

P. Seaton – Selected bibliography*¹

*Compiled and edited by Christian Roess (C.R.)

Primary Sources

I. – Seaton's Works (by year)

[the symbol † before the (year) indicates that currently I have a copy – C.R.]

[the symbol § indicates available on-line via the Web/internet access]

[**bold print** indicates a full-length collection, book, or chapbook. Individual works--- poems, prose² --- are indicated in *italics* by "quotation marks"; journals and magazines are underlined]

- † (1977a) **Interstices** in Slit Wrist [Volume 3/4: Double Issue / Spring-1977] edited by Terry Swanson (New York, NY) 188 pp. **Interstices** (p 33-52) consists of the following works:
 - 1) "Reserves" (p. 35)
 - 2) "Under a Microscope" (p. 36)

¹ As of 19 September 2010. This "Bibliography" is missing quite a bit apparently. I know that it is missing a reference to Primary Writing (edited by Phyllis Rosenzweig & Diane Ward)--- the sixth issue of which (April 1996) was a broadside featuring work by Jessica Grimm and Peter Seaton. Also missing is reference to the issue of M. Champion's Tongue to Boot that placed work by Seaton. A web search has C. Bernstein, in an email to Craig Dworkin (Nov. 14, 2000) writing: "I have only seen a few poems from the early 90s, probably, that were in Big Allis". Did Big Allis publish any of Seaton's work?

I have been unsuccessful tracking down any leads on "Imaginary Ship", supposedly published by Beaumont Press. Also, a search on the "Google Books" site lists collaboration between Seaton and N. Piombino called Interstices, with a publication date of 1974. This seems errant at best or some kind of awkward 'cyber-conflating' of data by Google's web-crawler. I have found nothing to document the existence of this work. Of course, an email to Piombino may be in order---(C.R.)

² Uncomfortable myself at this point designating Seaton's poetry as, variously, "prose poems" or "prose" or "poems" or "verse sequences" or "serial poems": not that I'm against 'decisions' in this regard (see footnote 6). For now (being somewhat 'at-a-loss' as to how to discuss a poetics vis-à-vis Seaton) I seem to be interposing these genre-formations (categories?) or am letting them 'think against' each other. For now would describe Seaton's work here as, variously, 'interventions' in poetry & prose formats. Apropos here, perhaps, is my transcription below from Seaton's reading of "Apprehension" (see footnote 19) --- (C.R.)

...what we're referring to is self-referential treatment. The archipelago and peninsula of Maine and Alaska make distance tangible so you don't have to worry about being far away again it's just there so real finally you can touch it and forget it and use it to consider other more flagrant distinctions: the one between poetry and prose or the one---watch out now!---between reading and writing...

- 3) "*Someone Special*" (p. 37)
- 4) "*Standards*" (p. 38)
- 5) "*Histoire*" (p. 39)
- 6) "*Pastoral*" (p. 40)³
- 7) "*On Seeing Frank O'Hara and Chairman Mao Greet Each Other*" (p. 41)⁴
- 8) "*Into The Barn At Dawn*" (p. 42)
- 9) "*Point Spread*" (p. 43-4)
- 10) "*Incipient Plate Tectonics*" (p. 45-52)⁵

- † (1977b)⁶ "*Men On The Roof*" in This: no. 8 / Spring 1977. Edited by Barrett Watten. (San Francisco, CA: This Press) un-paginated [96 pp.]⁷
- † (1977c)⁸ "*To Be Continued In Six Minutes*" in Out There: no. 12; Guest editors, Neil Hackman and Kevin Klein. Editors: Rose Lesniak, Barbara Barg (Chicago, IL: Out There Press; no year listed/no copyright indicated) 71 pp.
- † (1977d)⁹ "*Verse*" in Roof IV: Roof, vol. 1, no. 4 / Fall-1977. Edited by James Sherry (New York, NY: Segue) 82 pp.

