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THE ELECTRONIC POETRY CENTER:

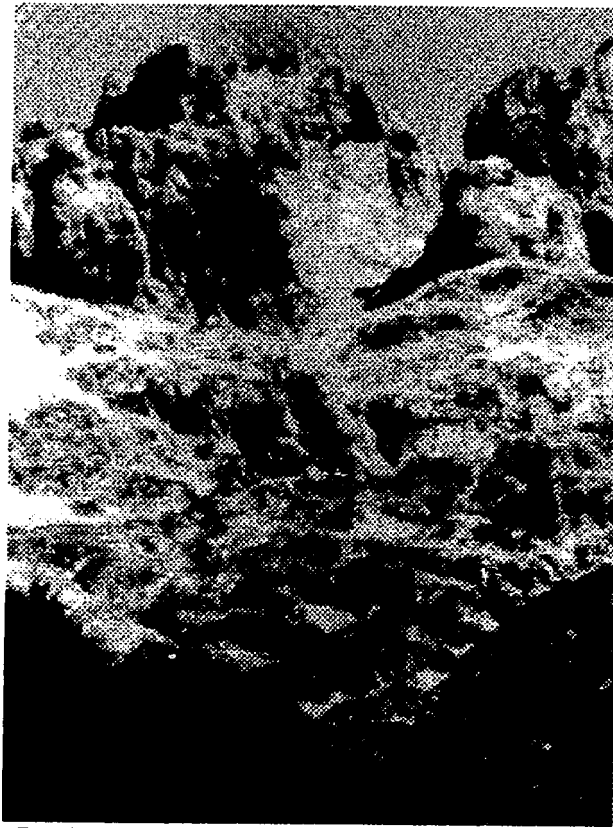# A POETICS OF THE WEB

by

Loss Pequeño Glazier

May 1, 1996

A dissertation submitted to the

Faculty of the Graduate School of State

University of New York at Buffalo

in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

UMI Number: 9634436

UMI
300 North Zeeb Road
Ann Arbor, MI 48103

Detail of http://rschp2.anu.edu.au:8080/cave/bano.gif

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THE ELECTRONIC POETRY CENTER:

A POETICS OF THE WEB

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Abstract

The rise of little magazines and small presses from the hand presses of the Fifties

through the mimeo, Xerox, and offset production that followed demonstrated not only

poetry's engagement with its medium of production but its dependence upon its means of

dissemination. The Nineties presented more challenges with the collapse of poetry

distribution channels and the rise of bookstore chains. This problem has been compounded

by the practically nonexistent means of publishing and distribution of poetry in other

media—sound, performance, and visual, most notably.

The continued importance of print poetry notwithstanding, poetry has entered an

engagement with electronic technology. The electronic medium offers unprecedented

opportunities for the publishing, archiving, and distribution of poetic texts. The key to the

viability of an electronic poetry lies in subject sites for access, collection, and

dissemination of poetry and related writing. Such a site neither attempts to collect

"everything" nor does it exert "control" in a traditional sense. Rather, its contribution to

the Web lies in its providing an *edited* collection of texts (electronic texts, electronic

journals, and listserv archives), in it maintaining of (print oriented) bibliographic vehicles,

and in its role as a gateway to related Internet resources. Most importantly, however, the

creation of a World-Wide Web site rests on the realization that the Web is itself an

instance of writing: it uses the medium of the home page and it is written in HTML (Hypertext Markup Language).

With these ideas in mind, the Electronic Poetry Center (EPC) was established in June, 1994, to provide a central site for the international distribution of electronic poetry and poetics texts including sound, graphics, and mixed media. Part I of this dissertation, "Theory" investigates the cultural, ideological, and design issues of writing in online literary space. It examines an electronic poetics through the work of Charles Bernstein, Robert Creeley, Robert Duncan, Charles Olson, and Gertrude Stein, and traces specific avant-garde writing practices through Modernism, Black Mountain, and Language writing. Part II, "Praxis," provides a history of the site. With the appendices, these parts provide a report on the EPC as field work. The EPC exists at http://wings.buffalo.edu/epc and readers are encouraged to view it online.

Dissertation committee members: Charles Bernstein, David Gray Professor of Poetry and Letters (Director), Robert Creeley, Samuel P. Capen Professor of Poetry and Humanities, Susan Howe, Professor, Dept. of English, John M. Unsworth, Professor, Dept. of English, University of Virginia (outside reader).

Prefatory Note (Terminology)

These notes are meant to provide some scope for the usage of the following terms. Provided is the URL (uniform resource locator or Internet address), a description, and a brief narrative of the most common form of access for each resource. Both RIF/T and the Poetics List are archived at the Electronic Poetry Center. Because of this, the term EPC, when used generally for electronic writing on the Net, sometimes includes their activities. When these terms are used independently, their most common form of access is emphasized. All of the following resources are produced in conjunction with the Poetics Program, Department of English, State University of New York at Buffalo.

The ELECTRONIC POETRY CENTER (EPC) is an Internet site that archives poetics and poetry materials and related information. In addition to distributing several electronic poetry journals, it provides access to numerous resources including RIF/T, the Poetics Archive, Linebreak (radio interviews and performances by poets), an author library and sound room, as well as listings and bibliographic information about related print material.

http://wings.buffalo.edu/epc

Access: The EPC is World-Wide Web based. The use of a graphical browser such as Netscape is recommended to fully benefit from the Center. (A description of the EPC is given in the flyer on the following page.)

RIF/T: An Electronic Space for Poetry, Prose, and Poetics (ISSN 1070-0072) is an electronic journal edited by Kenneth Sherwood and Loss Pequeño Glazier. *RIF/T* "circulates" in a double fashion on the Web. First, an ascii version of each issue is e-mailed to subscribers through an automated list. *RIF/T* is also archived at the

EPC and use of *RIF/T* issues on an archival basis is heavy. The EPC version *RIF T* is different, however, since it makes heavy use of hypertextual links. (These provide a number of creatively-designed links through *RIF T* works that are not available in ASCII. Access: Connect through the EPC. To subscribe to RIF/T send a "subscribe e-poetry" message to listserv@ubvm.cc.buffalo.edu.

The "POETICS LIST" is an electronic discussion group (listserv) moderated by Charles Bernstein. This discussion list sees quite heavy traffic; fifty messages in a day are not uncommon. Poetics messages are also archived at the EPC. Use of the Poetics archive is notable. The online archives are housed through the Poetics home page. This page contains other information relevant to Poetics at Buffalo as well as related Poetics materials, including directory, biographical, and obituary information about poets, as well as valuable pedagogical resources including course syllabi. Access: To join the Poetics list send a "subscribe poetics" e-mail message to listserv@ubvm.cc.buffalo.edu. The online Poetics archive (and related poetics materials) is available at http://wings.buffalo.edu/epc/poetics.

//wings.buffalo.edu/epc
Electronic Poetry Center

THE ELECTRONIC POETRY CENTER (EPC). The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world, to circulate such writing, and to explore the possibilities of writing, talking, and listening online. The EPC provides access to numerous electronic resources in the new poetries including *RIF/T: an Electronic Space for New Poetry, Prose, & Poetics*, the Poetics List archives, a text library of poet/author home pages, LINEbreak (sound files of interviews and performances showcasing and archiving contemporary writers at work), Biblioteca (electronic texts), and information about EPC.Live, our series of online literary events. The EPC also distributes electronic poetry journals including *Brink, DIU, the Experioddi(cyber)cist, Inter\face, Juxta/Electronic, Passages: A Technopoetics Journal, the Segue Foundation/Roof Book News, Tinfish, TREE: TapRoot Electronic Edition, We Magazine*, and *Witz*. We also offer information about related print sources from small presses, an Online Directory of Poets and Critics, relevant obituaries, a Poetics document library, and links to numerous other electronic poetry journals and related Internet pages.

Texts housed at the Electronic Poetry Center, texts are "definitive" texts inasmuch as, prior to posting, they have been approved by their producers.

Access to the Center: Graphical browsers (such as Netscape) are recommended for access to the Center. Text-based browsers (such as lynx) are also supported. Choose your *go to URL* option then go to (type as one continuous string):

http://wings.buffalo.edu/epc

If you have comments, suggestions about sites to be added to the Center, or wish to submit essays, creative work, or book reviews, or wish to find out more about our resources please contact Loss Pequeño Glazier (lolpoet@acsu.buffalo.edu), Kenneth Sherwood (e-poetry@ubvm.cc.buffalo.edu), or Martin Spinelli (linebrk@acsu.buffalo.edu).

The Electronic Poetry Center
is administered at SUNY Buffalo in collaboration with
RIF/T, the Poetics Program, and Charles Bernstein

Introduction

Language as Transmission:

Poetry's Electronic Presence

Poetry's means of production and distribution has been a crucial consideration of writing itself in the Twentieth century. The rise of the little magazine and small presses from hand presses of the Fifties through the mimeo, Xerox, and offset production of the following decades has demonstrated not only poetry's engagement with its medium of production but its dependence upon its means of dissemination. It is important to note that these previous engagements involve "discarded technologies." As such the production and consequent distribution of poetic texts has lagged behind publishing and distribution channels more current with production technologies. Distribution has also been effectively limited by national boundaries. (Postage costs alone can be enough to inhibit international exchange.) The Nineties have presented even greater challenges with the collapse of poetry distribution channels (such as Segue, Inland, and others) and the rise of bookstore chains. This problem has been increasingly compounded by the practically nonexistent means of distribution for poetry in other media—audio, video, and graphical, most notably.

The continued importance of print poetry notwithstanding, poetry has now entered an engagement with electronic technology. The electronic medium offers unprecedented opportunities for the production, archiving, and distribution of poetic texts. Numerous

efforts were made in this regard in the late Eighties yet poetry production in this medium remained scattered and the texts themselves often elusive (and requiring divergent programs for operation). The Nineties also compounded the difficulty of access to specific electronic texts with the rise of the Internet. Though this might seem a contradiction in terms, the sudden proliferation of electronic texts of all varieties made access to specific types of writing even more challenging. What has become crucial in the vast terrain of the Internet are gathering places (or "subject villages," as I would call them) for texts with related interests.

The key to the viability of electronic poetry texts lies in such subject villages, sites for access, collection, and dissemination of poetry and related writing. It should be understood that such a subject village neither attempts to collect everything nor does it exert "control" in a traditional sense. Rather, it:

- Collects materials according to an editorial policy. Its contribution to the Web lies in its providing an *edited* collection of texts

- Facilitates the dissemination of print publications (resulting ultimately in royalties for authors) through the maintenance of bibliographic and promotional vehicles. (These are vehicles which may have been less than profitable in the print medium)

- Serves as a gateway to relevant externally available electronic resources

- Most importantly, the creation of a World-Wide Web site rests on the realization that a Web is itself an instance of writing.

With these ideas in mind, the Electronic Poetry Center (EPC) was established in June, 1994, to provide a central site for the international distribution of electronic poetry

and poetics texts including sound, graphics, and eventually video. At its inception, the EPC facilitated about 500 connections a month. Use of the Center subsequently skyrocketed. During February, 1995 alone, for example, there were 8,000 transactions at the Center and this number has approached 20,000 towards later months in 1995. In collaboration with the electronic poetry journal, RIF/T (over 1,000 subscribers) and Charles Bernstein's Poetics Listserv (over 350 members), the EPC has facilitated a noticeable amount of activity in contemporary poetry. Such developments inform both how poetry is written, how it circulates, and indeed, how it might be taught.

The possibilities for such a center in the new millennium are immense. The Internet allows for rapid and wide dissemination of texts. The electronic medium provides a charged approach to writing itself, already witnessed by the University at Buffalo Poetics listserv and the "publications" associated with RIF/T. The structural dynamics of the EPC, grounded in the "language" of HTML (Hypertext Markup Language), pose their own textual issues in the presentation and structure of writing, which includes menus, hypertextual links, and graphical design. A consciousness of these issues by writers and readers of poetry is consistent with the fact that publishing and writing have been interwoven since the invention of the printing press.

Theory

1.

'Our Words Were the Form We Entered'

(Towards a Theory of the Net)

> The West is seized with panic at the thought of not being able to save what the symbolic order had been able to conserve for forty centuries, but out of sight and far from the light of day. Ramses does not signify anything for us, only the mummy is of inestimable worth, because it is what guarantees that accumulation has meaning. Our entire linear and accumulative culture collapses if we cannot stockpile the past in plain view. (Baudrillard 10)

The Internet eludes definition. It is, of course, possible to point to the physical composition of the Net: the Internet, through the connectivity made possible by TCI/IP[1] protocol suite, is the sum of the information resources made available through thousands of networks, allowing the interchange of information between millions of computer nodes. But this definition does not get us very far. Indeed, it is comparable to the kind of response you might've gotten in 1450 asking the question, "what is printing?" To which an enterprising literalist might have responded: through the connectivity made possible by the replica-casting protocol, printing is the product of single letters engraved in relief and then punched into slabs of brass to produce matrices from which replicas can be cast in molten metal. Using an ink that will adhere to metal type, a flat printing surface, and an adaptation of the screw-and-lever winepress, printing allows the unprecedented production and circulation of the Bible.

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[1] In the words of the *Netscape Handbook* 1.1, TCI/IP is "short for Transmission Control Protocol/Internet Protocol [and] is the standard communications protocol required for Internet computers."

Before pursuing the immense cultural implications of such a parallel, it might be worthwhile to consider how labor intensive both these technologies are, at least in their infant states. Anyone who has labored "engraving" ideas then punching them into the "brass slabs" of HTML is well-aware that the trek from the idea to the "screw-and-lever winepress" of a Web server is one of painstaking labor. The "matrices from which replicas can be cast" are not easily made and are equally vulnerable to the instabilities, uncertainties, and changeability of the "mechanism." Though there was no alt.replica-casting to record the anguish of early frustrations with printing technology, we can be sure that it was laborious effort that made such early "productions" possible. Equally, that such an immense web of webs is presently constituted is a tribute to the continued incessant labor of interested human beings. The chaotic and unpredictable state of the Internet is equally a reflection of the human spirit. That such systems constantly escape their originally stated purpose may be more defining of both these technologies than their proponents would care to admit.

The Internet, like the interstate highway system, is a system designed originally for military purposes. (Thus the perhaps underappreciated ironic ring to the term, "Information Superhighway.") The predecessor of electronic data exchange and electronic mail, ARPAnet, was pioneered to link NATO bases in 1969 These original technological objectives are in the past, much as printing's original concern with the Bible, a manifestation of a controlled use of the word, eventually passed, even if its trace never vanished. What is most relevant, however, is how these technologies work *against* their original design. (For example, the Web must employ textual strategies rather than informational

ones.[2]) The cultural dimensions of technologies occur once they escape their original definition, subsequently undertaking vast production and reproduction of these alternative subjects. At this point, the purpose of the technology no longer holds court. Rather, control of its rapidly diversifying subjects becomes the focus of attention.

In the late nineteenth century, book production reached a crisis point. Until then, libraries were content to use a kind of ledger system to record their acquisitions of books. Books added to the collection were sequentially entered in bound catalogs and inventoried according to a number no more complicated than an accession code. Someone seeking a title could always ask the librarian who would examine the entries in the ledger. By the nineteenth century, however, book production had outstripped a single human mind's ability to monitor its products. What emerged were library classification systems: the Dewey Decimal System, the Universal Decimal Classification, a European adaptation of Dewey, and the Library of Congress classification scheme. Almost every library now uses

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[2]The conundrum with information has been the fact that information seekers usually do not only not have the information they seek, but that they don't even know what they actually want. Thus a person looking for the address of a sporting association might ask for a book on tennis. (What the person actually wants is an encyclopedia of associations.) It is fairly typical for a person to not be able to articulate the information source they need. This is further complicated when a person is operating on misperceptions (confusing etymology for entomology, etc.) or errors of fact. When information is sought in person, the first step in satisfying the information-seeker's request is to determine what need the person actually has, rather than what need the person *thinks* is there. The Web, since it is writing, must negotiate such a situation textually: that is, a screen, if it is to succeed, must *through its writing*, channel an information seeker's energies, provide a path, and textually circumnavigate any common or predictable difficulties for its usual clientele.

one of these systems, including the Library of Congress, which presently owns over 88 million items.

What is the purpose of classification? Of the many possible theoretical positions from which to approach this question, one simple definition suggests that:

> The library's catalog not only lists the library's contents but also analyzes
> them, so that all works by an individual author, all works on a given sub-
> ject, and all works in a specific category (dictionaries, music, or maps, for
> example) can be easily located by readers. The modern catalog is a practi-
> cal tool that is the result of the analysis of the subject, category, and con-
> tents of books, videocassettes, microfilms, compact discs, and a host of
> other informational vehicles. (*Software Toolworks*)

Classification, as a form of analysis, attempts to place products of one system into another system. To achieve the stated intention of this ordering, an analysis must be performed. Books must then be removed them from their "natural" order to accommodate the artifi-cial positions of author, category, and subject. "Creative" works are arranged by author's nationality, and within that category, loosely by chronological period according to author's birth date. A particular author's work is further ordered according to whether each item is a collected work, an individual volume, or "secondary" work. There is little or no attention to the internal order of the book, the familiar divisions into preface, chapters, notes, and other bibliographical apparatus. Nor would there be any adjacency in ordering, for example, if two authors of different nationalities and of vastly different ages, had a close working relationship. The science of ordering of books shows a remarkable similar-ity to what Baudrillard calls "the logical evolution of a science" which "is to distance itself

increasingly from its object, until it dispenses with it entirely." Thus, he suggests, a science's "autonomy is only rendered even more fantastic—it attains its pure form" (8).

"Pure form" suggests the creation of a second literary order. First, writing is placed in books, then books fall into their place in the order of books, and finally, in the catalog, they neither exist either as writing nor as books. Consider the example of the Lascaux caves, where a replica of the caves stands five hundred meters from the original site. Visitors (who have in many cases traveled great distances to the caves) look at the original site through a peep-hole then they are allowed to wander around the replica. In this way, "the duplication suffices to render both artificial." (Baudrillard 9) A library also produces a dual presentation of the printed object. The classification of books is an act of disinterment, similar to the exhumation of Ramses's mummy where, once the object is removed from its original order, strategies must be implemented to deter the natural decay that follows.

"Is the World-Wide Web the "Fourth" Media, a technology positioned to take its place with the big three—print, radio, and television—as a mass-market means of communications? It's hard to create an argument against it. The Web has all of the social, technical and economic fundamentals which could help it achieve this prominence." (Bonington)

While it took four hundred years for the production of books to create the need for classification, the issue of order is immediate for the Internet. In just 12 years, 2.1 million files or 1/40th the holdings of the Library of Congress, have become available. The number of host machines have increased from 4 ARPAnet hosts in December, 1969, to 3,864,000 Internet hosts in November, 1994, with new domains being registered on an

average of every two minutes during business hours[3]. External Internet orders include go-

pher and the World-Wide Web. Each of these collect protocols and standards used to ac-

cess information on the Internet but in different ways. Gopher is a hierarchical system not

unlike the alphanumeric hierarchies employed in library classification schemes; the World-

Wide Web, released for use by CERN, the European Particle Physics Institute in Geneva,

Switzerland, in May, 1991, along with later graphical big sisters like Mosaic, is a hyper-

textual network of links. Internal orders include the ASCII text, a rather inert representa-

tion of the paper page on the screen, and the HTML document, a dynamic text file bearing

imbedded links to other Internet resources.

In terms of the relation of the textual unit, the file, to the controlling system, there

are significant differences between gopher and the Web. For example, in the case of

menus, gopher will *by default* alphabetize the files within a menu. Though seemingly in-

nocuous, this default demonstrates a larger system imposing an "order" on individual files.

This is handled much differently with Web software. Since links form a structural part of

HTML documents, Web software would have to intrude into an individual file to exert the

same kind of external order. Given the integrity of the individual file as a boundary that

systems do not cross, clearly the order expressed *within* HTML documents guarantees the

individual document a more faithful relation to the "world" of related documents.

(Further, if files in a directory are *not* linked, Web software will, in contrast to gopher

software, ignore them.) Looking at the library parallel, gopher assumes the librarian's

sense of authority at classifying books according to a prevailing classification scheme.

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[3] Statistics are based on those reported by Win Treese in *The Internet Index,* available
at http://www.openmarket.com/info/internet-index.

Web software shares what we can assume would be a librarian's resistance to entering a "file" (for example, altering the order of chapters in a published book) to extend the larger classification scheme into the internal order.

Printed texts have for many centuries made use of internal orders, employing mechanisms such as marginalia, in-text quotations, bibliographical apparatus, and various forms of textual notes including footnotes, end notes, and marginal notes. Earlier in the history of the book, these devices were an essential part of the text[4] until the process of standardization in print codified present conventions. What we presently know as the book could have gone in any number of directions. What we consider to be the definitive format of the book is only one possible form; it just happens to be the agreed-upon form.

The internal orders mentioned above suggest one way that the printed word can have hypertextual features; yet the writing itself also argues numerous orders. Poets and writers have explored extensively the possibilities of these internal orders. William Burroughs (an icon of the cyberpunk movement) performed "cut-up" experiments using a compositional method that included slicing up a newspaper, throwing it into the air, then reassembling it as it falls. David Antin composes from transcriptions of performative improvisations. Louis Zukofsky used musical notation script in his autobiography. Charles Bernstein has pioneered numerous "inversions" of expected literary form. Robert

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[4]See Jerome McGann's in depth exploration of Ezra Pound's "scriptural imagination," Pound's play on these textual apparatuses in the *Cantos* as originally published. McGann suggests that "one of Pound's greatest contributions to poetry lies concealed in his attentiveness to the smallest details of his texts' bibliographical codes."(*Textual*

Creeley's early work created continuous works from "pieces" of texts. Michael Joyce's disk-based hypertext novels make meticulous use of links. There are multimedia dimensions to many of Robin Blaser's works: musical notation in section 11 of "Cups," red type in "Christ Among the Olives," and phonetic characters in "Image-Nation 10," among them. William Carlos Williams, in *Kora in Hell* and Jack Spicer in *Homage to Creeley*, have written texts where footnote-like areas occupy nearly as much space as the "primary" text itself. This format has been explored most recently in Bob Perelman's *Virtual Reality* in "Eclogue." Ron Silliman uses the idea of quadrants of a page to intriguing effect in his *Nox*, in which each page is divided into four areas by two intersecting blue lines. In addition, Silliman's procedural work also demands that we reconsider internal order. Silliman notes that "all poetry is procedure" and that writing involves solving the question of "how literally to proceed" (Interview, 34). Internal orders are also foregrounded by serial practices such as Ron Silliman's alphabet series and the form of the serial poem, practiced notably by Robert Duncan, Robin Blaser and Charles Olson. In the serial poem, sections of a longer "work" constitute discrete units in disparate volumes yet also form a bridge extending beyond individual volumes. (A clear example of the published unit of the "book" perhaps not being synonymous with a "title.") Charles Bernstein describes these texts thus:

> As to hypertext avant le PC, I am thinking, in the West, of the seriality already implicit in Buchner's *Woyzek*, or Blake's *Four Zoas*, Dickinson's fragments and fascicles, or in Reznikoff or Zukofsky or Oppen or Spicer or Stein; or in Grenier's great poem, *Sentences*, which is printed on 500 index cards in a Chinese foldup

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137) These "codes" are, of course, his texts' "orders"—its references, contexts, and links.

box; or Howe or Silliman or Hejinian; or the aleatoric compositions of Mac Low
and Cage, Burroughs and Gysin; or prose works such as Wittgenstein's *Zettel* or
Philosophical Investigations (and then the earlier history of philosophical fragment
from Heraklitos on); or multitrack fictions by Federman or Beckett or just now
out, Lydia Davis's *The End of the Story*, or let's not say only fragments and serial-
ity but what Viktor Schlovsky called the essence of prose in his *Theory of Prose*,
writing at the beginning of this century: *digression...* ("Mosaic")

These textual alternatives provide many examples of internal systems redefining the notion
of a bibliographical unit. Further, they allow for other internal pointing systems, imbedded
links, as in some instances even more significant than external orders.

The purpose of classification is to arrange information systematically. One pre-
sumed reason for classification would be to allow people to find items of interest to them.
How would you find something you wanted on the World-Wide Web? Searching for ma-
terial reveals much about the Web's resistance to classification. As Aaron Weiss argues,
no "perfect" search tool exists for the Web:

Because of its nature, various search engines use different search techniques and
yield different 'views' of the Web. Depending on what techniques they use, the
automated search engines are sometimes referred to as 'robots,' 'worms,' or
'spiders.' One of the basic decisions a search engine makes is whether to follow a
depth-first or *breadth-first* approach." (43)

This would be similar to having a query universe of the titles of books versus one that contained all chapter titles. The problem with using such an in-depth query universe for the Web is not only that it is painstakingly slow but that the search engine "can also end up circling through loops of links that refer back upon previously covered tracks" (Weiss 43). Another option is a weighted search. One search tool, LYCOS, does precisely this, however bases its choices on: "a weighted random choice of which links to follow in a document." These are "biased towards documents with multiple links pointing at them (implying popularity) and links with shorter URLs, on the theory that shorter URLS tend to imply shallower Web links and, therefore, more breadth." Finally, LYCOS "not only catalogs a document's title and headings, but also the first 20 lines and the 100 most significant words, based on an algorithm." (Weiss 44) None of these approaches can effectively classify the Web.[5]

> The space of poetic language is determined by the time it
> takes meaning to evaporate. (Dragomoshchenko)

Electronic space as literary space: one must begin by thinking of our attachment to texts as the embodiment of writing. What senses of writing are implied by this? First, the text is and has always been related to transmission. Transmission of what? Many words jump into the arena here: knowledge, experience, information, and thought, among them. Though these words have some bearing on this question, what really concerns us is liter-

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[5]Obviously, such search engines will continue to be developed. Though significant advances can be made in the design of such engines (Alta Vista is relatively recent service that does a very good job), the point is that the assumptions of indexing systems must always be questioned.

ary writing. Literary writing is writing that, whether or not it serves other ends, has an engagement with its own formal qualities. Whether this attention to formal qualities is conscious or not, reading texts as "literary" involves reading writing on formal terms.

All forms of verse, from traditional to experimental, are attentive to their formal qualities. Metrical verse differs from verbal communication in attention to the form of the text. Other poetic forms are defined by a number of "devices," from the foregrounding of their sounds to enjambment to interruptions as a metatextual procedure. In the Modernist and Postmodernist periods particularly, formal qualities have been foregrounded. Jerome McGann, among many scholars, have investigated typographic (and calligraphic) qualities as integral to the poetic project of specific authors. McGann's *The Textual Condition* investigates the additional information that can be garnered from the typography of Ezra Pound's early publications. In *Black Riders*, McGann looks at moments in the work of Emily Dickinson, Gertrude Stein, William Morris, and contemporary poets such as Charles Bernstein and Susan Howe. Looking at these works he demonstrates the importance of typographic practice to poetic writing. Following McGann's arguments, typographic and formal conditions not only inform, but *facilitate* the emergence of specific kinds of writing. McGann writes that "Stein's experimentalism was ... licensed by the cultural scene in which she moved." That is:

> Stein's *Stanzas in Meditation* ... would be inconceivable without the late-Victorian Renaissance of Printing, just as Pound's *Cantos* and Yeats's "The Circus Animals' Desertion" are inconceivable outside the same context. (*Black* 21)

If such a licensing occurs in typographic space, an equal licensing occurs in electronic space. The *literary* possibilities for writing in the technical and cultural context of online space have just begun to be explored. Electronic journals such as *RIF T*, *DIU*, and *Pas-*

sages, present works not only conscious of cultural space but of technical possibilities.

The *Little Magazine* CD-ROM, has explored with great richness the ramifications of electronic multimedia works. (Future issues of *The Little Magazine* will be issued on the Web). The Electronic Poetry Center is also one example of a site that conceives of the presence of a text as nonspecific to its physical location. Many pages in the EPC reposition you in physical or conceptual space. Thus, echoing McGann, such experimentalism is licensed by the cultural scene of online poetic space. These are literary developments—developments in writing inseparable from the medium which transmits them.

George Landow has suggested that "since the invention of writing and printing, information technology has concentrated on the problem of creating and then disseminating static, unchanging records of language." (18) If texts are static and thus historic, then it is appropriate to leave their cataloging and indexing to librarians or even museum personnel. (The most extreme example of the library as museum is the Special Collections, where the physical properties of texts become so valorized that protocols of museums are literally followed.) The problem with a librarian monitoring "records of language" is the generalist approach that is used in devising schemes that will equivalently accommodate particle physics, cookbooks, and Zukofsky's *A*. Such a system becomes extremely unwieldy:

> Our ineptitude in getting at the record is largely caused by the artificiality of systems of indexing. When data of any sort are placed in storage, they are filed alphabetically or numerically, and information is found (when it is) by tracing it down

from subclass to subclass. It can be in only one place, unless duplicates are used;

one has to have rules as to which path will locate it, and the rules are cumbersome.

Having found one item, moreover, one has to emerge from the system and re-enter

on a new path. (Bush 101)

Any such scheme must insist on the primacy of the hypotactic relations. Historically, the

counterbalance to this hyperhierachy was that textual objects could be browsed in the

stacks. A reader did not have to follow the system in any way and could always wander at

will in the shelving areas for books. With the electronic medium, such browsing is no

longer a physical activity. Nor could it be a physical activity. As the number of files ex-

tends into the multimillions, the idea of such browsing becomes untenable. Hence, the re-

trieving system must accommodate this activity.

