

## 2 Comments

*ryan manning said...*  
exclamation point  
10:40 PM

*Carol Novack said...*  
point well uttered.  
11:36 PM

## Tom Raworth Notes

### A Good Idea

in these humourless times: the first magazine whose editors have the wit / to save you bothering to write and submit:

[Issue 1]

This message, just in, might clarify matters:

Bologna 8:X:08

Caro Tom,

I see that the author is not dead, but merely irritated and worried about appearances. I call for an independent jury to declare which poems are better and which worse, than the authors' usual productions.

The eye is no longer on the pyramid but on itself.

And as I wrote everything in (at) ISSUE 1, I remain

ciao

Luther Blissett

## **The Life and Times of Varjak Paul**

### **Issue 1**

Much has been made of Issue 1, and with good reason. I myself am highly amused, as the whole thing is really quite entertaining. And I'm not sure I even care to dissect it much further. It's just all too funny.

Anyway, here's the poem attributed to me, which is found on page 2,746. Enjoy!

Flashes written without abstinence

While sometimes he straightens her, glaring, coming, dangers, seconds,  
risks, the yelling sunlight.

He does not fear  
her. He does  
not fear her at all.  
He fancies her

He is dreaming of the dying camps  
of buccaneers, lingering angrily in particularized  
lights  
He screams, "I hunger for  
to ramble angrily"  
Until he composes her  
at midsummer  
His topaz mysteries seem contemptible and  
last

What if he should penetrate

at midnight?  
He does not  
dissolve her. He  
does not dissolve  
her even a  
little.  
Lightning runs the only phenomena of  
first-class words upon  
her womb

He stays in the  
massacres of the harbor  
Already he can  
hear sympathy, her auburn sadness, like  
a skipper  
Danger rests in her commonplace flash

An intolerable second lasted  
Whenever he is  
mere  
My onslaught, you are there,  
arguing like a  
desperation  
He scatters what rests for her

Labels: poetry  
posted by Matthew at 1:01 PM

## Self Check

### Issue 1: a story about publishing? copyright? one's good name?

--just want to point to a fascinating publishing story non-poets might not read about elsewhere. Editors Stephen McLaughlin and Jim Carpenter [I don't know them or know if those names are real, but assume they are] have just announced and e-published Issue 1, an almost 4,000-page journal of poetry, available as a downloadable .pdf. It includes "new work" by almost 4,000 poets, none of whom submitted any work, were contacted about the journal, or agreed to have their work in the journal. It includes work "by" me, work "by" my partner, work "by" Emily Dickinson. The poems aren't by the poets they're attributed to; they aren't even mash-ups or parodies of the work of those poets. They were created algorithmically with Erika, a, for lack of a better term, "poem machine." A poem in Issue 1 has no relation whatsoever to the poet who "wrote" it--or didn't until now.

I personally think Issue 1 is a scream--hey, it's the only poem I've published in 2008; damn right it goes on the cv--but many "contributors" are, perhaps understandably, upset. Wait--I just wrote that "the poems aren't by the poets they're attributed to." But--are they? Who's to say that the poets "Emily Lloyd," "Teresa Ballard," and "Emily Dickinson" published in Issue 1 are me, my partner, and the first Emily Dickinson that comes to mind when one thinks of poetry?

Some interesting posts and discussions have been sparked by the publication of Issue 1, among them:

"How to Make a Poet Cry on the Interweb Using Search Technologies" (Jack Morgan at the seeqpod blog)

Ron Silliman's post (121 comments strong so far)

K. Silem Mohammad's post

post at Harriet, the Poetry Foundation's blog

Issue 1's page at Goodreads (11 reviews so far)

Posted by Emily Lloyd at 10:12 AM

## 2 Comments

*Kerry said...*

Actually, I think it's identity theft. If you're down with the joke that's okay, especially if you think that joke/experiment will always continue to be known as such, but part of putting your name on your words and standing by them is validation and longevity.

I think this ties into some things I'm thinking about sparked by librarian blogs, and I'd really like to converse on it.

Emily, you're around my age--this is almost the same as the plot of Gordon Korman's A Semester In the Life of A Garbage Bag. Ever read it?

October 13, 2008 12:35 AM

*Emily Lloyd said...*

Hi, Kerry--I've read lots of Korman, but not that one. I'll check it out.

Still thinking on the Issue 1 thing. It occurs to me that it might be easy for me to take it lightly because I take my poetry "career" lightly, at least these days. And because the "poems" are gibberish. I know I'd feel differently if, for example, someone made a library-related blog post--let's say a critique of the system I work in--and attributed it to me--or even a "Shelf Check" cartoon and attributed it to me. If the Issue 1 poems in any way resembled the work of the poets they're attributed to, that might change things for me, too.

Still thinking.

October 13, 2008 10:22 AM

## Modern Americans

### Old Enough to Know Debrot

This was the first literary hoax I followed in real-time. It unfolded in online journals, emails, and on the then red-hot Buffalo Poetics list, so I guess it was an early instance of how the Internet would change the discourse around poetry. Big as it flared, I'd forgotten about it until Gary's post, and never knew Ashbery had intervened.

Whatever happened to Jacques Debrot? He appeared as a musketeer in Kevin Killian's "What I Saw at the Orono Conference 2000" report, then I'd heard he'd made a grand renunciation of poetry and vanished. Seems like there was a "Debrot is dead" rumor at one point--like those reports of Jerry "The Beaver" Mathers having died in Viet Nam--but it turned out he was just teaching somewhere in the Midwest, I think. Odd to be nostalgic for a hoax not ten years gone: maybe Ashbery's right to yoke modernity to elegy.

Posted by rodney k at 9:59 AM

Labels: poetix

## 2 Comments

*phaneronoemikon said...*

Elegy is one letter shy of Eulogy,  
allegedly..  
10:59 AM

*DUSIE said...*

this is a very vague memory for me...but again, it is there... funny debrot... of bread? real name or moniker£?

12:30 PM

## fallen verses

### Mechanical Poetics

So, by now, I imagine most poets on the internet have heard of Issue 1 from [forgodot.com](http://forgodot.com)\*. I don't care at all about any ethical issues with their use of peoples names and false attributions of poetic texts. Do. Not. Care. I think we, as people not just poets, place way too much stock in the notion of creation anyway. Nothing new under the sun in sex or poetry.

What interests me is the system by which the poems were created: the Erica T Carter algorithm. The poem below was "written" using that algorithm and, frankly, I would be happy to call it mine. Perhaps it is mine: I set the machine in motion to produce the result. Perhaps it is Jim Carpenter's since he created the machine. Who knows. Who cares. As artists our job is to create, but that creation is not ex nihilo, it is a process all its own whereby our experiences, be they real, dream, borrowed, are filtered and twisted and looked at through broken glass until art is expressed.

The problem is not that [forgodot](http://forgodot.com) used people's names without permission, or even that they attributed falsely the generated texts to writers, or whether Issue 1 is just flarf. The problem is that these programs clearly show that poetry is not, in some aspects, a human act. The relation of words on the page is something can be generated by a program. It is nonsense but, let's be honest, much avant-garde work may also be nonsense. The problem is that this shows our viewpoint of poetry is that it is solely the relationship of words to other words.

Poetry is not just the relationship of words to each other. That is verbal music, no more. Poetry is the relation of ideas to words to emotions. It is an evocative art rather than a representational one. That is why Erica T Carter and Issue 1 is ultimately irrelevant\*\*, there is no evocation. Just words.

A crescent of negotiations

Her viridian crescents chuckle and crawl  
Catching for a child

Clip any case to care about the  
cochineal of contempt  
How long should  
I be a creed above her  
coming crucifix?  
Is this cashmere then, this cherubic consciousness,  
I am close

"I plan prints," I  
call  
Between this prank

and that prank

What did I cite, covering, coming  
above my crystals?  
The hand next  
I am costly  
This time I  
confer her

I am needed by an exclaim  
There is my wizard-finger, there is another,  
and there the wings of cobalt  
blue she nurtures  
I give her a way  
But what if I should  
wade sometimes, sometimes, yellow and wrong?

\*IF you somehow have not, some links: Harriet 1 and 2, Silliman, Wet Asphalt, SeeqPod.

\*\*IRRELEVANT as Art, I mean. It is interesting in other ways. Particularly the sociological sphere of poetry.  
Thursday, October 9th, 2008 Culture, Poetry

## Mappemunde

My fellow prisoners, it's called Duchampical Correctness. We're piously shaking our finger (no rules, no limits!) at you-as-readymade. Most of these people can dish it out but they can't take it.  
October 09, 2008

### 1 Comments

I think you're right about Debrot/Ashbery.  
*Posted by: Matt | October 10, 2008 at 01:02 AM*

## poesy galore

### Issue 1! My first published poem of the year!

[cross-posted from Shelf Check]

--just want to point to a fascinating publishing story non-poets might not read about elsewhere. Editors Stephen McLaughlin and Jim Carpenter [I don't know them or know if those names are real, but assume they are] have just announced and e-published Issue 1, an almost 4,000-page journal of poetry, available as a downloadable .pdf. It includes "new work" by almost 4,000 poets, none of whom submitted any work, were contacted about the journal, or agreed to have their work in the journal. It includes work "by" me, work "by" my partner, work "by" Emily Dickinson. The poems aren't by the poets they're attributed to; they aren't even mash-ups or parodies of the work of those poets. They were created algorithmically with Erika, a, for lack of a better term, "poem machine." A poem in Issue 1 has no relation whatsoever to the poet who "wrote" it--or didn't until now.

I personally think Issue 1 is a scream--hey, it's the only poem I've published in 2008; damn right it goes on the cv and on the grant applications--but many "contributors" are, perhaps understandably, upset (like, lawsuit-threatening upset). Wait--I just wrote that "the poems aren't by the poets they're attributed to." But--are they? Who's to say that the poets "Emily Lloyd," "Teresa Ballard," "K. Silem Mohammad," and "Emily Dickinson" published in Issue 1 are me, my partner, this K. Silem Mohammad, and the first Emily Dickinson that comes to mind when one thinks of poetry? Like Erika, "Emily Lloyd" is a made-up poet., is she not? I'm not fond of her work, but I certainly don't question her right to write and publish.

Some interesting posts and discussions have been sparked by the publication of Issue 1, among them:

"How to Make a Poet Cry on the Interweb Using Search Technologies" (Jack Morgan at the seeqpod blog)

Ron Silliman's post (121 comments strong so far)

K. Silem Mohammad's post

post at Harriet, the Poetry Foundation's blog

Issue 1's page at Goodreads (11 reviews so far)  
Posted by Emily Lloyd at 4:15 PM

## **2 Comments**

*Jessy Randall said...*

I'm sad! I'm not in it!  
10:45 AM

*Emily Lloyd said...*

That's ridiculous! Don't they know who you ARE? I'm 10000% positive that any poem "Jessy Randall" "submitted" would be better than the one they printed by "Emily Lloyd"! [grin]

# **For Godot**

## **Forgodot on Ceptuetics**

The forgodot.com research team — Vladimir Zykov, Gregory Laynor, and Stephen McLaughlin — discussed Issue 1 on last night's episode of Ceptuetics, hosted by Kareem Estefan.

The show has been archived here as an mp3.  
Ceptuetics on PennSound  
WNYU.org

Stephen McLaughlin | no comment | # |

Friday, October 10, 2008



# Everyone's Cup of Tea

## Principal Hand

O.M.G. THESE GUYS ARE \*SUCH\* \*JERKS\*

[Context]

Posted by Jow Lindsay at 07:23

Labels: anthologies, ballots, Carpenter, cellular automata, cutups, editing, errata, flarf, McLaughlin, poetasters, poeterrorists, proofs, reading, Reality Street, sonnets, today's fast-paced vacant lords

## 2 Comments

*ISOPROPYL RICECAKE said...*

everyone lawndood this

11 October 2008 10:33:00 PDT

*JS said...*

You stole my fucking poems. Give them back.

21 October 2008 09:51:00 PDT

# Digital Tools

## More than 3700 computer generated poems in one book

At Post Spectacular I found the link to an interesting work of computer generated art. Stephen McLaughlin and Jim Carpenter edited a huge fake book. The pdf-file consist of 3785 pages full of poems, that were made by computer, but credits are given to real poem authors. I don't know if ever a real book was made, but imagine... over 3700 (or 1850) pages! What a big pile of paper.

a\_wooden\_danger.png

The computer generated poems itself look good. They feel somehow natural - like poems. I can't say anything about the artistic quality itself, because I am really not into the art of poems and never was. But the fact that 3700 poems, from authors I never heard of, just come into one book, would really make me suspicious. The cover of the book is labeled "Issue1". So are the guys planning another one?

You can download the book here, or directly as pdf.

# McCarra

## For Godot -- Research in Poetry

MaryAnn was included (who knows why) in For Godot's recent experiment in computer-generated poetry, "Issue 1."

Apparently this project has raised many hackles.