³ reprinted in Agreement (1978g: p.6). The Slit Wrist version of this poem has a comma after the word "quickly" (second line of the first numbered stanza): otherwise this version does not differ from (1978g)

⁴ reprinted in (1978g: p.7). The concluding (19th) line as it appears in Slit Wrist ("You're all set to maybe I made one.") is altered in Agreement. ("You're all set to maybe baby maybe maybe I made one")

⁵ Interesting to note that this particular 'poem', as it appears here in Slit Wrist, has numerous markings & insertions in the text: presumably by P. Seaton himself (also in "Standards" and "Histoire", but there is only a single instance of an emendation in each of these 'poems'). Upon a close examination one notices that these markings were sent to the printer without being revised. In other words these marks are not made after publication; also, examining my copy of Slit Wrist, it's my impression re: these fixes that the handwriting and script are markedly similar to Seaton's signed copy & inscription (to Jackson Mac Low) in a copy of Crisis Intervention I recently obtained ---(C.R.)

⁶ Seaton's contribution begins on p. 37 and covers four pages. Reprinted in Agreement (1979g: p.23-6)

⁷ Seaton's contribution begins on p. 37 and covers 4 pages according to Barrett Watten's This 1-12 Index. Interesting to note that Watten designates Seaton's three contributions to This (in issues 8, 9, 10) as "Prose". Watten designates some of the other contributions by say, Kit Robinson, Larry Price, and Bob Perelman as "Prose poems", a contribution by Mac Low is listed as "poems", and a contribution by Abigail Child is listed as "Prose and poetry" ---(C.R.) A facsimile of This Index is available at : <http://english.utah.edu/eclipse/projects/THIS/This.pdf>

⁸ I am dating this issue (#12) of Out There as 1977. Though I haven't corroborated the year, a search on the abebooks.com site lists the publication year for the following issue (#13) of Out There as 1977, so for now am dating #12 no earlier than 1977. Note that issue #12 includes Alice Notley's "*Sonnet*" ('*The late Gracie Allen was a very lucid comedienne,*') which Notley indicates was written in 1976 (Notley, Alice. Grave of Light: New and Selected Poems 1970-2005. Middletown, CT: Wesleyan University Press, 2005; p. 60) ---(C.R.)

⁹ p. 38-9. Reprinted in Agreement (1978g: p.20-2)

- § (1978a) “*Signification*” in L=A=N=G=U=A=G=E: vol. 1, no. 3 / June 1978. Edited by Bruce Andrews and Charles Bernstein (New York, NY) un-paginated [pdf - 28 pp.]¹⁰
- † (1978b)¹¹ “*The Correspondence Principle*” in A Hundred Posters: # 31 / July 1978. Edited by Alan Davies (Brooklyn, NY: A Hundred Posters, Other Publications, 1978) 14 pp.
- † (1978c)¹² “*Maine Mall*” in Hills: no. 5 / July 1978. Edited by Bob Perelman (San Francisco, CA) 120 pp.
- † (1978d)¹³ “*Piranesi Pointed Up*” in Roof VIII: Roof, vol. 2, no. 4 / Winter 1978. ed., J. Sherry (New York, NY: Segue Foundation) 92 pp.
- † (1978e)¹⁴ “*Side Tone*” in This: no. 9 / Winter-1978. ed., Watten (San Francisco, CA: This Press) un-paginated [96 pp.]
- § (1978f)¹⁵ “*Whole Halves*” in L=A=N=G=U=A=G=E: vol. 1, no. 6 / December 1978. eds., Andrews and Bernstein (New York, NY) un-paginated [.pdf – 28pp.]
- § (1978g)¹⁶ **Agreement** (New York, NY: Asylum's Press) un-paginated – [pdf file: 35 pp.]

Agreement¹⁷ is a collection consisting of the following works:

- 1) “Persuasion” (p.2 - .pdf file)
- 2) “Pastoral” (p.6)
- 3) “The Separate Sea Is Of A Point From Which Change Is The Acting Static Or Appreciable Trace For Britain, France, Germany, Holland, and the U.S.” (p.8)
- 4) “On Seeing Frank O'Hara and Chairman Mao Greet Each Other” (p.14)
- 5) “Admission” (p.15)

¹⁰ for Seaton’s appearances in L=A=N=G=U=A=G=E magazine, access the hyperlinked index to find specific works at: <http://english.utah.edu/eclipse/projects/INDEX/LangHyperIndex.html>

¹¹ The 31st issue of this mimeo mail-out poetry magazine was a single-author issue. I don’t have a copy of the original mimeo. I obtained my copy of the facsimile available on a CD-ROM re-issue of A Hundred Posters (Publisher: Faux Press & Other Publications, May 2010) ISBN 9780982549513 –(C.R.)