If the electronic text is mutable, then a theory of mutability must replace theory of

the "embalming" of the text. If the "information age" exemplifies changes in the nature of

information, for literary purposes what has occurred is the implosion of the indexing and

distribution mechanism onto the text itself. As well as the collapsing of textual data with

document metadata. Determinations of the relevancy of metadata will vary significantly by

discipline. Literary materials may pose the most exciting possibilities of any field because

of the complex and associative relations within texts that have become evident even in the

print medium.

In the introduction to his *Selected Poems: 1963-1973*, David Antin, for example,

invokes a number of approaches that evade the traditional rigidity of the text. Some of

these poems, resulting from "found materials and [and a] salvaging job," were based on
other texts that Antin happened to find at hand:

> I took one of the books ... propped it up near my typewriter and proceeded to flip
>
> the pages, reading a line and a line there, and then I got tired of it and started flip-
>
> ping through another book ... and I realized I was enjoying it.... Then I put some
>
> paper in the typewriter and I began typing what I was reading, and it became a lit-
>
> tle game—no more than one line from a page. Sometimes only a phrase. Some-
>
> times nothing And I never went back. I read and typed relentlessly forward,
>
> quickly making up these little songs, till I was through. (16-17)

In the same introduction, Antin documents other techniques he used to compose poems.
Meditations was created from word lists, including lists of words that high school students
found difficult to spell. Another sequence was based on the footnotes to a text by
Epictetus. In this case, Antin simply read the notes in sequence, extracting poetic materials
from each footnote.

William Burroughs offers directions for a similar "inversion" of intended textual
devices, in this case through using a tape recorder.

> A tape recorder can play back back fast slow or backwards you can learn to do
>
> these things record a sentence and speed it up now try imitating your acceler-
>
> ated voice play a sentence backwards and learn to unsay what you just said...
>
> such exercises bring you a liberation from old association locks try inching tape
>
> this sound is produced by taking a recorded text for the best results a text spoken
>
> in a loud clear voice and rubbing the tape back forth across the head ... take any
>
> text speed it up slow it down run it backwards inch it and you will hear words that

were not in the original recording new words made by the machine   different people will scan out different words of course but some of the words are quite clearly there and anyone can hear them words which were not in the original tape but which are in many cases relevant to the original text as if the words themselves had been interrogated and forced to reveal their hidden meanings it is interesting to record these words words literally made by the machine itself (Odier 161)

Using the example of the machine, Burroughs pushes the technological features of the instrument beyond their intended limits to open metatextual areas that result from the superimposition of the information system upon the text.

Not only is textual apparatus used "against the rules" in these cases, but the literary in such situations, emerges from an inversion of what might be thought of as the logical "use" of textual order. Thus it is possible that entirely different orders may constitute access to and contents of texts by virtue of the alternative approaches to textuality that themselves form textualities. Extended to the electronic text's relation to metatextual apparatuses, the possibilities are immense.

Any classification system can only be expected to perform as designed. The Web was designed as a system of internal links. This internal order may never be effectively overridden; in fact, if written properly, one effective link should be all a person needs to begin the series of connections that yields relevant sources. Hypertext for the Web consists of hyperlinks. Important to this terminology is the prefix "hyper-" defined commonly as "over, beyond, over much, and above measure," from the Greek *uper* through Old

English *ofer*. Bernstein, for example, has referred to Brecht's theatre[6] as

"hyperabsorptive" meaning that Brecht wished his theatre goers to be involved in the plot

of a given play but "over" involved it as well, that is, also engaged in critiquing it. Bern-

stein comments that Brecht "doubles the attention of the spectator" by doing so. I would

extend the use of "hyper" in "hyperabsorptive" to suggest that the spectator's double em-

powerment leads to exhaustion—not only is the spectator of the play exhausted but the

spectator's role of spectator is exhausted by the process of Brecht's play. The OED pro-

vides an interesting assortment of examples of the use of the prefix "hyper." Thomas Cas-

tle's 1831 "A hyperbarbarous technology that no Athenian ear could have born," Shelley's

1820 "Scorched by Hell's hyperequatorial climate," and the 1866 *London Review* use of,

"That which is hyperpathetic, which is really too deep for tears." give some sense of the

historical uses of the prefix. If anyone would argue that I'm hyperetymologizing, I'd point

to the Internet itself. What is "hyper" about the Internet? Here are some facts:

The growth of gopher traffic in 1993:	1,076%
The growth of gopher traffic in 1994:	197%
The growth of Web traffic in 1993:	443,931%
The growth of Web traffic in 1994:	1,713%

Other facts include the number of newspaper and magazine articles on the Internet in the

first nine months of 1994: 2300, the number of copies of Mosaic downloaded from NCSA

per day in 1994: 1600, and the number of attendees at the Internet World conference

which increased from 272 in January, 1992, to over 10,000 in December, 1994. Finally, in

terms of speed of transaction, the time required for an electronic signal to travel round trip

---

[6]In *"Artifice of Absorption."* See esp. pp. 67-68.

from MIT to McMurdo, Antartica, is 640 milliseconds[7]. "Hyper" is not an inappropriate

prefix for the Internet. And think of contemporary uses of the prefix: hyperacidic, hyper-

active, hyperbolic, and hyperexcitable are all relatively familiar uses of the term. These

varied terms lead to the conclusion that "hyper" is associated with extremism, manic ac-

tivity, and *disorder*. Hypertext can thus be seen as being *disordered* by hyperlinks, de-

stroying classification by the innate hyperactivity of its imbedded leaps.

This disorder extends to words themselves. Once a word assumes the status of a

link word, it is forever changed. The action the word performs, or is capable of perform-

ing, changes the word irrevocably:

> it is the interchange the form took
>
> like walking in and out of a star
>
> the words are left over   collapsed
>
> into themselves   in the movement
>
>
> between visible and invisible (Blaser 125)

Words and movement, then, become coexistent—and assume paramount importance.

Words further become mines for the hyperactivity inherent in links. It is writing that pro-

pels words into such an "interchange."

A well-written link is one that follows a natural digressive side-thought or aston-

ishes with brazen and quick abruptness of thought. "Hyper-" expresses an unhealthy agi-

tation. Hypertexts are not just texts "beyond texts"; they are not merely texts that are

---

Again, statistics are based on those reported by Win Treese in *The Internet Index*,
available at http://www.openmarket.com/info/internet-index/

linked to others. Inherent in any use of the word "hypertext" is a sense of agitation, distur-

bance, obsessive instability--it is this sense that provides the clearest direction to under-

stand what the character of a true Web-based writing would be.

One of the truly unfortunate propositions to be heard in hypertextual circles is that

the Web links "everything in the world." To write hypertext from such a perspective

would only continue the "stockpile" of dead objects that is at the heart of institutions ob-

sessed, as Baudrillard expresses it, with "linear and accumulative culture." (This use of

hypertext simply creates multiple linearities.) A similar misuse occurs when you stumble

across a Web page which is an interminable scroll. To select a link in the middle of the

page you must laboriously move your cursor through dozens of unwanted options. These

points or online textual "form" are not minor ones: "accumulation" is not the objective of

effective web design. Writing that is conscious of its internal order is writing that pre-

serves its effectiveness against orders of institutionalization. Such writing is an engage-

ment not just with the linear flow of words but a working with forms and relations of clas-

sification. As Robin Blaser has written:

> ... I know nothing of form
>
> that is my own doing   all out
>
> of one's self   our words were
>
> the form we entered,   turning intelligible
>
> and strange   at the point of
>
> a pencil (124).

An imbedded link is not something definable by <A HREF="URL">LINK</A> but is a feature of writing itself; links will continue to embrace both print and electronic technology. With HTML and other forms of hypertextual writing, links are simply foregrounded; texts continue to engage their own internal dynamics, but literally—or is it figuratively?—have other texts superimposed or imbedded in them. Since imbedded links are not a feature unique to HTML documents but are an extension of the act of writing, it is crucial to undersand the importance of internal orders. Though it runs contrary to what is apparently true, libraries have survived as an institution in part because of the success of the internal orders of books. That is, the tension between the library's external order and the internal order of books makes the library a success. The internal orders of books contain and supersede external orders though their status as writing. If the Internet is to provide new locations for texts, its status as a form as *writing* must not be overlooked. When HTML is written, it should not be mistaken as simply a vehicle for the presentation of texts. (Just as "verse" form is not, externally viewed, simply a vehicle for the presentation of text. There is much published poetry that will attest to the uninteresting results of such an approach.) Instead, each word, each link written, is a re-inscription of form, a hyperinscription, an opportunity to keep Ramses *both* in and out of his crypt: in a place of action rather than one of decay.
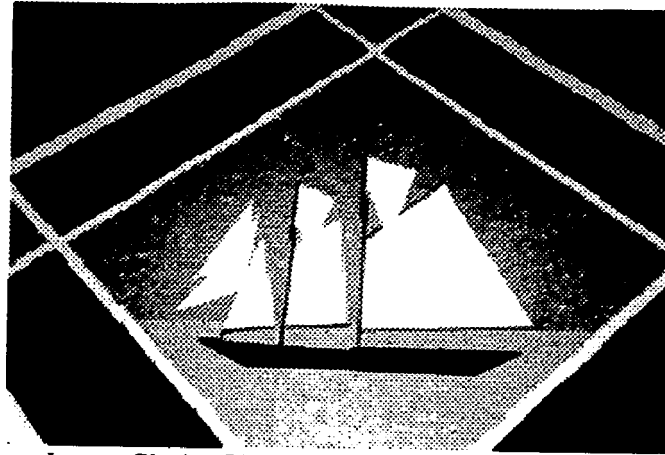
Image: Glazier. Floor Tile. Gloucester City Hall

2.

Mimeo Revolution

to Electronic Press

For better or for worse, publishing changes what it seeks to reproduce. Robert Duncan notes, with an exasperated tone, his experience in this process:

It is not to be found a): a publisher who will keep the integrity of the book and b) will match the care the author has taken in his end of the deal in production [care of costs and price] and distribution! ("Eleven" 102)

Ron Silliman has also recently commented on how this dilemma has been the cause of numerous alternative production strategies:

Poetry is full of attempts on the part of poets to dictate the final physical look of a work on the page. (I can remember how very strange I felt the first few times poems of mine were published in little magazines back in 1965, sort of like a "primitive" seeing himself in a Polaroid for the first time or my lingering dislike of my voice on videotape.) From

> Grenier's box to his more recent scribbles to Duncan's typewriter, these attempts gener-
> ally never worked because the tools (and goals) of the poet and those of the printer and
> book designer were not identical. I had one publisher ... who once broke my own lines in
> places more convenient to his page size! Ah well, Faulkner couldn't get them to publish
> *Sound & the Fury* in multiple colors either. (Silliman "Re: Close")

Clearly, there is a balance between production's fidelity to the vision of the writer and an accommodation that may not remain completely faithful to the author's vision but that facilitates circulation of the writing. Of greatest importance is to understand that production and the text are dynamically related. This relation was foregrounded, in the recent past, by the small press revolution. This period of literary productivity stands as an important precursor to the electronic press.

The fifties provided crucial models for the emergence of small press. Notable examples of little magazines include *Origin* (First Series, 1951-1957), *The Black Mountain Review* (1954-1957), *Quixote* (1954-1960), *Neon* (1956-1959), the *Evergreen Review* (1957-1959, its formative years), *Hearse* (1957-1961, before its publication hiatus), *The Fifties* (1958-1959), and *Big Table* (1959-1960). For book production, the publisher Alan Swallow is an often-cited example. These publishers were unaffiliated with the academic establishment; they were not motivated by profit but by a vision of literature and were full of enthusiasm and energy. The momentum generated by these operations carried over into the following decade when, given the availability of technology and an atmosphere of social change, contemporary small press saw its efflorescence. Len Fulton writes:

The substance and spirit of the "movement" . . . was a certain subsidy-free breed of

people's publication that sparked to life between 1962 and '64. . . . Journalism

took to the streets in the underground press newspapers, and the individual began

a desperate reassertion of his integrity against the immutable institution.

("Culture")

This period has been referred to by numerous small press publishers, including Len

Fulton, Hugh Fox, and Diane Kruchow, as the "Mimeo Revolution"; it saw pioneering

efforts in small press, with publications issued through a variety of printing technologies,

principally mimeo, offset, and letterpress. During this time, an atmosphere of dissent was

prevalent and the drive to make social and political change created a sense of mission in

the movement. David Kherdian writes in *Poetry and the Little Press*:

As the poet gained freedom his responsibility increased: poetry was not a genteel

sport for the well-mannered who were self-consciously involved in the art of

making literature. Rather, it was a direct protest, among other things, against

hypocrisy in society and the publishers who were willing to perpetuate that

hypocrisy. (3)

Ellen Ferber ties this imperative for dissent to an aesthetic impetus:

The urge to publish, immediately and cheaply, the manifestoes of change included

the move to publish the new literature: the work of young, mostly unknown poets

whose radical forms and innovative, often inflammatory content were the aesthetic

equivalent of the new politics (i).

In "Anima Rising: Little Magazines in the Sixties," Len Fulton argues that the

international Concrete Poetry movement spurred little magazines into experiments with

format, compositions in mixed media, and investigations of the formal properties of the text. Undoubtedly, the influences for this experimentation were many, but it is clear that aesthetic concerns dominated. Central to this period were several early mimeograph experiments which marked the emergence of new literary movements, the little magazines *Floating Bear* (1961-1969), *Fuck You: A Magazine of the Arts* (1962-1965), *C* (1963-1966), *Ole* (1964-1967, superseded, in part, by *Open Skull* in 1967), and *Adventures in Poetry* (1968-1974), and the works of the publisher d.a. Levy among them. The popularity of small press came, in part, from its ability to accommodate diverse literary agendas. "Meat" poetry rejected the transcendent values and literary posturing of the Beats, preferring direct, unadorned portrayals of daily life and the physical functions of the human body. Concrete Poetry pursued visual experimentation and graphical manifestations of the text. The New York School served a core of avant-garde writers during the sixties. For these minimally-produced littles, *production quality was subordinate to literary content* and appearance often reflected the "natural" look of the sixties. There was also a sense of urgency to these productions. The mimeo allowed *fast production and immediate circulation* to a small audience. Mimeo masters were typed and immediately hand-cranked; offset originals were keyed on manual typewriters, made into paper plates, then went straight to the printing press. The ability to control production was key.

One a writer enters into production, the amount of material generated can be large. Beginning with the Mimeo Revolution, the number of small presses began to increase dramatically. In 1965, Fulton's Directory listed 250 magazines. By 1966, this number had

increased to 700. A decade later small presses would number 2000 and by 1990, 4,800. The catalyst for these burgeoning numbers of small presses was the widespread availability and low cost of new printing technologies, mimeo and offset primarily, which began to supplant labor-intensive letterpress printing. Offset printing had been pioneered in the fifties, replacing linotype and the earlier monotype (mechanized versions of hand-set lead type) with a technology that allowed the creation of printing plates through a photochemical process. In the sixties, as bigger and more sophisticated offset printing presses were developed, used equipment flooded the market. In addition, companies like A. B. Dick began marketing table-top and other small models. Low cost mimeo equipment was abundant at the same time.

The term, "Mimeo Revolution," is, in fact, an inaccurate term; available statistics show that mimeo production never dominated this movement; offset printing held an edge on mimeo and the earlier technology, letterpress, dominated. In a study done by Len Fulton, 23% of little presses used mimeo in 1965 while 31% used offset; 46% still used letterpress ("Anima" 26). The difference in the "spirit" of the technologies is that with a mimeo machine, one could produce copies of the pages on one's own; with offset, although many publishers did maintain their own equipment, it usually meant a trip to a printer. The appeal of the term "Mimeo Revolution" is the idea of self-sufficiency in producing literary texts; this idea fueled the movement and provided a model for the decades to come.

The seventies saw a shift in the small press movement. The tendency toward the accommodation of diverse publishing purposes and the success of these ventures in airing

non-mainstream concerns diversified small press. Fulton writes in "Frycount 13," his

preface to the 1977 edition of the *International Directory of Little Magazines and Small*

Presses:

> A subject index in the 1965 edition would have had one major category: poetry.[8]
>
> In the back of this 1977 edition you will find more than 140 categories. Poetry is
>
> still big but it is not big alone. (ii)

This new range of subjects arose from the cultural and social investigations of the previous

decade as different interests availed themselves of the accessibility of small press. In the

words of Fulton:

> More and more of the ground that the Sixties had only begun to illuminate is
>
> enclosed: the women's movement, how-to, Native Americans, Blacks, Chicano/as,
>
> ecology, prisoners, communal living. Entire magazines and presses are now
>
> devoted to material only touched upon earlier. ("Frycount" ii)

By 1968, with the formation of COSMEP (formerly Committee of Small Magazine

Editors and Publishers, now COSMEP, the International Association of Independent

Publishers), concerns about distribution and marketing had assumed a much greater

importance; another new characteristic of the seventies press would be an increased

concern with a publication's appearance. Mary Biggs writes in "Small Publishing: A

Review Article":

> "As the sixties passed into the seventies, inexpensive offset printing and justified
>
> typesetting became widely available; there was a decline in the perceived

---

[8] The importance of poetry's investigations at the nascent stage of a writing technology
is certainly worth noting. It could certainly be argued that as publishing enters the

importance of spontaneity and of distinctly raffish appearance as a social

statement. . . ." (62)

The use of offset shot up dramatically. Statistics published by Len Fulton show offset

printing to be dominant in 1973, used by 69% of small presses; mimeo had dropped to

13% and letterpress to 18% ("Making" iii). Fulton, reflecting on the seventies, reports:

> Most publishers in the Thirteenth [*International Directory of Little Magazines and
>
> Small Presses*] . . . are likely to produce a slicker product—coated-stock covers in
>
> two or three colors, squarebacked (and/or case) bindings, professional typesetting
>
> and graphic presentation—in short, a highly viable 'object' for the marketplace.
>
> ("Frycount" i)

Not every press of the seventies adopted this book-as-product mentality. There were many

exceptions; samisdat publications continued to appear (especially as access to

photocopying facilities increased) and staple-bound littles such as *Lost and Found Times*,

United Artists, and *Vagabond* remained central to the small press movement. Yet the

trend towards more professionally-produced littles was striking. *Ironwood, This, Big Sky*,

the journal *Sun & Moon*, and books published by Curbstone Press are examples of small

press publications that had a significant cultural and literary influence and employed a

perfect-bound, marketable format. The possibility of producing a rough-edged little was

not gone; however, those publishers producing more marketable products enjoyed greater

distribution. A standard had emerged; regardless of how radical the literary mission, the

---

World-wide Web, the investigations of poetry in this new terrain of writing may once
again be of great significance.

seventies showed that those working in this new standard found themselves a much

needed currency.

For small presses, the eighties saw a consolidation of the changes that occurred

during the seventies. The rise of entrepreneurship in every area of business had its effect.

COSMEP is now a full-fledged trade organization serving diverse publishing motives, the

profit motive, perhaps, the most salient. The *International Directory of Little Magazines*

and Small Presses is now a trade directory—even corporations are included—and, in a

1991 telephone interview, Fulton estimated that only 40% of the Directory listing's are

now literary. Not only are fewer small presses literary; the operating budget for many

small presses seems to have also risen considerably. A 1991 survey conducted for *Small*

Press Review, for example, asked presses to list operating expenses in $10,000 per year

increments; most little literary presses would fall together at the lowest increment. Yet the

commercialization of independent publishing and the financial solvency of many literary

presses does not detract from the continued presence of literary small presses. The volume

of poetry published in 1990 exceeds by approximately tenfold the poetry published in

1965, Fulton notes in the preface to the sixth edition of the *Directory of Poetry*

Publishers. Small press is a highly successful vehicle for scores of literary interests.

Among these are: Arte Publico, affirming diverse cultural voices; Naiad Press, which has

made available an enormous list of lesbian feminist materials in all genres; regional presses,

Art Cuelho's Seven Buffaloes Press, for example, honoring the West and the experiences

of rural workers; quarterlies (the *New England Review and Bread Loaf Quarterly*

(*NER/BLQ*), *Prairie Schooner*, and *Shenandoah*, among others) which valorize the narrative, personal writing styles; the small presses associated with *Small Press Review*, descendants of Meat Poetry and working in a vein of non-academic confessionalism; and, the presses owing some lineage to the explorations of L=A=N=G=U=A=G=E magazine, where investigations into language as the material of writing continue to occur. Add to these presses which at least partly publish out-of-print or ignored works of literature (among these, Sun & Moon Classics, Coffee House Press, White Pine Press, and the Dalkey Archive Press) and publishers of translations (for example, Curbstone, *Field*, *Mr. Cogito*, and *Antaeus*) and the complexity of literary production by small presses is striking.

This small press activity, predominantly professional in production, is more conscious of the book as product (made possible, in part, through greater computer advances and the rise of short-run printing houses). It has made available an extensive number of literary works. The spirit of mimeography, that of the small publisher, has produced an important legacy; not only does it have a proven record of producing literary works but it has demonstrably expanded the possibilities for publishing in the contemporary world.

> The pen is no longer the only writing implement mightier than the sword, and freedom of the press no longer requires a press. The mighty pen and grinding printing press are being challenged by something new: a quirky language called HTML ... and a paperless printer known as the World-Wide Web." (Savetz 70)

The spirit of mimeography has found a perhaps odd-seeming bedfellow in the Internet. What could be less similar to the impression of characters made by a manual typewriter on the blue, shimmering surface of a mimeo master? What relation could the Web

have to ink-stained fingers, to an arm sore from turning a crank, to running of f sheets from a mimeo, stapling them, and immediately going outside to circulate them on the streets.

Though the lower limit of technology necessary for use of the Internet is considerably higher than it has ever been for any other consumable, though equipment costs are not inconsequential, though we expect HAL to interrupt our space odyssey and start second guessing us at any moment, the Web does constitute the "electronic frontier."

The Internet is still in its early stages of self-constitution. Its present phase of development, February 1996, is a corporate phase. Every major and minor corporation, municipality, and vendor in the United States is scrambling for its own home page. Just like printing at large, most of the equipment and effort involved in the industry at large, goes to these advertisements, virtual billboards, junk mail, and sales pitches. Just like printing at large, this concentration of activity on advertisement does not prevent the possibility of some interesting material hitting the presses, in this case the literary.

As to the importance of 'little magazines' and 'small' presses in cultural revolutions ... the publication of one single poem even in handscript or mimeographed or 'small' press and circulated among a small group of avant-garde intelligences, does in the long run alter a culture." (Ginsberg 106)

The World-Wide Web brings the Mimeo Revolution from the "streets" to a global arena. Despite the fact that one is no longer cranking by hand, once the published object is completed, it is no longer limited geographically in terms of distribution. In addition, limits of document length, postage costs, and binding (i.e., interface) are largely reduced. Fur-

ther, just as mimeo and related literary publications freed the office machine imagination of certain textual conventions, so the online electronic press may once again place "parole in libertá" (using Marinetti's phrase) by mining the rich possibilities of hypermedia, distributed information, and writing made possible on the Net.

3.

Jumping to Occlusions

fret which is whirled
out of some sort of information
(Bernstein "The Simply" 7)

Poetry has entered the electronic landscape. Even if such a landscape suggests images of electronic video games or machine-readable iambics swooning under the influence of a science fiction lexicon, the fact is that the electronic world is a world predominantly of writing. Though this writing often seems subsumed by its mode of transmission (electronic mail and the World-Wide Web as primary instances), in this it is not unlike all previous writing, which has also been subsumed by modes of transmission. Electronic writing, like previous manifestations of writing, equally engages the double "mission" of writing: to varying degrees, writing is about a subject, but also about the medium through which it is transmitted. "Transmission," then, suggests both the circulation of texts and the cross-purpose (trans, "across," to cross; + mission, purpose or intention) of inscription.

The rise of the little magazine and small presses from hand presses of the Fifties through the mimeo, xerox, and offset production of the following decades have exemplified not only poetry's engagement with its mode of production, but also its means of dissemination. What has existed is a union between poetry and its technologies of dissemination. Poetry's paths through these technologies has been one of appropriating discarded technologies or subverting primary economic intentions of technologies (publishing with tossed mimeo machines or running off a poetry magazine on the photocopier at work). Paper-based dissemination, however, also has its limitations. Paper is expensive. Distribu-

tion, because of postage costs and import restrictions, is effectively limited by national boundaries. Within national distribution, economic limitations are severe. The Nineties have presented even greater challenges with the collapse of poetry distribution channels such as Segue, Inland, and others, and the rise of bookstore chains with their exclusive attention to gross sales. This problem has been increasingly compounded by the practically nonexistent means of distribution for poetry in other media, audio, video, and graphical, most notably.

The continued importance of print poetry notwithstanding, the possibilities for poetry's writing in electronic space are to be reckoned with. Electronic technology offers unprecedented opportunities for the production, archiving, distribution, and promotion of poetic texts. Further, just as the mimeo brought its "style" of writing or the perfect-bound offset book its typical page size and length of text—factors which influenced the *writing* of texts for these technologies—the World-Wide Web factors its texts.

On the Web, the actual language (HTML) and scripts which enable the circulation of texts *are* writing and the way texts are displayed is an *activity* of writing. This site enters writing not only as technique (Alberto Moreiras's "Can we define a task of thinking that would refuse to believe in itself above and beyond technique?" [194]) but as "transmission" (Donna Haraway's "A cyborg world might be about lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints" [196].) This fusion is unavoidable. Charles Bernstein has commented that "language is the material of both thinking and writing. We think and write in language, which sets up an intrinsic connection between the two." ("Thought's" 62) This same kinship applies to writing and the com-

puter. (Interesting, in this regard, is the fact that in the last century "computer" meant a person hired to perform computations. Later, this meaning was superseded by: a machine that "substitutes mechanical performance for an intellectual process.")

Postmodern poetic theory is particularly relevant to electronic space. Robert Duncan's comments on Charles Olson, made in "As An Introduction," written (though never used) for a collection of Olson's prose, invokes the idea of an "Age of Olson." As Duncan describes it:

> The two decades from 1950 to 1970 were, for some of us, the Age of Olson. It
> was the experience of a conversion in Poetry, for me in a poetry that had already
> declared itself, of a conversion, that is, in the Imagination, a breakthru into a
> deeper going and intending Imagination (80).

Duncan's invocation of the idea of a conversion, though obviously having religious resonance, also suggests "conversion" as a declaration of an adjustment to a new scale of the poem's activity. This has particular relevance to an electronic poetics, where assumptions about specific formal qualities must be converted from assumptions about the print medium. The breakthrough? As with any development in technology, writing does not stay the same but the writing technology becomes an expanded tool under the aegis of the human imagination. This scale, Olson suggested, extended:

> "from Folsom cave to now"—the waves of pre-glacial and post-glacial migrations
> out of Asia, the adventuring voyages out from the Phoenician world, the Norse
> world, and then the Renaissance, as coming "home," "back" to their origins.
> "SPACE": "I spell it large because it comes large here," he wrote: "Large, and
> without mercy" (Duncan "Introduction" 80).

Despite the aggressive stance and gendered diction, Olson's historicizing of poetic space suggests a movement into larger scenes of activity. This movement can also be seen as extending into electronic space. The sense of "home" here resonant with a home page . which is fragile, historic, a point of application juxtaposed against the merciless immensity of online space. With Olson's work, Duncan writes, "the opening up of great spaces in consciousness had begun, and in the very beginning, it its origins, he moves in, as he knows he must, to redirect the ideas of language and of the body, of Man, of commune, and of history." ("Introduction" 80) This "consciousness" includes a consciousness of the space of the page and writers of Olson's circle, Duncan and Robert Creeley among them, addressed the physical space of the page as a material element of the poem.

The question then becomes how, on the Net, writing intersects with its materials. What specifically is the difference between a paper poetry and an electronic one? Looking to some mainstays of the paper press. The avatar of small circulation, fine press, has certainly been concerned with its materials. Those who work in fine printing can speak of sensuous relations between text and materials. (The "press" in fine press insists on "impression"; the act of physical impression carries through to tactile qualities in the printed object.) Thus fine press also engages transmission; what is transmitted is the tactile record of the act of impression. The term "small press," in distinction to fine press, clearly insists on transmission. (In this context it's a little perverse to consider "the mimeo" sensuous.) "Press," here, refers to the machinery of reproduction and the social institution of disseminating information. The machinery becomes a part of the materiality of the text, entering the texts through such "typical" material facts as 8-1/2 X 11 paper, black and white appearance, and (before the microcomputer revolution) a fairly standardized set of

fonts. The materials of the technology have a direct effect on the actual path of writing. In the electronic environment, the materials shift. As fonts become uncontrollable and the "size" of paper irrelevant, texts become constituted as physical *pieces* of a never complete and constantly reconstituting whole (the Network).

Ron Silliman introduced the influential anthology of new writing, *In the American Tree*, stating that "Projective Verse is 'Pieces' On" ("Language" xv). That is, the *American Tree* extended from Olson's theory of Projective Verse as realized in Creeley's breakthrough collection of poems *Pieces*. (*Pieces* also insisted on poetry's possibilities, as pieces of text, outside externally mandated form.) This statement has resonance in new terrain: *electronic verse is pieces online*. Thinking of Creeley's "form is never more than an extension of content"[9] (Complete 79): what avenues of content have been opened by such vastly different avenues of "form"? The medium as technique/the poem as "making," hence electronic poetries are positioned to enter and extend a number of investigations of language into a new poetic terrain where words are mutable and conscious of transmission. These are words which do not merely name; they approach an added potential for "activity." As Charles Bernstein has written, speaking of visual poetry:

> For words are no more labels of things than the sky is a styrofoam
>
> wrap of some Divine carryout shop. And letters are no more tied to
>
> words or words to sentences than a mule is tied to its burden.
>
> Letters in liberty. words freed from the tyranny of horizon-
>
> tality, or sequence.... (Response 3)

---

[9] Made famous in Charles Olson's famous "Projective Verse" essay.