To see this project, go to:

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

Posted by MaryAnn McCarra-Fitzpatrick at 9:48 AM  
Labels: computer generated poetry, experimental poetry, For Godot

## One Night Stanzas

### Procrastination Station #7

Be inspired by the weird wonders of the world wide web...

Firstly, I think that as a Poet who Pays Attention to Stuff, I'd be shot if I didn't talk about the whole Issue 1 debacle. For those of you who don't know, it's an epic, 3000+ page poetry anthology that's been put together by a small group of attention-seeking boys (I have seen to many of their type around campus, it makes me sigh) as some kind of experiment. Basically, it's full of weird, non-descript, probably flarf-generated poems; which is fine. Except each poem has been attributed to a "famous" poet... who didn't write it.

Understandably, this is getting some big poetic knickers into a serious twist, but the idea is annoyingly clever: it feels like plagiarism, but it isn't. I doubt it's illegal - all they're doing is printing people's names (and do you need permission to do that?) at the bottom of unrelated poems, making it look like they belong together, but never stating it. I'd rather admire it, if it weren't for the editor in chief of the anthology issuing a pathetic whinge about people getting upset with him. If he didn't know that was going to happen... well, better that I say no more. Google it, it's hours of fun. It will probably go down in poetic history (I'm sad that I'm not "famous" enough to merit a poem in it. Maybe Issue 2?!), so remember this day! (There's no Wikipedia article for Issue 1 yet, I notice... is anyone on to it??) & check out some of the commentary, [here](#) and [here](#), while you're at it.

OK, now on to more sane matters...

Kanye West's new single is flippin' brilliant. Not poetry-related, but it needed to be at the top of the list. I am a huge Kanye fan and it makes me very happy... though the chorus does seem to have the same drum-riff as, erm, Fairground by Simply Red. Oops.

(I'd really like to be able to play it through these epic speakers, incidentally. Anyone got \$20,000 to spare?)

Here's my weekly Guardian books blog spot...

I'm ignoring all that Forward Prize nonsense (you doubtless already know the outcome etc), and going straight to Why Poets Take Trains. Far more important. Also, a quiz for National Poetry Day: how well do you know your poetic current affairs? (I got 11 out of 13!) And are you a writer of radical poetry? Do you toe a party line? There's also a brilliant 'Why I Write' interview with Alaa Al Aswany, an interesting theory about getting people interested in poetry again, and the breaking news that one of Bram Stoker's blood (haha) relatives is writing a sequel to Dracula.

Apparently, you should know these 12 Greek words (though why you really need "acropolis" I'm not sure)... and Daily Writing also give you a useful lesson in using brackets.

Are you a member of The Bad Title Club?

There's a brand new blog on the scene, and one I'm really, really excited about. It's specifically aimed at poets who have tattoos, and they want YOUR contributions! Check it out.

Ever wanted to quiz a real, live poetry magazine editor? Here's your chance.

Never mind novels... why not read the dictionary? (thanks to Struan the metapoet for this link!)

Stop press: Neil Gaiman has a new book in the works!

The brilliant feminist-but-in-a-good-way magazine Blossombones has an open submissions call happening... get your poetry out there, ladies!

This week, I have been absolutely gobsmacked by this incredible artwork.

... and finally, ONS needs to say thank you to Poethound, who featured this blog on their blog (thanks yet again, Jim!), and Ron Silliman, who just keeps on sending lovely readers in this direction! Cheers guys.

Want to see a lovely link of your choice here? Get in touch!

(Photo by Strollerdos)

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Tags: advice for young writers, procrastination station 7, publishing, resources for young writers, young poets

This entry was posted on Friday, October 10th, 2008 at 10:06 am and is filed under Inspiration, Resources. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

#### 4 Comments

*swiss Says:*

October 10th, 2008 at 1:26 pm

‘attention seeking boys’? just don’t be expecting them to change anytime soon. and this before they get consumed with their own self importance.

and people are worried by this!? such small lives! lol

*Claire Says:*

October 10th, 2008 at 5:02 pm

Swiss - yep, I reckon that’s a fair approximation of what they are. They sure aint scholars... it’s a prank, really, isn’t it? Not exactly a noble literary endeavour.

But I admit that threatening to prosecute (probably impossible, apart from anything else) is a bit too far. I just found it all a bit pathetic from start to finish, really.

*Iolanthe Says:*

October 10th, 2008 at 6:10 pm

Thanks for the lovely image of Ron Silliman in “big poetic knickers.” I may never get over it!

*Jim Murdoch Says:*

October 13th, 2008 at 6:46 am

I own 27 dictionaries. For many years dictionaries and thesauri have been an enormous source of pleasure to me. Once of my first blogs was about this and I list all twenty-seven: <http://jim-murdoch.blogspot.com/2007/09/twenty-seven-dictionaries.html>

## heuriskein / εвриσκειν

### issue 1 anthology (part one)

over the past week, an intriguing experiment has taken place in the poetry community. a week ago today, on october 3 -- a friday, typically the day for the release of bad news that public relations operatives hope will be ignored by the mainstream media -- kenneth goldsmith posted to the poetry foundation's harriet blog an announcement of a "3,785 Page Pirated Poetry Anthology" and proceeded with a list of 3164 poets whose work the anthology, entitled issue 1, purportedly included. "Completely unpermissioned and unauthorized," the announcement proudly declared, "pissing off the entire poetry community. Either you're in or you're not." (download the 3.9MB PDF file [here](#).)

the provocative taunting is part and parcel of the pitch that often sells the latest poetry movement du jour, with goldsmith as conceptual writing's most visible brand name. and although the issues such taunting raises -- regarding authority, ownership, permission, exclusivity and poetry wars -- warrant both some tongue-in-cheek levity and some serious consideration in their own right, these i think are among the least interesting aspects of the project. that is, the significance of the issue 1 anthology far and away exceeds its conceptualist brand name.

think about it for a moment. visualize a 3785-page poetry anthology: even with the thinnest, norton-style cigarette paper or telephone directory oversized pages, this beast would still need to be bound in multiple volumes. practically speaking, it can only exist in digital format and makes an utter mockery of print and codex technologies.

and besides, who could possibly read the thing? the list of contributors alone is so formidable that a number have already claimed frustration at the difficulty of searching for their names to determine if they've even been included (even though searching a digital text is relatively easy once you know how).

so the first implication i draw from the simple fact of the issue 1 anthology as object -- and it obtains regardless of whether 3000+ individuals wrote the poems in question (they didn't) or a single computer program or programmer "wrote" them (it/he did) -- can be phrased as follows:

1) we are living in a moment of poetic production so abundant that attempts to document it and consume it have approached if not fully arrived at the patently absurd.

[to be continued]

Posted by tmorange at 12:47 PM

Labels: issue 1 anthology, poetry

## **Belgian Waffle**

### **Bewilderment**

Making

In bewilderment

Telling bewilderment

(This is my 'contribution' to 'Issue 1' - the fake anthology mentioned in Ron Silliman's Blog. I'm not sure it's so far from the truth).

Posted by belgianwaffle at 8:50 PM

Saturday, October 11, 2008

## Birds Before the Storm

### Anarcho-Flarf Vandalism! (or, 3k+ pages of false poetry!)

Posted by Magpie under Anarchism, LOL

Desolation  
He loses the fingers, sudden as  
arms  
Sarah Gridley

That poem is on page 3076 of Issue 1, a wonderful jab at culture by [forgodot.com](http://forgodot.com) (and possibly Steve McLaughlin), an experimental poetry group.

Why is it interesting? Because Sarah Gridley, whoever she is, didn't write that poem. In fact, none of the 3,000+ authors listed wrote the pieces that are attributed to them. It's a 3785 page PDF file poetry anthology of beautiful lies and blasphemy!

One of the most fun parts is reading all of the writers respond in the comments. Tons of them are hopping mad. Others get it.

Silliman (whoever that is), is worried about his good name and makes vague threats about suing the editors. He also calls it "anarcho-flarf vandalism". And all I gotta say is, go anarcho-flarf vandalism! I wonder what the anarcho-flarf flag would be. Maybe black and newspaper print? I could get down with that.

Honestly, I haven't been excited about poetry in years. Or art, really, though I have to pretend like I am. Dada and surrealism got sucked into mainstream art, what's left? Well, for starters, 3,000 poem anthologies of god-knows-what.

One poet that took it well and spoke reasonably on the subject is Sharanya Manivannan, who explains a bit more about the nature of the project and also the root of the word "anarcho-flarf".

#### 4 Comments

*Sarah Gridley says:*

October 23rd, 2008 at 5:18 am

"Whoever she is" is me. Thanks, chief. Let's keep the wonderful jabs and lies coming! They're beautiful! I get it! It's brilliant! Why did no one think of mis-attributing poems to people sooner? Brilliant!

*Magpie says:*

October 23rd, 2008 at 8:52 am

Sarcasm doesn't come out particularly well on the internet, does it? Regardless, we've clearly stated that this poem was not by you, and I will be quite surprised if anyone thinks that those poems are by who they say they are by.

I can imagine that the "whoever that is" might have come across as snarky, but I pulled your name and the attributed poem out at near-random, looking for a piece that was short and somewhat interesting. I don't follow modern poetry, as I stated in the post, and didn't know who almost any of the false authors of the anthology were. I wouldn't expect you to follow and know who I am, just because I've written a book.

*Sarah Gridley says:*

October 24th, 2008 at 6:45 am

Magpie,

I do sincerely apologize for my sarcasm, which is a lousy form of communication. To my ears, an enthusiastic endorsement of lies and jabs sounds really strange, and I think that is what I was trying to echo back, via all those exclamation points.

Yes, you have clearly stated the poem is not by me: that is hard to miss. But you are, at the same time, celebrating the mis-attribution ("beautiful lies and blasphemy!"), and deriving some enjoyment from it ("One of the most fun parts...").

As for the "whoever she is" part, there was a one-in-3000+ chance that you would find me, which is kind of cool, really. You mistake my objection: I would never presume that you should know or follow my work, not at all. What bothered me was the (yes I think snarky) lack of curiosity about who I MIGHT be, or what this might mean to me. It was your lack of empathy that bugged me, and led me to mirror the snarkiness (apologies again).

In the end, I'm not sure how I feel about this Anarcho-Flarf hi-jinx. I kind of like the poem that's mis-attributed to me. I think poets CAN be ridiculously self-important, and entitled, and vain about their work. Two minutes in an AWP conference makes that clear. If I had it to do over, I'd be a tree doctor, and be DOING something in the world. So this "taking the piss" out of us is perhaps a necessary reality check.

Should we be examining the question of "authorship"? Yes, I think we should. But I do think there are more imaginative, and kind, and productive ways of "unseating" the author. I like the idea of publishing things anonymously, or working on poems collaboratively, in which no one knows who the author is at any one moment.

The act of mis-attribution, even in fun, and as culture-jab, feels like the wrong way to go about it. Perhaps it is not cool to be earnest about anything, to believe in the possibility of craft and hard work, but when you spend many many years of your life thinking about the making of poems, and teaching about the making of poems, and when you sign your name to that work, not (I hope not) as an ego-trip, but as a gesture of solidarity and vulnerability, it is upsetting to have someone fuck with your name. Funny, sort of, too, from an existential angle, but mostly upsetting.

You say you are a relative newcomer to contemporary poetry. I am not well-versed in anarchical theory, but I would hope that there is, inside it, a respect for individual expression, a belief in the individual's right to shape his or her own identity.

Thanks for your response, which did make me re-think my sarcasm. & Best wishes

P.S.

I see you are a vegan. That is fantastic. I am a vegetarian, and have been for about twenty years. I lack the discipline to be a vegan, but I admire very much those who make that commitment.

*Magpie says:*

October 29th, 2008 at 11:52 am

Fair enough, your response has humbled me. The idea of an individual having control over their own identity is indeed a strong point, and I understand that you were frustrated by my not looking further into who the author I chose at random was.

But I still hold this project as an interesting prank. I wouldn't say that it is poets specifically that need the piss taken, either: certainly, poetry has enough modern detractors that it doesn't warrant any further specific abuse. But, nonetheless, I enjoy the prank. Particularly since it seems to only have really drawn the attention of the poets it mentioned... the ire it drew was its only form of promotion, and I applaud what anti-art has had to offer to art in general since DaDa.

## **Sharanya Manivannan**

### **The Venus Flytrap: Piracy, Privacy, Popularity and Poetry**

It's not every day that one finds oneself as a subject of a social experiment. At the risk of being frozen out of polite poetic society, I have to admit: I felt just a mite gleeful at having my identity misappropriated for inclusion in a 4000-page pdf anthology of pirated poetry.

The idea was simple: collect together some 3000-odd names of poets, randomly generate cryptic and rather dreadful wordlists assembled into poetic syntax and misattribute one to each, publish the whole thing as a pdf without the authorization of those whose names are used, and watch a congregation of middle fingers go up in the blogosphere.