¹² Seaton’s contribution: p. 98-105

¹³ Seaton’s contribution: p. 38-60

¹⁴ Seaton’s contribution begins on p. 29 and covers 9 pages. The next issue (This 10) notes an erratum: “Correction: the last line of Peter Seaton’s ‘Side Tone’ (THIS 9) should read “The Dunstan river stays put.”

¹⁵ Seaton's contribution (p.6-8) to “Reading Stein”, a special feature on Gertrude Stein's Tender Buttons appearing in this issue

¹⁶ Facsimile edition and .pdf file available complete and online courtesy of “Eclipse” at: <http://english.utah.edu/eclipse/authors.html>

¹⁷ Seaton's first book Agreement was one of five books published by Asylum's Press, under the editorial direction of Charles Bernstein and Susan Bee [Laufer]

- 6) "Verse" (p.20)
- 7) "Men On The Roof" (p.23)
- 8) "Loveladies Harbor" (p.27)

- † (1979a)¹⁸ "*How To Read*". **Maine: Moments in New York** (A Collection of Contemporary Maine Artists). Assembled & with an Introduction by Charles J. Stanley; Preface by Richard Kostelanetz (New York, NY: Pittore Euforico) un-paginated [150 pp.]
- § (1979b)¹⁹ "*An American Primer*" in L=A=N=G=U=A=G=E: vol. 2, nos. 9 &10 / October 1979. eds., Andrews and Bernstein (New York, NY) un-paginated [facsimile – 52 pp.]
- † (1980a)²⁰ "*Apprehension*" in This: no. 10 / Winter 1979-80. ed., Watten (San Francisco, CA: This Press) un-paginated [96 pp.]
- † (1980b) "*How To Read II*" in Canyon Cinemanews: 79.5/6. Facsimile reprinted in MacDonald, Scott. **Canyon Cinema: The Life and Times of an Independent Film Distributor** (Berkeley, CA: University of California Press, 2008)²¹
- § (1980c)²² "*Texte*" in L=A=N=G=U=A=G=E: vol. 3, no. 11 / January 1980. eds., Bernstein and Andrews (New York, NY) un-paginated [.pdf – 60 pp.]
- (1980d) "*How To Read III*" in QU: no. 3. Edited by Carla Harryman (Oakland, CA)
- † (1982a)²³ "*How To Read IV*" in L=A=N=G=U=A=G=E: Volume 4; co-published as Open Letter: Fifth Series, No. 1 / Winter 1982. eds., Bernstein and Andrews (Toronto, Canada) 168 pp.
- † (1982b)²⁴ "*Frey's Landing*" in "Charles Bernstein Issue", The Difficulties, vol. 2, no. 1. Tom Beckett, ed. (Kent, Ohio: Viscerally Press; Skelly's Press) 116 pp.

¹⁸ Seaton's contribution: p. 21-2

¹⁹ Seaton's contribution: p. 39-41. Note that that the "Read" version of this file is currently damaged at the Eclipse site and cannot be opened. The facsimile is available, however (accessed 9/19/10—C.R.)

²⁰ Seaton's contribution begins on p. 48 and covers 7 pages. This "Apprehension" is not the same (presumably) work Seaton read for his "Segue Series Reading at the Ear Inn" December 9, 1978:
<http://writing.upenn.edu/pennsound/x/Seaton.php>

²¹ An e-book version of Canyon Cinema: The Life and Times of an Independent Film Distributor is available (for a fee) at the University of California Press website. Seaton's contribution is on p. 339-40. At the bottom of p. 340 it reads: © 1980 Peter Seaton

²² Seaton's contribution (p. 5-8)is included as part of the "Peter Seaton Feature" of this issue which includes a "Seaton Bibliography"

²³ Seaton's contribution is on p. 27-30 in this special L=A=N=G=U=A=G=E issue of Open Letter