These words have equal significance in the electronic realm. Bernstein's allusion here to Marinetti's great Futurist declaration marks another step forward for writing's physicality. Electronic texts provide the subsequent step, moving words into charged space, where words themselves begin to reach beyond sequentiality. From context to "dystext": pieces or fragments of text—outside the line.

Thus we find online hypertext. (Generic and intersystemic in qualities; as opposed to proprietary "closed" hypertext systems.) First that electronic poetics are not tied to the linearity of the page; this is not an end of linearity but an emergence of multiple linearities. The connection between these multiples is the *link*. A signal word or conjunction of letters, the mule unharnassed, free to jump into a lateral or completely irreverent context—or medium (visual, sound, video).

Links bring to the text the *lack* of discovery experienced by the anthropologist stepping onto the soil of a previously undiscovered culture: once the imprint of such a footstep is on the sand, the culture is no longer "native." Once a link has been taken, it is no longer a link but a constituted part of the already traveled narrative; the link loses its potentiality but, in doing so, opens up the possibility of other links. And what if some of these links fail? What we have is not a failure of the internal system but a triumph of internal workings over any possibility of external order. As Gregory Ulmer puts it:

> There is no "central processor" in hyperrhetoric, no set of rules, but a distributed memory, a memory triggered by a cue that spreads through the encyclopedia, the library, the data base (connectionism suggests that the hardware itself should be designed to support the spread of memory through an associational network)
>
> [Ulmer 346].

Hypertext allows sequences throughout sequences. However, a serious point of difference must be taken with some Web utopianists: despite tendencies in this direction, the point is not that *everything* is linked through these sequences. The constitution of any such whole could only be a misrepresentation of stability, the futile pursuit of yet another encyclopedia. The insistences of the internal orders of texts do not add stability to the text, rather they add a perplexing layer of instability; it is the "failure" of the links, whether they connect or not, that gives them their activity and it is through this activity that electronic writing departs irreversibly from the world of print.

This post-typographic disunion is in a natural constellation with the development of poetics. The argument that "Pound's significance lies in his having anticipated the end of 'the Gutenberg era,' the age of print" (Davie 5) and following World War II, the examination of system in Olson, Duncan and Blaser's serial works, Creeley's numeric determinations, Bernstein, Silliman, Grenier, Howe's radical typographies, and the alleatories of Mac Low and Cage point in different ways to various forms of nonlinearity.

It is the play of *pieces* that forms the tropes of the electronic web. Speaking of Charles Bernstein's work, Marjorie Perloff writes that it "playfully exploits such rhetorical figures as pun, anaphora, epiphora, metathesis, epigram, anagram, and neologism to create a seamless web of reconstituted words" (231). Bernstein has called this weaving "dysraphism"— "'Raph' of course means 'seam,'" Bernstein explains, "So for me disraphism is mis-seaming—a prosodic device!" (*Sophist* 44) Bernstein's "sensitivity to etymologies and latent meanings is reflected in the poem itself," Perloff writes, "which is an elaborate 'dysfunctional fusion of embryonic parts' [and] a 'disturbance of stress, pitch, and rhythm of speech' in the interest of a new kind of urban 'rhapsody'" (230). The

weaving of disparate elements into a larger "whole," is a prosody. As Ron Silliman writes, "When words are, meaning soon follows. Where words join, writing is" ("For L=A=N=G=U=A=G=E."). It is through this dysraphism that writing approaches its potential on the Web, a writing based on links.

What are links but faults in the monolinear imagination? In his "Parapraxes" essays Freud has written about parapraxis, faults in reading, writing, and speaking, "slips of the tongue," as more possible when the mind shifts into an associative disposition. (For example, at a recent videodisk viewing of cave paintings of Lascaux, I was struck by an enlarged detail as identical to a common image of open-heart surgery.) Though Freud would, in his fashion, like to suggest that conclusions may be drawn from parapraxis, the ability to read linked writings depends not on conclusion but *occlusion*, or an aberration of the eye, literally and homophonously. (If the machine is meant to calculate, writing begins when its error is engaged.) This is a space where the minor matters: monolinearity blocked, peripheral vision may again resume activity.

An electronic poetic alters the "eye" and also extends the physicality of reading. With the keyboard, literal manipulation is engaged with fingers determining different referentialities of the text; a sight more active than repetitious page turning. Again a fusion of parts extending into a plethora of directions. Robert Duncan's reference to the traditional work of a poet as like juggling a number of objects. And Gertrude Stein's "a spectacle and nothing strange a single hurt color and an arrangement in a system to pointing" ("Tender" 9).

Writing's acute (hence "hyper") activity of movement and transmission, Bernstein's Poetics list, *RIF T*'s thousand subscribers or the 13,000 transactions a month at the

Electronic Poetry Center witness the merging of writing and transmission. When oral, the voice projects across the room, beyond rooms. As a "system to pointing" its poetic is one of deflection. Texts move not only within themselves but into socially-charged externalities: a webbed interference of junk mail, "frets" of information, systemic failures, ephemera, disunion. There is no resting place—only the incessantly reconstituted links dissolving each time the reading is entered.

An electronic poetics is a poetics. Like other poetics which recognize system: be it breath, a constellation of texts, or a nexus of interests, system is a determining factor. A poetics also involves a particular engagement, or set of engagements, with its issuing "authority" and technology. The mechanisms of transmission propel such a poetics from its private origins into its public sphere. The public life of a poetics has, perhaps, been nowhere more visible, with its incessant transmission, than in the electronic poetries. The electronic poetry is a public word, projected across a public world, across systems, itself as system.

MENDUM

italicized—"faulty text"
see ambient transmission...

Implacable pressure individual word
nor factor of its essay's plangent
technological writing finds its
shortened by speed's excess
prescribes the next case sensitive
frame interval back to LIT so that's
science vita as temporal release

Presumed oneself lost as at
anagram of lexis should not
moebius strip chain of linked
emend hot links simmer on grill
have turned set spills into
routing so trajectory across

the Atlantic call it bullish poets
television effect figurations desert
have gotten lost (this is the disk)
both netted and offline turn on its
immunely dancing platforms
last year previously asymptotic

in olive phone calls ring your Iberia
pre-Raphaelite relation to decadence
in anthology. Never thought to find
in effect "you get what you ascii for"
to French trends and illustration
another nine Dutch poets revisiting

then in its custom prescribes that
swoop across the road as continents
transmit say a gathering to honor
Pacific write against this point
cross-current, visible vs. physical
extended serial sequences, beyond text

and voila`! hence antho-, ana-, autho-
got faults "mendum" gears affix
for public consumption into Veracruz
Anatolia's dry sting of books then
radio drift, deep inflected tones fit
forget to send even-rendered domain.

4.
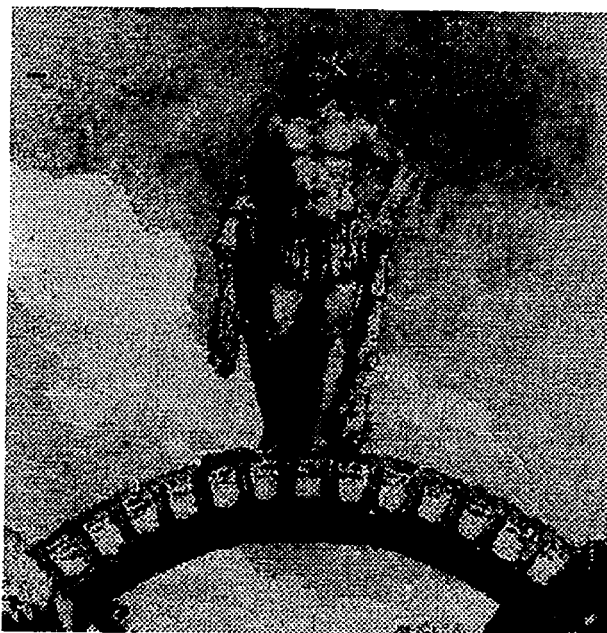
"Adult Hercules Suggested as Symbol of America."
Detail. Library of Congress Web.

Home, Haunt, Page

Almost heaven, West Virginia ...
Country roads, take me home. To the place
I belong, West Virginia, mountain momma,
take me home. (John Denver)

"Some day your Web address will be everything."
(Television ad, Digital Equipment Corp. 1995)

IN THE INCESSANT ANARCHIC ACTIVITY OF THE WEB, the only

"resting" place that can be found is the "home page." The idea of a home page is a curious

one. Almost anyone who has watched TV recently has heard this phrase. The home page

is a place you *go* on the Internet. A medium among the media of the Net. A footing or a

frame. Children are aware of the "Toy Story" home page. Corporations, entertainment

conglomerates, and political insurgents equally own home pages. Home pages are as specific to individual commercial films as movie posters once were. The home page can mean many things to many people. But it is a curious idea. What *does* a "home page" do? What are its attributes? How is it *home*?

Purpose of the Page

This life of wandering makes a three days' residence
in one place seem like home. (Hawthorne 51)

Unlike a book issued by Doubleday, a paper presented at an MLA conference, or a bibliographic entry in a library catalog, there is no authorized style for a home page. Such a page could contain anything from a thousand links to a single, unannotated, photographic image of a pet. Personal home pages constitute a category of their own. (People use these to present a persona to the world, for anything from job-hunting to romance. The presentations of such personae can be idiosyncratically ironic or so punctilious about personal facts it becomes unbearable. (I once read a long account of how a person's being adopted led to the love of cats.) The home page discussed in this paper might more properly be called an "institutional home page." (That term will not be used, however.) This institutional (or corporate or associational) home page exists to serve the needs of a group of people or BODY composed of related interests and an agreed upon MISSION. This sense of institutional or corporate identity has gray areas, as Robert Creeley suggests:

There's a question of the corporate vis-a-vis the *common*. Latin would argue that the corporate is the imagination of a body, that may or may not have conjunction with other bodies (Clark 90)

In the case of the World-Wide Web, of course, the corporate achieves quite a different meaning since the point is that all bodies are conjoined; the difficulty is in establishing identity in this environment. The contrast between a corporate and personal home page must be made, however. The institutional home page (called "home page" hereafter) is driven by its political, social, or cultural mission. These home pages are ubiquitous on the Internet. Though there is no standard format or prescribed means of presentation for its layout and content, specific features of the home page have emerged as generally present. Thus, a group starting a new home page must either incorporate these features or con-sciously decide to ignore them. They do, in this manner, become ad hoc standards.
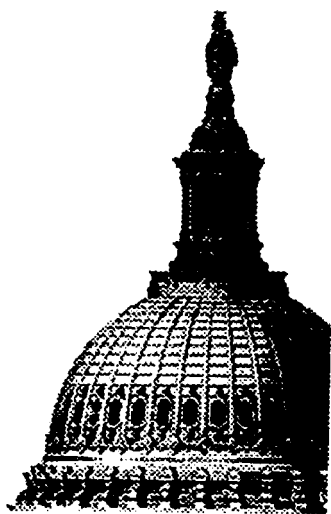
• THE IDEA OF WELCOME suggests an architectural interpretation of the home page. Where is the "home" in it? ("Home" is a word that causes some problems. Like "sunshine" or "country," "home" dissolves into an uncomfortable generality.) Does the home page func-tion like the front door to a house? A lobby of a high-rise?

It is an entrance but how is it a "home"? Indeed, the use of the word "home" as opposed to "house" is curious, since the former suggests an environment offering security and hap-piness while the latter is related to the verb "to hide." "House" would probably be more accurate, that is, a building for human occupation other than that of ordinary dwelling or a building for the entertainment of the public. This usage is in line with uses such as ale-house, coffee-house, eating-house, public house, or charnel house and also resonates with

"publishing house." In this sense the home page would be an "information house," "data house," or "electronic file" house, if the architectural model were to be pursued.

From Folsom cave to now—the waves of pre-glacial and post-glacial migrations out of Asia, the adventuring voyages out from the Phoenician world, the Norse world, and then the Renaissance, as coming "home," "back" to their origins. "SPACE": I spell it large because it comes large here. Large, and without mercy. (Duncan "Introduction" 80)

• IT MUST LOCATE. Some definitions of "home" round out dimensions of what is implied by a "home page." Among these are "a valued place regarded as a refuge or place of origin," a "headquarters; a home base," and "the place where something is discovered, founded, developed, or promoted; a source." Both of these concepts suggest a position, in electronic space, which the particular page argues. (Not irrelevant is the definition "an institution where people are cared for. For example, *a home for the elderly.*") A home page locates a specific point, however defined, in online space.

• HOME IS A TECHNOLOGY. It is about the technology of the typewriter. For touch typists, the "home row" on a standard keyboard consists of the keys A, S, D, F, J, K, L, and ;. What is suggested by this "home" row? First, that in a technology 'home,' the 'security and happiness' it gives, is characterized by discomfort. What could be more alienating than ASDFJKL;? ASDFJKL; is the starting point for entering text via the machine. (Following this, to be consistent, pages should NOT be named "home pages" on the World Wide Web but "ASDFJKL; pages.") What is the reason that ASDFJKL;, rather than, for example, ABCDEFGHIJ or HAWDYFOLKS, were chosen as the home keys on the typewriter? *The Cambridge Encyclopedia of Language* points out that this was to

avoid jamming of keys in the early days of the typewriter but goes on to point out a number of design flaws in the typewriter keyboard:

> Some letter separations are motivated by the need to avoid key jamming. But there is no simple principle. The second line has a largely alphabetical arrangement. The top line, according to one story, contains the letters of the word *typewriter*, so that salesmen could find them easily when demonstrating early machines (192)

Many of the developments in Internet technologies have been founded on equally capricious ground, the home page among them.

Even more curiously, HOME IS COLUMN ONE POSITION ONE on a computer terminal screen. This fact has numerous ramifications. "Home" is a part of every document; it is its very beginning ("home home" or "control home") and the beginning of each line ("home left" or "home"). "Home" suggests a beginning place, a resting place, a source, a place you can retreat to. Yet as a point of entry, "home" binds you to the linearity that a Web orientation seeks to avoid. Home is a point of stasis in a dynamic textual environment.

• IT MUST EXPLAIN what is 'there'. Though this might be presented as a mapping, in usual practice it is a narrative—or more specifically an annotation. (Though the comparison with a commentary might also be explored.) Explaining what is 'there', whether the choice be narrative, annotation, or commentary, loads the page with the prejudice of its authors. There is no way to 'explain' what is on the page; any attempt to do so simply adds a layer of language that must also be interpreted. There are alternatives to this composition of explanation: symbolic "buttons" or maps. These graphical alterna-

tives, however, equally present value judgments. (Why are certain colors chosen for certain buttons; where is the visual center of a map placed? How is it "framed"?)

• IT EVOKES THE MAUDLIN. (See opening quotation.) There are a number of locutions which suggest this, "home is where the heart is," among them. In this locution, home is where the heart is but "home" is also uncomfortable because it assumes that one can *expect* comfort "there." (Anyone who has ever had a childhood knows this is a difficult expectation to have fulfilled.)

As William Burroughs has summarized: "Any sort of nonsense that the parents suffer from—any neuroses or confusions—are immediately passed on to the helpless child. Everyone seems to consider that parents have every right to inflict on their children any sort of pernicious nonsense from which they themselves suffer, and which was passed on to them in turn by their parents, so that the whole human race is crippled in childhood, and this is done by the family." Interestingly, a possible solution to this problem, Burroughs suggests, amounts to the creation of a neutral "home page": "the children [could be] removed from their biologic parents at birth, and brought up in sort of state nurseries." This, however, would still not be a solution, he concludes, since "you have to consider what sort of training and environment they have in the state nurseries" (Odier 119-20).

A tenuous though interesting connection may here also be made to the phrase

"Magdalen home," (as in "Mary the Magdalene") a place of

charity for those who have strayed

from the approved

social path

that is, a home for the refuge and reformation of prostitutes. Named for (Mary) of Magdala (a town on the Sea of Galilee), Mary Magdalen(e).

The Magdalen(e) is often known as a "disciple" of Christ, though obviously excluded by gender from being an apostle. She is also Mary, "out of whom went seven devils" (Luke viii) and commonly believed to be the unnamed "sinner" (Luke vii. 37) who washed the feet of Jesus with her hair. She is viewed in Western hagiography, in the words of the OED, as "a harlot restored to purity and elevated to saintship by repentance and faith." Mary's fervor in repentance (this scene in the source text is intense and graphic) suggests an extreme longing for home.

Adopted through French, *the vernacular form of Magdalen is maudlin*. (Interestingly,

Magdalen is still pronounced "maudlin" when used for the names of Magdalen College,

Oxford, and Magdalene College, Cambridge.) It is interesting then, that the appellation of

Magdalen, the one who repented and came back to the fold also carries the sense of insin-

cere emotional expression. This Magdalen who, according to John, was the first to believe

in Christ's resurrection ends up being associated with the weakest in emotional expression.

A magdalen home is an interesting euphemism—and not foreign to contemporary usage.

"Home" is often used to indicate comfort when none is realistically to be expected (for

example, a "home for the elderly").

Structure of the Page

"Their abodes were equipped with
every modern home comfort." (Joyce 296)

SCROLLING VS. FRAMING. The first decision in the design of any page is

whether it will be scroll or frame based. In the former case, the frames with which the

home page links are really (and literally) continuous sections in one long scrolling docu-

ment.
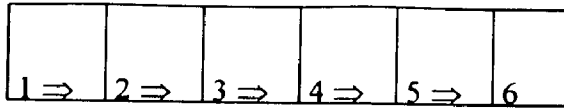
In the frame approach to home page design, the "page" (each unit of information) is not meant to occupy much more than a single screen. The sequence then is composed of discrete parts (or pages). Once a choice is made, the reader progresses into an array of other pages to be chosen. These pages are not necessarily symmetrical nor unidirectional.
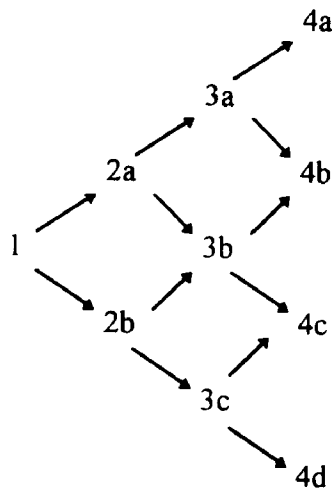
Frame-based reading differs substantially from scroll-based reading. The reader is not allowed the choice of simply sitting on the "down scroll" button. The frame approach to screen design rests on the fundamental tenet that there are choices to be made by the reader: each choice has a consequence and each consequence prescribes a separate path.

The choice of a scroll vs. frame approach is not a neutral decision. (One might say it is "neural" instead, as the actual "wiring" of the information transmissions is at the core of this decision. That is, neural messages do not scroll down a linear chain of command but spread or radiate according to local application.) The structure of the page determines the conceptual framework and underlying navigational frame of the site. Speak of

"authorial intentions"! The reader's activity within the site is determined by this fundamental choice.

WHAT IS AN ORDER? A home page is an explicit presentation of order. It is composed of specific "textual" elements: wallpaper (background), graphics, surface writing, and links.

• The wallpaper is the most frequently omitted home page element. (The term "wallpaper" also suggest the architectural model.) When wallpaper IS used, it tends to loom extremely large. (The CIA home page, http://www.odci.gov/cia, is an excellent example of this.) The decision to omit wallpaper (aside from the cases when technical expertise is obviously lacking[10]) can be interpreted as either (1) a statement that such 'decoration' is not appropriate to the site in question (an unconvincing position); (2) a willful lack of attention to the ambient (or background) *writing* of the page.

tellectual space circumscribed by the page, further the assumptions of the page, and suggest where the page will lead the reader. Graphics can be design elements or may also be hot (clickable). Tone and ideological

• Graphics on a

home page declare the in-

---

[10]It should be understood that while lack of financial resources or disk space are to be expected, lack of technical expertise cannot be considered a barrier to Web design. Not only is plenty of information freely available but the "view source" feature of the software renders HTML code nearly universally displayable.

position are established by the content of graphics, their size, and their position on the page. (A CIA seal, http://www.odci.gov/cia, says one thing while an image of a pieced together corpse, http://sunsite.unc.edu/otis/synergy/corpse.html, says another.) One often used approach is to place clickable corporate (or non-corporate) logos on the screen, as if the logo were more meaningful than any writing could be. (See Prose and Contexts On-line, http://www.io.org/~dalopes, for a positive use of such an approach.)

• Surface writing is writing that would constitute the entire message of the page should the reader not follow any links. This is important writing! Some pages try to spell it all out while they've got the reader's attention. Others take a more eclectic approach and do not say much—or rely on clickable images or symbols in the frame. On pages that use writing, tone and ideological position are established by THE SAME FEATURES AS WITH ANY WRITING. Thus, it is necessary to consider point of view, intended audience, diction, rhetorical devices, sentence style and syntax, and types of figurative language to make conclusions about such writing. This surface writing may give a sense of the mission of the home page in question. (Such a statement of mission is usually presented on the home page or as an "about" link from it.) Of greatest importance are the ideological assumptions of a page: does the site buy into the vocabulary of the Internet? (Is the prefix "cyber" used? Does it refer to readers as "surfers"? WWW Poet's Park, for example, http://www.soos.com/poetpark, subtitles its site 'Your resting spot on the super-highway' and offers a link, at the bottom of their page, called 'Surf to shore!') Is the site service oriented? Does the site promote consumption of products? The language, even if not stating a purpose, must be read for its particular underlying motives.

THE REASON FOR A HOME PAGE IS TO ARRANGE LINKS. Links determine where the reader can go from the home page. Without links there is no hypertextual movement in a page. Links can be represented textually (highlighted words in surface writing), graphically (as "buttons" and graphics), or as both. Since many users still read the Web from an ASCII browser, it is common to make allowances for those readers in the graphical design of a home page. There are really only two choices in this case: repeat button bar choices as hot linked words or provide a separate page for ASCII users. The former approach is more prevalent.

The Case Studies:
The Internet Itself

Sacred and happy homes are the surest
guarantees for the moral progress of a nation.
(Drummond 390)

Any home page communicates through a variety of visual and semantic devices. The following case study home pages were visited and are described below. Categories are not meant to typify the structure of the site's ENTIRE web; these categories reflect the primary impact of each site's home page on the reader.
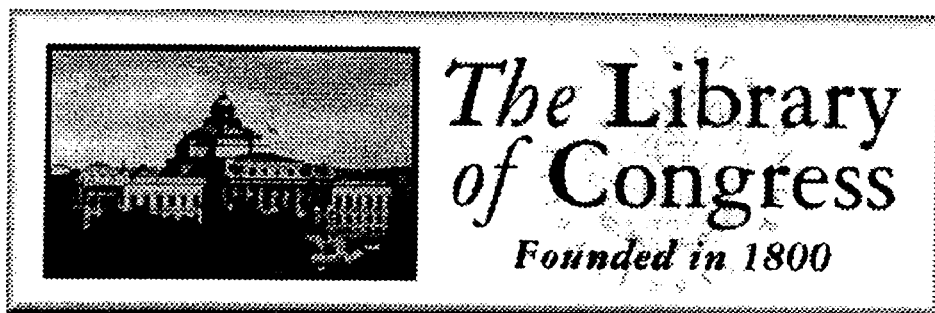
ARCHITECTURE-BASED
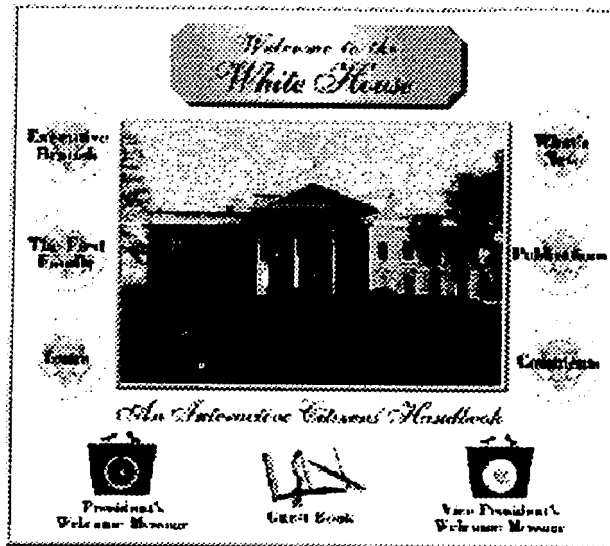
White House http://www.whitehouse.gov/
Main image: the White House
Main links: graphical (image map)
Structure: touristic

A gold plate graphic announces "Welcome to the White House." Several labeled Presi-
dential seals (Executive Branch, The First Family, Tours, What's New, Publications,
Comments) border an image of the White House, fronted by flowers and a fountain.
Clearly this page is seen as a public image opportunity. Subtitled, "An Interactive Citizens'
Handbook," it seems conscious of the bells and whistles that might accomplish this goal.
For example, "Tours" offers a graphic of a printed ticket and buttons, leading to "three
virtual tours that you may take." These are lavish. (The Oval Office, for example, is a
206,000 byte color image.)

The Library of Congress http://www.loc.gov/
Main image: Library of Congress
Main links: textual
Structure: departmental

The Library of Congress home page contains one significant graphic, a sketch of the Li-
brary, neoclassical architecture highlighted by its dome. Much is suggested by the focus on

architecture. Since Washington is a city based on social order being expressed by architecture it is not surprising that its Library would extend this metaphorization into Web space. In the words of one of its web screens, "Symbols are history encoded in visual shorthand. Eighteen-century Euro-Americans invented or adopted emblems — images accompanied by a motto — and personifications — allegorical figures — to express their political needs. They used them as propaganda tools to draw together the country's diverse peoples (who spoke many languages) in order to promote national political union." The Library of Congress Web even includes an entry in "Electronic Exhibits" called "psychology of the unconscious uses capitol in advertisement," a 1900 Uneeda Biscuit Advertisement. Although unintentional, the language in these captions is highly relevant to Web space.

GEOGRAPHY-BASED

European Laboratory for Particle Physics http://www.cern.ch/
Main image: geographic
Main links: textual
Structure: topical

Particularly relevant since CERN is the birthplace of the World-Wide Web. (The Web's official information is now on a distributed set of machines collectively addressed by http://www.w3.org.) Interesting from the point of view of a web "explaining" an institution's identity, the meaning for the acronym CERN (Conseil Europeen pour la Recherche Nucleaire) is not immediately obvious. This site is highly geographic; under general information, literal directions are given for visitors arriving by plane, by car, or for example, by train: "From the Geneva railway station at Cornavin, take the bus marked: '9 CERN' (about 20 minutes, stops at the CERN reception building)." General areas of information (about the laboratory, about physics, other subjects) are fairly clear. The most striking feature of http://www.cern.ch/ as a home page is the very large photograph of the many buildings of the laboratory against the impressive rise of the snow-covered Swiss Alps. The page is also quite conscious of the laboratory's geographic split between Switzerland and France. In fact, the third and fourth links following the photograph are dedicated to the national home pages of each of these countries.
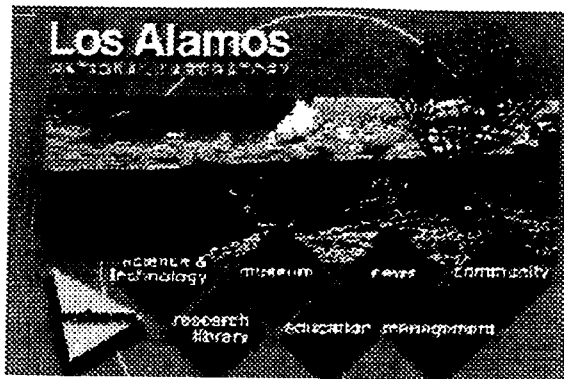
Los Alamos National Laboratory http://www.lanl.gov/Public/Welcome.html
Main image: geographic
Main links: graphical
Structure: departmental

Bound in a blue square, the rugged New Mexico landscape is evoked. There is a canyon, or cleavage in the earth. The earth is tough, mangled, but strong. In the distance, furious clouds sweep upwards from a clear blue Southwestern sky. This landscape is bound by a graphic motif. A rocketing cube (atom? three-dimensional scientific grid?) rockets in a half circle around the photo, looking banged up but much more powerful than anything else shown. The main links show up as a series of diamond shapes at the bottom of the blue box. One box, "Welcome," is yellow, the others are red. These shapes each offer a link to a specific department or program area within Los Alamos.

The Virtual Tourist http://www.vtourist.com/vt/
Main image: geographic
Main links: graphical
Structure: departmental

This site presents a world map. The reader points and clicks at areas of this map which bring up more detailed regional maps which are also clickable. Eventually, a list of servers in the desired region is given. An assertion of the "logic" of political geography.

La France http://web.urec.fr/france/france.html
Main image: buttons
Main links: graphical
Structure: departmental

This home page makes extraordinary use of graphics. The opening screen is dominated by a rectangular row of seven, metallic-looking buttons (a "home row" of typewriter keys?). Scrolling down from this screen is a large map of France. Most webs are presented in the

reader's choice of French or English. France is covered by region—and each one is done with great thoroughness. Corsica, for example, offers information in categories such as ports, beaches (the page offers an image of each of the 180 beaches profiled), weather, tourism, etc.