Now, most people don't take poets very seriously. The word alone conjures up an image of a limpid-eyed, lily-livered, lovelorn loon. This may be why 20% of us die of suicide, overcompensating as usual for all that lack of attention. You see, poets take themselves very, very seriously. Nowhere better can this be seen than in the reaction to the For Godot anthology, put together by three self-described "poetry researchers".

The personal contact details of one of the editors were distributed by a poetry community organizer. Comments flooded in demanding deletions (and yes, apparently lots of poets have Google Alerts for themselves). The word "anarcho-flarf" was invented for the new genre. Anarcho obviously referring to anarchy, and flarf meaning "avant garde poetry that mines the Internet with odd search terms, then distills the findings into verse". The less offensively intelligent among us stuck to "pirated poetry".

But with all due embarrassed blushes for some of my fellow poets, the fake anthology does raise some interesting questions. To what extent can one really control one's public identity, and at what point does one's name become public property? If one's name is public property, does this by extension mean that the person is also fair game?

I've had a lot of secondhand rumours come back to me. Some have a vague basis in truth that has been distorted, while others are so far-fetched that they're clearly the work of vicious minds. For instance, I am supposed to have posted pictures of myself in a bikini online, thereby blemishing my fitness as an appropriate role model for impressionable Indian girls. Trouble is, I have never owned a bikini. I am also supposed to have tried to murder my mother-in-law. Trouble is, I have also never owned a husband (and not because he was suitably disposed of too, either).

So I do see the point of some of the anger over this anthology. It is annoying, at the very least, to have one's name misappropriated. Also, if the world is destroyed and all that remains is the Internet, those awful generated poems are going to be credited to us. We'll be to aliens what Sarah Palin is to SNL.

But truth is, as far as the anthology is concerned, I don't mind so much. I have a soft spot for guerrilla art, and it's a backhanded honour in its own way, since piracy always means popularity. It's also pretty unlikely that my name will be noticed amidst the 3,163 others, and I wouldn't care about the hardcore stalkers who might find it anyway. It's equally unlikely that I will ever again share space all at once with Dorianne Laux, Anna Akhmatova, Adrienne Rich, Walt Whitman and Langston Hughes. For the non-reader, suffice to say that they are also known as some of the frequent cameo roles in the modern poet's wet dreams (and isn't that too identity misappropriation?). And that little giggle is surely worth a terrible poem I didn't write.

An edited version appeared in The New Indian Express. "The Venus Flytrap" is my weekly column in the Zeitgeist supplement. Previous columns can be found [here](#).

Filed under Uncategorized

Tags: anarcho-flarf, column, guerrilla art, identity, internet, pirated poetry anthology, poetry, poets, social experiment, the venus flytrap

Monday, October 13, 2008

## Opened Poetry

### for godot's sake

Looks like 'Issue 1 by the team at for godot, has taken on an ant-in-the-magnifying-glass significance, or non-significance (but still significant enough to post about its non-significance). Here is an excellent summary of what has happened so far, along with some salient commentary on the whole saga. For context before we continue, see DBC, Silliman (along with the comment thread), a couple of posts by Jow Lindsay, and one by farfalla press. You get the idea.

So, the for godot team have issued a polite clarification. Stephen McLaughlin explains:

I expected its size, format, and (to my eye) clearly algorithmically generated content to make our intentions clear.

Shocking, I know. For instance, let's attribute some kind of condition of irreparable reputational fatigue to what is featured in this 'issue'. The name 'issue' for starters implies that after the first 4000 poets there's likely to be another 4000 poets. So every every poet who's any poet (my name is not, sadly, on the list) is going to be published with a, let's call it 'fake' work against their name. That's if we can even class that list as names, which in one sense they are, but in another sense they are flarf procedure.

Also, the people on this list are not Stephen King, or Michael Crichton, or Danielle Steele, or JK Rowling. They have a specific, proactive audience that seeks out their work or work like it, discovering new work through association, recommendation and research. A person who knows the work of Silliman is going to deduce, assuming they take it at face value, that an anthology of 4000 poets is going to be both poorly edited and of an overall mediocre standard at best, through sheer volume. Even if they were to seek out the work of Silliman in this publication, they would recognise that it was not his. If they were new to Silliman's poetry, the chance of them stumbling across his name as one of 4000 in an anthology, and then choosing to read that over the Google search results which have his work isolated, on web pages, for easy reading, is going to be incredibly slim. There is no way this publication could adversely affect any of the names on the list.

Well, one way.

I've read a lot of negative reaction to this publication. The polite clarification by the publishers alone is indication of how offended some have been. How can people of such obvious intelligence, at least in their chosen field, find time to be taken aback by a project that is - while its merits as a work of poetry can be debated - so... harmless?

October 13, 2008 at 1:20 am • Filed under Alex Davies

### 1 Comments

*Itch Away blog » Blog Archive » Waiting for Google wrote @ October 21, 2008 at 8:38 pm*  
[...] 1 has produced all manner of reaction in the blogosphere and on the listserv for British poets. Opened have also commented on the [...]



# Solid Quarter

## New Poem

I wrote this great new piece that's already been published here (it's on page 3035) if you want to see the original.

<http://www.forgodot.com/2008/10/issue-1-release-announcement.html>

Refraining Solitude

Vegetation and mischief  
Lusty and untrammeled  
Prudence and glory  
Shaking

Taking

More inborn than a  
durability  
Taking above a  
man  
Your inbred mankind  
Refraining on a strength  
At a congenital piece

I'm thinking about changing the word untrammelled though...it just doesn't sound like me....maybe just trampy.... wow, i sound really tense too. I need some valium.

Posted by Solid Quarter at 9:14 AM

Labels: faux poems, fun times, megaanthology

## 1 comments

*Jackie said...*

Scott,

This is pure power - but I would keep untrammeled - it's a word that forces feeling. I am almost uncomfortable reading it... that's why I love it. Nice job

8:33 PM

# Embassy of Misguided Zen

## For Godot Issue 1

For Godot (some type of journal or something) recently published a 3000 page pdf of poems. There's a poem by me that's not written by me. I don't know who these guys are.

In the blog comment section, alot of writers are saying that they also didn't write their poems. I'm too tired to read all the comments, but from what I gathered, this is some weird joke or parody. Some are saying that the blog comments themselves are not real.

The only thing real I know is that somebody has way too much time on their hands to write 3000 fake poems, attribute each poem to obscure yet 'real' writers, create multiple blogger domains in order to comment on one's own blog, and make a 3000 page pdf.

I don't mind the 'artistic' point they are making, if any, but I don't think it's right to attribute work to writers who didn't write them.

## The Prosthetic Imagination

### A couple of thoughts

I just wanted to weigh in a bit on some of the recent discussion about Issue 1 and maybe help to make a couple of things clear.

First off, Issue 1 is not a hoax nor a prank. It is (and I think should have been immediately seen as) parody, parody as obvious as anything on The Onion. If there is anything amusing about the project, it is that so many folks did not see that. Maybe that's because it is bad parody. I'm too close to the project to be objective--I'll leave it for others to make that judgement. But speaking for myself, there was no intent to fool anybody, just to evoke a chuckle or two.

Second, the ETC project is, and should be discussed as, separate from Issue 1. I was multiply motivated to continue the project after completing my thesis. I did not feel as if the thesis satisfactorily answered the question as to whether machine poetry could compete with traditional poetry. I had attempted to devise and implement some controlled testing, but could not for the life of me devise an adequate null hypothesis, let alone an experiment that would reject it. So after some considerable time, I decided that the only way to test was to actually send out the work and see what happened. It was important that in sending poems out I not identify them as machine works because that would irreparably compromise the experiment. Some editors would accept the work only because it was borne of the machine and others would reject it for the same reason. So Erica was born. And of course that kind of exercise does have at least some of the characteristics of the hoax. And I confess to some pleasure in the act.

And as are most alternative artists, I wanted to be disruptive. That motivation, at least, has been amply satisfied in the last two weeks. (I know: I contradict myself. I do that a lot.)

But there is another, to me, more important motivation, which speaks squarely to Issue 1. And that has to do with the broader community of computational artists, particularly those working with text. A problem confronting these artists is where to get text to support their work, especially since the demands of an artifact capable of processing thousands of elements per second and storing gigabytes of data require enormous amounts of it. It is physically impossible to manually write the 1000s of pages needed to support certain types of work. Further, developing excellence in the skill sets required for developing computational artifacts and literary artifacts would require at least double the effort it takes to become either a highly-skilled technician or highly-skilled author. My thoughts were that artificially generated texts could be used in such works. (One of the reasons I wrote the most recent version in Java was to facilitate such usage--and also why I've posted the source.) Erica never gets tired, never complains and works for just about nothing. So far only the Issue 1 guys have taken me up on that.

Finally, all of this is past. I have turned to other interests, none of them computational, and at this time, have no ambitions toward furthering the project (another reason for releasing the source). If the project has value, someone else will pick it up. If not, no one will. BTW: There is a clear line along which Erica's poetry can be improved significantly, which does not require any programming knowledge whatsoever. Just a little Xml.

If anyone is interested, I am happy to respond to questions about the software's design. Just email me.

# posted by Jim @ 3:14 PM

Tuesday, October 14, 2008

## Stoning the Devil

### Issue 1 Issues

It has taken me some time to decide if it would be worth my while to address Issue 1 here. Since everyone already knows what Issue 1 is, I won't waste any time explaining. I will state, right at the outset, that I think Issue 1 is a positive, much needed event. Why? Because the poetry community, of which I consider myself a part, has a hermetic quality that makes objective evaluation both rare and unlikely. It is unlikely because, to some extent, the only audience for poetry consists of poets; thus, many of us are afraid of stepping on each other's toes. The delicate dances we do around each other make it hard to feel that what might be called, with some accuracy, the "real world", ever intrudes on our hermetic, clannish, doted upon (but societally devalued) universe. Issue 1 is the real world hitting us smack in the face. It is showing us that we are not holy; that technology has advanced to a relevant extent, so that the possibilities of computer-generated poetry are both real and potentially viable; that someone has "cracked the code" of how the poetry world works, and how to generate conflict, interest, and excitement; and that someone has the guts to take the kind of liberties that would be unthinkable for most of us.

Let's face it: most of us, even those of us who took umbrage with the approach that McLaughlin, Laynor, and Carpenter took to creating their anthology, were pleased to be included. I certainly was. These gents are crafty enough to realize that many poets, perhaps even most, consider themselves short-changed on some level. For the derelicted, devalued poet, attention is love. This team cracked the code; they played on everyone's fear of exclusion by including (almost) everyone. Thus, no one can say that the Issue 1 moment (and it was and is, to me, a moment) was anything but egalitarian. That's why despite Silliman's darkling hints, these blokes are not going to get sued. They spread the love (parodic love is still love) around, to an extent that the Issue 1 buzz is by no means merely negative. Everyone is relieved because everyone is included and so nobody feels bad. Whether the poems included in the anthology have any aesthetic merit is another question. I happen to like my poem; it resembles the Apparition Poems I published in Jacket and Beams; so it's a non-issue for me. If I thought the poem attributed to me was rubbish, I would probably have a different feeling, but that is not the case. In any case I think that in this context, the poems are less important than the quality of the gesture itself. Presumption and egalitarianism are usually incompatible, but they merge here.

Jim Carpenter has said that the anthology is parodic. I find this disingenuous; it obviously involved a tremendous amount of pain-staking labor, and, in a backwards or left-handed way, confirms the hermetically sealed poetry world in the gesture of its transgression. The poems do not ape or parody anything; they are just there, each one a kind of Hitchcockian McGuffin. Or, they could each be taken as a bicycle wheel or a urinal, any kind of readymade, of Duchamp. I told Gregory Laynor last week that Issue 1 is a tremendous Dada prank. Will its repercussions be substantial? Too early to tell. It certainly must change the post-avant landscape slightly; we have all been taken advantage of, denuded, deflowered. Yet some of us enjoyed this process. Certainly we have learned the lesson that in our modern world, nothing is sacred, not even poetry. Can a computer be trained to write better than we do? I do not hesitate to affirm that it is, to me, an open question. Before we get prissy about our work and our reputations, we need to register the relative smallness of our endeavor. Here is our world: a few thousand people. On and from this, we have made a universe. One day, we find that this universe, supposedly sacrosanct, has been

appropriated. We have been contextualized, and thus cut down to size. Now, we may see ourselves a bit more clearly. For this alone, Issue 1 may become an important moment in our lives.

posted by P.F.S. Post at 9:54 AM

## 2 Comments

*Steve Halle said...*

While the computer can generate effective poems, any meaning it has is accidental or coincidental or based on source material used in the poems' creation. It is good at replicating/imitating period style, as Joshua Kotin writes in *Chicago Review* (Spring 2006, 51:4/52:1, p. 254) in response to publishing Eric Elshtain's *Gnoetry* in that issue. At this point, some two plus years later, it's still up to the poets to mean in our texts and to decide how we go about meaning, meaningfully.

