

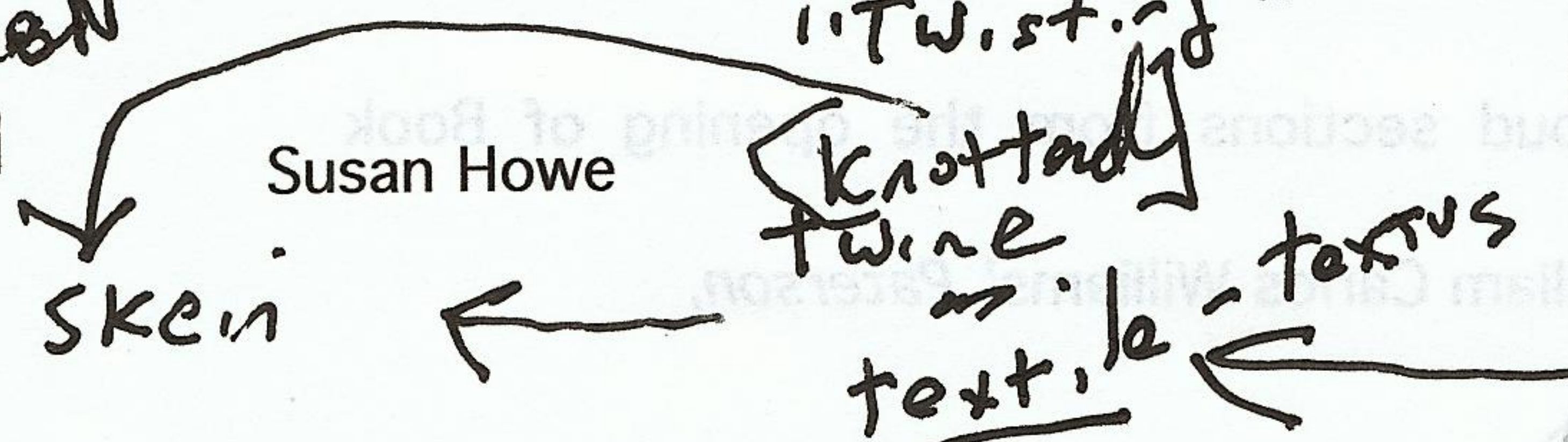
Poetics 2020

MARGINALIA FMS
SUSAN HOWE
Trilling Lecture
① Columbia 11/3/11

Brownian
motion

The Spontaneous Particulars of Sound: Telepathy of Archives.
(“The Creations of Sound line 24.” Wallace Stevens.)

Contra-dictions
AS WOUND



① MARGINALIA: Text beside text
epitext -
disjunctive
constellation
chord
midrashic
antinomianism

juxta
position

slide #1. “Peter took the marine walk”

The Powerpoint images I am using here are taken from various research libraries I visited over the last three years. Some Emily

Sources

Electronic technologies, as they evolve, are radically transforming the way we read, write, and remember. The nature of research has already been radically changed and will continue to do so. The primary change being a transformation in the way of viewing material in archives. Viewing actual material objects to viewing them on a computer screen. Digital, virtual etc.

You could call this lecture a collaged swan song to the old ways.

1

Thorp Phenomenon
or other
technology:
mark of passion
in transit
as present
not
essence

"No" may (?)
allow access
presentation
diff in looking at
paper vs screen

lost aura
textual materiality
but "old" way usually
de-centralized reading
too, of ED editing
ideology trumps

Three, THE LIBRARY from William Carlos Williams' *Paterson*,

slide 3. "The Library"

A cool of books
will sometimes lead the mind to libraries
of a hot afternoon, if books can be found
cool to the sense to lead the mind away.

slide 4. "Seeking"

For there is a wind or ghost of a wind
in all books echoing the life
there, a high wind that fills the tubes
of the ear until we think we hear a wind,
actual

to lead the mind away.

Drawn from the streets we break off
our mind's seclusion and are taken up by
the book's winds, seeking, seeking
down the wind

(3) Thinking with
re citations -
not examples
not explained
collage not
montage

In the recently published *The HD Book*, a collection that until now only existed in separate chapters in out-of-print little magazines Robert Duncan writes: [“The secret of the poetic art lies in the keeping of time To keep time—designing or discovering lines of melodic coherence Counting the measures, marking them off, the whole

⁴
The archive is kept time

~~Peraschura~~

[man say...]

Stitch in time

Thoreau — ... saves 9600 Pen TAKE
 1800 stitches today to
 save nine tomorrow

4
 gray & black
 web MARKET
 copy is + 5
 preservation /
 archive
 unsactional
 (of web)
 exchange of
 "texts"
 Unauthorized
 web as
 textual
 weaving

Romantic spirit
vs
Romantic Ideology (M. BANN)

intensified in the poet's sense of its limitation. One image may recall another, finding depth in the re-sounding." Duncan also speaks of "The Romantic spirit, and back of that, the spirit of Romance under boycott in our time." He wrote this in 1961. The boycott is even more severe in 2011. But I believe this currently exiled spirit: (Keats'

Beauty is truth—truth beauty—"Walter Benjamin's [The beautiful is neither the veil nor the veiled object but rather the object in its veil," WCW's "beautiful thing! aflame" and "beauty is/a defiance of authority?,") a deposit from a future yet to come; is gathered and guarded in the domain of research libraries and special collections.