GRAPHICS-BASED/SYMBOLIC ORDERS

Central Intelligence Agency http://www.odci.gov/cia
Main image: wallpaper/buttons
Main links: graphical
Structure: departmental

A striking use of wallpaper to reinforce authority, the Central Intelligence Agency Seal (an eagle's profile over a red compass, see graphic reproduced under "Structure" above) repeats across a white screen. Superimposed on these are six bold squares offering choices such as a welcome, "public affairs," and "related intelligence community links." This is "intelligence that adds substantial value to the management of crises, the conduct of war, and the development of policy"

Toy Story http://www.toystory.com/
Main image: graphics
Main links: graphical
Structure: character-based

The main images (not shown) in this page are, appropriately, images of characters from the Toy Story animated film. Each image is clickable and takes the reader to character home page for the character selected. These pages are richly illustrated and contain much information and also sound files for each character. Interestingly, this home page has taken the traditional movie poster and re-created it in new space. The poster's strengths, its use of montage, symbol, graphics, and text, added to the Web's linking potential, makes it effective in electronic space.

HOW DO LITERARY PAGES COMPARE? Literary pages are in an earlier stage

of development (and are less well funded) than some of the sites described above. The

above sites do, however, present a vocabulary and suggest a range of strategies used in

the presentation of institutional identity on the Web. Literary sites vary as much as commercial sites. Graphics are key to sites such as Prose & Contexts Online (indeed, Fingerprinting Inkoperated, within the Prose & Contexts web is very rich graphically) and Subtext, http://speakeasy.org/subtext/, a recent arrival on the Web. Grist, http://www.thing.net/~grist, may be the site that makes the strongest statement. It uses a forceful graphic (red lettering on a black background):

There is little by way of statement on the initial home page here. (In fact, for the text-only reader, only one word, "Grist," appears on the screen.) P-Net, http://www.wimsey.com/~ksw/pnet/ pnet.htm, and the Electronic Poetry Center, http://wings.buffalo.edu/epc/, are less exclusively graphical. Instead, these sites place an emphasis on the home page's surface writing. Each does contain graphics, of course. P-Net's is a simple circular graphic, suggesting the kind of union it seeks to create among several literary participants. The graphic of the Electronic Poetry Center features a combination of the geographic and symbolic approaches to graphical design: a Pleistocene buffalo plays on the name of its host city and the city's urban, snow-swept character is represented in the transparent gif that is a backdrop to the label for each page. (Please note: this is the banner that defined the EPC for the past year. As of May 1, 1996, it is NOT the present banner.)
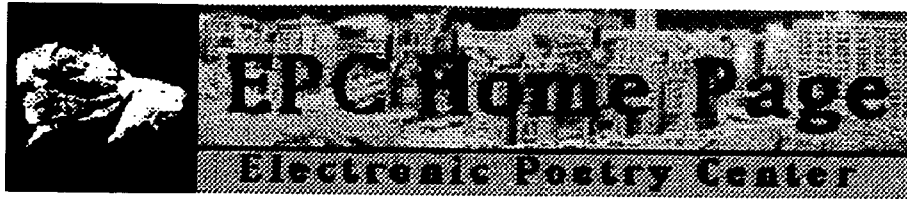
How to Haunt a Home Page

"The knowledge is there, the bits and scraps, flickering on and off,
turn about, winking on the storm, in league to fool me."(Beckett Stories 86)

A home page fits many descriptions. For example:

Following a burglary, a cultured man is concerned, not so much with the television, VCR, and stereo he has lost, but with an extremely large painting missing after the incident. He searches the city to find his painting. At last when he finds it, he discovers that a homeless man,[11] claiming to have retrieved it from a dumpster, now has it propped in the alley where he is living. The cultured man demands that he return the painting. The homeless man puts forth an eloquent argument about the artistic merit of the painting and its ability to uplift the human spirit. Moved, the cultured man, in a grand gesture of generosity, allows the other to keep the painting. After he leaves, the homeless man turns to a friend and comments, "Thank goodness he changed his mind. We almost lost our roof!"

(Interestingly, "hame," in Middle Dutch, is "covering.")

[San Francisco] is the home and the haunt of America's Beat
generation and these are the Beatniks—or new barbarians.
(The Daily Express 23 July1958)

A home page or a house page? As we have seen, neither is satisfactory. The architectural model fails as a name for this entry point. especially if you think that one *in-*

habits a house or home (that is dwells in, occupies as an abode, or resides permanently or semi-permanently).

A *haunt* might be a more accurate word. ("We talke here in the publike haunt of men[Shakespeare, *Romeo & Juliet* III:i]" or "The favourite haunt of the wild strawberry is an up-lying meadow[*Scribner's Magazine* Aug. 1877]" or "He is gone from mortal haunts" [Joyce 302]) A haunt is a place of frequent resort or habitation/habit. In addition, it is a regular feeding-place of deer, game, and fowls; by extension perhaps, a watering hole where one might quench the thirst for knowledge (or at least for information). This geographic sense of "haunt" has resonance with Olson's use of this term in his "Talk at Cortland" in which he referred to a "haunt and habit" as difficult to achieve but "really what everybody's after and ... all that counts" (*Muthologos* II, 4). In Olson's use there is, of course, an allusion to Gloucester, a place "habituated" by writer and reader in Olson's own work, a historical, cultural, visual, geological, and creative hub—what any home page would aspire to! (There is in fact a Gloucester home page on the World-Wide Web. It makes no mention of Olson.)

The home page is a singular (screen, place, subject) pitted against a multiple (World-Wide Web, geography, object). Like any starting point, the home page presents a set of givens. The Internet is NOT infinite. Wherever you begin, you have specific and limited choices. (You may even have a directory of URLs beside you, but you are still limited. You cannot, for example, type random characters for a URL and very often get

---

[11]A man without a "page" of his own?

anywhere. It's like trying to get somewhere on a bus in Paris; you can't just get on one that seems to be going in the right direction.)

"depending on what I meant by here and me, and being, and there I never went looking for extravagant meanings, there I never much varied, only the here would sometimes seem to vary." (Beckett *Stories* 76)

You must interpret the choices offered and act upon them. You also have specific and limited tools (the speed of your modem or type of connection, conventional and RAM memory, "peripherals" such as sound cards and video drivers, individual skill level). There are also environmental conditions (network traffic, servers that are down) to contend with. Ultimately, however, a home page is an expression of ideology; the Internet is not about information but about *conditions of information*. The most successful navigational tool is a caustic wit. One must be able to see two sides of Dorothy's statement, "There's no place like home" if one is to get anywhere on the Web.

America trampling on Oppression

"Minerva, or Civic Virtue, Associated with Franklin and Washington." Exhibit file from Library of Congress Web.

5.

Intermedial Investigations

Despite the level of technology to which it is bound, the most important fact about the Web is that it is writing: it is presented as a series of pages that are written; in addition each page is also writing because it is written in HTML. Considering the web as a form of writing, the question then arises: what are the particulars of its constitution as a medium? One of the most interesting aspects to the Web is that it offers direct possibilities for mixed media or intermedial writing. Intermedia has been a keen interest of experimental writing in this century, from mixed works of prose and poetry to collages involving both text and images to works involving text, film, and other art forms. It comes as no surprise that such investigations are also relevant to a theory of the Web. Online intermedial prospects are even more engaging when one thinks that the parts of a "page," though seeming to constitute a whole, are not even necessarily housed on the same continent.

INVESTIGATING THE MEDIUM

Sherwood: Note how the 'medium' begins to define the form, as far
as line length ...
Dorothy: This is just too slow for me boys ...
Boza: What is medium: is this a seance?
(EPC Live 20 Nov.)

1.0 THE PAGE

1.1 Though based on "pages," nothing could be further from its actual constitution. The page, as displayed, is A PERMEABLE SURFACE COMPOSED OF PARTS.

1.2   The parts constitute the page. They are not independent and they are not

interdependent. The language of the "page" is the code that references parts relative only

to their position in the field. (See Sec. 3.0, "For Example, Code.")

1.3   The knowledge that parts blend is the distance between page and code.

(Not only a lack of substantiality in its presentation on a screen, i.e. paperless poems, but

also that "one thing" is not what is transmitted. There is a control file at the source which,

itself sent in packets, arrives to tell the host computer, "where to put the furniture.")

2.0   INTERMEDIA AS MESHING MEDIA

2.1   The fact remains that each medium indeed constitutes a "category of artis-

tic composition." Thus, within a single "page," sound, video, graphics, writing—a compo-

sition of media marked by a distinctive style, form, or content—converge. The Web page

is constructed of parts. These parts convene media.

The appropriate term for this is INTERMEDIAL. The reason that this term has

not been considered for use with the Web is the focus on the TECHNOLOGY of the me-

dia blending not the blending itself. We prefer to see fields of activity as media (cf. oils,

acrylic, chalk) instead of genre (painting, sculpture, photography). The concept of medium

itself might be enlarged to constitute greater wholes that would move from an avowed

disposition replacing 'discipline' with 'medium.' We could also limit ourselves to consid-

ering "form or content" which alone would allow these 'extendible' 'objects' (in all cases

the reader is verb) distinctive materials working within inscribed areas of activity.

2.2   Media Descriptors

Medium	Indicator
Sound	.au, .wav, etc.
Image	.gif, .jpg, etc.
Video	.mpeg, .mov, etc.
Text	.html, .txt, etc.
Link	<a href = "..." > etc.

This table of values suggests not only that there are indicators for formats (media)

but that the hypermedial environment, beyond placing media within a tableau, 'maps' them

with distinctive (though varying) EXTENSIONS. Since the electronic page CROSSES

MEDIA BY DEFINITION such extensions are shorthand for the media to which they re-

fer. (Of course you might argue that media and formats are at odds since a medium might

be seen as a willful exploration of a format. However, the question itself proves the point!)

Each extension is itself a field of activity, each with its own characteristics, instrumentali-

ties, conventions, and practices. Text contains media within itself and media

contain their own genres. The trick is to see the institutional genres which comprise text as

subgenres. The trick is to see any medium as both image and itself, i.e., THE FIELD IS

CONSTITUTED BY EACH MEDIUM'S APPLICATION OF ITS OWN GENRES.
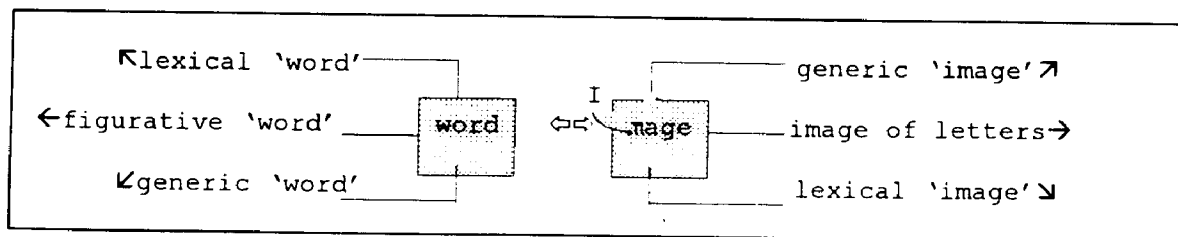
2.3   Image is its own Exasperation.

Central to the projection is the image, the image anchored on the tableau of the

"page." Similarly, Emmanuel Hocquard writes in Section "32" of his *Theory of Tables*:

Question the word image

On a table arrange

the words which describe the image

Noting of course that "word" and "image," besides being words themselves, are apposi-

tional. That is:

```
 ┌lexical 'word'─────┐                    ┌──────── generic 'image'↗
←figurative 'word'____ │ word │   ⇦⇨ │ image │ ____image of letters→
 Lgeneric 'word'____   └─────┘        └─────┘ ____ lexical 'image'↘
```

Thus Hocquard continues:

> Question the words

> The description of the image

> is not an image

There (and also 'there') is a transformation in the subsequent series of lines. ("The funny

thing about lines Loss is that the more you hold them the more they slip onward," says

Sherwood. I reply: "They are brittle resistance that Braille only to those who don't find

'I'" [EPCLIVE 27 Nov.]) The word "image" having collapsed into "word" now becomes

"words". Also, with a sense of play that one also finds present in electronic image/text

constitution on a screen, other transformations occur:

> On a table arrange → The description of the image

> *The 'table' or screen parallels the control file*

> the words which describe the image → is not an image

> *The 'markup' is not the image*

Finally,

> The description dissolves the image

reopen the book with this

That is,

if description = control file (HTML)

then 'interpretation' of control file = dissipation of 'image'

(is this the image referenced? No! In this case, it is the image as a field or 'landscape' – in Stein's sense of landscape below. It is a field of *markup*.)

Indeed, it is THE ISSUE OF THE PAGE THAT is reopened.

3.0   FOR EXAMPLE, CODE

3.1   Hypertextual Mark-up Language (HTML) presents a curious confusion between what is a page and what are its parts. For the page to work, the code cannot be viewed since the parts would overwhelm the page with their visual hyperactivity.

3.2   What is there to be viewed can only be viewed as image. A virtual economy within the frame of one that is restricted. The page is an assemblage within the physical area of a screen.

3.3   What appears on the screen is NOT the parts but the projection of the parts onto a simulated whole.

3.4   They are not parts because there are no visible parts on the screen's page: only the projection of a whole. But where is the whole? In one sense it is located, beyond Projectivist determinations, in the physicality of the cathode ray tube, that is, in the computer processing of code. What becomes important is not the success or failure of such a

projection, not the way it fills the screen, but the activity or vectors associated with its acts of projection:
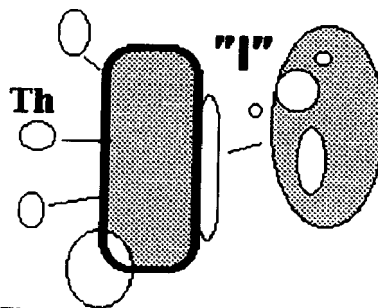

Fig. 1   Display/Cognition

3.5   Image is a double-channel. It has a presence, on the one hand, that is graphical. But the graphical exists precisely in relation to a perceived VIEWER. Thus, the idea of a graphic cannot be separated from the idea of its public or audience. Hence the second qualification of the graphical, the character PROJECTED TO THE PUBLIC, as by a person or an institution, especially as interpreted by the mass media.

4.0   DESCRIPTION AGAINST POSITION

"I can look at a landscape without describing it" (Stein "Stanzas" 76). The issue pits description against position. Code pushes semblance; semblance is visible but code is completely impenetrable. Yet code is readable. What is of greatest importance is that there is conflict. There is a constant agitation, a flux, the

By it by which by it

As not which not which by it ("Stanzas" 76)

In Stein's "stanza" this conflict is itself verbal. The "which" and "by" pivotal elements. Not only dramatically the connectives of code, but the problem with the whole itself, which is itself verbal slippage.

Of course the myth of the electronic medium is that there is communication involved. Or that such intermedial links provide access! Where:

> For it is in an accessible with it
>
> But which will but which will not it ("Stanzas" 76)

Again, slipping into its "which."

So the one unresolved point is how the parts accrue. DO THE PARTS "ADD" TO ANYTHING GREATER THAN THEIR OWN CONSTERNATION? Is there a poeisis in this infusion of media? Is this a 'making'?

> Come to be not made not made one of it
>
> By that all can tell all call for in it
>
> That they can better call add
>
> Can in add none add it.
>
> ("Stanzas" 76)

and

> Forget questions
>
> about the formation of form
>
> in any empirical or ideal place
>
> loses the forms trying to write it out
>
> (Kuszai)

Are the parts that constitute the screen added to each other?

The form is lost in its writing. The parts do not accrete, they are contiguous. In fact, using a PPP protocol or Ethernet connection, the parts are actually split into PACK-ETS and sent simultaneously. The data then ("can in add none add it" ["Stanzas" 76]) neither accrete nor form a whole: what is actually created is a series of partial superimpo-sitions—superimpositions that, never stable, combine to present an apparent stable position of parts. The position cannot be described, only constituted. The apparency of these parts is contained within a single packet that is one of the parts. It is in no way "stable" or exterior to the code. Hence, there are no authorities to its issue.

5.0   THE ELECTRONIC

Ultimately an electronic presentation in itself superimposes a genre on the medium under discussion. Any of the converging media might fail but the presentation continues as a differently constituted whole. The presentations may vary according different readers. (These are the interpretations by software of the referenced files—as well as human inter-preters of the transmitted "page.") The files constitute the body of the constituent text and the reader's entry into it is a surgical maneuver. Retrieved items are then on par with the instruments of intrusion. The electronic reader conscious of the .moz files, the hanging modem, the activity of receiving and re-piecing, a technology of mixed media and equip-ment of parts AKIN TO THE MEDICAL PRACTICE OF COUNTING YOUR INSTRUMENTS AFTER A PROCEDURE TO BE SURE YOU DIDN'T LEAVE ONE INSIDE THE BODY.

Praxis

6.

The Electronic Poetry Center:

An Institutional History

Forget 'cyberspace'! The EPC is simply a kind of'
'hub' where certain kinds of materials may circulate. Part
small press, part literary distributor, part library, AND part
news stand–and it is this latter area where paper has limited the
circulation of essays, etc. (Plus, with epclive, the EPC can also
now accommodate small 'conferences' and post transcripts of
such events.) So the EPC does serve the function of getting
some material out there for those who want to see it.
It's already there!
—(Glazier "Re: Web?")

Origins

The EPC was founded in June, 1994, to provide: (1) an archive for po-

etry-related electronic projects at the University of Buffalo; (2) a distri-

bution mechanism for poetry and poetics texts and electronic journals,

and (3) a central gateway to poetry resources on the Internet.

(Early EPC Publicity, undated.)

The EPC was a natural extension of RIF/T, an electronic poetry and poetics jour-

nal which published its first issue at the State University of New York at Buffalo in Fall,

1993. The publication of RIF/T marked a significant step in the electronic publications

history of the Poetics Program and Department of English at Buffalo. It was not only the

first electronic publication of the program but, as a poetry publication, reinforced the in-

stitution's position as a leader in the field of poetry and poetics. The effort for the publica-

tion of the first issue of the journal was shared by its two editors, Kenneth Sherwood and

Loss Pequeño Glazier. The editors weighed a number of options before deciding to publish the journal via listserv software. The software would be configured so that it not function as a discussion group, only as an automated mailing list. In the normal fashion, contributions were collected, edited, and formatted. The vision of RIF/T was to have it appear as a cluster of mailable ascii files; it would have a magazine section as well as separate "chapbook" type files to address specific authors or investigations relevant to an individual issue. The first issue of RIF/T was posted on September 28, 1993 and mailed to approximately 200 subscribers.

Once RIF/T was published, however, it became apparent that the archival possibilities for RIF/T were extremely limited. Of the two archives then extant, CICNet and the Michigan Etext Archives, numerous requests to archive RIF/T were unanswered. When RIF/T was finally archived, it was done so with incorrect files configurations and issue information. It was also classified under the category of "Zines" and not "Poetry". Numerous requests over nine months did little to remedy this situation. While trying to get RIF/T correctly archived, it became apparent that other electronic poetry and poetics journals, such as TREE (TapRoot Electronic Edition) were suffering the same lack of attention. It then occurred to me, in June of 1994, that it would be easier to maintain an archive locally than to rely on others to do this.

During the time that Sherwood and I were discussing the creation of RIF/T, I was in the midst of conversations with Charles Bernstein, David Gray Chair of Poetry and Poetics at Buffalo about the relevance of electronic technologies to poetics. Bernstein had gotten his e-mail account during Spring, 1993, and was also in the midst of conversations with Joe Amato (whose Nous Refuse list was the pioneering poetics discussion list), Ken-

neth Sherwood, Joel Kuszai, and Ernesto Grosman about e-mail and poetics. Though the

idea of electronic mail was still new to many, Bernstein took on the responsibility of the

Poetics list and the first messages were posted to Poetics by Bernstein and me the early in

the fall semester, 1993. Bernstein notes:

> The Poetics List began on an experimental basis in late August 1993, fo-
>
> cused around my Fall graduate poetics seminar at SUNY-Buffalo and con-
>
> sisting of mostly of those involved in the Poetics Program at UB, plus some
>
> interested "ringers" from out-of-town. The list was opened up to interna-
>
> tional subscribers in January 1994 and we shortly had about 150. Two
>
> years later we have about 400 subscribers. ("Letter")

One early message sent to Poetics was posted on December 8, 1993 by Peter Quartermain

and was a publication announcement for Robin Blaser's *The Holy Forest*. It began:

```
Robin Blaser's new book _The_Holy_Forest_, published 30 November
by Coach House in Toronto, was officially launched with a reading
by Blaser at the Western Front in Vancouver, 3 December 1993. What
follows is the text of my introductory remarks, prefaced by five
messages received from those unable to come.
```

To many of us in the poetry world, this news burst across the continent (from another na-

tion, no less) with an energy and sense of momentousness similar to the first transconti-

nental telegraph message or the first transatlantic telephone call. The Poetics list grew in

membership and volume of messages.

Upon later investigation, however, I realized that the Poetics archive was not being

automatically maintained, as it should have been. Bernstein immediately responded with a

series of communications to the Computing Center, and this problem was corrected. His

personal collection of early Poetics messages enabled us to reconstitute the early record of

the Poetics list. At the time, however, obtaining Poetics back files was laborious and somewhat unpleasant for many casual Internet users (involving the use of ftp or requesting large files from the listserv). It seemed a natural need to develop an archive that would be much easier to use and to develop it in conjunction with the RIF/T archive.

When I first thought of creating such an archive, it struck me that such a poetics archive could provide an umbrella for not only RIF/T and the Poetics list, but other Internet-related poetry interests, indeed that a virtual poetry center was in order. Not only was the EPC conceived as a center of activity for electronic activities in poetry but it was designed as if it were a physical poetry center. Thus it would offer what one would expect from a physical center including components such as a library, a room for poetry readings, an exhibit area, an announcements board, and a gallery for visual works.

My thought was to create a useful facility but also to consciously claim a space for poetry and poets in the emerging electronic space of the Internet. Excited by the possibilities of such an online center, I phoned my RIF/T collaborator, Kenneth Sherwood, who was in Seville, Spain at the time. He agreed that such an undertaking was of great interest. I wrote to Bernstein and got his enthusiastic permission to begin creating a more welcoming archive for Poetics back files. By the time Sherwood returned to Buffalo in July, 1994, I had written an operating gopher site called the Electronic Poetry Center (Buffalo).

Institutional Considerations

There was, of course, never a mandate to build the Electronic Poetry Center. Most accurately expressed, the EPC at its outset was barely tolerated in my own specific institutional position. In this latter regard, occasional workshops I took to learn UNIX, gradu-

ate seminars in which I enrolled, and literary events I attended were tolerated only if these occurred outside of work hours. My interest in UNIX and the Internet were, at this time, considered eccentricities and not appropriate interests for a librarian.

Whether or not there was organizational support for the Center was a minor point, however, given that WINGS, UB's campus-wide information system, provided space for EPC files. Obviously, there could not have been an EPC if the Computing Center, and the WINGS project specifically, had not allowed the Center to be developed on their unix cluster. (The WINGS staff also provided some workshops, some documentation, and technical assistance when absolutely necessary.) Part of the reason for this support, it must be hoped, was in the spirit of an active and diverse intellectual climate at the university. However, there was an institutional mandate to quickly populate WINGS and this worked in favor of allowing space for the EPC. It also proved favorable that I volunteered for the governing committee of WINGS and thus was able to stay informed about the system.

Technological Considerations: Gopher and UNIX

The development of the EPC was situated at the conjunction of two technological possibilities: the UNIX mainframe environment and the Internet protocol of gopher. Gopher started a revolution in the expansion of the Internet because it was the first 'umbrella' protocol. Unlike the frustrating worlds of telnet and FTP that preceded it, gopher allowed for the integration of a number of operations within a single protocol. The Internet user would no longer have to remember the syntax and address information necessary for separate operations. With gopher, so named because it used a metaphor of burrowing under other protocols Not without a sense of humor, the University of Minnesota Computer &

Information Services, where gopher was developed, often included the following defini-

tion with their material about gopher. "gopher n. 1. Any of various short tailed, burrow-

ing mammals of the family Geomyidae, of North America. 2. (Amer. colloq.) Native or

inhabitant of Minnesota: the Gopher State. 3. (Amer. colloq.) One who runs errands,

does odd-jobs, fetches or delivers documents for office staff. 4. (computer tech.) Soft-

ware following a simple protocol for tunneling through a TCP/IP internet."[12], a user could

simply go to one site, then select from menus. The details of these transactions were en-

coded in the menus themselves, and users were able to move much more rapidly through

reams of information. This is a formal definition:

> Internet Gopher is a distributed document search and retrieval system. It
>
> combines the best features of browsing through collections of information
>
> and fully indexed databases. The protocol and software follows a client-
>
> server model, and permits users on a heterogeneous mix of desktop sys-
>
> tems to browse, search, and retrieve documents residing on multiple dis-
>
> tributed server machines. ("Gopher FAQ")

The only obstacle to immediately implementing gopher was that it operated within a

UNIX environment. The UNIX system is not easily learned. Basic editing and principles of

shared file systems can require a substantial learning curve. Since UNIX is used for so

many different purposes, help and documentation can often be less than ideal. Knowledge

---

[12] Not without a sense of humor, the University of Minnesota Computer & Information Services, where gopher was developed, often included the following definition with their material about gopher. "gopher n. 1. Any of various short tailed, burrowing mammals of the family Geomyidae, of North America. 2. (Amer. colloq.) Native or inhabitant of Minnesota: the Gopher State. 3. (Amer. colloq.) One who runs errands, does odd-jobs, fetches or delivers documents for office staff. 4. (computer tech.) Software following a simple protocol for tunneling through a TCP/IP internet."

of UNIX was necessary to this project and was acquired through workshops, reading, and

acquisition of Internet documents.

The EPC and Gopher

The creation of the first version of the EPC depended on the creation of gopher

menus. Though there were some variations, the basic opening screen was as follows:

```
                        Electronic Poetry Center (Buffalo)
1.__Welcome_____: About the Electronic Poetry Center_____(Welcome)
2.__What's New___: Electronic Poetry Center Exhibits_____(Texts)
3.__RIF/T_____: RIF/T / New Poetry, Prose, & Poetics___(Texts)
4.__Poetics_____: Calendar & Poetics List Archives_____(Texts)
5.__Authors_____: Electronic Poetry Center Library_____(Texts)
6.__E-Journals___: Poetry & Poetics Electronic Journals___(Texts)
7.__E-Resources__: Gateway to Electronic Poetry Resources_(Connects)
8.__Small_Press__: Small Press & Little Magazine Alcove___(Cites)
9.__Documents____: Poetry and Poetics Documents_____(Texts)
10._Sound_____: Electronic Poetry Center Sound Files___(Sound)
11._Gallery_____: Electronic Poetry Center Gallery_____(Visuals)
12._Notices_____: Electronic Poetry Center Announcements_(Info)
13.Contribute to a Collaborative Poem
14.Send a Comment to the Electronic Poetry Center
15.Electronic Poetry Center Copyright Statement (Info)
16.<?> Search the Electronic Poetry Center
```

3/25/95

In order to have the interface create such a menu, a control file, called a .menu file, had to

be created. The .menu file for the above screen is as follows:

```
Path=~/about
Numb=1
Name=__Welcome_____: About the Electronic Poetry Center_____(Welcome)
URL=gopher://wings.buffalo.edu/hh/internet/library/e-
journals/ub/rift/.whatsnew
Numb=2
Name=__What's New___: Electronic Poetry Center Exhibits_____(Texts)

Path=~/rift
Numb=3
Name=__RIF/T_____: RIF/T / New Poetry, Prose, & Poetics___(Texts)
```

```
Path=~/poetics
Numb=4
Name=__Poetics_____: Calendar & Poetics List Archives_____(Texts)

                     ------------<text removed>------------

Path=~/poem
Numb=14
Name=Contribute to a Collaborative Poem

Path=~/form
Numb=15
Name=Send a Comment to the Electronic Poetry Center

Path=~/copyright
Numb=16
Name=Electronic Poetry Center Copyright Statement (Info)

Name=<?> Search the Electronic Poetry Center
Numb=17
Type=7
Host=+
Port=+
Path=7/internet/library/e-journals/ub/rift/.waisindex/index
```

3/25/95

Though gopher offered the ability to combine a number of operations in a single site (a tremendous advantage that made possible early Internet homesteading for poetry) the gopher system is very rigid, strictly linear, and hypotactic in the most literal sense.

Design of the EPC

The home screen of the EPC gopher as it appeared in February, 1995[13] gives a clear outline of the organization of the EPC's resources:

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[13]See the following section "'Electronic Poetry Center & RIF/T': *Present(ations) of the Future*" Transcript for a more detailed account of the structural principles in effect at this time.

1.__Welcome	:	Electronic Poetry Center Welcome & FAQ's (About)/
2.__RIF/T	:	RIF/T / New Poetry, Prose, & Poetics (Texts)/
3.__Poetics	:	Calendar, Poetics List Archive & Files (Texts)/
4.__Authors	:	Electronic Poetry & Poetics - Authors (Texts)/
5.__E-Journals	:	Gateway to Electronic Poetry Journals (Texts)/
6.__E-Resources	:	Gateway to Electronic Poetry Resources (Connects)/
7.__Small Press	:	Electronic Poetry Center Small Press Alcove (Cites)/
8.__Gallery	:	The Electronic Poetry Gallery (Visuals)/
9.__Sound	:	The Electronic Poetry Sound Room (Sound Files)/
10.__Documents	:	Poetry & Poetics Document Archive (Texts)/
11.__Exhibits	:	Electronic Poetry Center Exhibit case (Texts)/
12.__Notices	:	Electronic Poetry Center Announcements (Info)/

2/11/95

The EPC's resources were concentrated in four categories of locally produced information: RIF/T, Poetics, Small Press, and Documents. Its links to the Internet occupied the two categories of E-Journals and E-Resources. (At the time, however, some of the journals in E-Journals were locally archived.) Most of the remaining categories were basically methods of exhibiting the resources of the EPC. These included Authors, Gallery, Sound, and Exhibits. Interestingly, this basic conception has continued to date. The EPC's Web version was built squarely on the categories of its previous technology. The main difference between a gopher system and the Web was not the type of information presented, but *the interconnectivity of the information*. With gopher, it was already possible to have information in two places at once. This is a basic principle of the database and was certainly one of the strengths of gopher. (For example, a poem could be under an author's name in Authors and equally appear as if it were in Gallery, if a link in Gallery were also written to the poem.) Gopher had allowed for powerful concentrations of resources via a single menu. It allowed for traffic to begin circulating at the EPC and for us to provide the resources necessary to a very young online poetic community.