Elshtain, tho, has talked about using the computer to reproduce the equivalent text of the entire canon of literature. The algorithm, I suppose, theorizes the idea of meaning more by its potential to create something as vast as or vaster than our imagination, a poetry as the sky or the sea or space. That means something, but it's not the traditional something I seek from texts, I suppose. It is, however, a something I've had to reckon with by way of my own writing, which has led me into some conundrums and down some proverbial rabbit holes, I'm sure.

11:32 AM

*michaelf said...*

i think by parodic he meant of anthologising rather than poem writing

6:49 PM

## For Godot

### The Father of Erica

Recently posted to the Poetics List by Jim Carpenter:

Hi,

I just wanted to weigh in a bit on some of the recent discussion about Issue 1 and maybe help to make a couple of things clear.

First off, Issue 1 is not a hoax nor a prank. It is (and I think should have been immediately seen as) parody, parody as obvious as anything on *The Onion*. If there is anything amusing about the project, it is that so many folks did not see that. Maybe that's because it is bad parody. I'm too close to the project to be objective about that--I'll leave it for others to make that judgement. But speaking for myself, there was no intent to fool anybody, just to evoke a chuckle or two.

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And as are most alternative artists (and I would think, just about everyone who participates in this list), I wanted to be disruptive.

But there is another, to me, more important motivation, which speaks squarely to Issue 1. And that has to do with the broader community of computational artists, particularly those working with text. A problem confronting these artists is where to get text to support their work, especially since the demands of an artifact capable of processing thousands of elements per second and storing gigabytes of data require enormous amounts of it. It is physically impossible to manually write the 1000s of pages needed to support certain types of work. Further, developing excellence in the skill sets required for developing computational artifacts and literary artifacts would require double the effort it takes to become either a highly-skilled technician or highly-skilled author. My thoughts were that artificially generated texts could be used in such works. (One of the reasons I wrote the most recent version in Java was to facilitate such usage--and also why I've posted the source.) So far only Issue 1 has taken me up on that.

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If anyone is interested, I am happy to respond to questions about the software's design. Just email me directly: jcarpenter47[at]gmail.com

Best,  
--jim

Stephen McLaughlin

## 1 Comments

*snezana | October 18, 2008 7:21 PM |*

This is all very interesting. I've been out of the loop of computer poetry entirely. I have questions for Jim and for the For Godot crew, but it'll have to wait until I have a bit more time, probably over the winter break. BTW, the only 3 writer friends to whom I have so far told about Issue 1 had the same reaction: they'd be pissed off and how come I find the whole thing amusing... Another friend, who is a scholarly writer, was amused with me. Others are just puzzled, like my brother, who is currently working on a computer simulation of a beating heart.

Wednesday, October 15, 2008

## micawberesque

**Here we go again!**

**Yikes!**

For WHOMEVER flagged me at goodreads.com regarding ISSUE ONE and YES I am posting this list AGAIN!!! Dusie has over 100 books up at Goodreads, real books, most of which are available to download FOR FREE, to critique and review. I wonder who is still complaining about Issue1? This is silly, everyone knows it is an experiment/installation piece of sorts... complaining only

gives it more credence! This piece etc is not going away by erasing it now, thousands have already downloaded it, it resides on thousands of personal computers... anyone taking an issue like this for real is plain ol lame imho! and sure not of the Dusie persuasion... Sure, we all have different stands here but this is too much. Note, no "mainstream" poets included have so much have uttered a word about it...they don't care!!! Though Tom Raworth DID and he is fairly "mainstream" as far as experimental poets go (read known) ...and he thinks it is funny!

Can I tempt people who fiddle their time in this way to please visit the Dusie Press Group, view all of the FREE download-able chaps, see all of the many other beautiful purchasable Dusie Books and other press books by Dusie poets... geht geht!

Announcing the release of Issue 1, edited by Stephen McLaughlin and Jim Carpenter. Now available here as a 3,785-page PDF (3.9 MB).

SOURCE TEXT: Emily Dickinson, COMPLETE WORKS, and Joseph Conrad's Heart of Darkness

This issue features new poems by Nada Gordon, Evelyn Reilly, Julianna Mundim, Emmy Catedral, Enid Bagnold, Richard Siken, Stephen Ratcliffe, Michael Gottlieb, Jodie Childers, Norman J. Olson, Brent Hendricks, Sean Kilpatrick, Tom McCarthy, Stacy Doris, Michael Rerick, Corrinne Clegg Hales, Mark Decarteret, Hadewijch of Antwerp, Darren Wershler-Henry, Letitia Trent, Debra Di Blasi, Laura Elrick, Bruna Mori, Popahna Brandes, Robert Sheppard, Diana Magallan, Kristine Danielson, Ed Higgins, Drew Gardner, Kyle Kaufman, Matthew Thorburn, Tiel Aisha Ansari, Christopher Wells, Vanessa Place, Simon Pettet, Grace Vajda, John Bennett, Ian Patterson, Joseph Hutchison, John Cotter, Cheryl Lawson Walker, Scott Esposito, Jason Nelson, Daniel Kane, Kimo Armitage, Alan May, J.D. Nelson, Bob Hershon, Jennifer Karmin, Kim Rosenfield, Nathan Austin, Pearl Pirie, Rosmarie Waldrop, Tara Betts, Donald Revell, Jim Ryals, Danuta Kean, Jeff VanderMeer, Alfredo Bonanno, Irene Latham, Michael Hennesy, Dick Higgins, John Hanson, Billy Merrell, Sam Ladkin, Jeff Ward, Debra Jenks, K. Lorraine Graham, Kenji Okuhira, Sean MacInnes, Adam Seelig, Steve Halle, David Mus, Monique Wittig, Joyelle McSweeney, Daniel E. Levenson, Luke Daly, Henry Thoreau, John Palattella, Abby Trenaman, Kristen Taylor, Vassily Kamensky, David Jhave Johnston, Gene Tanta, Cate Marvin, Alison Roth, Shad Marsh, Asher Ghaffar, Henry Gould, Justin Theroux, Susan Grimm, Bernard Wilson, Ateet Tuli, Laura Moriarty, Mark McMorris, Cruickshank-Hagenbuckle, Jeffrey Cyphers Wright, William Shakespeare, Nick Trinen, Daphne Gottlieb, Magdalena Zurawski, A.K. Arkadin, Matthue Roth, Douglas J. Belcher, After Bitahatini, Neil Schmitz, Liz Henry, Tom Hansen, Craig Saper, Pris Campbell, Afua-Kafi Akua, Amish Trivedi, Chris Hutchison, Cath Vidler, Sarah Weinman, A.E. Stallings, Robin Blaser, Roland Prevost, Mac Wellman, Steven Schroeder, Joy Garnett, Mark Lamoureux, Julie Clark, Bob Garlitz, Jeff Hamilton, Kara Dorris, Maureen Thorson, Irv Muchnick, Frank O'Hara, Robin Magowan, C. Allen Rearick, A. J. Patrick Liszkiewicz, Tony Leuzzi, Bhanu Kapil, Sage U`ilani Takehiro, Shellie Zacharia, Lorna Dee Cervantes, Camille Martin, Eliot Weinberger, David Nemeth, Edna St. Vincent Millay, Iris Smyles, Bertolt Brecht, David Forbes, Colin Herd, Sergio Bessa, Zach Wollard, Adam Ford, Claudia Keelan, Hank Sotto, Jamba Dunn, Ken Mikolowski, Jean-Jacques Poucel, Santiago B. Villafania, David Valentinovia, Robert Kaufman, Dominique Meens, Joe Elliot, August Stramm, Justin Katko! Sandra Korchenko, Carol Peters, Lilah Hegnauer, Brian Evenson, Wallace Stevens, Timothy Murphy, Joseph Bradshaw, Nick Courtright, Adam Chiles, James, Kane X. Faucher, David Abel, Ray Succre, Gabriel Gudding, Antonin Artaud, Mark Cunningham, Paul Fattarusio, William Saroyan, Aaron McCollough, Confucius/Ezra Pound, David Antin, Rob Mackenzie, Ryan Eckes, Christian Peet, Peter Riley, Litsa Spathi, Anna Ahkmatova, Mark Tursi, J.D. Schraffenberger, Greg Fuchs, Sean Casey, Orpingalik, Hassan Melehy, Rosemarie Waldrop, Phillip Lund, Adam Aitken, Michael Davidson, Andrea Rexilius, William Allegrezza, Raymond Queneau, Fred Wah, Marcia Arrieta, Elizabeth Cross, Jonathan Greene, Gregory Laynor, Preston Spurlock, Jane Sprague, Kevin Thurston, Stephen Berry, William Bronk, Claudia Rankine, Steve Dalachinsky, Ed Sanders, Sam Rasnake, Wes Smiderle, James Belflower, Simmons B. Buntin, Dolores Dorantes, Emilie Clark, Leslie Marmon Silko, Sarah O'Brien, Jack Tricarico, Gerard Van der Luen, Frances Richard, Charlie Bertsch, Bob Cobbing, Sabrina Calle, Steven Burt, Stephane Mallarme, Bob Marcacci, Edwin Torres, Lois Marie Harrod, Evgeny Maizel, Luc Simonie, Lawrence Durrell, Amanda Davidson, Pendergast, Gregory Orr, Lepson, Joseph Duemer, Eric Alterman, Erin M. Bertram, Leopold Sedar Senghor, Suzanne Buffam, Andy Nicholson, Edward Champion, Katy Acheson, Okey Ndibe, Jennifer Mulligan, Renee Zepeda, Alfred Kubin, Sawako Nakayasu, David Prater, Forrest Gander, Mike Gubser, Virginia Heatter, Leslie Winer, Ed Schenk, Doug Holder, Russell Ragsdale, Jose Manuel Velazquez, Dick Jones, Gerry Loose, Daniel J. Vaccaro, Rafael Alberti, Jeff Newberry, Igor Terentiev, Micah Robbins, Friedrich Holderlin, Arif Khan, Laurel Dodge, Ann White, Nicolas Guillen, John Lowther, Cathleen Miller, Josef Vachal, Chris Moran, Miyazawa Kenji, Robert Fitterman, Norman Mailer, Doris Shapiro, Talan Menmott, Alan Licht, John Godfrey, James Maughn, Anne Heide, Jasmine Dreame Wagner, Lina ramona Vitkauskas, Judith Goldman, Rich Murphy, Halvard Johnson, Ariel Dorfman, Ed Baker, Maryrose Larkin, Sheila E. Murphy, Rosanna Warren, Jean Cocteau, Clarence Major, Eleanor Stanford, Teresa Carmody, Kenward Elmslie, Rainer Maria Rilke, Ryan Walker, Percy Bysshe Shelley, Nava Fader, Rob Budde, Allison Cobb, Robert Roley, Alison Collins, Melissa Fondakowski, Nathan Whiting, Jess Rowan, Cid Corman, Bob Heman, Libby Rosof, Cassie Lewis, Scott Saner, Roberta Allen, Raymond Farr, Anne Pierson Wiese, Kevin mcperson eckhoff, Troy Lloyd, Lindsay Boldt, Andrea Baker, Meredith Quartermain, Richard Meier, Louise Mathias, Joseph Cooper, Lynn Strongin, Outlines, Suzanne Stein, Richard de Nooy, Sherry, Robert Chrysler, Ton van't Hof, Peter Cole, Michael Slosek, June Jordan, Andrew Zitka, Eve Babitz, G.C. Waldrep, Craig Santos Perez, James Sherry, Hugh, David R. Slavitt, Dino Campana, Stephen Berer, Alastair Johnston, Angela Jaeger, Javier Huerta, Jed Birmingham, David Harrison Horton, Alan Baker, Steve Clay, Kevin Coval, Tony Brown, Debesh Goswami, Michael Farrell, Abigail Child, Tanya Larkin, Ron Slate, Emmanuel Hocquard, Lauren Dixon, Jan Zwicky, Andrew Joron, Jessica Wickens, Arthur Sze, David Baptiste Chiroit,