5 veiled AS opposed to what? In contrast to Romantic Ideology is transcendent universal "Beauty"

Contrasts Beauty v/ beauty

(historical, social, etc)

+ WCW even more agst the

growing of a Romanticized idea of beauty—

in the 1160s on glass "SHIN" discarded fragments

[Bottom walls]

slide 7#. magnifying glasses.

On June 20, 1926 Hart Crane, then staying on the his mother's family property on the Isle of Pines, Cuba, wrote to Waldo Frank while working on what he hoped would be *his* epic poem *The Bridge*: "The form of my poem rises out of a past that so overwhelms the present with its worth and vision that I'm at a loss to explain my delusion that

eg not

thing in itself

↓↓↓

(11) names not signs for things but things the signs of names (12)

Conundrum - Hurst - Purity Nominalism

↓↓↓

"it" in hidden seek - ~~not~~ Fortida structures a vision

How a continuous thing radical view of beauty/truth!

patterns, tiny spangles, sharp toothed stencil-wheels; in quotations
thought-fragments, rhymes, syllables, graphemes, endangered
phonemes, soils and cross-outs.

disrupts
series

#slide 14. "Ingovar Gay Box"

One historical-existential trace. has been hunted, captured, bought,

⑥

the precarious
- at risk of
annihilation,
extinction -
of being lost

soon after my Tutor died, and for several years my Lexicon was my only companion,"

⑦

Noah Webster: "STITCH vt : 1: to sew with a back puncture of the needle; so as to double the thread. as, to *stitch* a waistband. To sew or unite together, as, to *stitch* the leaves of a book, and form a pamphlet. 2. To form land into ridges.—*New England*. To *stitch up*. to mend or unite with a needle and thread; as to *stitch up* a rent; to *stitch up* an artery.

part: whole
web of
citations

slide 20. "Don't put up my thread"

Running over affinities and relations, as was her practice,

Dickinson could discover on the previous STI page of her Lexicon

slide 22.

"The delineations of giants"

Wallace Stevens began his Preface to Williams *Collected Poems*, 1921-1931. "There are so many things to say about him. The first is that he is a romantic poet. This will horrify him. Yet the proof is everywhere." (and the preface did annoy Williams—to say the least). Fifteen years later in *Rubbings of Reality* an essay published in the *Briarcliff Quarterly*: "Williams is a writer to whom writing is the grinding of a glass, the polishing of a lens by means of which he hopes to be able to see clearly. His dilineations are trials. They are rubbings

8.
Publication
context is
another web-
here we
+ Stevens
with LZ+
oppon, Obj.
Press
1934
News
social web

"Let
me out! (Well, go!) this rhetoric
is real!"

In unum plur. bus
C. or one many
In plur. bus unum
(within many one)

#slide 25. "To mend each"

For many years I taught and lived in Buffalo, another hard-up
provincial northeastern, or easternmost midwestern rust belt city with
a crueler Niagara river and its larger, more dramatic Falls; but it wasn't
until this September when I returned to give a reading, that I took
time to look at (and touch) some of the preliminary rubbings of the
reality of Paterson Book Three. I saw the many typed and re-typed
drafts, notes on prescription forms, stories cut from newspapers or
pamphlets, all used as fuel for the fire of poetic artifice.

Poetics of
the Americas
(re "new"
world)

E plur. bus
unum

SERIES
VS
SEQUENCE
LED: "A series
stands behind"
(World is not
conclusion)

#slide 26. "Paterson"

Beautiful thing! aflame

—burnt Sappho's poems, burned
19

authority
What binds
a defiance of authority

(9)

A maximum democratic
social space

consumption,
melting

Gloucester
Paterson
Guilford
Buffalo

Spatialization of this
issue — Eg
Olson "SPACE IS"

would create —
the particular
not subsumed

Sediment
layers
overlays

→ Smithsonian

Most of my writing life has been spent in Connecticut not far from where Hannah Edwards Wetmore lived and wrote. Reading her "Private writings" I experience through an [occult invocation of verbal links] and forces, the qualities peculiar to our seasonal changing light and color. It's a second kind of knowledge—tender, tangled, violent, 'august,' and [infinitely various].

(10)

The aphoristic strain —
(Occult invocation ...
is a second knowledge)

slide 43. "Lace"

Early November evening with frost forecast—the sight of a bare bough caught by streetlight outside my window—electric. False beauty and confined beauty. Relict.

"Dear heart

It's all for you, my dove, my

changeling"

The closer I look—the farther away your interlaced co-conscious pattern.

(11)

Aphorism →

9

CF Kal KRASS
is the close we look at a word
Re gesture Re distance F
which IT STARES BACK