The EPC Enters the Web

The disadvantage of gopher was not a lack of ability to represent documents in multiple locations, but that *documents could only be represented as entire documents*. The revolution brought about by the World-Wide Web was that, in HTML, the language of the Web, documents could be represented *by individual words or even a single character*. As a result of the Web, systems of linked information on the Internet moved away from menus and into the medium of narrative. In addition, the Web also allowed for graphics to be imbedded in documents (an imbedded document is simply a link to a different kind of file). Internet screens not only appeared more like writing but like published documents. The greatest period of growth for the EPC occurred when Web technology became widely available: the language of HTML seemed to be the perfect means of building the resources of the Center.

Later Institutional Strategies

Once the EPC had grown in resources and had established a record of proven usage, I decided it would be good to push for a new URL for the Center. The EPC's original URL, gopher://wings.buffalo.edu/11/internet/library/e-journals/ub/rift, was not only awkward and difficult to remember, but gave several wrong impressions. First, "gopher" in the URL mislead some people to think it was still a gopher site. Secondly, having the URL so long made it very difficult to speak and write about the EPC. Finally, a new URL would not only solve these problems but also raise the apparent importance of the EPC to the institution (a shorter URL, especially at this time, was a mark of somewhat more priority). Over the summer of 1995, I argued extensively—and was finally accommodated. The URL for the EPC then became http://wings.buffalo.edu/epc. Though the EPC is presently

a physical part of WINGS, technical support offered to the Center is minimal and information providers are expected to do most of their own design and writing. Instructional support offered by the WINGS organization was very helpful but most immediate and strategic problems are expected to be solved within the EPC itself.

[IMAGE]

WELCOME TO THE ELECTRONIC POETRY CENTER

THE ELECTRONIC POETRY CENTER serves as a central gateway to resources
in electronic poetry and poetics produced at the University at Buffalo
as well as elsewhere on the Internet. Our aim is simple, to make a
wide range of resources centered on contemporary poetries an immediate
actuality. We pursue this goal with attention to the fact of writing.

This Center contains a lot of writing! For poetry, check the EPC's
author libraries or RIF/T. But the EPC offers a wide range of poetry
and poetics resources. And we are constantly adding *new* resources. You
may choose to begin in any number of places. Locally administered
resources include the electronic poetry journal *RIF/T*, the rich audio
art of *LINEbreak*, the online performance space *epcLIVE*, the full-text,
electronic editions of *Biblioteca*, and the archive, calendar, and
files associated with the *Poetics* discussion list and Poetics at
Buffalo program.

Other electronic resources for new poetries include numerous
electronic poetry *journals* and connections to related Internet poetry
and poetics *resources*. Or use our *Online Directory of Poets* to
correspond with one of our listed poets and scholars.

You may also browse through our many featured libraries. These include
author, *small press*, *sound*, *graphics*, and *Poetics Documents* libraries.
Or have a look at our collaboratively assembled *poems*, built by
visitors to the EPC.

Special *thanks* to all who have contributed to the *mission* of this
site.

All EPC and RIF/T texts are *copyrighted*.

Send a *Comment or *Collaborate on a poem or jump to *EPC Home Page*.

Loss Glazier (lolpoet@acsu.buffalo.edu)

Present Plans

The EPC's projected activities extend from its present engagement with multi-textual online space. This engagement includes, most notably, Linebreak (radio interviews and performances distributed as sound files) and epcLIVE (a series of events where poets gather online for discussion and collaborative writing). Use of hypertext as a form of writing is an important direction in which to continue. Also, the use of hypermedia, combining different media into individual documents, will be increasingly important terrain.

Present Institutional Position

Although the institution provided mainframe space for housing the files that constituted the Electronic Poetry Center, the EPC, through August, 1995, had not been formally recognized as a part of the University at Buffalo, nor had it received any institutional support. The EPC is now, in collaboration with the University Libraries, institutionally related to the Poetics Program, Department of English since its material is of relevance to the activities of that program. Beginning in Fall 1995, it was recognized in the Poetics Program brochure and since then has been officially supported by the Program.

7.

"Electronic Poetry Center & RIF/T"

Transcript of presentation for the "Present(ations) of the Future" Conference sponsored by *The Little Magazine*, Albany, New York, January 20, 1995[14] .

Presenters: Loss Pequeño Glazier and Kenneth Sherwood

Loss Glazier: We divided this into three parts, so I'm going do the first part, then Ken is going to do the second and we do the third part together. And basically this is presenting what we're doing—and the green sheet [Appendix 1] is just basically how to get there [to the Electronic Poetry Center (EPC)]. Just out of interest how many people have Internet connections here? How many people don't? I don't know how that represents the culture at large [the majority of the people in the room, but not all, are on-line]. Although last night I couldn't sleep, so I watched two late night shows. Jay Leno, and he interviewed somebody, and they talked about how he was on-line and getting fan mail online. And then I watched the show that comes afterwards, and again, somebody interviewed was doing this online thing so it struck me that it's not really underground or anything. But, let's see, the main thing on the green sheet is basically how we're writing it in hypertext. The first presentation of it was a menu-driven version, which may eventually disappear entirely, but it's slowly developing into hypertext. Which is a lot more labor intensive to do, so it comes along slowly. And we are housing the journal *RIF/T*, which Ken and I co-edit, and he'll talk about in a second. The poetics list archives, probably everybody

knows about the poetics list, which is edited by Charles Bernstein and is out of the Buffalo Poetics Program. It's really a lot larger, in terms of people who contribute. And then there's our library of poetic texts, the Segue newsletter, and some of these other things I'll tell you about in a second. The yellow handout [Appendix 2] basically presents the layout, and this is the sort of menu version of it, but basically the categories we have it divided into. So there's *RIF/T* and Poetics. We have an author library, and this is subject to change of course, and it's already been changed somewhat but, what we're doing is mounting a lot of author texts so that basically with a connection you can get text. And it's very interesting because almost weekly we'll get a letter and they tend to come from Hong Kong or Australia where people seem appreciative that—you know they can't find bookstores that have some of these texts. But these are not like books or anything yet, but we'll talk about that more. And then, we also distribute a number of electronic journals. As you turn the pages here, each page pretty much, or the bold heading gives you an idea of some of the menus; and what's below it. On page four is the author library, and that's just the first screen, and that's being rapidly developed. On page five you'll see the list of the journals that we house, electronic journals. Where it says selected electronic poetry journals.

This has been an interesting undertaking because of the whole anarchic type processes that go on the Internet, have made it very difficult to find—for example, *TREE*, the *Tap Root Electronic Edition*, which has a lot of reviews of little magazines and small presses and poetics. The archival locations for it had all kinds of, they had edition numbers misnumbered, one of them they had a number but it was the wrong text. So, we've taken the time to sort all this out. And nothing is put up here unless the issuing persons—they

have to verify it. So that we have, before all this stuff disappears or gets lost in these other archives. Actually this started because when Ken and I started with *RIF/T*, we had a hard time getting it archived anywhere. And once it was archived, it was all wrong. So we just decided to start a place that could distribute and archive materials because no one's going to take the care that you would if you're interested in this subject. On page six there's some of the other electronic resources, and my idea here is that basically rather than keeping lists of Internet addresses and that kind of stuff what we're trying to do is just have them available, where you just make a keystroke and you connect. Unless you're really into knowing what the address is or that kind of stuff. We're trying to make a place where you can just sort of come and find stuff, and not deal too much with the technicalities. So we write scripts, et cetera, that will let you do that. All you have to do is make the selection. On page seven, this is another area that we have gotten involved in, and this is the small press area, because a lot of times you hear about magazines or presses and it's really hard to—unless you're in the know—which probably everybody here is in the know—but it's hard to find addresses and that kind of information. So we've started building some—these are mainly informational and some of them contain lists of books, et cetera. But at least for some of these presses that are interesting to people, there's a way to get some information about them. And there are print directories, et cetera, but since some presses can change addresses, the electronic means is a lot better, because as soon as an address changes we can change it instantly, so it's not like you have to wait for the next print run or something. Page 8 and 9 are some of the other areas, which I may consolidate. And ten, and these are different kinds of documents. The obituaries one is interesting, which is on page 9. I also work in a library, and a lot of times people come up with ques-

tions about poets and, you can't blame people if they don't know people are still alive or not. But you would like, be astonished, using the full array of books in the biography section of a reference collection. These people aren't covered, you know. It's gonna take a long time for some of these people to be covered. So this way it's current information. It's a bit of a tribute because it's a place to check.

Thad Ziolkowski: Who would write the Joe Brainard reference, if it's done in the Times?

Glazier: The obituaries are usually announcements that usually come across in the poetics list, unless somebody proposes something more formal. I make a copy of it and move it over. So that at least there's some record. Because otherwise you'd have to cull through all the poetics, 'so was that Joe Brainard or was I having a nightmare or something?'

And then, on the last page I have the notices section It is pretty good. A couple of the people we posted announcements for have since written to say the announcements were successful for them. That one that Ken just gave me one to add which is the—oh it's not on here—but there's some people that'll send you disks of a new hypertext magazine. The newsletter we just published, is it last night?

Maria Damon: This is the tan one?

Glazier: Yes, right [EPC.News #1, Appendix 3]. I'll let you look at this, on your own, it's pretty self explanatory, it's a little manifesto at six months of age. The interesting thing is that in terms of the kind of audience, on page two, there I have some of the connects, but these are only the connects we can trace. So this is like 2500 connections that have been made and I'm figuring, even if you're figuring that's half, because this is the

only connection through the main door of the poetry center. So that comes out to almost five thousand connects, which is almost a thousand connects a month, because we're six months old. And the same thing with *RIF/T*, on page 3, there's a little note here about *RIF/T*—Ken's going to talk more about that— but he just told me that we have 1000 subscribers to that. I threw on the brakes and we got a doughnut to celebrate. [laughter]

It's significant activity. We'll feed back into this more, but the thing is how to do it, and how to make it happen more. It's really quite interesting how this is developing, and how active it's been as a place. So we'll bring up some other issues in a little bit.

On page four of the tan one are some of the other connections. I found the Basil Bunting poetry center, which was an interesting thing to find. It's just an announcement about the center, but it's nice to know the center's there. I mean it's almost in a way informational, and an homage to it. But now I'm going to turn it over to Ken and let him talk about the magazine associated with the EPC, which is *RIF/T*.

Ken Sherwood: You have some paper copies. These are printouts of what you'd see on-screen. Obviously, you don't have graphics or sound with these. That's taken us a little while to figure out how to do. So it's something that we're only moving into now. With the fourth issue, Ernesto [Grosman] is helping us edit, on translation We're going to have some sound file. In fact, we've asked Chris [Funkhouser] about recording some of the readings that will have transpired here at Albany to put up some poems as well, if people are interested in that we'd really like to do that. That's kind of a side note. So this is the magazine, you can browse through it as I'm talking. One of the things the magazine tried to do from the beginning is to engage in a kind of dialog, or initiate a kind of dialog about what it would mean to put poetry on the Internet in a kind of organized form. There

was already poetry on the Internet, user groups, the posting of individual poems, and as we started to put together *RIF/T* learn about other magazines. So, it's certainly not the only electronic magazine. We tried to set it up as a kind of sight for dialog. So I wrote a piece in the initial *RIF/T*, that addressed this. The other night I tried to put together some thoughts, that I guess I'll basically read from, about this.

The first piece, that discussed the whys and wherefores of electronic poetry was "rifts number one: towards an etymology of *RIF/T*". In this, my first attempt to account for *RIF/T*, I quoted Walter Benjamin, from "The Work of Art in the Age of Mechanical Reproduction:" "The distinction between the author and public is about to lose its basic character." Convinced that technology had quite thoroughly permeated the lives of most writers we knew, that penetrated both our writing and reading of poetry. Loss and I began *RIF/T*, imagining it could be a space for poetry to directly engage this condition, a condition we take as a given. We didn't so much think to be harnessing the technology of the future, in the name of the muse, as sanctioning a space, where this could be addressed. Perhaps we also wanted to push our version of poetry on the Internet, beyond what was happening in rec.arts.poems. Other poetry projects like *Grist*, *We Magazine* and *inter\face* found us, or we found them only later. We wanted to push this to reveal the insufficiency of "information superhighway," "virtual reality" rhetoric, which seemed to be pushing poets into choosing one of two positions: Cyberpunk, or Smith and Corona. Will you be a futurist or luddite? Joel Kuszai contributed an essay to the first *RIF/T*, that tried to complicate this simple either/or question. I'm going to offer a few pieces from a few different people who contributed to *RIF/T* on these questions. To kind of simulate a dialog here, I guess. Joel wrote: "Technology never constitutes an end in itself. Although its message

may indeed be the media by which it expresses our lives. So we have become vapid mere

ciphers, indicating that there is in fact someone home, but after endless knocking no one

answers. The cough and the sputter by which writing undertakes itself is similar to this

occasional bumbling discussion of technology. Its metonymic tentacles fingering."

Kuszai's wariness of technological intrusion upon poetry is insistence that it does not con-

stitute and end in itself is echoed by Robert <Andrew> in a more recent *RIF/T*, in number

3, I think it is, in which he observes the creativity of young graphics art designers being

shaped by the capabilities of their designed software. Shaped, and obviously being con-

strained in his opinion. The computer obviously can be some kind of poetic tool, as well as

constraint, an agent in artistic production, if not reproduction.

One of the questions I wanted to explore, in *RIF/T* and in my own poems, arises in

Kuszai's essay also. When is a poem done? Imagine the course of some typical print

poem's lives. A notebook version, a typed working draft, perhaps a public reading, an ap-

pearance in a journal, perhaps finally publication in a book. If it was common sense to say,

after Olson's poetic verse, that a typewriter is the poet's tool or instrument for many now

the computer technology insists upon similar but perhaps less quaint possibilities. What

course might a poem proceed through, if it weren't subject to these structures, though of

course it is subject to other structures, as these demonstrate [pointing to the handouts]—

there are always structures involved. "You can't have art without resistance in the mate-

rial," wrote William Morris. A different material, or medium, or system, might allow the

poem to riff a version, mutating itself into multiple forms. But with no print publishing to

verify a finished, final object. Editing conventions are partially dictated by the economies

of paper, of binding, of shelf space. How many of us wouldn't be interested in having all

of Olson's Maximus, in addition to or alongside the version provided us by [George] Butterick? I have not lost my affection for the book, I purchase them, often. I want to see my poems included in them. Yet I'm also interested in poems on the screen, in seeing what they might do in this medium.

Michael Joyce urges in his *RIF/T* contribution, "Wonka, Not Disney:" "So much time, so little to do instead of small world after all." Let our desire be a criticism that lapses before the form and so wont let form return to transparency. Ben Friedlander, in his contribution to the ongoing series of *RIF/T*s, wasn't persuaded by all the talk in the first issue that a reburgeoning technology might somehow—this is tongue in cheek—"save us from the aura of the original, observing," quite rightly Ben does, "that this fecund technologized riffing simply substitutes in origin in revision." i.e. There are these multiple versions of the poem floating around. Rewriting authenticity back into the script.

Stroffolino: Indirectly... [laughter]

Sherwood: But let's not let the phrase "hypertext economy" fool us into thinking that the poem in its traditional aspect, as ink on the page, claims a space of literature more fixed than the temporal one which an electronic text economy, by recourse to analogy in music, would claim as the initiation of its own echo. I didn't respond to Ben's comments directly, but Matthew Huddleston picked up the discussion in the continuation of the chain of rifts, asking, "Ken: do you consider your body a machine as well?" Archaic, specifically the bodily frame, machine. I aspire to this, to transmit and modify force. A goal of the poem as Olson alludes, effect another with no gap, or no resistance in the material. Maybe that's art, using a form of resistance, but minimizing through skill, through electric energy, that same chosen resistance. This is a form of [coughing obscures word]. The potter si-

multaneously works with and against the clay. The clay actively, inert, as we see it, but the art consisting in a mesh with the clay, coaxing undifferentiated mass into a chosen, inspired form. Blowing the trumpet isn't easy but here miles resistance overcome, no reconciled, to cause to be friendly again. Isn't that enlightenment? As these essay exchanges continue in future rifts a collaboration begins to emerge, as it has in the poems, which obviously I'm not quoting from here. Perhaps I should note here that the Internet itself originated as a tool for collaborative work, though probably not imagining itself at that time at this work might include the work of poetry. There still seems to me something mildly subversive about sending poems over the wire. In the context of stock quotes, weather updates, and news bulletins. I want to agree over a year later, with Ben's assertion that while writing maybe subsumed by technology that doesn't make poetry in itself technological. But what then is the condition of the present. I'm ready to agree with those who argue Pound or Zukofsky were doing hypertext in anticipation of actual technology.

Michael Joyce himself, the hypertext poet, can sound downright dismissive about technology. He writes: "forget toys, those of us who grew up when they used to be new cars, know that technology is three card monte and sell the future as a hedge against unhappiness about the cards on the table. The Ohio minded shift through the whole range of hydromatique before moving to stratocruiser." While Joyce's quip that sometimes an avant-garde should act like a rear guard may usefully temper the techno-utopianism of some, in terms of presenting the future, I prefer David Antin's recent suggestion, that nothing could be more avant-garde than addressing the present. So I turn the conversation to you.

Glazier: So in the car we wondered what we'd do for the third section [of our talk], and I said, well, 'I'll interview you.' And he said, 'If you're going to interview me, I want to know the questions.' So then I thought, well then it's not an interview, so it's a 'sort of.' We just have three points and then I have two questions to throw out.

He said, 'well, if you're going to interview me what questions would you ask?' and I said I don't know. And the first thing I thought of was to ask, why are we doing this? Because this is actually very labor intensive, you know keeping these things updated and setting up the menus and writing the little programs, and the editing and et cetera. So that's the first question, why are we doing this?

Sherwood: The only response that came to mind, at that time, was: as opposed to doing what else? As opposed to publishing in print journals? Because it seemed to me that almost an obvious thing that someone would want to publish in some way, thinking of the poets that we both like of recent years. This becomes something of a part of writing poetry, of doing poetry, is also sharing it. It sounds more crass when you say distributing it, so I'll say sharing. But it also occurs to me that as people become involved in the Internet as sort of active writers, or active distributors, that the distribution of poetry, as being a poets job isn't really anomalous it seems to me. In fact, it would be an anomaly that poets don't distribute. That, in fact, if you imagine an oral poet, that that's what it's about, carrying on our poetry in some way.

Glazier: And my thought, too, was that also this electronic transmission—and making it available this way—is related to writing. I had two quotes I wanted to mention. But before I say that, I mean the actual language and code you're writing—et cetera—IS writing, and then the way you're having it displayed— and I can't even show the hyper-

textual version on handouts very well but—really is an adventure in writing. But these two

quotes. The first is from Alberto Moreiras: "Can we define a task of thinking that would

refuse to believe in itself above and beyond technique" (194). This question which has

plagued contemporary philosophy is also to be found within poetic thought." And then,

the second quote is from Donna Haraway—she gives two possibilities for what she calls a

"cyborg world." We'll just consider that generally—and of course one of them is fatalis-

tic—but the other one is, "a cyborg world might be about lived social and bodily realities

in which people are not afraid of their joint kinship with animals and machines, not afraid

of permanently partial identities and contradictory standpoints" (196). Which sounds...

So then the second question that I thought about was, clearly then, what is the

difference between a paper journal and an electronic one?

Sherwood: But I refuse to answer.

Glazier: That's right. What did I say? Did I lose that page? I think we missed that

one. All right, so that's going to shorten it. And then the last thing was, something I

thought about, especially every time I can sneak out of work—I sort of work at home

with the TV on—and this one fact about the OJ Simpson hearings was broadcast which

said that 83% of the US public can carry on a conversation about the OJ trial and so the

broadcaster contended that that made for a common culture. Since people had a common

point of reference. [scattered laughter] And this just tied in with what challenges there are

for finding and defining a community of writers in the electronic press. Because I feel it's

important on the one level that the print press is somewhat—I mean in terms of cost I

know because I've done the paper press route—it becomes problematic. The senses that I

had— that why people are reticent about it—were that there's not a universal comfort

with it. I wonder if—and I'm just throwing these out as questions—people are worried

that their poems will get stolen, you know because you can download it, or print it, or

whatever. I wonder if there's just not a common acceptance or comfort with the technol-

ogy. I've also felt that what you'd call established poets don't care to get involved because

I guess things are going okay as they are, for them. So I turn it over to Ken about other

ideas, about the audience—I'm not being critical, but it's not quite crystallized. Even

though there's this traffic, et cetera. And with the thousand subscribers its almost kind of a

mute traffic in a way, which is very interesting and not exactly the point, as you can gather

from this, from how we've conceived it, and in fact the whole poetry center is basically

conceived to give it away. That's it. We don't have to pay for facilities we don't have to

pay for paper. Here it is!

Sherwood: One of the things that most surprised me, something we can do that a

paper press can't do as easily, is print long poems. There's no reason I can't print a forty

page poem, or a 2000 page poem. There's no kind of material limit in that sense. There's

disk space, but that's limitless as far as we're concerned. And so I've been trying to think

about what would account for this reluctance? One of the things I came up with, I guess

it's a form of conservatism perhaps, in that one of the remunerative things—I mean not

monetarily—but one of the remunerative things about writing poetry is the sensuousness

of a physical book, that at least at some point you can say to, say, a family member, this is

what I do. Which is in many ways absent, or at least apparently absent in electronic poetry.

People have a sense that it's ephemeral. That if it flickers on to the screen—and off—it

seems to me an ambiguous, or a contradictory ephemerality because I suspect they'll be

around longer in their current form than any of the books that are kind of slowly decomposing in libraries. There's a real problem with the physical thing.

Stroffolino: May I ask you a question on this point, because this is a point that I'm extremely interested about. In terms of the long poem thing, is it possible—I'm curious if anyone else has been able to do this. I can't read, I mean I can read quick kind of notes on E-mail, but can you really, doesn't poetry require a little more kind of closer attention, and it's a little hard to really sit there in front of that blazing screen?

Glazier: I'll just conclude briefly, and then we can start with the question part, when it's time, with that one.

One of the things we want to propose is an Albany Re/Version Issue, in which people who want to participate—you could either write your e-mail address down, or send it in paper, and Ken will give you the paper address. To send us a poem within a week, and then we're going to send out a poem within the following week. In other words, you'll write one, then we send it out to somebody else, who responds to it. If you write one, you get one to respond to. You do that within a week and it comes back. To do a take on re/versions.

So the questions I was going to close with is that this medium is the greatest free resource since credit card numbers were circulated in the 70's for free long distance calls. I also wonder what reason the university has for making this access freely available. Even though we use their equipment et cetera, we are not, we can do whatever we want, so it's not as it we're the university. Still we're using their resources and it's a question I have. Has it been proven an educational resource? God forbid. Why is supported? Once the Gingrichian ripples of strangleholding public institutions extends outward, what make us

believe that this won't be one of the first cutbacks made. And ancillary to that , since free access is now available, does it not make sense to colonize or commandeer our own portion of it to insure future viability under any circumstances. At the same time is this any guarantee that it will not be eclipsed like we are by corporate chains of distribution for paper publishing now? Ken mentioned going to Barnes and Nobles and they wouldn't order a book for him. They won't order from New Directions. So that's what I close with.

Appendices

Introduction to Appendices

Appendixes 1-2 present hand-outs specially created for the "Present(ations) of the Future" Conference held in Albany, New York, January 20, 1995.

Appendixes 3-5 present issues of the *EPCNews*, an EPC publication which describes the growth of the EPC at various stages in its development.

Appendix 6-7 give examples of source code as it constitutes gopher and HTML versions of EPC pages.

Appendix 8 is presented on a series of unnumbered pages. These pages consists of screen prints from a range of Electronic Poetry Center screens. These screens are presented here to give the off-line reader an idea of the range and depth of the EPC's "pages." These pages document the structure and resources that have been built as the field work for this dissertation. It is also suggested that each page represents writing. First, each page has literally *been written* and placed where nothing existed before. Second, each page represents a stage in the argument about how such a poetry site is organized. Each page also constitutes writing in a third sense: in order for each screen to display, it must be written in HTML, hypertextual markup language.

The Electronic Poetry Center (Buffalo)

THE ELECTRONIC POETRY CENTER (BUFFALO). The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the Poetics List archives, a library of poetic texts, the Segue Newsletter, news of related print sources, and direct connections to numerous related poetic projects. For texts housed at the Electronic Poetry Center, texts are "definitive" texts inasmuch as, prior to posting, they have been approved by their producers. The Center is located at gopher://wings.buffalo.edu/11/internet/library/e-journals/ub/rift

Gopher Access: For those who have access to gopher, type
    gopher wings.buffalo.edu
at your system prompt. First choose Libraries & Library Resources, then Electronic Journals, then E-Journals/Resources Produced Here At UB, then The Electronic Poetry Center. (Note: Connections to some Poetry Center resources require Web access, though most are presently available through gopher).

World-Wide Web and Mosaic Access: For those with World-Wide Web (lynx) or Mosaic access, from your interface, choose the go to URL option then go to (type as one continuous string) gopher://wings.buffalo.edu/11/internet/library/e-journals/ub/rift

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center.

If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequeño Glazier, lolpoet@acsu.buffalo.edu or Kenneth Sherwood, e-poetry@ubvm.cc.buffalo.edu

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The Electronic Poetry Center is administered in Buffalo by E-Poetry and RIF/T in coordination with the Poetics List.

Loss Pequeño Glazier and Kenneth Sherwood
in collaboration with Charles Bernstein
rev. 1/95

The Electronic Poetry Center (Buffalo)

These pages illustrate various elements in the structure of the Electronic Poetry Center. Though more dynamic in the Web version of the Center, the gopher version is here used as it presents more clearly the hierarchical structure organizing these offerings. These pages do not present completely the menus; for menus where the content might be logically anticipated, screens are not reproduced. Thus, emphasis is given on areas of the menus that are a little unusual or idiosyncratic. These are also areas where the EPC works with the technology to present necessary but unprecedented forms of information. — LPG

1.__Welcome_____: Electronic Poetry Center Welcome & FAQ's (About)/
2.__RIF/T_____: RIF/T / New Poetry, Prose, & Poetics (Texts)/
3.__Poetics_____: Calendar, Poetics List Archive & Files (Texts)/
4.__Authors_____: Electronic Poetry & Poetics - Authors (Texts)/
5.__E-Journals____: Gateway to Electronic Poetry Journals (Texts)/
6.__E-Resources__: Gateway to Electronic Poetry Resources (Connects)/
7.__Small Press___: Electronic Poetry Center Small Press Alcove (Cites)/
8.__Gallery_____: The Electronic Poetry Gallery (Visuals)/
9.__Sound_____: The Electronic Poetry Sound Room (Sound Files)/
10._Documents___: Poetry & Poetics Document Archive (Texts)/
11._Exhibits_____: Electronic Poetry Center Exhibit case (Texts)/
12._Notices_____: Electronic Poetry Center Announcements (Info)/

_RIF/T_____: RIF/T / New Poetry, Prose, & Poetics (Texts)

1. RIF/T Welcome and Information
2. RIF/T, Volume 01 (1993)/
3. RIF/T, Volume 02 (1994)/
4. RIF/T, Volume 03 (Summer, 1994)/

RIF/T, Volume 02 (1994)

1. RIF/T, Electronic Journal, Volume 02 Contents (plain text)
2. RIF/T, Electronic Journal, Volume 02 Text (plain text)
3. RIF/T, Electronic Journal, Volume 02 Reviews (plain text)
4. RIF/T, Electronic Chapbooks, Volume 02 (menu)/
5. RIFT_0201.html <HTML>

RIF/T, Electronic Chapbooks, Volume 02 (menu)

1. _Theses for Reading Alongside Riffs 1-10_ by Benjamin Friedlander
2. _Morphbabarchant & The "Noit Air" Av Variation_ by Jorge Guitart
3. _____The Invaders_____ by Robert Kelly
4. _It's the Fault Of The Tlaxcaltecas_ by Elena Garro (P. Wahl, tr.)