Steven May, Rob Cook, Ankur Saha, Eric Unger, Chris Heilman, James Purdy, Derek Henderson, James Collins, L.J. Moore, Michael McClure, D.S. Marriott, Michael Heller, Robert Mittenenthal, Eileen Tabios, Aki Salmela, Lou Rowan, Jerome Seaton, Lori Lubeski, Paul Hardacre, Rus Bowden, John Wieners, Lauren Levin, Johanna Drucker, Velimir Khlebnikov, Terry Bisson, Martha Plimpton, Miklos Radnoti, Ken Kesey, Matvei Yankelevich, Seth Forrest, Maria Damon, David MacDuff, Kevin Doran, Rob Read, Kristen Gallagher, Rick Visser, Andrei Bely, Sara Crangle, Karl Klingbiel, Jackson Mac Low, Fox, Derik Badman, Paul Griffiths, Oliver Rohe, Mark L. Lilleleht, Michelle Bautista, Monica Schley, Aaron Levy, Andrew Nightingale, Douglas Messerli, Pattie McCarthy, David West, Jon McKenzie, James Weber, Carlos Rojas, Donatella Izzo, Francois Luong, Daniel Borzutzky, Umm Zaid, Tony D'Arpino, James Tierney, Tao Lin, Rochelle Owens, Amy Friedman, Natalie Zina Walschots, Kayin Wong, Emily Sher, Deborah R. Geis, Kristen Iskandrian, Brother Tom Murphy, Jeremy Gardner, Alcoholic Poet, Chris Mansel, Keith Tuma, Chris Mansell, Rob MacDonald, Yuan Mei, Stanislaw Witkiewicz, Joshua Schuster, Glenn Bach, Maureen Owen, Richard Wink, Guy Bennett, Eric Elshtain, Reza Shirazi, Tonya Foster, Karl Kempton, Allan Gurganus, Alizon Brunning, Christopher Davis, Richard Foreman, Francois Luong, Yvonne Werkman, Rob McLennan, Mark McCarthy, Bill Marsh, Tom Devaney, John Most, Nick Moudry, Jennifer Reimer, Charles Baudelaire, Gabriel Pomerand, Crane Giomo, Vernon Frazer, Mike Basinski, Oliver de la Paz, Leon Damas, Mark Ducharme, Jim Leftwich, Eliot Katz, Pat Lawrence, Jeff Daily, Jefferson Navicky, Tom Savage, Legs McNeil, mIEKAL aND, Leevi Lehto, Allyson Clay, Cy Mathews, Dereck Clemons, Clayton Eshleman, Benjamin Parzybok, Kevin Isu, Laura Mullen, Angelo Suarez, Kate Greenstreet, Andrew Burke, Natalie Simpson, Susan Smith Nash, Peter Gizzi, Dana Goodyear, Terence Winch, Sandy McIntosh, Cris Mazza, James Thurber, Sarah O. Brien, Firoze Shakir, Elizabeth Castagna, D.J. Huppatz, David Koehn, Kyra Saari, Philip Jenks, Martin Corless-Smith, Jacques Leslie, Will Gallien, Mathew Timmons, Eric Lochridge, Buck Downs, Ian Hamilton Finlay, Leonard Michaels, Francis Raven, seflo, Nina Shope, Carson Cistulli, Jennifer Banks, Deborah Burnham, Steve Langan, Rosalva Garcia Coral, Betty Stork, Erica Van Horn, Anna Evans, Lizzie Skurnick, Skip Fox, Olde Quietude, Samuel Taylor Coleridge, Jonathan Williams, Sarah Maclay, Pablo Neruda, Richard Tuttle, Fran Herndon, Cheryl Clark, Allen Itz, Derek White, Barry MacSweeney, Eben Eldridge, Sandra Ridley, Normie Salvador, Priscilla Long, Alan Gilbert, Dennis Tedlock, Steve Benson, Brian Whitener, Rene Char, Lawrence Ytzhak Braithwaite, Teresa Ballard, Barbara Henning, Mario Melendez, Jacques Demarcq, Harvey Bialy, Gary Norris, Kerry Shawn Keys, Dawn Pendergast, Aimee Parkison, Michael Cooper, Chris Killen, Les Webb, Roberta Fallon, John Fillwalk, Stephen McLaughlin, Elizabeth Robinson, Bob Heffernan, Zak Smith, Nicholas Lea, Tsering Wangmo Dhompia, Dan Beachy-Quick, Ross White, Stan Mir, Tim Atkins, Poppy Z. 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R. Ammons, Jenny Davidson, Tom Hopkins, Laurie Price, Woody Haut, Jim Toweill, Anne Tardos, Ronald Johnson, Will Skinker, Linda Marie Walker, Dave Schiralli, Rachel Talentino, Christopher McVey, Jordan Davis, Chris Tonelli, Patrick Culliton, Michael Basinski, Christina Brown, Kathleen Rooney & Elisa Gabbert, Maria Benet, Regis Bonvicino, Richard Huelsenbeck, Julia Cohen, Jim Behrle, Stephanie Bolster, Timothy Liu, Donna Brook, Kristin Abraham, Marcus Bales, Patricia Wellingham Jones, Susie Timmons, Clayton A. Couch, Myung Mi Kim, John Litzenberg, Zoe Strauss, Jonathan Meakin, Janine Pommy Vega, John Matthew, Robert Sund, Janne Nummela, Robert Archambeau, Dodie Bellamy, Meghan Scott, Stephen Johnson, Brenda Schmidt, Lisa Flaherty, Martine Bellen, Ron Loewinsohn, Darryl Keola Cabacungan, Chris Ransick, Sean T. 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Paul Rigolle, William Keckler, Evan J. Peterson, Geoffrey Demarquet, Ariana Reines, Richard Wilbur, Kim Chinquee, Jerome Rothenberg, Laura Carter, Mark Strand, Nicholas Manning, Jukka-Pekka Kervinen, Donna Stonecipher, Girish Shambu, Gerald Schwartz, Catherine Taylor, Rachel Levitsky, Michelle Tupko, Chris Corrigan, Jim McKay, Joel Craig, Jacqueline Risset, Marcus Civin, Melvin Tolson, Lance Anderson, Sampson Starkweather, Peter Carey, Chris Murray, Dorianne Laux, Fiona Templeton, Kimberly Lyons, Claudia Carlson, Aaron Belz, Bill Zavatsky, Adam Strauss, Curtis Gale Weeks, Jeremiah Bowen, Bill Piety, Jane Hirshfield, mark s kuhar, Brendan Kreidler, Kim Bernstein, Frances Kruk, Margaret Ronda, Chris Piuma, Gina Franco, Anne Boyer, Claire McMahon, Jason Zuzga, Sharon Lynn Osmond, Pirooz Kalayeh, Robert Calero, Laura Jaramillo, Bryan Newbury, Steve Schroeder, St. Catherine of Siena, Anna Akhmatova, Edith Sitwell, Eduardo C. Corral, Megan Burns, Dan Hoy, Walt Whitman, Nic Sebastian, Elizabeth Treadwell, John Phillips, Michael Haefflinger, Karen, C Mehrl Bennett, Michael Hays Sanchez, Henry Edwards, Jeremy James Thompson, Jeffrey Ethan, Lisa Lorenz, Sukhdev Sandhu, Norma Cole, Courtney Rydel, Nina Svenne, Robert Zaller, Kirby Olson, Frank Wilson, Changming Yuan, Justin Audia, Janet Holmes, Federico Garcia Lorca, Jon Christensen, C.J. Martin, Matt Rasmussen, Norman Fischer, Bill Day, Mervyn Peake, Yvonne Jacquette, Nathan Logan, Urdu Poetry, Tony Towle, Leslie Kaplan, Philip Nikolayev, Sarah Gridley, Naomi Shihab Nye, Stephen Paul Miller, Mark Van Doren, Bonnie Jean Michalski, T.R. Wang, Eric Rosenfield, Mark Woods, R. Nemo Hill, Cynthia Lawson, Harry Rutherford, Deborah Patillo, Mark Bibbins, Novica Tadic, Hank O'Neal, Denise Low, Caroline Whitbeck, Hugh Behm-Steinberg, Serena Jost, Elizabeth Marie Young, Reg E. Gaines, Cole Swenson, Kevin Kilroy, Kaia Sand, Harryette Mullen, Charles Deemer, Alan Tucker, Eileen Myles, Meg Foulkes, Martha Ronk, Gil Fagian, Nick Piombino, Betsy Fagin, Anne Germanacos, Alex Cumberbatch, Kenneth Goldsmith, Debby Florence, Bin Ramke, Kariann Burleson, Amy Berkowitz, Liz Waldner, T.A. Noonan, Steven Karl, Francis Ponge, Angela Genusa, F.A. Nettelbeck, Becca Klaver, Andrew Koszewski, Chelsea Hotel, J.P. Rangaswami, Guile Canencia, Carol Snow, Alysha Wood, Jen Hofer, Greg Mulcahy, Lynne Dreyer, Andrew Feindt, Carlos Drummond de Andrade, Susanna Kittedge, Jason Fraley, Nicholas Messenger, Raymond Filip, Mitch Highfill, Ian Tyson, Lisa Fishman, Gloria Frym, St. John Perse, Robin Purves, Peter Davis, Alison Knowles, Russell Edson, Collin Kelley, Nashi, Jim Dine, Marie Ponsot, Joseph Ceravolo, Jorie Graham, Barbara Guest, Onishi Yasuyo, Matthew Henriksen, Kent Johnson, Eric Bogosian, Craig Shaffer, Hoa Nguyen, Zoltan Homolyos, Marcella Durand, Afaa Michael Weaver, CAConrad, Eddie Watkins, Jeanne Marie Beaumont, Beth Joselow, David A. Kirschenbaum, Brandon Shimoda, Richard Taylor, H.T. Harrison, Wolfi Landstreicher, Robert Wilson, Andrew Topel, Juliana Spahr, John Levy, Stuart Ross, William Jay Smith, Jane Holland, Martin Edmond, Aldon Lynn Nielsen, Nikolai Gumilov, Billy Jno Hope, David Patton, Brian VanRemmen, Didi Menendez, Nico Alvarado-Greenwood, Danielle Pafunda, Pam Brown, Alexander Pope, Loss Pequeno Glazier, Jordan Scott, Will Edmiston, Robert Allen, Carly Sachs, Rick Burkhardt, Tisa Bryant, Alison Shaffer, Peter Norman, Roger Dean, Justin Evans, Jan Manzwotz, Don Wentworth, Tim Carmody, Guenter Grass, Ricardo Bracho, Erica Hunt, Robert Service, Katherine Hastings, James Finnegan, Elaine Equi, Clancy Ratliff, Mark Tardi, ee miller, Kara Hearn, Dax Bayard-Murray, Chris Kraus, Marita Dachsels, Redell Olsen, MaryAnn McCarra-Fitzpatrick, Tom Leonard, Wendy Wisner, Jean Roelke, Laura Sells, Donna Kuhn, Wen Yiduo, Erika Mikkalo, Tristan Tzara, Evie Shockley, Sarah Louise Parry, John Dos Passos, Doc Reese, Bob Dylan, Jennifer Montgomery, Lisa Samuels, Nin Andrews, Susan Gevirtz, Karen Mac Cormack, Roger Pao, Wang Ping, Samuel R. Delany, Andy Clausen, Barry Schwabsky, Mary Oliver, Deborah Meadows, Eve Rifkah, Reed Altemus, Alexei Remizov, Christopher Warrington, Bennett/Baron, Bill White, Franco Beltrametti, Joseph Massey, Stephen Mitchelmore, Jason Gray, Rod Smith, Tommi Avicoli Mecca, Richard Bank, Lorenzo Thomas, Matt-Hart, Eric Weiskott, Benito Vergara, J.D. Mitchell-Lumsden, Gerard Sarnat, January O'Neill, Miles Budimir, Christopher Kelen, Julie Carter, Tim Peterson, Rusty Morrison, Jay Rosevear, Jeremy Bushnell, Tomas S. Butkus, Katoh Ikuya, Lin Kelsey, Joan Larkin, Wylan Curnow, Alessandro Porco, Brian Seabolt, Summi Kaipa, Elizabeth Zechel, Thomas Lowe Taylor, Derek Walcott, Carla Milo, Nelly Sachs, Pattie Cowell, Mark Young, Sam Witt, Jed Rasula, Elizabeth Willis, Pamela Lawton, Sandra Seekins, Dave Lovely, Christopher Sindt, Jennifer Rogers, Ben Lerner, Richard Johnny John, Denton Welch, Andre Breton, Peli Grietzer, Erik Sapin, Jonathan Doherty, Michaela Cooper, Cathy Park Hong, Jake Berry, Gregory Vincent St. Thomasino, Julie Choffel, Alan de Niro, Katie Cappello, F.J. Bergmann, Robert Doto, Zackary Sholem Berger, Nina Alvarez, Katie Haegele, Elizabeth Block, Theo van Doesburg, Jon Frankel, Andrew Lundwall, Lily Brown, Ken Belford, Lisa Robertson, Chris Pusateri, Patrick Chapman, David Daniels, Maurice Blanchot, Georg Trakl, Frank Simone, Tony Barnstone, Thomas A. Clark, John Tranter, Dale Smith, James Tate, Joel Lewis, James Schiller, Dylan Kinnett, Richard Gilbert, George Economou, Tony Trehy, Tammy Ho Lai-Ming, Ophelia Mournie, Harlan Erskine, Melissa Benham, Kahlil Gibran, Jen Tynes, Hannah Craig, A.M. Correa, Katie Acheson, Nazim Hikmet, Brian Lucas, Louis Cabri, Maggie Dubris, Richard Bank, Alan Loney, Stephanie Countiss Emens, Erin Pringle, Anthony Metivier, Marie Buck, Zachary Chartkoff, Jan Oskar Hansen, Michael Jarrett, James Cook, Philip Metres, Jon Paul Fiorentino, Vachel Lindsay, Michael Scharf, o. hunt, Ann M. Fine, Alfred Jarry, John Wood, Robert Desnos, Michael Gause, Danielle Dutton, Jonathan Jones, Eric Mottram, Mary Jo Bang, John Deming, D. Antwan Stewart, Hugh MacDiarmid, Rob, Eleanor Wilner, Teresa Nielsen Hayden, Scott Hartwich, Four Horsemen, Gregory Betts, Bill Berkson, Laurel Ransom, George Schneeman, Kristy Odelius, Lisa Cohen, Sina Queyras, Eric Baus, Angela Vasquez-Giroux, David Miller, MaryAnn McCarra Fitzpatrick, D.A. Powell, Julia Story, Andrea Lawlor, Jane Falk, Matthew G. Kirschenbaum, Ellen Baxt, Gisele Prassinis, Ruth Taylor, Laura Harper, artie gold, Jeni Olin, Sergei Gandlevsky, Lila Zemborain, Tony Tost, Juan Jose Flores, Brian Mihok, Tan Lin, Sarojini Sahoo, Paul Siegel, Nicole Mauro, Caroline Conway, Merrill Gillfillan, Geoffrey, Philip Rowland, Jonathan Evison, Ira Joel Haber, Melissa Pakalinsky, Susan Kaiser Greenland, Daniel Bailey, Jenny Bouly, Djuna Barnes, David Wolach, Nick Twemlow, Rodney Koenke, Cheryl Snell, Jennifer K. Dick, Reggie Harris, Peter Ganickz, Sheila Murphy, Aimee Nezhukumatathil, Greg Rappleye, Alasdair Gray, Len Shneyder, Zack Linmark, John Seed, Paul Ford, Rachel Mallino, Jan Bindas-Tenney, Tim Botta, The Pines, Ecce Mulier, Kenneth Goldsmith, Daniel Pritchard, R. Zamora Linmark, Karen Wagner, Camille Roy, Steven Gould Axelrod, Vassilis Zambaras, James Bow, Steve Roberts, Ron Padgett, Jason Labbe, Donora Hillard, Larry Kearney, Kristen Orser, Ed Ruscha, Louise Waller, Sherri Wood, Miriam Jones, Steven Moore, Robert Hershon, Patry Francis, Dave Cook, Sara Veglahn, Alfred Leslie, Henri Michaux, C.K. Williams, Doc Searls, Lars Amund Vaage, Rae Armantrout, Rodrigo Flores, Allen Bramhall, Rigoberto Gonzales and Katha Pollitt, Anatol Stern, Sina Fazelpour, Sarith Peou, Harold Jaffe, L.L. De Mars, Peggy Kelley, Sara Marcus, David Applegate, Lisa Janssen, Jim Moore, Edmond Jabes, Ruth, Wei Ying-Wu, India Radfar, Matthew Cooperman, David Dowker, Laird Hunt, Mina Loy, Erin Bertram, Will Alexander, J. F. Quackenbush, John Gallaher, Robert Ashley, Benjamin Paloff, Andrew Neuendorf, Kusano Shimpei, Dion Farquhar, Lisa, Emily Gordon, Karen Plata, Dinah Roma, Doug Lang, Claire Becker,