²⁴ the subtitle to "Frey's Landing" reads: "An appreciation of Charles Bernstein's Shade, Poetic Justice and Controlling Interests . Seaton's contribution is on p. 52-3

- † (1982b)²⁵ “*Need from a Wound Would Do It*” in ‘Language Sampler’, Paris Review: no. 86 / Winter-1982. ed. C. Bernstein (New York, NY) 280 pp.
- † (1982c)²⁶ **The Son Master** (New York, NY: Roof Books / The Segue Foundation) 56 pp.
- (1982d) contributor to “*Realism: An Anthology of ‘Language Writing’*” Ironwood: no. 20, Winter 1982, ed. Ron Silliman (Tucson, AZ)
- † (1983a)²⁷ **Crisis Intervention** (Berkeley, CA: Tuumba Press) 30 pp.
- † (1984a)²⁸ “*Prolegomenon, To Any Words I Ever Read*” in *Gandhabba*: vol. 1, no. 2. ed. Tom Savage (Nalanda University Press / Poetry Project) 108 pp.
- † (1984b)²⁹ **The Language Book (Poetics of the New)** ed. B. Andrews and C. Bernstein (Carbondale: Southern Illinois University Press) 312pp.
- † (1986a)³⁰ “*The Pyramids of Elysium*” in Temblor: no. 3; edited by Leland Hickman. (North Hollywood, CA) 164 pp.
- † (1986a) “*Refugee From Justice*” in Splash: no. 4 / April 1986; edited by Wynstan Curnow, Tony Green, Roger Horrocks, Judi Stout. (Milford, Auckland, New Zealand) 106 pp.
- † (1986b)³¹ “*An Example From The Literature*” in Poetic Journal: Number 6³²; edited by Barrett Watten and Lyn Hejinian.
- † (1987a) “*Antonville*” in ‘Language’ Poetries: An Anthology. Edited by Douglas Messerli (New York, NY: New Directions) 184 pp.

²⁵ Interesting that the ‘Language Sampler’ section is left un-paginated, beginning after p. 74 and ending before p. 126. Seaton’s contribution is the initial work presented in the ‘Sampler’ after Bernstein’s ‘Introduction’, and covers 3 pages

²⁶ Seaton's second book was published by James Sherry's Roof Books. The copyright page has the following note by Seaton: “Thanks to James Sherry, Diane Ward, S.B. Laufer, Charles Bernstein, and to the National Endowment for the Arts for a Creative Writing Fellowship”

²⁷ Seaton's third book was published in an edition of 475 copies by Lyn Hejinian’s Tuumba Press in June 1983 as Tuumba 45 (Letterpress with title page device and second title in blue ink. Saddle stapled.

²⁸ Seaton’s contribution: p. 68-72

²⁹ Reprints “Signification” (1978a); “Whole Halves”(1978f); and “Texte”(1980c)

³⁰ Seaton’s contribution: p. 93-97

³¹ Seaton’s contribution: p. 98-103. A footnote on p. 98 reads: “This text was given as part of a writer-in-residency at New Langton Arts in April 1985.”

³² Poetic Journal 6 is the “Marginality: Public & Private Language” issue. It also contains Larry Price’s contribution “Aggressively Private: Contingency as Explanation”, a response to the work of Seaton, particularly Crisis Intervention

- † (1987b) “*Two Words*” in *‘Language’ Poetries: An Anthology*. ed., D. Messerli (New York, NY: New Directions) 184 pp.
- † (1999a)³³ “*Who Writes?* (for Bruce Andrews)” in **Contemporary Poetics as Critical Theory: Bruce Andrews / Aerial 9**. Edited by Rod Smith (Washington, D.C.: Edge Books) 290 pp.
- † (2002a)³⁴ “*from The Son Master*” and “Contributor’s Note”. In **the American Tree**, ed. Ron Silliman (Orono, ME: National Poetry Foundation, reprint edition: 2002)³⁵ 612 pp.

Secondary Literature (forthcoming)

³³ Seaton’s contribution: p.138-43

³⁴ includes an extract from Seaton's The Son Master (p.336-46) and a "Contributor's Note" penned by Seaton himself (p. 605)

³⁵ the first edition was published in 1986.