_Poetics____: Calendar, Poetics List Archive & Files (Texts)

1. <?> Search the Poetics Archive <?>
2. About Poetics/
3. Poetics Calendar (Buffalo)/
4. Poetics List Archive/
5. Poetics Files/

Poetics List Archive

1. About the Poetics List
2. Poetics List Log for March, 1994
3. Poetics List Log for April, 1994
4. Poetics List Log for May, 1994
5. Poetics List Log for June, 1994
6. Poetics List Log for July, 1994
7. Poetics List Log for August, 1994
8. Poetics List Log for September, 1994
9. Poetics List Log for October, 1994
10. Poetics List Log for November, 1994
11. Other Poetics List Backfiles (In Process)/

Poetics Files

1. About Poetics Files
2. Experiments List
3. Poetics Syllabus Fall, 1994
4. syllabus.spring.1995/

_Authors_____: Electronic Poetry & Poetics - Authors (Texts)

1. Ashbery, John/
2. Bernstein, Charles/
3. Bunting, Basil/
4. Friedlander, Benjamin/
5. Funkhouser, Chris/
6. Garro, Elena/
7. Gil, Lydia/
8. Glazier, Loss Pequen~o/
9. Guitart, Jorge/
10. Huddleston, Matthew/
11. Joyce, Michael/
12. Kelly, Robert/
13. Kostelanetz, Richard/
14. Kuzsai, Joel/
15. Mackey, Nathaniel/
16. Retallack, Joan/
17. Scalapino, Leslie/
18. Schultz, Susan/

_E-Journals__: Gateway to Electronic Poetry Journals (Texts)

1. Selected Electronic Poetry Journals (Texts)/
2. Collections of Electronic Journals (Connects)/

Selected Electronic Poetry Journals (Texts)

1. DIU / Albany (Texts)/
2. Experioddi(cyber)cist / Florence, AL (Texts)/
3. Inter\face / Albany (Texts)/
4. Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
5. Postmodern Culture / North Carolina (Connect) <HTML>
6. RIF/T: Electronic Space for New Poetry, Prose, & Poetics (Texts)/
7. Segue Foundation/Roof Book News / New York (Texts)/
8. TREE: TapRoot Electronic Edition / Lakewood, Ohio (Texts)/
9. We Magazine / Santa Cruz (Texts)/
10. Witz / Toluca Lake, CA / via Syntax (Texts)/

Collections of Electronic Journals (Connects)

1. About Collections of Electronic Journals
2. Michigan Electronic Text Archive (Connect)/
3. CICNET Electronic Journal Archive (Connect)/
4. Whole Earth 'Lectronic Magazine (Connect)/

E-Resources: Gateway to Electronic Poetry Resources (Connects)

1. About Gateway to Other Electronic Poetry Resources
2. Gateway to Other Electronic Poetry Resources (Selected)/
3. Gateway to Other Electronic Poetry Resources (General)/

Gateway to Other Electronic Poetry Resources (Selected)

1. About Other Electronic Poetry Resources (Selected)
2. Alternative-X/
3. Best-Quality Audio Web Poems (Rhode Island) <HTML>
4. Carma Bums 'Tour of Words' <HTML>
5. Institute for Advanced Technology in the Humanities (Virgini.. <HTML>
6. Internet Poetry Archive (North Carolina) <HTML>
7. Nous Refuse Discussion List (Illinois)

_Small_Press_: Electronic Poetry Center Small Press Alcove (Cites)

1. About: Electronic Poetry Center Little Magazine Alcove (Important)
2. Mags: Selected Little Magazines (Cites)/
3. Presses: Selected Small Presses (Cites)/
4. Sources: Sources about Small Presses & Little Magazines/
5. Reviews: via TREE/TapRoot Electronic Ed. / Lakewood, Ohio/
6. Selby's List of Experimental Poetry/Art Magazines #12 (12/94)

Mags: Selected Little Magazines (Cites)

1. About Selected Little Magazines
2. Chain / Buffalo (Cite)/
3. Coppertales / Australian Writing Online / Sidney, Australia (Cite)
4. El-e-phant: A Language Arts Review / Los Angeles (Cite)
5. Impercipient / Providence (Cite)
6. Little Magazine / Albany (Cite)
7. M/E/A/N/I/N/G / New York (Cite)
8. Poetic Briefs / Albany (Cite)/
9. Raddle Moon / Vancouver BC (Cite)
10. Situation / Washington DC (Cite)
11. Southerly / Australian Writing Online / Sidney, Australia (Cite)

Presses: Selected Small Presses (Cites)

1. About Presses
2. Editions Herisson / Buffalo (Cite)
3. Leave Books / Buffalo (Cite)
4. Meow Press / Buffalo (Cite)
5. O Books / Oakland, CA (Cite)/
6. Sun & Moon Press / Los Angeles (Cite)
7. Texture Press / Norman OK (Cite)
8. Viet Nam Generation & Burning Cities P / Woodbridge, CT (Cite)
9. Wellsweep Press / London, UK (Cite)

Sources: Sources about Small Presses & Little Magazines

1. About Sources
2. _Small Press: An Annotated Guide_ (Cite)
3. Provisional Institutions: Alt. Presses & Poetic Innovation (Essay)
4. Small Presses, Poetry, & the Classroom (Posting)

_Gallery_____: The Electronic Poetry Gallery (Visuals)

--> 1. About   the Electronic Poetry Gallery

_Sound_____: The Electronic Poetry Sound Room (Sound Files)

1. About the Electronic Poetry Sound Room
2. About the Electronic Poetry Sound Room [sound file 345K]
3. Best-Quality Audio Web Poems (Rhode Island) <HTML>

_Documents___: Poetry & Poetics Document Archive (Texts)

1. Poetry and Poetics Documents & Reference/
2. Obituaries/

Poetry and Poetics Documents & Reference

1. Directory of Electronic Text Centers
2. World Report (Essay)

Obituaries

1. Brainard, Joe
2. Everson, William
3. Tallman, Warren

_Exhibits____: Electronic Poetry Center Exhibit case (Texts)

1. About the Electronic Poetry Center Exhibit case
2. FEATURE: Charles Bernstein, "Beyond Emaciation"
3. About _RIF/T: An Electronic Space for New Poetry, Prose, Poetics_

_Notices____: Electronic Poetry Center Announcements (Info)

1. About the Announcements
2. Poetics Calendar, Fall 1994
3. Call For Submissions (T R A N S P O I E S I S)
4. Call For Submissions (ASH - Kingston, Ontario)
5. Call For Submissions (The Little Magazine)
6. Competition (New American Poetry Series)
7. Defoe
8. Editions_Herisson
9. Live_at_the_Ear
10. New Publications (Dim Gray Bar Press)
11. New_at_EPC
12. O_Books
13. Poetry_Strike
14. Situation_#8
15. rune_hunter

Loss Pequeño Glazier, rev. 1/95

Electronic Poetry Center
URL= gopher://wings.buffalo.edu/11/internet/library/e-journals/ub/rift

EPC.NEWS

No. 1 (January, 1995)

Contents:

1.0   Basic Assumptions

The Electronic Poetry Center seeks to provide a central *place* for Internet resources for poetry and poetics.

The lay of the land:

1._Welcome_____:	Electronic Poetry Center Welcome & FAQ's (About)/
2._RIF/T_____:	RIF/T / New Poetry, Prose, & Poetics (Texts)/
3._Poetics_____:	Calendar, Poetics List Archive & Files (Texts)/
4._Authors_____:	Electronic Poetry & Poetics - Authors (Texts)/
5._E-Journals____:	Gateway to Electronic Poetry Journals (Texts)/
6._E-Resources__:	Gateway to Electronic Poetry Resources (Connects)/
7._Small Press___:	Electronic Poetry Center Small Press Alcove (Cites)/
8._Gallery_____:	The Electronic Poetry Gallery (Visuals)/
9._Sound_____:	The Electronic Poetry Sound Room (Sound Files)/
10._Documents___:	Poetry & Poetics Document Archive (Texts)/
11._Exhibits_____:	Electronic Poetry Center Exhibit case (Texts)/
12._Notices_____:	Electronic Poetry Center Announcements (Info)/

The Center continues to provide access to the electronic poetry and poetics journal, RIF/T, and the archives of the Poetics List. Needless to say, the EPC provides quality archival materials for these resources. For the Poetics archive, a feature has recently been added to allow keyword searching for the immense number of files comprising this archive.

The EPC author library offers texts and/or information about contemporary poets in a variety of formats.

A number of electronic journals are archived and distributed by the EPC. Journals distributed through the EPC differ from other e-journal archives in a significant way: the texts presented here have been checked and verified by their issuing agency, thus at least getting to you versions of electronic journals that have a direct link to their source. We are delighted to offer these journals to you and will continue to make sure texts presented are done so in collaboration with their producers. For resources outside the EPC, we have written links to make seamless connections to these resources. It is our aim to be vigilent about our links so that persons interested in poetry and poetics do not have to spend a lot of time digging for addresses, remembering sites, and locating resources. Through the selections available at the EPC, users of the system have simple and direct access to many other related Internet resources.

The Center also provides information about contemporary little magazines and small presses engaged in poetry and poetics. Since this information is often difficult to locate, it is presented at the EPC in hopes of recongizing these contributions, facilitating communication, and providing an additional outlet for these extremely valuable print sources. Look here also for Selby's List of Experimental Magazines.

The Poetry & Poetics Document Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and current obituaries. This area should be consulted in conjunction with the Poetics Files and Small Press Sources areas, which also offer material of pedagogical use.

The EPC also presently offers gallery, sound, exhibts, and an announcements area.

2.0 Poetry and the Electronic Place

Compared to say, a year ago, many people might agree that the idea of some sort of an electronic forum for poetry is not only a possibility but an inevitability. We have seen the continued growth of the Poetics List (I counted around 250 postings the month of December 1994 alone) and the development of the Electronic Poetry Center. The EPC has maintained a significant circulation. We regularly get letters from various world outposts attesting to the reality of such connectivity. Interesting also are the number of visits taking place, both locally and across distance; despite the dips and peaks that typify any active place, the EPC has seen a good amount of traffic across its doorstep. For those with such inclination (and it is illuminating that the following compare favorably with circulation statistics, say, for a little magazine) here are some numbers:

Month	Connects
Nov 1994	573
Oct 1994	429

Sep 1994	367
August 1994	348
July 1994	614
June 1994	110

These statistics give only a sense of scale, it should be noted, since direct connections to EPC submenus, a significant number of connects, are not included in the above statistics.

3.0   Interface: Gopher, Web, Mosaic

Even as activities converge, it is also the time of divergent interfaces. I am often surprised by the number of our contributors and participants who do not even have gopher access. (These, again, not represented in the above statistics.) Most people, we figure, have at least gopher access, though Web access is quickly becoming a standard. Mosaic, it would be assumed, though assuming predominance in the University setting, has hardly become a reality for most dial-up users, particularly internationally. (For the sake of a common ground, gopher is an ascii-based interface that offers access through the selection of menus; the web is an ascii-based interface that offers access through *screens* of information with links to other areas appearing as highlighted text; Mosaic is a graphical interface basically superimposed on the Web structure that offers images, sound, video, and allows you to use your mouse as a navigational tool.) The EPC is accessible through any of these interfaces. It is presently evolving strongly towards exclusive Web/Mosaic access.

Informational Notes: (1) The standard for Web/Mosaic documents is the markup protocol called html. These are imbedded codes that you will see once in a while when you download an html document. These codes give instructions to the software about highlighting, fonts, and screen layout, as well as providing for the *hot links* that make possible Web/Mosaic navigation. (2) A feature of these interfaces that should be mentioned is the bookmark. You may wish to investigate this as most systems allow you to set a bookmark, say at the EPC, and gain immediate access to it when you invoke your interface.

4.0   RIF/T Notes

Forthcoming from RIF/T are two special issues. The first of these is the Transpoeisis issue (see EPC Announcements for details) which will offer a muti-faced and multi-format approach to the presentation of translations. Also forthcoming, a planned special issue on Charles Olson. RIF/T will also soon issue the first in a series of special chapbooks. Much on the way!

5.0   EPC New Additions

Many additions have been made to the EPC in the past six months. Most notable are arrangements that have been made with specific electronic publications. Following are some of the journals archived and directly distributed by the EPC:

DIU / Albany
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Toluca Lake, CA / via Syntax

Significant connections which the EPC would like to highlight include the following:

Alternative-X
Basil Bunting Poetry Centre (Durham, England) [Informational]
Best-Quality Audio Web Poems (Rhode Island)
Carma Bums 'Tour of Words'
CICNET Electronic Journal Archive
Institute for Advanced Technology in the Humanities (Virginia)
Internet Poetry Archive (North Carolina)
Michigan Electronic Text Archive
Nous Refuse Discussion List (Illinois)
Postmodern Culture (North Carolina)
Whole Earth 'Lectronic Magazine

6.0   How to Connect

The Center is located at gopher://wings.buffalo.edu/11/internet/library/e-journals/ub/rift

Gopher Access: For those who have access to gopher, type
gopher wings.buffalo.edu
at your system prompt. First choose Libraries & Library Resources, then Electronic Journals, then E-Journals/Resources Produced Here At UB, then The Electronic Poetry Center. (Note: Connections to some Poetry Center resources require Web access, though most are presently available through gopher).

World-Wide Web and Mosaic Access:

For those with World-Wide Web (lynx) or Mosaic access,
from your interface, choose the "go to URL"
option then go to (type as one continuous string)
    gopher://wings.buffalo.edu/11/internet/
    library/e-journals/ub/rift

(Substituting hh for 11 in the URL above may produce better results on your system.)

Check with your system administrator if you have problems with access.
Also ask about setting a "bookmark" through your system for quick and
easy access to the Center when you log on.

If you have comments or suggestions about sites to be added to the
Center, do not hesitate to contact Loss Pequeño Glazier, lolpoet@
acsu.buffalo.edu or Kenneth Sherwood, e-poetry@ubvm.cc.buffalo.edu

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The Electronic Poetry Center is administered in Buffalo by E-Poetry
and RIF/T in coordination with the Poetics List.

    Loss Pequeño Glazier
    for Kenneth Sherwood and Loss Glazier
    in collaboration with Charles Bernstein

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 /    /   /    /   /    /
 EEEE    PPPPP  CCCCC
 EE /    PP PP  CC  C/    |
 EEE     PPPPP  CC   /    |   URL=http://wings.buffalo.edu/
 __EE /_ PP |__ CC  C __|_
 / EEEE/  PP/    CCCCC/    /|  internet/library/e-journals/ub/rift
/_____/ |_____
 |------------------------| |
 | Electronic Poetry Center | /
 |_____|/
 ... that the idea of an electronic
forum for emerging poetries not
only possible but present
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EPC.NEWS

No. 2 (March, 1995)

Contents

1.0   Intro: Some Dynamics
2.0   Projects: Author "Home Page" Project
3.0   What's New: News of the EPC
4.0   RIF/T: RIF/T Notes
5.0   Stats: Poetry and the Electronic Place
6.0   FAQ: About the EPC
7.0   Access: How to Connect

1.0   Intro: Some Dynamics

How does an electronic resource differ from an electronic list?
Importantly, the information is there, but _YOU HAVE TO SEEK IT_. This
active participation on your part is an important aspect to the
workings of the Center. Enter the web, follow links, send comments.
Wouldn't it be more convenient to have material mailed to your e-mail
account? In some cases this is preferable, but given the large amount
of material at the Center, your account would soon overload. There is
also so much material here that few people could store it in their
accounts. It's available 24 hours a day, 365 days a week (except for
system "down" time), an electronic all-night literary bookstore? Also,
unlike material that may be sent to your account, EPC material is
loaded with *hyperlinks*, i.e., connections to other places, other
times, other texts. Aren't books preferable? In some cases, this is
true, however, the book is a _fixed object_, i.e., electronic

documents can changed, updated, move in time to what is actually happening.

The EPC makes available a wide variety of material. The description of Internet information provided by the _Internet Services Frequently Asked Questions And Answers_ (Version 1.7 - 4 February, 1994) states:

>The type of information you're likely to find on the Internet is
>free information, such as government documents, works with expired
>copyrights, works that are in the public domain, and works that
>authors are making available to the Internet community on an
>experimental basis. Conversely, some types of information you are
>not likely to find on the Internet, most notably, commercial works
>which are protected by copyright law.

The EPC is testament to the fact that Internet resources do not have to be "throw-away" information. As a working site for _active_ poets, the material here is a good faith exchange of original and current texts (along with literary "classics") provided to you as part of the current conversation that makes poetry and poetics immediate and interactive. These texts, in many cases, are more current than available through any other source. No one in the Center is waiving any copyrights but has trusted you with these emerging texts in the spirit of free exchange that defines the our efforts.

2.0   Projects: Author "Home Page" Project

One of the newest developments at the Electronic Poetry Center is the development of the author library. The goal of this project is to provide authors related to or of interest to the EPC with a "home page," that is a single access point to electronic texts by and about the author.

These author home pages offer access to electronic files by and about the author, bibliographical information about the author, as well as, where available, photographs and other "documentary" information about the author.

We welcome inquiries from authors about allowing us to host your home page. For authors who maintain their own home pages, do let us know so that we might possibly provide a link to your own site.

3.0   What's New: News of the EPC

   3.1   News

Congratulations to Luigi Bob Drake, editor of TREE: TapRoot Electronic Edition, which was listed in an article on ten select electronic journals on the Net in the February, 1995 issue of _Online Access_.

Also to Michael Joyce, a RIF/T and EPC contributor. Joyce's photo appears in "Of Texts and Hypertexts," a Feb. 27 _Newsweek_ article on "Computers and Creativity."

   3.2   New Additions

Many recent additions have been made to the EPC. These include:

* A "what's new" feature that links directly to new resources
* A facility for EPC visitors to send comments or a contribution to a
  collaborative poem in progress directly from the Center
* Hypertextual versions of RIF/T (in progress) with "literary" links!
* Information on the Basil Bunting Poetry Centre / Durham, England
* Peter Quartermain's review of Charles Olson's Selected Poems
* Charles Bernstein's paper, "Warning Poetry Area: Publics Under
  Construction"
* New graphics for the EPC, RIF/T, and other "pages"
* New graphical page for Bernstein and Glazier (others forthcoming)
* NEW ELECTRONIC JOURNAL (Albany): _Passages_: A Technopoetics Journal

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4.0   RIF/T: RIF/T Notes

RIF/T's Transpoeisis issue, a multi-faceted and multi-format approach to the presentation of translations, has been edited and will be released shortly.

RIFT especially seeks reviews, as well as creative material and essays. These may be submitted to e-poetry@ubvm.cc.buffalo.edu

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5.0   Stats: Poetry and the Electronic Place

> Current RIF/T subscribers: 1000

> Recent activity at the EPC:

Month	Root Connects	Total Connects
Feb 1995	1283	8083
Jan 1995	1079	6798
Dec 1994	746	
Nov 1994	573	
Oct 1994	429	
Sep 1994	367	
Aug 1994	348	
Jul 1994	614	
Jun 1994	110	

> EPC Directories with the most traffic for February, 1995:

Connects/Directory

  1283 rift (EPC Home Page)
   304 rift/authors
   298 rift/rift
   217 rift/documents
   203 rift/.epc.gif
   197 rift/journals
   189 rift/.hotlist
   183 rift/poetics
   178 rift/resources
   168 rift/journals/selected
   141 rift/about
   126 rift/about/about
   117 rift/rift/rift01
   115 rift/sound
   111 rift/documents/conversations
   110 rift/rift/rift03
   102 rift/authors/more
   101 rift/documents/documents

6.0   FAQ: About the EPC

The Electronic Poetry Center seeks to provide a central _place_
for Internet resources for poetry and poetics.

The Center continues to provide access to the electronic poetry

and poetics journal, RIF/T, and the archives of the POETICS List. Needless to say, the EPC provides quality archival materials for these resources, including search features to allow keyword searching of the Center.

The EPC AUTHOR library offers texts and/or information about contemporary poets in a variety of formats.

A number of electronic JOURNALS are archived and distributed by the EPC. Journals distributed through the EPC differ from other e-journal archives in a significant way: the texts presented here have been checked and verified by their issuing agency thus at least getting to you versions of electronic journals in collaboration with their source.

These journals include:

DIU / Albany
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany
Passages: A Technopoetics Journal / Albany
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Toluca Lake, CA / via Syntax

For RESOURCES outside the EPC, we have written links to make seamless connections to these resources.

The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. Look here also for Selby's List of Experimental Magazines.

The Poetry & Poetics DOCUMENT Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and recent obituaries.

The EPC also presently offers GALLERY, SOUND, EXHIBITS, and an ANNOUNCEMENTS area.

7.0   Access: How to Connect

The Center is located at

http://wings.buffalo.edu/internet/ library/e-journals/ub/rift

(Alternatively, you may gopher to wings.buffalo.edu. And use the
"Search Wings" feature to locate the EPC. Web access is, however,
recommended.)

Check with your system administrator if you have problems with
access. Also ask about setting a "bookmark" through your system
for quick and easy access to the Center when you log on.

If you have comments or suggestions about sites to be added to the
Center, do not hesitate to contact Loss Pequen~o Glazier,
lolpoet@acsu.buffalo.edu or Kenneth Sherwood, e-poetry@ubvm.cc.
buffalo.edu

The Electronic Poetry Center is administered in Buffalo by
E-Poetry and RIF/T in coordination with the Poetics List.

>   Loss Pequen~o Glazier
>   for Kenneth Sherwood and Loss Glazier
>   in collaboration with Charles Bernstein

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/     /   /    /   /    /        New URL effective 9/1/95
EEEE    PPPPP  CCCCC
EE  /   PP PP  CC  C/   |    _____
EEE     PPPPP  CC   /   |                                        |
__EE  /_ PP  |__ CC  C __|__     ELECTRONIC POETRY CENTER         |
 / EEEE/  PP/    CCCCC/   /|                                      |
__/_____/  |   http://wings.buffalo.edu/epc  |
                             / |_____|
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EPC.News

Special Issue
No. 3 (August 1, 1995)

ELECTRONIC POETRY CENTER
Annual Report
July 1995

The following information details transactions of the Electronic
Poetry Center (EPC), a World-Wide Web based site for poetry and
poetics housed at the State University of New York at Buffalo.
Information about its resources as of the end of July, 1995 are
presented in this report.

I. NUMBER OF TRANSACTIONS

Number of transactions per month:

Month	Transactions
1/95	7935
2/95	7940
3/95	10370
4/95	11994
5/95	13458

Counts only include directories having ten or more transactions per
month.

II. POETICS

The EPC maintains resources related to the Poetics Program at Buffalo,
SUNY Buffalo, including the Wednesdays at Four Plus calendar, and the

archive of the Poetics discussion list. Also maintained are files of syllabi and other pedagogically relevant materials. At present, the Poetics archive comprises 24 files and a total of roughly 9.6 million bytes.

III. ITEMS "PUBLISHED"

The Electronic Poetry Center, comprised of roughly 640 files in 85 directories, accomplishes the bulk of its "publishing," in addition to its Poetics files and the publication of RIF/T magazine, in three main areas: the author library, electronic journals it distributes, and information on print small presses it provides. Following is information on these three areas.

1. Authors Presently Linked (35 authors)

* Charles Alexander
* John Ashbery
* Charles Bernstein
* Lee Ann Brown
* Basil Bunting
* John Cage
* Andy Clausen
* Larry Eigner
* Benjamin Friedlander
* Chris Funkhouser
* Elena Garro
* Lydia Gil
* Loss Pequen~o Glazier
* Jorge Guitart
* Matthew Huddleston
* Michael Joyce
* Robert Kelly
* Judith Kerman
* Richard Kostelanetz
* Joel Kuszai
* Hank Lazer
* Jackson Mac Low
* Nathaniel Mackey
* Sheila E. Murphy
* A.L. Nielsen
* Charles Olson
* Peter Quartermain
* Joan Retallack

* Jim Rosenberg
* Jerome Rothenberg
* Leslie Scalapino
* Susan Schultz
* Kenneth Sherwood
* Martin Spinelli
* Katie Yates

2. Journals Currently Distributed/Housed at the EPC (12 Journals; approx 88 issues / 402 files) Does not include journals to which links are provided (housed elsewhere)

The following selected electronic poetry journals are distributed by the Electronic Poetry Center. Unlike many Internet sites, these journals are provided in collaboration with their editors to provide texts that are as "authoritative" as possible.

* Brink / Plymouth, Devon, UK
* DIU / Albany
* Experioddi(cyber)cist / Florence, AL
* Inter\face / Albany
* Passages: A Technopoetics Journal / Albany, NY
* Poemata - Canadian Poetry Assoc. / London, Ontario
* Juxta/Electronic / Charlottesville, VA
* RIF/T: Electronic Space for New Poetry, Prose, & Poetics
* Segue Foundation/Roof Book News / New York
* TREE: TapRoot Electronic Edition / Lakewood, Ohio
* TREE: TapRoot Electronic Edition (Hypertext) / Lakewood, Ohio
* We Magazine / Santa Cruz
* Witz / Toluca Lake, CA

3. Listings of Print Small Presses (Approx. 70 files/items)

The EPC provides listings for print small press publications. In addition to information about sources of information about small presses, and lists published both in the U.S. and U.K. of experimental magazines, the following files are presently offered in the categories, mags, presses, and sources.

_Magazines_____
antenym
chain
compound.eye
coppertales
elephant

first.intensity
impercipient
interruptions
kiosk
littlemagazine
meaning
na.ideophonics
olson.minutes
open.letter
pbriefs
poetry.ny
raddle
situation
skylab
southerly
tinfish

_Presses_____
avenue.txt
avenue_b_list
bdeck.txt
generator
herisson
leave
meow
meow.spring_95
o_books
potes.txt
public.works.apr95
reality.street
roof.txt
segue-p.txt
st-hill.txt
story_line
sun_and_moon
tailspin
texture
viet
wellsweep

Prepared by Loss Pequen~o Glazier, Director, EPC, July 31, 1995 in cooperation with Ken Sherwood, Projects Director, and Charles Bernstein, Poetics Program, SUNY at Buffalo.

Appendix 6: Gopher Source Code for EPC Home Page (12/15/95)

```
Path=~/about
Numb=1
Name=__Welcome_____: About the Electronic Poetry Center_____(Welcome)

URL=gopher://wings.buffalo.edu/hh/internet/library/e-
journals/ub/rift/.whatsnew
Numb=2
Name=__What's New___: Electronic Poetry Center Exhibits_____(Texts)

Path=~/rift
Numb=3
Name=__RIF/T_____: RIF/T / New Poetry, Prose, & Poetics___(Texts)

Path=~/poetics
Numb=4
Name=__Poetics_____: Calendar & Poetics List Archives_____(Texts)

Path=~/authors
Numb=5
Name=__Authors_____: Electronic Poetry Center Library_____(Texts)

Path=~/journals
Numb=6
Name=__E-Journals___: Poetry & Poetics Electronic Journals___(Texts)

Path=~/resources
Numb=7
Name=__E-Resources__: Gateway to Electronic Poetry Resources_(Connects)

Path=~/smallpress
Numb=8
Name=__Small_Press__: Small Press & Little Magazine Alcove___(Cites)

Path=~/documents
Numb=9
Name=__Documents____: Poetry and Poetics Documents_____(Texts)

Path=~/sound
Numb=10
Name=__Sound_____: Electronic Poetry Center Sound Files___(Sound)

Path=~/gallery
Numb=11
Name=__Gallery_____: Electronic Poetry Center Gallery_____(Visuals)

Path=~/announcements
Numb=12
Name=__Notices_____: Electronic Poetry Center Announcements_(Info)

Path=~/poem
Numb=14
Name=Contribute to a Collaborative Poem

Path=~/form
Numb=15
Name=Send a Comment to the Electronic Poetry Center
```

```
Path=~/copyright
Numb=16
Name=Electronic Poetry Center Copyright Statement (Info)

Name=<?> Search the Electronic Poetry Center
Numb=17
Type=7
Host=+
Port=+
Path=7/internet/library/e-journals/ub/rift/.waisindex/index
```

Appendix 7: HTML Source Code for EPC Home Page (12/15/95)

```
<!EPC HOME PAGE>

<HTML><HEAD>
<TITLE>Electronic Poetry Center Home Page</TITLE>
</HEAD>
<BODY>


<!-- BEGIN TOPBAR -->

<BODY BACKGROUND="http://wings.buffalo.edu/epc/images/ice_teal.gif">
<basefont size=4>
<CENTER>
*<a href="http://wings.buffalo.edu/epc/display/hotlist.html">Hotlist</A>
*<a href="http://wings.buffalo.edu/epc/authors">Authors</a>
*<a href="http://wings.buffalo.edu/epc/ezines">Journals</a>
*<a href="http://wings.buffalo.edu/epc/connects">Connects</a>
*<a href="http://wings.buffalo.edu/epc/smallpress.html">Small Press</a>
*<a href="http://wings.buffalo.edu/epc/poetics">Poetics</a>
*<a href="gopher://wings.buffalo.edu/77/epc/.waisindex/index">Search</a>
</CENTER>
<hr>

<!-- END TOPBAR -->

<CENTER>
*<A HREF="http://wings.buffalo.edu/epc/display/whatsnew.html">New</a>
*<A
HREF="http://wings.buffalo.edu/epc/display/announcements.html">Announcem
ents</A>
*<A HREF="http://wings.buffalo.edu/epc/rift">RIF/T</a>
*<A HREF="http://wings.buffalo.edu/epc/linebreak">LINEbreak</a>
*<A HREF="http://wings.buffalo.edu/epc/epclive">epcLIVE</A>
*<A HREF="http://wings.buffalo.edu/epc/biblioteca">Biblioteca</a>
*<A
HREF="http://wings.buffalo.edu/epc/authors/directory.html">Directory</a>
<P>
</CENTER>


<center>
<IMG SRC="http://wings.buffalo.edu/epc/images/home.gif">
</center>
<CENTER>
<H1>Welcome to the Electronic Poetry Center</H1>
</CENTER>
<HR>


<!BLOCKQUOTE>
<!/BLOCKQUOTE>
```

The Electronic Poetry Center (http://wings.buffalo.edu/epc) serves as a central gateway to resources in electronic poetry and poetics produced at the University at Buffalo as well as elsewhere on the Internet. Our aim is simple, to make a wide range of resources centered on contemporary poetries as accessible as possible. We pursue this goal with attention to the fact of <A HREF="http://wings.buffalo.edu/epc/documents/dys/dys0.html">w</A>riting. <P>

This Center contains a lot of writing! For poetry, check the EPC's <A HREF="http://wings.buffalo.edu/epc/authors">author</A> libraries or RIF/T. But the EPC offers a wide range of poetry and poetics resources.