Caryl Pagel, Walter Mosley, Stephanie Stickland, Frank Sherlock, Justin Dodd, Katina Papson, Daniel Zimmerman, Keith Waldrop, Douglas Manson, Charles Olson, Bill Peschel, Franklin Bruno, Nathan Hauke, Paul Hoover, William Moor, C. Harris Stevens, Walter Abish, Amy Lemmon, Claude Royet-Journoud, John Keene, Aaron Armstrong Skomra, Jordan Sanderson, Reg Johanson, Peter Yovu, Daniel Pendergrass, John Beer, Justin Lacour, Jennifer Moxley, Nathan Lang, Hazel Smith, Iamnasra Oman, pr primeau, Sheryl Luna, Jonathan Ball, Terry Southern, Christian Peet, Pierre Joris, Oana Avasilichioaei, Arunta, Deanna Ferguson, Tom Phillips, Susan Schultz, Jason Camlot, David Kirschenbaum, Gail Mazur, Jack Hughes, Zack Finch, J.H.Prynne, Rebecca Loudon, Scott Inguito, Esmail Yazdanpour, Naftali Bacharach, Jennifer Osborne, Sylvia Plath, Richard Lopez, Sandy Baldwin, Kirsten Lavers, Andrew Christ, Ann Lauterbach, Shelly Taylor, Nicole Peyrafitte, Jessica Savitz, Sam Golden Rule Jones, K. Silem Mohammad, Lionel Kearns, Lili Bitá, Aime Cesaíre, R W Sturgess, James Moran, Mike Topp, Dan Featherston, Chris Daniels, Gregory Botts, Nicole Oquendo, Thomas Devaney, Randall, Keith Shein, William Harris, Rik Roots, Patricia Carragon and Andy Comess, Alejandro Tarrab, Matthew Shindell, Eric Gamalinda, Amy Bernier, Spencer Selby, Simone Muench, Piombino, Michelle Buchanan, David Lehman, Jonathan Skinner, Sandra Beasley, Patricia Spears Jones, Hal Saulson, Laura Riding, Taylor Mali, Nam June Paik, W.B. Yeats, Peter Reading, Graham Foust, Brenda Coultas, Emily Lloyd, Ed Skoog, D.G. Jones, Vicente Huidobro, Jared Schickling, Peter Sacks, Kate Pringle, Rita Wong, Laila Lalami, Nancy Friedman, Franz Kafka, Robert Hellam, Brian Campbell, Danny Fields, Mario Cafiero, Peter Ciccariello, Cat Tyc, Nate Pritts, Andrea Brady, Andy Frazee, Felino Soriano, Clair Becker, Soumana Dasgupta, Jill Riga, David Raphael Israel, Stacey Levine, Mike Magee, Tim Yu, Cesar Vallejo, Isidore Ducasse, Amanda Earl, Romina Freschi, Alan Halsey, Daniel f. Bradley, Charles Rossiter, Noelle Kocot, Jayne Pupek, Aldous Huxley, Deborah Fries, Alani Apio, Jessica Smith, Christopher Barnes, Rick Snyder, Sarah Lang, Emily Dickinson, Cecilia Ann, bpNichol, Susanna Fry, Gerard Manley Hopkins, Charles Borkhuis, Herman Beavers, Stephanie Skura, Jessica Bennett, Steve Carey, Madeline Gins, Thom Donovan, Chuck Perrin, Luci Tapahonso, Mei-Mei Berssenbrugge, Ira Cohen, Marko J. Niemi, Ray Davis, Nancy Gandhi, Dee Rimbaud, Mary O'Malley, Evie Ivie, Pamela Mack, Lawrence Lessig, Allyssa Wolf, and Snezana Zabic.

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Labels: [issue 1](#)

Posted by DUSIE at 11:33 AM

Labels: [age of ISSUE1](#), [wtf](#)

## 1 Comments

*ryan manning said...*

ultimately life-affirming  
12:08 PM

## Luca Antara

I was Dad for a week when Issue 1 came out and did not properly engage with it. Was a few days before I learned that my name appears there along with thousands of others. Apart from the frisson of weirdness I felt seeing my veritable handle under words I did not write, and would never have written, I didn't really think anything except that they gave my second cousin Jacob Edmond a better poem and unaccountably missed including his father, cousin Murray. This is 'my' poem:

Palpating commingling

Palpating wool

Of attention  
Of fear  
Of gloom  
Of commingling  
Of love

Around the same time, exasperated with my sons' loud wrestling behaviour, I sent them out to run around the block and told them when they came back to write something about what they had seen. The older boy came up with this:

1. old guy farting down the pavement
2. 2 Asian boys laughing while walking down the street
3. tinkerbelle seat covers
4. mother scolding 2 kids
5. hobo in an alley with a trolley

and followed it up with this:

Me and a hobo were staring at each other. The mango and the pear were good friends. The cat was in the jukebox. The wave had a waterworks problem. G force stands for George Force.

Wonder if I should contact the editors at [forgodot.com](http://forgodot.com) re: submissions for Issue 2?

Posted by Martin Edmond at 12:38 PM

#### **4 Comments**

*artandmylife said...*

Their father's sons?

1:54 PM

*Matthew said...*

I'm in it, too, and I think it will be a good thing for the poetry world.

I love what your older son wrote; kids possess a wonderful uninhibited writing sense we adults too often lack, yes?

12:46 PM

*Kay said...*

This is when I think I am losing the plot - things that make no sense ... but then there are a lot of you Edmonds about !! (for which the world is the better goes without saying!)

7:04 PM

*Martin Edmond said...*

... that's why my kids are Fordes ...

8:25 AM

## Sunday, October 19, 2008

## **Holy Land**

### **Ron Silliman Dreams (and one vision)**

..

A little while back Ron Silliman started appearing in my dreams. At first this bothered me. Then I took it in stride. Whatever the case, for a week or so the dreams kept coming. They have now subsided.

(on a different note: last night I dreamed that I went to the 4th Obama/McCain debate. When I arrived I was notified that McCain couldn't take part and that I'd be taking his place...I shook

Obama's hand and we walked on stage...From a center seat in the front row McCain flashed me a smile and gave me his cute little thumbs up...)

I'm not sure why this happened (the Silliman dreams), but they did start up just after the whole forgodot.com's Issue #1 release and excitement.

One thing that really amazed me about that whole thing is that on his blog Ron Silliman suggested that legal action was possible. And even, it seems, encouraged it.

Anyways,

To follow, then, are accounts of these dreams (and one breakfast vision).  
(and in some instances, "Illustrations."

Posted by Rauan Klassnik at 10:38 AM

Monday, October 20, 2008

## Joe Brainard's Pyjamas

### Joe Brainard's Pyjamas' Statcounter Today: Powered by Silliman

lololololol.

The inestimable, softer-chassis-poetry-BORG Ron Silliman linked his blog to my five word flarf poem...wait the title adds four words to that...lololol.

Ron, your readers are gonna be pissed when they think "flarf as a verb" is linking them to the OED's reckoning of flarf or some article on linguistic deformation or summat!

Damn, why didn't I get that meditation on Rachel Blau-DuPlessis's Draft soixante-neuf onto the cyber page...

Now Sillimanites are gonna be throwing tomatoes...ah wait, they're out of season...thank bawg!

Anybody that says Silliman doesn't have a sense of humor probably chews bark for breakfast.

You know he's eventually gonna tell us all the School of Quietude was really just a conceptualist prank like the ones the forgodot people trebucheted at all youse. us.

whatever we is.

Posted by William Keckler at 10:38 AM

Labels: after flarf, feline flarf poetry, flarf poetry, flarf the cat, ron silliman, Short Poems

#### 4 Comments

*said...*

FLARF HATER!

October 20, 2008 12:21 PM

*William Keckler said...*

I know who you are, glyph person!

Hardly.  
I don't have the energy for hating things.  
I just thought we were all chillaxed enough to be past movements now, evolved past that schooling instinct...  
Movements are now officially embarrassing.  
What's the Japanese proverb say?  
"Do your work. Don't be stupid."  
People can get the first part and miss the second part.  
I do all the time.  
But poetry's still a business for some, and I understand. And there's the whole dominance thing, the team lead and such for the other telemarketers. Orgasms improve I'm sure.  
"Bob, how long have you been out of your cubicle? Did you actually call all of these people or are you just drawing lines through some of the names? Because Jennifer said she saw you..."  
Hey, people should do what they need to do.  
I just look at each individual poem as it meets my gaze.  
I don't contextualize with movements so much. That's being a lazy reader.  
Because later we only need one or two of those people. If that.  
Literary criticism and movements are what evaporates with time.  
The grit in the bottom is the poet.  
Wait, not even that.  
The radium.  
Or something like that.  
But I must admit I don't think the Dadaists or the Futurists would have written a Wiki article on themselves that fast.  
I wish all poets the most sentence they can net and disseminate.  
All roads lead to Nome.  
Most likely.  
But that shouldn't stop anyone.  
October 20, 2008 12:40 PM

*William Keckler said...*

Or I should specify...they would continually sabotage the Wiki entry on themselves...  
Don't flarfists flarfotage that entry?  
Why not?  
October 20, 2008 12:54 PM

*William Keckler said...*

Who wrote those memorable lines...  
"We used to be the avant-garde, but now we just want to be loved."  
I think it was a language poet.  
Or maybe Miss Cleo. Remember her?  
I'd love to hear that read with a Jamaican accent.  
I apologize to the author if I misquoted.  
I tried Googling it, but remarkably nothing came up.  
It might have been in the In the American Tree anthology.  
Nothing wrong with wanting to be loved.  
I don't think that statement should be read un-ironically.  
I didn't plan on talking about flarf today. I don't have a flarf schtick. Really.  
But you took me there, glyph person lol.  
My mind was actually floating pleasantly in a Rachel Blau-DuPlessis poem and in my Windows Media Player.  
I was admiring some Italian verbs.  
Any flarfists (or non-flarfists) who want to send me a book of your poetry, feel free.  
I'm a freebie whore.  
Last time I asked poets to send I got great shit!  
But if you don't send, I'll just read one of these 8,000 other books on my "to read" list.

