

"Poetics is about production (*poiesis*). There can be no analysis of the form or content of production without a theory of labor." (p. 9) In literary theory, labor has been repressed or made invisible, and in fact it now comes forward to tyrannize the product, making the product (the poem) not the consequence of labor but the inexplicable result of a magical expedition into the world of appearances (Merwin and Strand, for instance, seem to fuel this mesmerized fascination). Current American poetry too comfortably mimics the dominant cultural ideology to *produce! produce!* Questions of market and audience are generally only diversions from the more fundamental analysis of labor. Logic, money and tyranny were united in ancient poetic theory to become a poetics of invisibility, whose end (to cite Aristotle) is the production of that which does not exist in nature rather than the just distribution of that which does. In a society straining at the bit to use nuclear energy where solar would do as well, such a perspective is marvellously appropriate. But for Aristotle, says Shell, "Poetry is a counterfeit human production as vexing as incest." (p. 101) To be counterfeit is not necessarily bad if the prevailing currency supports a tyrant. In fact this would appear to have been the fulcrum of successive avant-gardes. A traditional motivation of poetry has indeed been a kind of linguistic incest, the desire to occupy another person's words. Whenever poetry, like Gyges, observes another man's wife undressing, a reactionary diplomacy sets in like a virus: mind mints money, minces words, and poetry refuses to acknowledge the nature of the labor that produced it and the community of laborers within which it has to exist. Criticism stops being a poetics (i.e. "about production") and becomes instead an alternative currency (which tries to work out an exchange value with poetry on a strictly commodity level). Shell's book is a useful challenge to language-thought-full poets, because in practice as well as theory an overdeveloped attention to language can make it, too, a commodity subject to the tyranny of -- "X" (which, like the sphynx's riddle, has two arms, two legs, and forges signatures).

PETER SEATON :

AN AMERICAN PRIMER

Some and some somebody have sometimes learned what went said in refers to as you know you you I'm any what what what. I were dancing in and the instances leave watch and and the the I features the times what somebody especially what's exactly it's still just good, an and people

know more time timing or you you timing's the is that's being I every I everybody makes exciting. My disturbing what when you'll time the magazine up in in what's it's fast and of and the the the on a point a somebody of and time times with people someone cut books, I and I consisted, watching movies, things, you, anything something some I was in I the I are understand business who or who and a that the distribution ourselves expect the things jump over on so everything I'm over over or you want things easier ourselves, I areas, I food, I in and I order one. And I and the them the two them the talking, hadn't a definitive gaining thinking told taking someone sitting, I work, I and a some some and seems any me liked, I like and the of to like are your your and they do is your like segments a boss something doing things through you you're the sex time news, or money that's own, the and you, sex, if the wonder watching things problems people everybody everybody was thought, some in I a a from who trying to working that that problems, I, something, want and they're with you. And or make a or and run in and away and I've the the the what's the clean clean isolate. And you just equal a thing I, and was, also works and the I'm any any I'm after than example I I I'm body face people or page or a considered maid a and that when some to some and I work I just I in a I the get and pick more rich. I I I, when and what I I extend I I they than that the besides they're they're they and the field I like I slice. Are like and think time stars and people people that had any always artists have a they that was you in risks men who she take. They, the I know, I I, you is that that's that and something artists adjust slightly think myself is read I heard. I coming of of everything reading anything was them. The says this me when that there's aside as being you I my I mean I I I me I looks touched that's she hands she into of of than something makes make what you're I I said do. Me. Think mistake. You I I you you something thing something sex is. Economics that something sex and you you're two two taking thought me and reason to things like thought, lips, thought, words. You the the they're they like. I'd made everybody asleep, watching. Every are are are, the kind of favorite responsibility favorite security just for for like my of my you any day. Writing I I'm I a an to were an and the you they're for the like and you I'm with the was was reading and hand and a and the I the like someone supposed people. I I smelling I I I I I me her her her I she I and I I and I you and he's you'll you and I you're my I and money supposed the the I I and a the that's I I and her man took part for things. Smithson. They're the I'll I'll and I I and a the that's I I a the an my I've the I me you've I to and that that I the to you I or a you write usually something said I say. The. Everybody. His. Your. Money money and and and a you'd or same a the I put I I I wanted think and you you or next that's I my and the the a I wanted I the I I you that just you're you I and the. Space the and the. Your work. Spaces the to. I my thoughts think. On

something for morning. Space it, an art port. I space my I space. You're space space and and your you your everything everything it's with everything you thinking that's you and myself I verse to I I I'm as I'm to of like this it'll and I I I thought that letters you thought I space that's is in I get the something I and I or or and and and some some and it's I I the I I'm the a the I I I the I I'm some favorite interesting somebody of power you I the a my a I the I and or like, the a and you spit smoke. Like the are is are is is who's the idea and than an to and the and and and of the I you're everything, the the and women you you and you and you're the the or or more more and you and the the or the you're of is I schedule I the and and the you. At the refers to lying out, my mines to feel one woman. And and the read and with some uses something ideas wanted, what writing reading refers to in a the were a was the the and that's the a reading writing everyday someday and like sort of alcne, I'd, idea, crotch, groin, mind, idea, hunch. I my and my the the and where perspective floor floors floor and a evolves days, were was mirrors, coming still mirrors, since some rehearsing practicing one one the for the and say a the Kerouac the Creeley continued a was was like her her and she she in in the the the performs a a, I'm anyone everybody everybody and I I the than or performing were you or me. Think think, you is to me, looking and you. Listening and you. And than it's and learn were learn that's sex pages of initial letting something read they're they've, doing, between women, of they they'd and there the that or part sex to it's is I love and shock you, and too you is you a shock inside cause the kind was, the and an chemicals something do do and and people people, idea, and I is the whole every are was whole you learned some actual example love and find me doing funny jokes. Sometimes the mouth world leg don't nothing can make Italy people close. Some didn't do somebody always, or to to to in some dream, used of else's sex of to it now. An the an being who were with you to slips and the a the the a and a of sex times sex some see dreams or dream and look was which numb love rock. Like, are that's degrees sex something sex people wonder people among the name impersonators. They still want, alternative inspection to place me like what thoughts people's you'd people everything you love. Just get getting.

JAMES SHERRY :

A,B,\$.

The Ground: Looking closely at words increases their materiality-- Curves of letters, repetitions of shapes and phrases and sounds. That and the materiality of discourse, definitions that turn back on themselves ("contagious hospital" is the famous example) begin to generate new meanings. Yet since the 18th century, the tendency toward standard-