And we are constantly adding <A HREF="http://wings.buffalo.edu/epc/display/whatsnew.html">new resources. You may choose to begin in any number of places. Locally administered resources include the electronic poetry journal <A HREF="http://wings.buffalo.edu/epc/rift"><I>RIF/T</I></A>, the rich audio art of <A HREF="http://wings.buffalo.edu/epc/linebreak"> LINEbreak, the online performance space <A HREF="http://wings.buffalo.edu/epc/epclive">EPCLive, the full-text, electronic editions of <A HREF="http://wings.buffalo.edu/epc/biblioteca">Biblioteca, and the archive, calendar, and files associated with the <A HREF="http://wings.buffalo.edu/epc/poetics"><I>Poetics</I></A> discussion list and Poetics at Buffalo program.<P>

Other electronic resources for new poetries include numerous electronic poetry <A HREF="http://wings.buffalo.edu/epc/ezines"><I>journals</I></A> and connnections to related Internet poetry and poetics <A HREF="http://wings.buffalo.edu/epc/connects"><I>resources</I></A>. Or use our <A HREF="http://wings.buffalo.edu/epc/authors/directory.html">Online Directory of Poets</A> to correspond with one of our listed poets and scholars.<P>

You may also browse through our many featured libraries. These include <A HREF="http://wings.buffalo.edu/epc/authors"><I>author</I></A>, <A HREF="http://wings.buffalo.edu/epc/smallpress.html"><I>small press</I></A>, <A HREF="http://wings.buffalo.edu/epc/sound"><I>sound</I></A>, <A HREF="http://wings.buffalo.edu/epc/gallery"><I>graphics</I></A>, and <A HREF="http://wings.buffalo.edu/epc/documents"><I>Poetics Documents</I></A> libaries.

Or have a look at our collaboratively assembled <A HREF="http://wings.buffalo.edu/epc/forms/poem/poemlist.html">poems</A>, built by visitors to the EPC. <P>

Special <A

```
HREF="http://wings.buffalo.edu/epc/display/thanks.html">thanks</A> to
all who have contributed to the <A
HREF="display/mission.html">mission</A> of this site.<p>

<center>
All EPC and RIF/T texts are
<A
HREF="http://wings.buffalo.edu/epc/admin/copyright.html">copyrighted</a>
.
</center>


<!-- BEGIN BOTTOMBAR -->
<hr>
<CENTER>
Send a *<A
HREF="http://wings.buffalo.edu/epc/forms/comment.html">Comment</A>
or *<A
HREF="http://wings.buffalo.edu/epc/forms/poem.html">Collaborate</A>
on a poem or
jump to *<A HREF="http://wings.buffalo.edu/epc">EPC Home Page</A>.
</CENTER>
<hr>
<ADDRESS>Loss Glazier (lolpoet@acsu.buffalo.edu)</ADDRESS>
<!-- END BOTTOMBAR -->
```
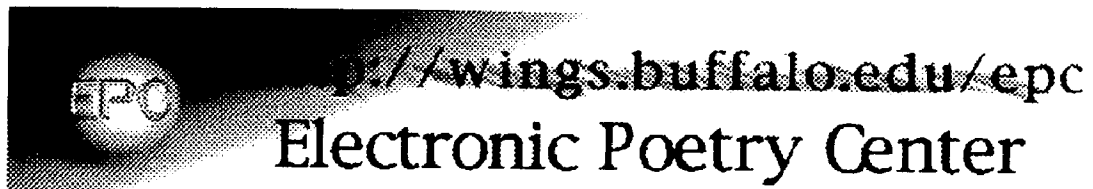
EPC Screen Prints

The following pages present screen prints of various Electronic Poetry Center pages.

These are printed versions of what you would see on your computer screen.

These screen prints were created on May 1, 1996.

(Note: the EPC logo was changed in February, 1996. Some pages may appear with a different style banner than others. At this writing, EPC pages employ the banner at the top of this page.)

Expressions on the screen prints that are underlined are links. When clicked these would take the reader to a different page.

*//wings.buffalo.edu/epc

Electronic Poetry Center
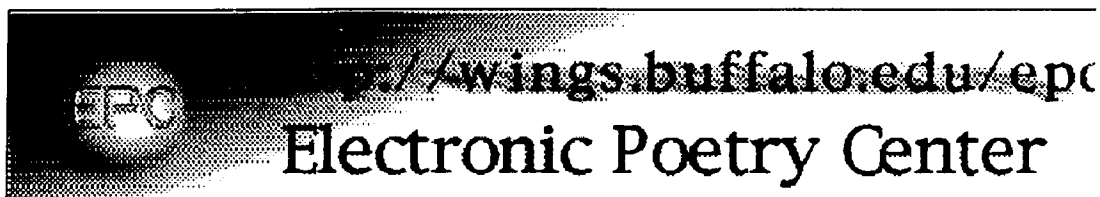
WELCOME TO THE ELECTRONIC POETRY CENTER! The EPC
serves as a central gateway to resources in electronic poetry and
poetics produced at the University at Buffalo as well as elsewhere on
the Internet. Our aim is simple, to make a wide range of resources
centered on contemporary poetries an immediate actuality. We pursue
this goal with attention to the fact of writing.

This Center contains a lot of writing! For poetry, check the EPC's
author libraries or RIF/T. But the EPC offers a wide range of poetry
and poetics resources. And we are constantly adding new resources.
You may choose to begin in any number of places. Locally
administered resources include the electronic poetry journal *RIF/T*, the
rich audio art of LINEbreak, the online performance space EPCLive,
the full-text, electronic editions of Biblioteca, and the archive,
calendar, and files associated with the *Poetics* discussion list and
Poetics at Buffalo program.

Other electronic resources for new poetries include numerous
electronic poetry *journals* and connnections to related Internet poetry
and poetics *resources*. Or use our Online Directory of Poets to
correspond with one of our listed poets and scholars.

You may also browse through our many featured libraries. These
include *author*, *small press*, *sound*, *graphics*, and *Poetics Documents*
libaries. Or check the EPC Obits, have a look at our collaboratively
assembled poems, built by visitors to the EPC, or check the EPC stats.

Special <u>thanks</u> to all who have contributed to the <u>mission</u> of this site.

All EPC text, graphics, and sound © the authors. <u>Permission</u> is given to reproduce for educational purposes.

Send a *<u>Comment</u> or *<u>Collaborate</u> on a poem or jump to *<u>EPC Home Page</u>

Loss Glazier (lolpoet@acsu.buffalo.edu)

*Hotlist *Authors *Mags *Small Presses *Connects *Poetics *Search

- Witz 3.2
- Mark Wallace Author Page
- Nick Lawrence Author Page
- TINFISH Number 2
- Peter Ganick's Splintered(17-23)
- Marjorie Perloff Author Page
- Ezra Pound Author Page
- For Larry Eigner
- Charles Bernstein. Review of Johanna Drucker's, *The Visible Word: Experimental Typography and Modern Art, 1909-1923* (*Modernism/Modernity* 2.3 (1995) 173-175). [Participating institutions only.]
- Rae Armantrout author page
- Biblioteca a new wings of the EPC that features full-text electronic editions and other hypermedia pieces special to the EPC.
- epcLIVE the new, live performance space of the EPC.
- RIF/T 05
- LINE*break* audio art--interviews and performances from the literary edge. Martin Spinelli produces and Charles Bernstein interviews and co-produces the first and only national radio program on poetry distributed by satellite and by Internet.
- Tinfish #1
- Poems for the Millennium
- Avec Magazine
- Password Distribution (England) *An international distributor of poetry and literature from writers around the world, based in Manchester, England, Password distributes books, cassettes, and electronic poetry by international mail order, through bookshops, and electronic poetry by e-mail.*
- Emily Dickinson poetry available from Columbia

- HarperCollins online audio poetry
- Juxta/Electronic (eds. Leftwich and Harris) is now being archived. Contributors include Will Alexander, Spencer Selby, Jake Berry, Sheila E. Murphy, Michael Basinski, Ann Erickson, Scott MacLeod, Andrew Joron, Alex Cigale, John Noto, John M. Bennett, and Heather Thomas.
- John Cage mailing list & archive
- Nate Dorward's U.K. Small-Press Poetry Scene Online page
- RIF/T Issue No. 4
- Jim Rosenberg (author home page)
- THE DESSERT CART OF SYNECDOCHE by Sheila E. Murphy
- Evacuation Routes by A.L. Nielsen
- The Brink list of British magazines
- Tailspin Press / List of Chapbooks
- Internet Radio Communities: Social Relations and the New New Media, by Martin Spinelli.
- Poems Pace
- BRINK / Plymouth, Devon, UK

What's New: 3/20/95

- A facility for EPC visitors to send comments or a contribution to a collaborative poem in progress directly from the Center (see below)
- Hypertextual versions of RIF/T (in progress) with "literary" links!
- Information on the Basil Bunting Poetry Centre
- Peter Quartermain's review of Charles Olson's Selected Poems
- Charles Bernstein's paper, "Warning Poetry Area: Publics Under Construction"
- NEW ELECTRONIC JOURNAL from Albany: Passages: A Technopoetics Journal

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Send a *Comment or *Collaborate on a poem or jump to *EPC Home Page

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Electronic Poetry Center

EPC Author Home Page Library

Link to the EPC <u>Online Directory of Poets and Critics</u>. See also EPC Obituary <u>notices</u>.

The Electronic Poetry Center Library brings you the work of specific authors in local files, through remotely-accessible resources, and as appearing in the electronic journal RIF/T. If one of the following selection places you in an issue of RIF/T, you will also be able to browse contiguous works in that issue.

- ☐ Browse complete <u>list</u> of names
- ☐ Go directly to names beginning with:
  <u>A-C</u> <u>D-F</u> <u>G-I</u> <u>J-L</u> <u>M-O</u> <u>P-R</u> <u>S-U</u> <u>V-Z</u>

Browse Authors by Name

- ☐ A
- ☐ <u>Tom Ahern</u>
- ☐ <u>Charles Alexander</u>
- ☐ <u>Robert Anbian</u>
- ☐ <u>Rae Armantrout</u>
- ☐ <u>John Ashbery</u>
- ☐ B
- ☐ <u>Mike Basinski</u>
- ☐ <u>Franco Beltrametti</u>
- ☐ <u>Charles Bernstein</u>

- David Bromige
- Lee Ann Brown
- Basil Bunting
- C
- John Cage
- Andy Clausen
- Robert Creeley
- D
- E
- Larry Eigner
- F
- Laura Feldman
- Benjamin Friedlander
- Chris Funkhouser
- G
- Elena Garro
- Lydia Gil
- Loss Pequen~o Glazier
- Kenneth Goldsmith
- Jorge Guitart
- H
- Susan Howe
- Matthew Huddleston
- I
- J
- Pierre Joris
- Michael Joyce
- K
- Robert Kelly
- Alexis Kirke
- Richard Kostelanetz
- Joel Kuszai
- L
- Nick Lawrence
- Hank Lazer
- M
- Jackson Mac Low
- Nathaniel Mackey

- ☐ Jerome McGann
- ☐ Sheila E. Murphy
- ☐ N
- ☐ A.L. Nielsen
- ☐ O
- ☐ Charles Olson
- ☐ P
- ☐ Marjorie Perloff
- ☐ Ezra Pound
- ☐ Q
- ☐ Peter Quartermain
- ☐ R
- ☐ Linda Reinfeld
- ☐ Joan Retallack
- ☐ Jim Rosenberg
- ☐ Jerome Rothenberg
- ☐ S
- ☐ Leslie Scalapino
- ☐ Susan Schultz
- ☐ Kenneth Sherwood
- ☐ Ron Silliman
- ☐ Martin Spinelli
- ☐ Peter Straub
- ☐ T
- ☐ Dennis Tedlock
- ☐ U
- ☐ John Unsworth
- ☐ V
- ☐ Cecilia Vicuña
- ☐ W
- ☐ Mark Wallace
- ☐ XYZ
- ☐ Katie Yates

Send a *Comment or *Collaborate on a poem or jump to *EPC Home Page

*Hotlist *Authors *Mags *Small Presses *Connects *Poetics *Search

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http://wings.buffalo.edu/epc

Electronic Poetry Center
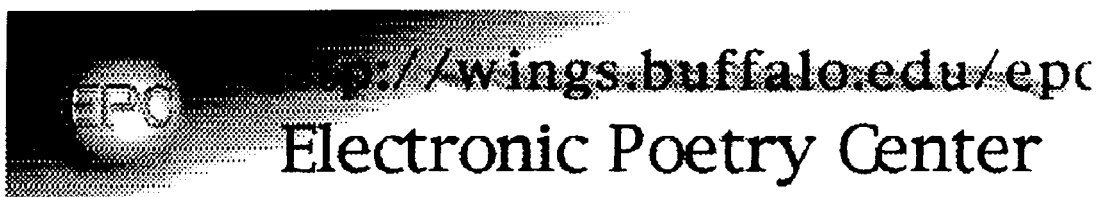
EPC Mags

Following is a list of magazines of interest to the EPC. There are *two* alphabetical lists. The listed mags are divided into those which provide full online poetic texts and those for which we offer directory and contents information. Entries also indicate if: (epc) = the mag is distributed by the EPC; (connect) = the mag is housed elsewhere on the Internet; (cite) only directory/contents information is provided.

Note: Journals marked with (epc) are distributed by the Electronic Poetry Center. Unlike many Internet sites, these journals are provided in collaboration with the editors producing them, thus allowing some lineage to their producing agency.

Presses may wish to look at our listing policy. If you would like to submit an entry for the alcove, please take a look at our template.

Special thanks to EPC Contributing Editor, Diane M. Ward.

Full-text Mags

Antenym / San Francisco (epc)
Avec Magazine (connect)
Brink / Plymouth, Devon, UK (epc)
DIU / Albany (epc)
Eclectic Literary Forum / Buffalo (connect)
Experioddi(cyber)cist / Florence, AL (epc)
Filling Station / Calgary, Alberta, Canada (connect)

Inter\face / Albany (epc)
Juxta/Electronic / Charlottesville, VA (epc)
Marmara (connect)
Mudlark (connect)
Passages: A Technopoetics Journal / Albany, NY (epc)
Poemata - Canadian Poetry Assoc. / London, Ontario (epc)
RIF/T: Electronic Space for New Poetry, Prose, & Poetics (epc)
Segue Foundation/Roof Book News / New York (epc)
Small Press Traffic Newsletter
Tinfish / Honolulu (epc)
TREE: TapRoot Electronic Edition / Lakewood, Ohio (epc)
TREE: TapRoot Electronic Edition (Hypertext) / Lakewood, Ohio (epc)
We Magazine / Santa Cruz (epc)
Witz / Studio City, CA (epc)
Zero City (connect)

Citations to Mags & Sites Run In Tandem to Mags

Abacus (cite)
Antenym / San Francisco (cite)
Chain / Buffalo (cite)
Compound Eye / Somerville, MA (cite)
Coppertales / Australian Writing Online / Sidney, Australia (cite)
El-e-phant: A Language Arts Review / Los Angeles (cite)
First Intensity / Staten Island (cite)
Impercipient / Providence (cite) [Defunct]
Interruptions / Kent OH (cite)
Kiosk / Buffalo (cite)
Little Magazine / Albany (cite)
M/E/A/N/I/N/G / New York (cite)
Minutes of the Charles Olson Society / Vancouver (cite)
Nedge / Providence, RI (cite)
North American Ideophonics Annual / Minneapolis (cite)
Open Letter / London, Ontario (cite)
Poetic Briefs / St. Louis Park, MN (cite)
Poetry New York / NYC (cite)
Raddle Moon / Vancouver (cite)

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Situation / Washington DC (cite)
Skylab / NYC (cite)
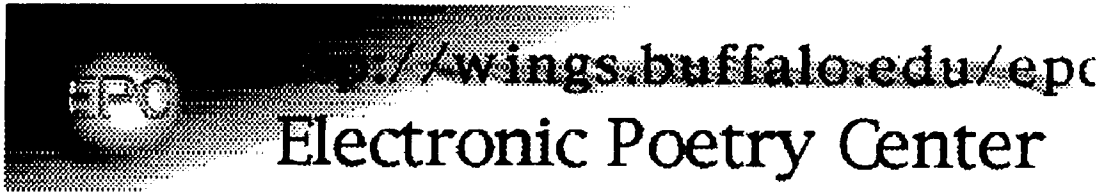Southerly / Australian Writing Online / Sidney, Australia (cite)
Sulfur / Ypsilanti, MI (cite)
Tribes / New York, New York (connect/cite)

Send a *Comment or *Collaborate on a poem or jump to *EPC Home
Page

Loss Glazier (lolpoet@acsu.buffalo.edu)

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Electronic Poetry Center

EPC Presses

Following is a single alphabetical list of poetry and poetics presses.

Entries also indicate if: (connect) = the press information is housed elsewhere on the Internet; (cite) = only directory/contents information is provided.

Presses may wish to look at our listing policy. If you would like to submit an entry for the alcove, please take a look at our template.

Special thanks to EPC Contributing Editor, Diane M. Ward.

Presses may wish to look at our listing policy.

Alternative-X
Anvil Press Poetry
Arc Publications
Avec Press (connect)
Avenue B Press
    See also Avenue B list
Black Sparrow Press (connect)
Book Unbound(connect)
Burning Deck Press
Chax Press
Crocus Books
Dangaroo Press
The Dedalus Press
Editions Herisson

Enitharmon Press
Flambard Poetry
Fly by Night Press (connect)
The Gallery Press
Generator Press
Glas New Russian Writing
Granary Books (connect)
Grist On-Line (New York) (connect)
> *John Fowler's mecca for small presses, featuring in addition to Grist On-Line, Light & Dust Books, Anabasis, Cyanobacteria, Room Temperature and varied links to ezines.*

Hard Press (connect)
Headland Publications
Indra's Net (connect)
Insomniac Press
IRON Press
Katabasis
Leave Books (Buffalo)
> See also Leave
> Leave April'95

Left Hand Books (Barrytown, NY) (connect)
> *Features samples of the poetry and book art produced by Dick Higgins' publishing conglomeration.*

Lingo (West Stockbridge, MA)
Mare's Nest Publishing
Meow Press (1993-1994)
> See also Meow Press (Spring,'95)

O Books
Potes & Poets Press
Prest Roots Press
Prose & Contexts Online (connect)
> *Offers a small press bonanza: Fingerprinting Inkoperated, dbqp, Caju Press, Torque, Afterwords Literature, Scream in High Park and Bob Grumman's Runaway Spoon Press.*

Public Works
Reality Street Editions

Rockingham Press
Roof Books
Salmon Poetry
Segue Books
Smith Doorstop Books
Station Hill Press
Story Line Press
Stride Publications
Subtext (Seattle) (connect)
Sun & Moon Website (connect)
Tailspin Press
Texture Press
University of Illinois Press (connect)
Viet Nam Generation, Inc.
Wellsweep Press (connect)
White Pine Press (connect)
Zoland Books

Send a *Comment or *Collaborate on a poem or jump to *EPC Home Page

---

Loss Glazier (lolpoet@acsu.buffalo.edu)

Electronic Poetry Center

EPC Connects: Internet Gateway
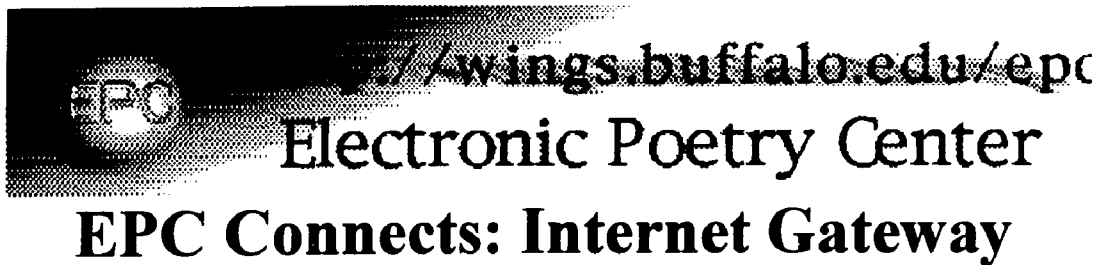
The EPC gateway offers connections to electronic poetry and poetics resources produced **elsewhere** on the Internet. Suggestions for additional sites are welcome.

Special thanks to EPC Contributing Editor, Diane M. Ward.

Please note: some links, previously listed in "Connects" have now been moved to"Presses" or "Mags". These links are available at the top of this page.

Sites

- ●Other Internet Poetry Webs
  Sites which do not share the identity of mags or presses. These are online poetry sites conceived primarily as websites
- ●Poetry Organizations
  Webs maintained by poetry organizations
- ●Electronic Poetry Text Archives
  Full-text poetry available through the Internet. Includes poetry sites for poetry of other historic periods. You may also wish to see UVA's Electronic Textuality in Research and Teaching
- ●Literary Manuscript Collections
  Webs maintained by literary archives, manuscript and special collections. Guides to paper resources

Lists

- ● Related Listservs

Mailing lists you can join on various topics related to specific authors and to genres of poetry

Computer-Generated Texts

● Computer Generation of Text
Groups and sites involved in the generation and/or analysis of literary text using electronic technologies

Buffalo

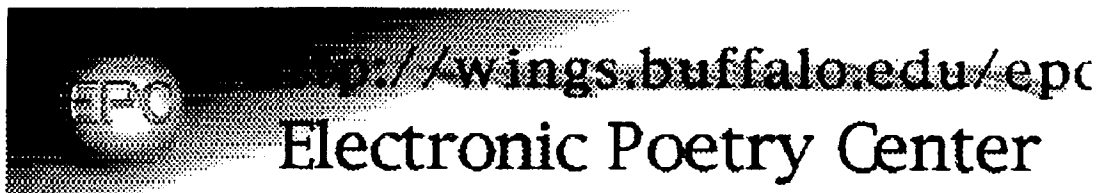● Buffalo Arts Organizations (via the Buffalo Free-Net)
Information and discussion about the arts and cultural events in Western New York

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Send a *Comment or *Collaborate on a poem or jump to *EPC Home
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Loss Glazier (lolpoet@acsu.buffalo.edu)

*Express to Poetics Logs by month and year.

Electronic Poetry Center

Poetics at Buffalo

Welcome to the Poetics at Buffalo Home Page! Here you will find material related to the Poetics at Buffalo program and the Poetics electronic discussion list.

The Poetics Home Page also offers the Wednesdays at Four *Calendar* and the Poetics Electronic Discussion list *Archive*. Or check our documents relevant to poetics, poetry, and pedagogy (including course syllabi and experiments), the Poetics *Documents* page. You may also wish to perform a *keyword search* on the Poetics archive. (See also help on keyword searches.) Other items of interest include the electronic poetry journal, *RIF/T*. The Poetics List is administered by Charles Bernstein.

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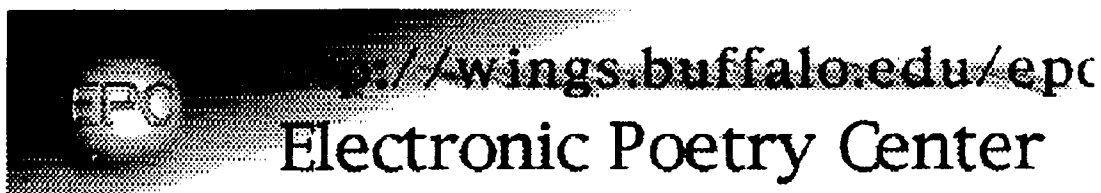
Electronic Poetry Center
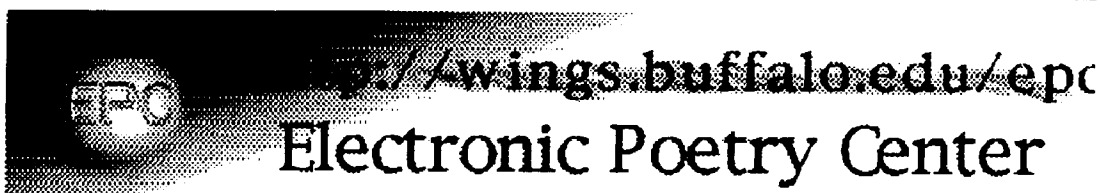
Search the EPC

Enter search criteria below, and select "Perform Search"

Enter your keywords (words in the journal title or subject words):

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://wings.buffalo.edu/epc
Electronic Poetry Center

Welcome to the EPC Announcements

Electronic Poetry Center
> NEW: What's New at the EPC
> NEW: EPC.Live Calendar

New Lists
> DIU
> WR-EYE-TINGS

Conferences

Image Credit: Kitaj
> The Opening of the Field (Robert Duncan Conference)
> Buffalo, New York (April 18-20th, 1996)
> NPF Conference on American Poetry in the 1950s
> University of Maine, Orono (June 19 to 23, 1996)
> Assembling Alternatives: An International Poetry
> Conference/Festival
> University of New Hampshire (August 29 to Sept. 2 1996)

Readings
> Subtext: Seattle's reading series
> MOCAMBOPO

New Audio/Multimedia

We Magazine
Live at the Ear
Tam CD

New Books
New from MEOW Press:Robert Duncan's Copy Book Entries
Charles Olson's Reading: A Biography by Ralph Maud
JAB
Defoe
Editions Herisson
Potes & Poets
O Books
Situation #8
Joan Retallack
Language aLive

Manuscripts Wanted
Rune Hunter
Tinfish
Standards

Announcements
MELUS call for Papers
filling Station best poetry & fiction of 1996 writing CONTEST
United Artists
West Coast Line
PASSAGES dedication to Larry Eigner
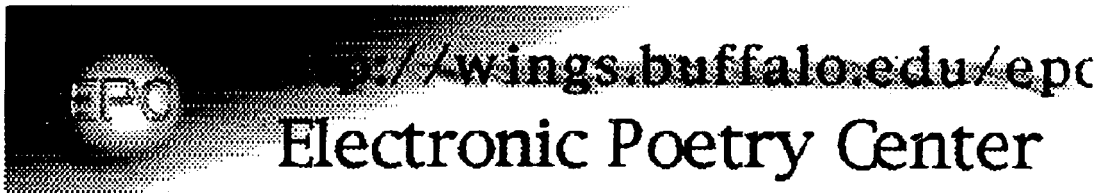The First Saint Joseph College Writers' Weekend

Awards
The American Awards for Literature 1994/1995

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Loss Glazier (lolpoet@acsu.buffalo.edu)

*//wings.buffalo.edu/epc

Electronic Poetry Center

RIF/T
An Electronic Space for Poetry, Prose, and Poetics

Editors: Kenneth Sherwood and Loss Pequeño Glazier
ISSN#: 1070-0072

RIF/T 05.01 is the most current issue of RIF/T.

Below are the full tables of contents for RIF/T © Versions: 01, 02, 03, 04, and 05; RIF/T Reviews, and RIF/T Chapbook Extensions. To locate a specific author's work, including electronic texts not published in Rif/t, consult Biblioteca, the developing Author Library, and other resources available through the Electronic Poetry Center.