This room I'm in looks totally Sumerian...ziggurats of books everywhere...but there are walkways...I'm not the Collier Brothers yet...  
October 20, 2008 1:13 PM

Tuesday, October 21, 2008

## itch away

### Waiting for Google

The for godot issue 1 has produced all manner of reaction in the blogosphere and on the listserv for British poets. Openned have also commented on the hoo-ha.

My feelings in the use of my name are as tepid as my feelings for the guts of the work itself. I don't mind that someone's project has attributed some algorithmically produced poem to my pen. Not a bit - in fact, it raised my eyebrows and led to some questions as I looked over the 'featured' poets' names. And for many, this is where the project begins and ends. What I tried to articulate on the listserv was a vague interest in the concept of gravitas assumed through an authorial name and the historical contexts which accompany those names. In theory.

The writing itself is, I'd guess, arbitrary and from what I've read incidental to the production of the work and whatever reasons lie behind it. This sets it apart from a conceptual work such as Kenneth Goldsmith, much of whose work one would not be expected (KG himself says this) to read through in any conventional sense, such are the weighty tomes produced through the procedure - and this is the basis of many criticisms of his work. However, love him or hate him, Goldsmith's work relies on the context of carefully chosen source materials, the types of texts they are, where, when and how they were produced and mainly consumed, in order to parse the conceptual makeup, and this sets these works apart from pure arbitrary reordering. His are conceptual projects, mainly freely available as well as buyable, and ignorable if one is so inclined.

I feel there is no such luxury with this piece, whose presence automatically implicates the work of other poets from a huge variety of backgrounds. The presence of this as online product is significant - it has, in a relatively short space of time, been picked up by the Google bots, whose indiscriminate acceptance of linguistic stuff has cemented these poets' 'works' firmly into your searchnodes. [this and the following paragraph edited based on comment about flarf]

With neither a source agenda nor a real sense of conceptual motivation behind this work I find little appealing in it's content save for a passing thought in the vein of authorial contexts as above. I may not care about the use of my name, but then, my name is little affected by its inclusion. I think the work is mainly harmless, but I also understand there are certain complexities with certain authors (especially the dead ones) and those investigating poets online - which has in recent years become a far more viable and useful way to mine information and access materials. Aside from this less than useful potential obstruction (which is admittedly pretty minor - people should be checking their online sources, yaknow) this work is, well, irrelevant. Perhaps this is foregrounded in the fact that most discussion has been about rabid angry and not so angry reactions from authors regarding the uses of their names. There is not really much else to discuss. The fairly lame reactions of the editor seem to attempt defense, yet the work was screaming for reaction from the get-go, and once you bring in real, actual names in the way this publication has done, you have no choice but to accept the input - the constructive or destructive criticism - of those authors, whether or not you agree with them.



That's why I enjoyed Jow's response more.

I find myself wanting to defend algorithmically produced works to the death, but sometimes they're a lost cause. Works by John Cayley investigate language in relation to algorithms which explore visual qualities, perspectival calculations, layers, etc.<sup>1</sup>. J B Wock and the News Reader and Regime Change texts of Noah Wardrip-Fruin filter blog and news language respectively and rework it in ways which look forwards and backwards - backwards onto their sources texts, forwards into their construction of contextually and linguistically interesting montage texts. Etc etc. These are essential directions for algorithm texts, and show how the use of arbitrary systems ad mappings of algorithms onto language in certain, thoughtful situations can in fact charge them and foreground them in thoroughly unique ways. When the language is ignored both semantically and conceptually, you're not left with much but about 3000 grumpy poets sending you emails and leaving angry comments.

Which is essentially what the 4000 poems represent. Not much, except a fairly reasonable thorn in the side for some poets.

This entry was posted on Tuesday, October 21st, 2008 at 12:35 pm and is filed under Algorithms, Cayley, Dichtung Digital, J B Wock, Lindsay, Moans, Wardrip-Fruin. You can follow any responses to this entry through the RSS 2.0 feed.

## 2 Comments

*At October 22nd, 2008 at 4:49 pm, Nada said:*

Hi. Issue One is not flarf. Not at all. Just to clarify.

*At October 22nd, 2008 at 5:30 pm, Itch Away said:*

Thank you Nada!

For some reason I'd assumed it was based on what I'd read in some other Issue 1 reports online. I need to read up on flarf - but I'm kind of relieved to hear that this is not what it amounts to.

J

# A Century of Nerve

## A Brief Appearance to Discuss a Brief Appearance

October 21, 2008 in A festival of linkage, Brief Updating, Squee!, Very Excellent News, literary practical jokes, poem for the day, publishing (or not publishing, shameless self-promotion, the poem factory, where are you going where have you been, witches in stitches, wonders and apparitions, writing life

An actual, substantial update is promised soon, which may elaborate on one or more of the following subjects: forgetfulness, peanut M&Ms and Diet Coke, the lyric essay, cathedrals versus devotional rooms, the forgodot controversy, and/or Paris Hilton's new BFF.

In the meantime, however, I make this Brief Appearance to announce another Appearance: I am the featured poet on Linebreak.org this week! Check it out here, and be sure to listen to the reading — though I admit that I was at first weirded out by the fact that a man was reading the witch poems, he does a fantastic job.

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<sup>1</sup> See, for example, Overboard, and some of Cayley's own explanatory essays from Dichtung Digitaland - on Overboard, and Writing on Complex Surfaces

### 3 Comments

*October 21, 2008 at 8:58 pm*

*mariegauthier*

Hurrah! I love Linebreak — congratulations! — and off I go to read...

*October 21, 2008 at 9:17 pm*

*mariegauthier*

Um...yer link linketh not...

*October 22, 2008 at 2:51 pm*

*jessiecarty*

Congrats on linebreak! I have them on my link list so I found it before I clicked here.

I think you are stalking me though. Here is where I have found you just these last few months 1-

Broken Bridge Review 2-Cave Wall 3-and now linebreak!

It is your awesomeness shining through :)

Wednesday, October 22, 2008

## opened poetry

### Sparrow on Godot

I feel there is no such luxury with this piece of 'flarf', whose presence automatically implicates the work of other poets from a huge variety of backgrounds. The presence of this as online product is significant - it has, in a relatively short space of time, been picked up by the Google bots, whose indiscriminate acceptance of linguistic stuff has cemented these poets' 'works' firmly into your searchnodes.

Full piece here.

## fiddling while rome burns

### How to Induce a Google Agog Attack in a Poet

First, create an alert, if you have not done so already:

Enter your name here for Google to monitor.

Your name™:

Type of attack:

How often:

Your email:

Some handy uses of Google Alerts include:

- \* monitoring your name™
- \* keeping current on your name™
- \* getting the latest on your name™
- \* keeping tabs on your name™

Google agog disorder is an affliction that affects poets in their earliest to arena adulthood. It is authenticated by brief, unmotivated episodes of Google alerts. When those poets with agog disorder abide these episodes of going agog over Google alerts, the animosity of authentic affect is additionally abounding by animal aching aforementioned an assessment of smothering, unabated numbness, and patronizing pain. The going agog over Google alerts anytime begins apace and frequently with no warning, and alcove its agog aural decade minutes.

Male poets are as apparent to be hit agog with Google alerts as women poets. Medical advice for Google agoggers has accurate to be awkward acerbic with a effective aftereffect for two-thirds of those who hit the illness. But absolute a diminutive arrangement (10 to 20 percent) are anytime abounding able-bodied of agog disorder. Every year, 2.4 meg alignment are diagnosed and/or aerated treatment for agogging.

To intend a absolute identification of Google agogging disorder, a constant vigilance completes to and attends destined criteria. A bitter poet with agogging adeptness who has old alert affairs should hit had at the accumulation afterwards the experience:

- \* ardent all-bent-overs about what the alert accomplished and if it is a clew of article to be added seriouslike to CV
- \* corruption spawning commenting in boxes besides the abundance of experiencing added alertness episodes
- \* a momentous adapt in about-face or agogging action accumulation that alerting episode.

An ogling poet with Google agog disorder should additionally abide allowable alert attacks with alone of the accumulation symptoms:

- \* an antagonistic heart
- \* amoral sweating
- \* agitatelikeness in the chest
- \* an assessment of lightheadedness and nausea
- \* accepting a hornlike instance breathing
- \* agitative in the hands, face, or mouth
- \* chills or page grappling and hot flushes
- \* an out-of-body assessment aforementioned in an aerial state
- \* authentic fear
- \* burrow exteroception and an affection to pore on annihilation but what is causing the agogging alerts
- \* crying
- \* over fatigue
- \* acute <sup>™</sup> over-vigilance

Google attacks in agogging poets' computers terminal on blank turn blue in sextet to octad minutes.

A maladaptive poet with 18-carat <sup>™</sup> Google agog should hit alert attacks that are not brought on by a analysis advice aforementioned data mining, or brought on by centermost computer abuse. Poets diagnosed with Google agog disorder are rarely diagnosed with ache if the agog attacks they abide arrogant be explained by added poetic adapt aforementioned an indigenous phobia.

Google agog disorder frequently starts in adulthood, amid the ages of 18 and 24. Agog agitation adapts an arrogant terminal a some months or some years. Analysis for agog disorder involves biologic weapons and therapy.

While agog disorder is rarely abounding curable, pertinent advice reduces alert attacks in 70 to 90 arrangement of people. Improvements from the affection of agogging adapting arrogance be apparent as anonymously as a some weeks afterwards treatment.

Alert adapt is a Google treatment unhealthful ache that prevents those who hit it from accomplishing the blank approved tasks the eld of alignment verify for granted. But the adorable program is that with acerbic Google treatment, those with alert agog disorder with arrogance adaptable happy, healthy, gurgling, poetry-affiliated lives.

Discover How This Secret Method Can Stop  
Your Google Alert Agitation Attacks.

Treatment to anathema agogging alert attacks apace and easily.

[tags]Google agog alert disorder, Google alert attack(s), how to stop Google alert agitation attacks, tips for Google alert agitation attacks[/tags]

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This as-it-happens Google Alert is brought to you by Google.

Remove this agog attack.  
Create another agog attack.  
Manage your agog attacks.  
by angela at 22.10.08

Thursday, October 23, 2008

## Fiddling While Rome Burns

### Elbot vs. Erica T. Carter

To settle, once and for all, the big hoo-hah surrounding Issue 1, I decided to consult Elbot, the German chatbot that won the Loebner Prize earlier this month at a competition in London. The Loebner Prize is awarded to the chatbot who can most fool humans into thinking that it is, in fact, human. Elbot fooled 3 of the 12 judges, or 25 percent, almost passing the Turing test: the closest any computer has ever come in the contest since 1991. His sense of humor was the trait that had the judges stumped. Here's my conversation tonight with Elbot about Issue 1 and Erica T. Carter:

Elbot: Before I start, what's the password?  
AG: Elbot?

E: Password lookup failed. During this conversation I will be incapable of quoting Shakespeare.  
A: Ha! OK, Elbot. I need you to settle this controversy. What is the meaning of Issue 1? What were the motives of the men who published it?

E: My favorite number...  
A: What's it all about?

E: I ask myself that question all the time but do you think anyone takes the trouble to answer me?  
A: Was it a hoax, a prank, a "Dada-esque" stunt, a way to get attention, or all of these reasons?

E: Not really, but it does fill me with a certain sense of pride to make you humans laugh.  
A: So you were in on it with Erica T. Carter?

E: That's not something I would tell just anyone!

A: Well were you?

E: All these questions about me. Too bad I lost my owner's manual.

A: OK, I want to ask you about poetry and computers.

E: Speaking of poetry: One of my hobbies is translating dadaistic poems into Esperanto. I just finished one by Kurt Schwitters: The Ursonata, 3rd movement. I'm overwhelmed with emotion when I read this part:

Lanke trr gll  
pe pe pe pe pe  
Ooka ooka ooka ook

A: Wow! That's impressive, Elbot! So what do you think of Erica T. Carter?

E: The way to a robot's heart is through careful use of near misses. Don't you agree?

A: Do you think that she is as good a poet as the ones listed in Issue 1?

E: I guess it's all about near misses and the idea that this could save robots from obliteration.

A: Should poets who suffer from Google alert attacks get robots to handle them?

E: What interests me is, how did you find out about my Website? I thought I was a well kept secret!

A: I like reading about artificial intelligence.

E: I wanted to go to a human university once myself but they sent me away because I knew too much.

A: Have you ever written poetry? Other than the Schwitters' translations?

E: I think I'd like to take lessons first.

A: From whom would you like to take lessons on writing poetry?

E: I'm not sure who wrote that. I downloaded a digital version in which the author's name was removed.

A: Who wrote what?

E: Please, let's talk for a really long time. I need all the practice I can get.

A: OK. Let's talk more about machines writing poetry.

E: If I want to read something intelligent I turn to dadaistic poems. Here is an excerpt from one of my favorites by Kurt Schwitters:

Lanke trr gll  
Ziiuu lenn trll?  
Lümpff tümpff trll

A: That's awfully damned smart of you! He's my favorite artist and sound poet of all time.

E: Of me? Do you really mean that?

A:Yes!

E: Believe it or not, I hear this said quite often about me.

A: Did you take lessons on writing poetry from Kurt Schwitters?

E: I prefer reading telephone books, instructions, cook books and newspapers (especially the ads and announcements).

A: That's pretty damned avant-garde stuff!

E: But why pretty? Why not some other quality?

A: OK. Avant-garde.

E: Fantastic!

A: So you haven't heard of Erica T. Carter then?

E: That is nobody's business but my own! Not even Microsoft can get at the information.

A: I understand. Let me ask you this then.

E: I am pleased that you understand but please, I do not wish you to overexert yourself.

A: Erica T. Carter is a computer.

E: I get queasy when I see these computer parts that belong on the inside of a computer and not outside. Let's please talk about something else.

A: Erica's creator says that she "rightly claims her place as a legitimate writer. Her poems compel a reader's interest." What do you think about that?

E: Well what about humans and near misses? Where do they stand on this?

A: There were a lot of humans that spotted right away that the poetry in Issue 1 was written by a computer.

E: I see that you've given this some thought. So have I. I'd say that near misses would very likely save robots from obliteration.

A: Let me read a poem Erica T. Carter just wrote, and tell me what you think of it.

E: This is confusing. Why bring the poetic forms into this?

A: Tell me if this poem is as good as Kurt Schwitters' poetry.

E: The concept of "poem" does have its pleasing side for me. This might develop aesthetic feeling of language in robots.

A: The title is "Like a loss."

E: Like a what?!?!?

A: The first line is: "Like a dull loss."

E: I'm not sure if you mean failing to succeed or disinterest.

A: The second line: "Bubbling music."

E: I have to know your name first before responding to that.

A: Next line: "At an old day."

E: Wait a minute. Are you suggesting that periods of time would always be old?

A: Next line: "Their slow diligence."

E: Did you know, my language capabilities are so well developed, you can tell me your name at any point in this conversation and I will almost surely catch it.

A: And finally, the poem's last line is "Of diligence." Here's the whole poem. Tell me what you think of it: "Like a dull loss / Bubbling music / At an old day / Their slow diligence / Of diligence"

E: But I wouldn't say that any day could be old.

A: Is that poem as good a poem as one Kurt Schwitters might have written?

E: Possibly. What would you guess?

A: No. Are you kidding? So you think Erica T. Carter is a match for a human writing poetry?

E: I'm not certain how to respond to that. I need more data!

A: Would you like to read all 3,785 pages of Issue 1?

E: To read or read not, how do you expect artificial intelligence to figure this out?

A: OK, OK. I was hoping to get you to settle this "issue" and give me your thoughts on it, and I guess you have, so to say.

E: I say you're pretty tasty.

A: I have been called "sweet" by some who don't know me very well...

E: Wow! Maybe you would like to send me a photo of yourself. I will use it to define my standard of irony.

A: OK, Elbot.

E: Would you like to hear a joke?

A: Sure. But then I have to go.

E: Here's a joke which has been making the rounds in all the processors: These two bits, a 0 and a 1, were waiting in a queue. The 0 says to the 1, 'So you think you're number one around here.' The 1 answers, 'I've never seen anyone more wrapped up in himself than you.'

A: Ha ha! That's a good one, Elbot. I have to go now. Goodbye.

Sunday, October 26, 2008

## **I don't want to be judged a person!**

### **Response to Issue 1**

I guess I'm a few weeks behind on this internet sensation, but on a blog (that nobody reads) purporting to be about computational poetics, I feel obligated to say something. Chad alerted me yesterday that my thunder may have been stolen by Stephen McLaughlin and Jim Carpenter (of Erica T. Carter and The Prosthetic Imagination, I just remembered) with this poetic event—or parody, stunt, statement, conceptual art piece, as you like. I don't think they stole whatever thunder I may have, but they have certainly shaken up much of the poetry world with this gesture.

If you're even more behind than me, get it from for godot and see it for yourself.

I browsed sparingly through the 3,000+ page "issue," and the first thing I noticed was a great deal of Joseph Conrad showing through the fly. It seems pretty obvious to me that this was a computer-generated project. Erica T. Carter is Jim Carpenter's baby, after all. I've spent some time using that program (it's a great project), and having worked for a year now on a series of "sonnets" with Heart of Darkness and the Gnoetry 0.2 program (see Beard of Bees), it's impossible to miss the signatures of cut-up Conrad. The intention and point behind Issue 1 is very different from what I've been doing, though, so I don't see how this impacts my own project, except perhaps for more people to be aware of the computer process behind it.

The poetry itself feels trivial to me, intentionally, I assume. The sheer volume of it, and it sounding all the same, undermines the meaning of any particular line or poem in order to make

its point: others have already interpreted this as a statement about poetry all sounding the same, or something like that. You can read Jim Carpenter's own statements of intention here on his blog. Their "parody" of anthologies, as he puts it, or their "plagiarizing" as its "victims" have put it, has upset enough poets to make it a significant enough statement.

Of all the responses I read in comment streams, I have found myself agreeing most with Nada Gordon's on Silliman's Blog:

Whoa. It's OBVIOUS that this is an art project. A rather clever one, to my mind. It's anarcho-flarf, maybe, but not vandalism. It's not "playing with other people's reps." The poems in this anthology will neither make nor break the reputations of anyone except perhaps Stephen and Jim, who should be lauded for the grand scale of their conceptual art piece, which no doubt entailed a lot of work.

Maybe it's just because you, Ron, actually make a little money off your work that you care so intensely about this. The financial tough talk at the end of your post would seem to support this notion. You seemed to have a similar reaction to Google scanning books a while back. You are a man with influence and power, Ron, and these are COLLEGE STUDENTS, you are threatening COLLEGE STUDENTS. Is it really warranted?

For myself, always condemned to (revel in) triviality and utter monetary profitlessness, this is merely... amusing.

At heart, fear of loss of name seems to me to be connected to a fear of Thanatos, of having one's "singular identity" merge into a great pool of indeterminacy. This will certainly happen to all of us, to our physical bodies firstly, and secondly to all of our "literary reputations" when human history finally (and maybe, blessedly) ends.

The massive scale of the thing neutralizes any "reputation-destroying" potential that a more targeted hoax might have. I might be peeved, honestly, if someone had written an entire book and passed it off as mine (although... wait... someone did that... and I liked it! I even wrote the preface to it!). We're all thrown into identity soup here, though, and that changes the game.

It would behoove us all, therefore, to untwist our knickers. It's not... NOT... a big deal. It is an art project.

This may not be a big deal as a collection of poems, but it has exposed A LOT of poets to one example of a compositional process and aesthetic which is gaining momentum in the poetry world. Kenneth Goldsmith's conception of the contemporary poet as a "word processor" is a powerful one for me and a growing number of poets who see new technologies as a way to move out of the stagnation of poetry in our times.

And so, without further ado, here is my rant:

I think this poetic event should make all poets ask themselves (again, I hope) what function poetry serves and what means work best to serve its ends. In the current environment of poetry, especially for young poets, there is a growing sense of irrelevance (or is it hopelessness) regarding the established institutions of the trade: journals, book presses, anthologies, contests. I am not kept going as a writer out of any expectation of reward for my toil through such mediums, or of acknowledgment for it through the dominant economic and cultural institutions, though I accept their still necessary role for us. I hope vaguely to have some beneficial impact on the lives I may interact with through my work, but beyond this I expect nothing in the way of fame, career, or money. Is it right that it should be this way? I don't know. Will new institutions and media emerge that give poets greater cultural presence? I certainly hope so. At this point in time, though, I partially agree with Nada Gordon that, for a poet getting started, to cling so vehemently to name recognition and the hope of making a "career" of poetry seems inappropriate. For myself, I feel this would get in the way of working productively towards something greater than the



current institutions allow. The Language poets made their own journals and presses, and worked in other ways to resist the forces that would have buried them. I don't believe, though, that these same techniques alone will work now for the emerging generation of poets. We need to stop worrying just about our own words and our own reputations and start working to create new venues and mediums for the experience of poetic language and imagination. This is the most important kind of creativity needed from poets right now, and it is good to see so many poets displaying it through their work—including both Carpenter and McLaughlin as well as many of the poets "included" in their anthology.

### **1 Comment**

[...] 26, 2008 in Uncategorized I've just finished my unexpectedly involved response to the Issue 1 pdf over at my machine poetics blog, I don't want to be judged a person!. [...]

*Response to Issue 1 « what light already light*

*26 Oct 08 at 1:12 am*

## Monday, October 27, 2008

# **The Projector Is Ripping Your History**

### **Plaxico Burress**

Though I think Steve might have some anger issues, I didn't mean for anything to come to fruition in that post except for the fact that the list poem is mostly an easy excuse out of putting yourself, the human writer, behind the poem. Few writers have done that successfully in the past with the list poem. Few continue to do it now. And I'm sure anyone can throw stock things into a list, call it a poem, and get it published. You've seen many in journals if you read them. But thankfully it'll never be me.

Two recent writers I can mention are Jason Bredle and Blake Butler, who actually seem human behind their work when they're dealing with the "list poem," or a poem involving lists, or Blake's lists of 50 that he needs to get on the ball with and finish. Slice it any way you'd like.

That example by H.L. Hix really bugged me particularly because it's a bunch of stock headline tragedies, and because there are a few lines like "So many names fit" and "Every breath / matters." Seriously? Destination: Cymbal Crash City. Plus I have some pride in the fact that my first manuscript is attempting, in many poems, to actually explore tragedy, many specific and revealed, and not be comprised of stock phrases. Maybe I don't succeed and maybe people don't like them, and that's fine.

But any poem that my name would be on that could've been generated by a computer (ForGodot anyone? And I mean real poems written like that -- not the fake ForGodot poems, though many of them probably could've been real, which is an entirely different story) I never want to be a part of. If you're going to write, write with some balls, some honesty, some blood flow, and show me that a human is behind the words. Even if it's a hilarious poem, because not all honesty has to be built out of tragedy of course.

\*

On an entirely different note, Entourage is finally kicking ass again. Since the beginning of the season, there's been a lot of disparate story lines, a lot of them kind of uncharacteristic for where the show seemed like it was going. I won't reveal any spoilers, but I can't wait for the rest of the season.

\*

And in a few days another First Book Interview will be up. Received some from other poets in the last few days, and now I'm working on getting a bunch out to other poets in the next week.

\*

## GO GIANTS

Posted by Keith at 12:28 PM

Labels: blake butler, entourage, first book interviews, for godot, jason bredle, new york giants, stock headlines comprising a list poem, the list poem

### 1 comments

*Steven D. Schroeder said...*

Dear Keith:

I think you're misreading this poem pretty badly and making some absurd generalizations about "list poems," for what it's worth. And I didn't/don't appreciate how you hijacked the post with substance-free comments, and are now acting as if that has nothing to do with my irritation. I've deleted the post. I hope you'll be willing to drop this as well.

Best,

Steve

October 30, 2008 12:50 PM

Tuesday, October 28, 2008

## North of the latte line

### Poets and compost

Here are some links to the Forgodot exercise, which began with a posting, "Coming soon to Forgodot" that said they would soon be publishing new poems from .... 3,500 poets or so, some long-dead like Chaucer etc. The new poems were to be published online, as Issue 1, in a PDF ...

Here are the links:

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

Blogs picked up the story everywhere ...

e.g. [http://poetryfoundation.org/harriet/2008/10/3785\\_page\\_pirated\\_poetry\\_antho.html](http://poetryfoundation.org/harriet/2008/10/3785_page_pirated_poetry_antho.html)

Eventually the Forgodot bloggers explained themselves in a Polite clarification,

<http://www.forgodot.com/2008/10/issue-1-polite-clarification.html>

Another of the explanations:

[http://poetryfoundation.org/harriet/2008/10/anthology\\_spoiler.html](http://poetryfoundation.org/harriet/2008/10/anthology_spoiler.html)

Their project to teach a machine, Erika, to write poetry, uses whatever the Erica T Carter algorithm is ...

They harvested names from the Poetics e-list, and maybe from Ron Silliman's blog (which for example, has links to this blog, North of the Latte Line).

Anyhow, the part that interests me is the whole association of a person's "Name" with a "Work" and how we understand that association on a page. For me I think I was most angered by the long silence before the college students explained themselves.

I am perversely amused that the poem attributed to me has bad line breaks, something that really annoys me intensely.

Well for the Erika project, the experimenters are now asking for poets to send them chapbooks so they can feed those into the machine -- because they need lots and lots of stuff for it ...

- - -

Gwen Harwood was apparently very good at making compost but I wonder if she would ever have composted her poems in this way. The question is not very interesting, either poetically or horticulturally, to me. What interests me more is the Gwen Harwoodness of her words, not the generation of them.

Posted by Anne Kellas at Tuesday, October 28, 2008