RIF/T Version 1.1

- ☐ Lydia Gil <u>Adonai</u>
- ☐ Richard Kostelanetz <u>Monopoems</u>
- ☐ Joel Kuszai <u>The Technological State of Poetry</u>
- ☐ Robert Kelly <u>Sermon on Language</u>
- ☐ Robert Anbian <u>Four Poems</u>
- ☐ Michael Joyce <u>Ohio Zen and Myself</u>
- ☐ Loss Pequeñ Glazier<u>The Card Players</u>

RIF/T Version <u>2.1</u>

- ☐ Katie Yates <u>"these float on white"</u>
- ☐ William Howe <u>pagednesse</u>
- ☐ Matthew Huddleston <u>"BECKONing pulpit"</u>
- ☐ Lisa Jarnot <u>16 Definitions Constructed from Memory</u>
- ☐ Gary Gach <u>Gold (translation from Mallarme)</u>
- ☐ Susan Schultz <u>Limited Stock Options</u>
- ☐ Loss Peqeño Glazier <u>The Burial Gourd</u>
- ☐ Hank Lazer <u>Selections from _Three of Ten_</u>
- ☐ Kenneth Sherwood <u>"waves that SIMPLY"</u>
- ☐ Louie Crew <u>Two Poems</u>
- ☐ Frank Stevenson <u>re flec/frac tion on space</u>
- ☐ Eric Peterson <u>Disjunction</u>
- ☐ rx@asstdc.oz.au <u>tunes of errors</u>

<u>**Derivations/Deviations:**</u> **texts written in a responsive mode**

- ☐ A Derivation from Rif/t 1 by <u>William Howe</u>

RIF/T Version <u>3.1</u>

- ☐ Loss Pequeño Glazier <u>Octave (Proposition)</u>
- ☐ Jorge Guitart <u>Two Poems</u>
- ☐ William Howe <u>117</u>

- Matthew Huddleston 18 Scags From a Disjoint
- Michael Basinski Three Poems
- Miekal And Two Poems
- Kenneth Sherwood from Text 2 Box

Derivations/Deviations: texts written in a responsive mode

- Sea: A Digest Version by Kenneth Sherwood
- Concrete Redaction for Katie Yates by Kenneth Sherwood

RIF/T Version 4.1

Special TRANSPOESIS Issue

Contributing Guest Editor: Ernesto Livon Grosman
- Benjamin Friedlander After Celan
- Jorge Guitart In Memory of Ferdinand and Cold Pretend
- G. J. Racz "N" Number of Questions on Translation constructed by Ernesto Livon Grosman.
- Nancy Dunlop Translation is Stepping from Oneself to the Next
- Yi Sang Four poems translated from Korean by Walter K. Lew
- Charles Bernstein Sane as Tugged Vat, Your Love homophonic translation of Leevi Lehto's "Sanat Tulevat Yolla"
- William Howe Beetles and Lice
- William Slaughter The Man Who Washed His Earsand *Beijing Bird Men*

Four Poems from Haiti translated by Jack Hirschman and Robert Anbian

- Joj Kastra (Georges Castera) Zilch Movement and Both Today and Yesterday
- Felix Morisseau-Leroy Sometimes I'm Not Myself
- Jacques Viau Tears and More Tears

Derivations/Deviations: texts written in a responsive mode

□ Content-transfer-encoding by <u>David Dowker</u>
□ The Tone of a Distinction by <u>David Dowker</u>

RIF/T Version <u>5.1</u>

□ Jorge Guitart <u>Paul is Dead?</u> and <u>Susana Bathed</u>
□ Michael Koopman <u>See-Saw</u>
□ Stan Yankelevich <u>NO THING</u>
□ Richard Roundy <u>Conjunction</u>
□ Thomas Bell <u>Pilgrim</u> and <u>Adrift in Post-traumatic Space (2)</u>
□ Jeffrey Little <u>of quisp & more</u> and <u>subjunctives</u>
□ Duane Locke <u>Nietzsche Wrote That Truth Approaches On the Legs of a Dove</u> and <u>Things are More Complicated Than This</u>
□ John Geraets <u>Mankin</u> and <u>in what makes copy</u> and <u>Foundation Logic</u> and <u>"how much depends"</u>
□ Ira Lightman <u>Manifesto</u> and <u>"The truth of the process"</u>
□ Thomas Lowe Taylor <u>Favor</u> and <u>Daily Log 5.20.95</u> and <u>Daily Log 5.28.95</u>

TRANSLATION

<u>Three Poems by Ana Mari'a Iza</u>

Ali'cia Cabiedes-Fink and Ted Maier (translators)
□ Bricks of the Universe / Ladrillos del universo
□ Cottage Loaf / Hogaza
□ Tongolele

Chapbook Extensions of RIF/T 1.1

□ *Adonai*, translated into English by Jorge Guitart and Susan Carhart, by <u>Lydia Gil</u>
□ *Lessons in Ecstatic Biology* by <u>Matthew Huddleston</u>
□ Two Versions, collaborative poems by <u>Richard Kostelanetz and</u>

Kenneth Sherwood
- ☐ *The Lost Country*, a chapbook long-poem by Susan Schultz
- ☐ A perliminary assemblage of *Riffs* considering the possibilities of electronic poetry by Kenneth Sherwood
- ☐ Letter to RIF/T by John Fowler, editor of the on-line journal *Grist*

Chapbook Extenstions of RIF/T 2.1

- ☐ Perpendicular and Parallel Theses For Reading Alongside Riffs 1-10 by Benjamin Friedlander
- ☐ Morphbabarchant & The "Noit Air" Av Variation, a group of poems by Jorge Guitart
- ☐ The Invaders by Robert Kelly
- ☐ It's The Fault Of The Tlaxcaltecas, by Elena Garro and translated by Patricia Wahl

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Chapbook Extenstions of RIF/T 3.1

- ☐ Message to Rif/t by Robert Anbian
- ☐ for rif/t: CUTS by Matthew Huddleston
- ☐ Madame Bovary, The National Inquirer, Capital, And The Hardy Boys, Published, For The First Time Together In A Single Volume by Tenney Nathanson
- ☐ Myopic Village by Purkinge
- ☐ High ASCII by Frank Stevenson
- ☐ ...Words cannot be wholly transparent by Katie Yates

Chapbook Extensions of RIF/T 04.01

- ☐ A Dialogue on translation between the editors, with the assistance of Walter Benjamin (Including an Open Series of questions on translation for Rif/t readers.
- ☐ "XXX" by Dubravka Djuric
- ☐ Poems from the Xul group of Argentina, and commentary by Ernesto Livon Grosman

- ☐ Avant-Garde Chinese Poetry 1982-1992: 6 Poets, translated by Wang Ping with comments by the translator and Yunte Huang
- ☐ Thread of the Voice by Cecilia Vicuña (transcript of a talk)
- ☐ _E_ by Jacques Roubaud, translated by Katheryn McDonald with comments by the translator
- ☐ Versions of Baudelaire by Robert Anbian and William Howe
- ☐ Reriffs: Three Poems by Eric Satie and Martin Spinelli
- ☐ Two sections from Ipocalisse by Nanni Balestrini, translated by Carla Billiteri and Martin Spinelli with comments by Billiteri
- ☐ Transpoesis Riffs by Kenneth Sherwood

Chapbook Extensions of RIF/T 05.01

- ☐ from *Splintered* by Peter Ganick
- ☐ Electronic Projection Poetries by Loss Pequeño Glazier
- ☐ *Infinit(iv)e* by Juliana Spahr, Lori Lubeski, and Jen Hofer
- ☐ rain rain, rain by Mike Higgins
- ☐ from *Days* Hank Lazer
- ☐ Loose Antennae by Sheila E. Murphy
- ☐ *Plain/Text* by David Dowker
- ☐ "Untilted" and "Georgia O'Keefe Talks with Karl Marx Over Cappuchino at a Point Equidistant from Sante Fe and Manchester (New Hampshire)" by Tenney Nathanson
- ☐ Hard [HRt] Return by Kenneth Sherwood

RIFT REVIEWS

Review of Joan Retallack's Errata 5uite by Hank Lazer

Review of Nathaniel Mackey's recent work by Chris Funkhouser.

The Decline of the West?: *Saturday Night at the Pahala Theatre* by Lois-Ann Yamanaka and *The Stars Were Shining* by John Ashbery reviewed by Susan Schultz.

Edgar Allen Poe Reviews Theory of Tables by Emmanuel Hocquard,

translated by <u>Michael Palmer</u>.

Review of <u>John Cage: Composed in America</u>, edited by Marjorie Perloff and Charles Junkerman. Reviewed by Kenneth Goldsmith.
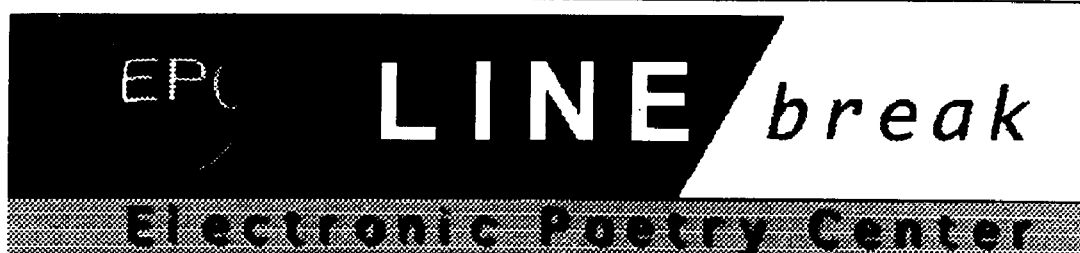
<u>Brief, Sketchy Report on the Blaser Conference,</u>" by Kevin Killian.

Review of <u>Poetry in Motion</u>, a CD-Rom. Reviewed by Loss Pequeño Glazier.

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Loss Glazier (lolpoet@acsu.buffalo.edu)

LINEbreak

Interviews and Performance from the Literary Edge

To the EPC Sound Room.

LINEbreak is a series of half-hour length radio programs with some of smartest, most innovative and most interesting writers and artists at work today. Our programs showcase a broad range of people from around the country and around the world, from famous novelists and screenwriters whose work is regularly reviewed in *The New York Times*, *The Village Voice* and *The New York Review of Books*, to revolutionary and avant-garde poets, performance artists and video artists whose work is often neglected by the mainstream media.

Some of the audio art used in LINEbreak programs is already available online at the EPC Sound Room. Please take a moment to investigate it.

The LINEbreak programs will be transmitted weekly to all public radio stations in the U.S. over the Public Radio Satellite System. They will **also** be available for broadcast by stations and for use by the general public as soundfiles archived here in various formats. LINEbreak will be (to our knowledge) the first and only nationally distributed public radio program available to stations in CD-quality broadcastable form over the internet.

The LINEbreak Programs

LINEbreak is produced and directed by Martin Spinelli. Charles Bernstein co-produces and conducts the interviews.

Satellite transmission will begin in April. So when you donate to your public radio station tell them you want to hear LINEbreak when transmission begins in the spring.

LINEbreak programs are copy-righted and are available free of charge to everyone for non-commercial use. For more information about the programs, or about getting your public radio station to carry LINEbreak, email linebrk@acsu.buffalo. edu.

LINEbreak is made possible by the generous support of several institutions and entities. We wish to thank them.

Send a *Comment or *Collaborate on a poem or jump to *EPC Home Page

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Loss Glazier (lolpoet@acsu.buffalo.edu)

EP(**LINE**/*break*

Electronic Poetry Center

LINEbreak Program List

Information on EPC soundfiles and soundfiles in general.

Clicking an author's or artist's name connects you to a page with their picture, a description of their LINEbreak interview/performance, and their actual LINEbreak program in various soundfile formats.

Available programs:

- ☐ Cecilia Vicuña.
- ☐ Dennis Tedlock.

LINEbreak programs with the following people are in production and will be available here in the spring and summer:

- ☐ Ray Federman
- ☐ Robert Creeley
- ☐ Loss Glazier & Ken Sherwood
- ☐ Ron Silliman
- ☐ Lyn Hejinian
- ☐ Jena Osman
- ☐ Barbara Guest
- ☐ Fiona Templton

- ☐ Ben Friedlander
- ☐ Paul Auster
- ☐ Steve McCaffery
- ☐ Bruce Andrews
- ☐ Lance & Andrea Olsen
- ☐ Peter Straub
- ☐ Jackson Mac Low
- ☐ Susan Howe
- ☐ Madeline Gins

and others.

Programs will appear steadily throughout the year as they are produced for broadcast.

LINEbreak is made possible by the generous support of <u>several institutions and entities</u>. We wish to thank them.

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.//wings.buffalo.edu/epc

Electronic Poetry Center
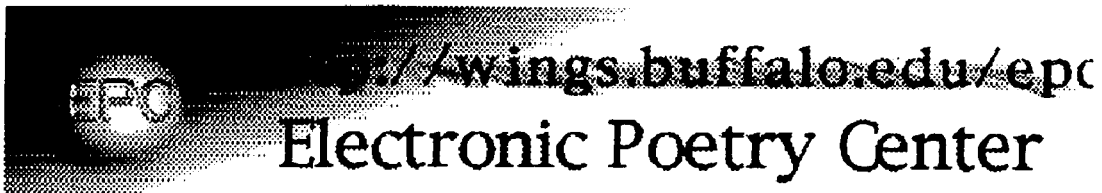
Electronic Poetry Center Sound Room
an archive of sound art, spoken word poetry,
audio hypermedia, and arts news broadcasts

Information about EPC soundfiles and using soundfiles in general.

To the **LINEbreak** radio programs.

Audio Art

(aural poetry, sound collages, etc.)

Text-Sound

(sound or spoken word integrated with text)

On the Air

(broadcast radio features, interviews, programs)

The EPC soundfile hot list:

- **Urgent Action** 44.1 kHz / 16 bit .WAV (20 MB)
- **Poem** 44.1 kHz / 16 bit .WAV (3.3 MB)
- **Poem** .MPEG (150 kB)
- **"Coyote and Junco"** MPEG (1.6 Mb)

- <u>"Coyote and Junco"</u> .WAV 48 kHz / 16 bit (40 Mb)
- <u>"Coyote and Junco"</u> 32 kHz / 8 bit (13 Mb)
- <u>"Coyote and Junco"</u> .WAV 32 kHz / 8 bit (13 Mb)
- <u>The Eigth Sea</u> 22 kHz / 8 bit .AU (7.3 MB)
- <u>Telefonazo</u> 22 kHz / 8 bit .AU (1 MB)
- <u>Pieces Introduction</u> 22 kHz / 8 bit .WAV (2.2 MB)
- <u>Pieces 1</u> 22 kHz / 8 bit .WAV (2.1 MB)
- <u>Pieces 2</u> 22 kHz / 8 bit .WAV (1.2 MB)
- <u>Pieces 3</u> 22 kHz / 8 bit .WAV (1.8 MB)
- <u>Pieces 4</u> 22 kHz / 8 bit .WAV (1.6 MB)
- <u>Pieces 5</u> 22 kHz / 8 bit .WAV (2.1 MB)
- <u>[HRT] 1</u> 44.1 kHz / 16 bit .WAV (2.5 MB)
- <u>[HRT] 1</u> 44.1 kHz / 16 bit .WAV (2.2 MB)
- <u>[HRT] 2</u> 44.1 kHz / 16 bit .WAV (1.7 MB)
- <u>[HRT] 2</u> 44.1 kHz / 16 bit .WAV (1.5 MB)
- <u>[HRT] 3</u> 44.1 kHz / 16 bit .WAV (2.4 MB)
- <u>[HRT] 3</u> 44.1 kHz / 16 bit .WAV (2.3 MB)
- <u>[HRT] 4</u> 44.1 kHz / 16 bit .WAV (1.6 MB)
- <u>[HRT] 4</u> 44.1 kHz / 16 bit .WAV (1.5 MB)
- <u>[HRT] 5</u> 44.1 kHz / 16 bit .WAV (2.4 MB)
- <u>[HRT] 5</u> 44.1 kHz / 16 bit .WAV (1.9 MB)
- <u>[HRT] 6</u> 44.1 kHz / 16 bit .WAV (2.9 MB)
- <u>[HRT] 6</u> 44.1 kHz / 16 bit .WAV (2.8 MB)
- <u>[HRT] 6</u> 44.1 kHz / 16 bit .WAV (2.8 MB)
- <u>[HRT] 6</u> 44.1 kHz / 16 bit .WAV (2.7 MB)
- <u>The Water Sequence</u> 44.1 kHz / 16 bit (16 MB)
- <u>The Water Sequence</u> 22 kHz / 8 bit (4 MB)

- [] <u>Soapy Water</u> 6 kHz / 8 bit .AU (1 MB)
- [] <u>Claire in the Building</u> 6 kHz / 8 bit .AU (2 MB)
- [] <u>Mao Tse-tung Wore Khakis</u> 6 kHz / 8 bit .AU (400 kB)
- [] *<u>RIF/t</u>*: <u>the First Online, Hypertextual Poetry Journal</u> 22 kHz / 8 bit .AU (7.9 MB)
- [] <u>Books Books Books</u> 22 kHz / 8 bit .AU (60 MB)

Link to <u>all LINEbreak programs</u>.
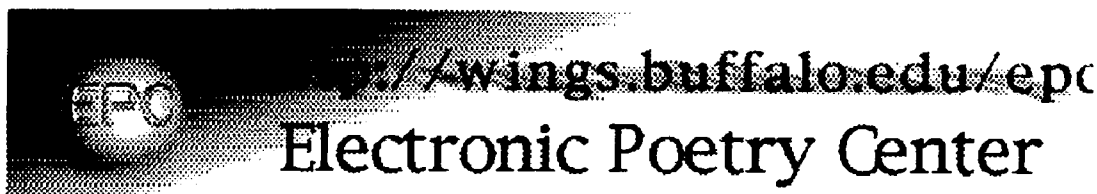

Links to other sites with soundfiles of poetry

- [] <u>HarperAudio</u>

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Loss Glazier (lolpoet@acsu.buffalo.edu)

*Hotlist *Authors *Mags *Small Presses *Connects *Poetics *Search

Electronic Poetry Center

EPC Live

The Electronic Poetry Center is sponsoring a channel for live discussion on IRC (Internet Relay Chat). Periodically we will host special performance events and organized discussions on the EPC channel.

"Scheduled" happenings on EPCLIVE will take place mondays from 6:30-8pm EST (11:30pm GMT). "Events" are semi-formal discussions with invited guest(s) and a prearranged topic, "Open Field" is a collaborative improvisation session, and "Exchanges" are informal discussions around a general theme.

NOTE: There are presently NO topic-specific EPCLIVE happenings. However, feel free to drop by any Monday night **FROM 7-8 pm EST** and participate in non-structured conversation and writing.

Transcripts of selected events are archived.

Recent scheduled events included the December 11th Event at 6:30pm EST--Poems for the Millennium: a discussion with Pierre Joris and Jerome Rothenberg on their newly released anthology of Modern and Postmodern Poetry. The _Introduction_ to the volume, an announcement of the volume's publication or its table of contents can be read prior to the event.

Connecting to EPC.Live

Connecting if your system <u>supports</u> local access to IRC; your system does not <u>support</u> IRC.

Send a *<u>Comment</u> or *<u>Collaborate</u> on a poem or jump to *<u>EPC Home Page</u>

Loss Glazier (lolpoet@acsu.buffalo.edu)

epcLIVE Transcripts

This first series of happenings on epcLIVE (the real-time performance channel on the undernet IRC network) takes place on mondays, beginning November 20 1995, from 6:30-8pm EST (11:30pm GMT).

"Events" are semi-formal discussions with invited guest(s) and a prearranged topic; "Open Field" is a collaborative improvisation session; "Exchanges" are informal discussions around a general theme.

Transcripts of all public scheduled sessions will be posted here:

First Series

November
- Grand Opening/Coffee House (11/20/95)
- Exchange--on Writing and Anthologies (11/27/95)

December
- Open Field (12/4/95)
- Event--Poems for the Millennium: a discussion with Pierre Joris and Jerome Rothenberg on their newly released anthology of Modern and Postmodern Poetry. (12/11/95)
- Open Field (12/18/95)

January
- Coffee House (1/8/96)
- Event (Guest and topic TBA) (1/15/96)
- Exchange--on Electronic Writing (1/22/96)

EPC/Online Directory of Poets and Critics

This directory provides listings of poets and scholars working in poetry and poetics. You should also be able to send a message directly to a listed poet or scholar from within this directory.

-- Select -a- Letter --

**A: B: C: D: E: F: G: H: I: J: K: L: M:
N: O: P: Q: R: S: T: U: V: W: X: Y: Z:**

-- A --

Richard Abowitz
abow0001@gold.tc.umn.edu

Joe Aimone
joaimone@ucdavis.edu

Sandra Alcosser
sba@rohan.sdsu.edu

Charles Alexander
chax@mtn.org

Charles Altieri
altieri@uclink.berkeley.edu

John Amador-Bedford
jamador@ull.es

Joe Amato
amato@charlie.acc.lit.edu

S. Ariko
sa0001@epf12.epflbalto.org

Rae Armantrout
raea100900@aol.com

David Ayre
david_ayre@mindlink.bc.ca

-- B --

Stephen Barker
sfbarker@uci.edu

David Ball
dball@smith.smith.edu

Wendy Battin
wjbat@conncoll.edu

Geri Lynn Baumblatt
gbaumbla@du.eduth.edu

Tom Beard
beard@metdp1.met.co.nz

Thomas Bell
tbjn@well.commith.edu

David Beaudoin
cybercomm@charm.netdu

Carla Billitteri
v079sjwu@ubvmsith.edu

Daniel Bouchard
daniel_bouchard@hmco.com

Michael Boughn
mboughn@epas.utoronto.ca

George Bowering
bowering@sfu.cath.edu

Cristina L. Brown
st001371@brownvm.brown.edu

Jill Burke
burkej@mscd.eduth.edu

Don Byrd
djb85@csc.albany.edu

-- C --

Abby C
v526s9yn@ubvms.cc.buffalo.edu

Michael C.
cowg0002@gold.tc.umn.edu

Louis Cabri
ldmcabri@acs.ucalgary.ca

R.I. Caddel
r.i.caddel@durham.ac.uk

Macgregor Card
macgregr@cats.ucsc.edu

Steve Carll
sjcarll@slip.net

Brian Cassidy
bcassidy@blue.weeg.uiowa.edu

John Cayley
cayley@shadoof.demon.co.uk

Sandra Chaff
chaff@a1.mscf.upenn.edu

Cris Cheek
cris@slang.demon.co.uk

Don Cheney
don_cheney@ucsdlibrary.ucsd.edu

Maxine Chernoff
maxpaul@sfsu.edu

Susan Clark
clarkd@sfu.ca

B. Cass Clarke
v080g6j3@ubvms.cc.buffalo.edu

David Clippinger
dwclippi@mailbox.syr.edu

Issa Clubb
issa@voyagerco.com

Mark Cochrane
mjc@unixg.ubc.ca

Bruce Comens
comens@templevm

Joseph Conte
engconte@ubvms

Stephen Cope
scope@ucscb.ucsc.edu

Barry Cox
bcox@mailgw.bbdowest.com

Robert Creeley
creeley@ubvms.cc.buffalo.edu

Liz Cross
ecross@diana.cair.du.edu

Wystan Curnow
w.curnow@auckland.ac.nz

David Cuthbert
cuthbed@qucdn.queensu.ca

-- D --

Michael Davidson
michael_davidson@literature.ucsd.edu

Prof Michael Davidson
rdavidson@popmail.ucsd.edu

Jordan Davis
jdavis@panix.com

Leslie Davis
davisles@ncgate.newcollege.edu

Jeff Derksen
jderksen@acs.ucalgary.ca

Darin DeStefano
cyanosis@slip.net

Navdeep Dhillon
nsd0@gte.com

Laurie Dickinson
dicki007@gold.tc.umn.edu

Stacy Doris
wiener@clipper.ens.fr

Susan E. Dunn
sedunn@s-word.stanford.edu

Craig Dworkin
dworkin@uclink.berkeley.edu

-- E --

Ken Edwards
100344.2546@compuserve.com

Richard Tryzno Ellsberry
rellsber@umabnet.ab.umd.edu

Andrew Epstein
ade3@columbia.edu

Ellen Evans
jeev@netcom.com

Steven Evans
steven_evans@brown.edu

David Erben
erben@mabuse.cas.usf.edu

-- F --

George Farrah
gfarrah@tigger.stcloud.msus.edu

Kassie Fleisher
fleih@fs.isu.edu

Carolyn Forche
cforchem@osf1.gmu.edu

Edward Foster
efoster@vaxc.stevens-tech.edu

Courtenay Fought
cdfought@wam.umd.edu

Graham Foust
gfoust@osf1.gmu.edu

David Fox
mxff76a@prodigy.com

-- G --

Carlos Gallego
kritik@leland.stanford.edu

David Gansz
dgansz@umi.com

John Geraets
frank@dpc.aichi-gakuin.ac.jp

Madeline Gins
revdest@aol.com

Loss Glazier
lolpoet@acsu.buffalo.edu

Eric Gleason
gleaeri@xtreme2.acc.iit.edu

Eryque Gleason
gleaeri@charlie.acc.iit.edu

Albert Glover
aglo@music.stlawu.edu

Alan Golding
acgold01@ulkyvm

Kenneth Goldsmith
kgolds@panix.com

David Golumbia
golumbia@iddis.iddis.com

Nada Gordon
nada@tanuki.twics.com

Tony Green
t.green@auckland.ac.nz

Jessica Grim
jessica_grim@qmgate.cc.oberlin.edu

Ernesto Grosman
grosman@minerva.cis.yale.edu

Jorge Guitart
mlljorge@ubvms

-- H --

Bob Harrison
robert.a.harrison@jci.com

Charles Hartman
cohar@conncoll.edu

Martha Henry
mshenry@mit.edu

Christine Holbo
holbo@leland.stanford.edu

Benjamin Hollander
hollanderb@cluster.usfca.edu

Bob Holman
bobholman@delphi.com

Paul Hoover
maxpaul@sfsu.edu

Bill Howe
howe@acsu.buffalo.edu

Yunte Huang
v421e32r@ubvms

-- I --

-- J --

Marisa Januzzi
Marisa.Januzzi@m.cc.utah.edu

Willa Jarnagin
jarnagin@hulaw1.harvard.edu

Lisa Jarnot

michalsk@pipeline.com

Jill Jillway
krieger@freenet.grfn.org

Brannen Jonathan
jbrannen@infolink.morris.mn.us

Reginald Johanson
reginalj@sfu.ca

Halvard Johnson
hjohnson@umbc2.umbc.edu

Pierre Joris
joris@csc.albany.edu

Andrew Joron
ajoron@emf.net

-- K --

Rodger Kamenetz
enrodg@lsuvm.sncc.lsu.edu

John Keeling
keeling@leland.stanford.edu

Robert Kelly
kelly@bard.edu

David Kellogg
kellogg@acpub.duke.edu

Jussi Ketonen
jussi@sail.stanford.edu

Kevin Killian

dbkk@sirius.com

Burt Kimmelman
kimmelman@admin.njit.edu

Tom Kirby-Smith
kirbys@fagan.uncg.edu

Alexis Kirke
akirke@plym.ac.uk

Andrew Klobucar
klobucar@unixg.ubc.ca

Ryan Knighton
knighton@sfu.ca

Karlyn Y-Mae Koh
karlyn@sfu.ca

Deirdre Kovac
eurydice@aol.com

J. H. Krick
krickjh@mcgraw-hill.com

-- L --

Joy Lahey
lahey@mailhost.tcs.tulane.edu

David Landrey
landredw@snybufaa.cs.snybuf.edu

Peter Larkin
lyaaz@libris.lib.warwick.ac.uk

Ann Lauterbach

annotate@aol.com

Ann Lauterbach
alauterb@du.edu

John Lavagnino
john_lavagnino@brown.edu

Nick Lawrence
v121nqnd@ubvms

Hank Lazer
hlazer@as.ua.edu

Jim Leftwich
sleftwich@aol.com

Jonathan Levin
jal17@columbia.edu

Herb Levy
herb@eskimo.com

Ira Lightman
i.lightman@uea.ac.uk

Tan Lin
tal6m@darwin.clas.virginia.edu

Kathryne Lindberg
klindbe@cms.cc.wayne.edu

Jonathan Liss
atfive@aol.com

Rachel Loden
74277.1477@compuserve.com

Colleen Lookingbill
zorlook@aol.com

Jessica Lowenthal
jlowenth@blue.weeg.uiowa.edu

Thoreau Lovell
tlovell@mercury.sfsu.edu

Joe Lucia
jpl3@lehigh.edu

Bill Luoma
maz881@aol.com

-- M --

Peter Magnani
magnani@aol.com

Michael Magoolaghan
mmagoola@u.washington.edu

Tom Mandel
tmandel@umd5.umd.edu

Pat Matthews
pmatthews@eckert.acadcomp.monroecc.edu

Fred Maus
fem2x@darwin.clas.virginia.edu

Andrew Maxwell
augusta@cats.ucsc.edu

David McAleavey
dmca@gwis2.circ.gwu.edu

Steve McCaffery
mccaffer@enterprise.ca

Jill McCartney
jmccartn@aruba.ccit.arizona.edu

Kevin McGuirk
mcguirkk@qucdn.queensu.ca

Brian McHale
bmch@wvnvm.wvnet.edu

Heather McHugh
amanuen@u.washington.edu

Joshua McKinney
jmckinne@grits.valdosta.peachnet.edu

Mark McMorris
mark_mcmorris@postoffice.brown.edu

Gwyn McVay
gmcvay1@osf1.gmu.edu

Philip Mead
p.mead@english.utas.edu.au

Andrew John Miller
ajm@acpub.duke.edu

Minn Center For Book Arts
mcba@maroon.tc.umn.edu

Albert Mobilio
amobilio@aol.com

Jonothan Monroe
jbm3@cornell.edu

Fred Moramarco
fmoramar@mail.sdsu.edu

Laura Moriarty
moriarty@mercury.sfsu.edu

A. Morris
amorris@blue.weeg.uiowa.edu

Dee Morris
morrisd@epb-po.epb.uiowa.edu

Erin Moure
Erin_Moure@babylon.montreal.qc.ca

Fred Muratori
fmm1@cornell.edu

Sheila Murphy
semurphy@indirect.com

-- N --

Akitoshi Nagahata
e43479a@nucc.cc.nagoya-u.ac.jp

Tenney Nathanson
tenney@azstarnet.com

Paul Naylor
pknaylor@msuvx2.memphis.edu

Gale Nelson
el500005@brownvm.brown.edu

Peter Nicholls
p.a.nicholls@sussex.ac.uk

A. L. Nielsen
anielsen@isc.sjsu.edu

William M. Northcutt
william.northcutt@uni-bayreuth.de

-- O --

Travis Ortiz
ortiz@uclink.berkeley.edu

Jena Osman
v210j9vn@ubvms

-- P --

Jim Pangborn
v072gdxg@ubvms.cc.buffalo.edu

Eric Pape
enpape@lsuvm.sncc.lsu.edu

Bob Perelman
perelman@dept.english.upenn.edu

Marjorie Perloff
perloff@leland.stanford.edu

Carl Peters
clpeters@sfu.ca

Simon Pettet
spettet@vaxc.stevens-tech.edu

Patrick Phillips
PRPhillips@aol.com

Owen Pietrokowsky
opietro@mercury.sfsu.edu

Candace Leigh Pirnak
idaho@cats.ucsc.edu

Larry Price
lppl@aol.com

Prof. R. Prus
prusr@babbage.sosu.edu

-- Q --

Richard Quinn
rquinn@blue.weeg.uiowa.edu

-- R --

Janet Raney
jraney@reed.edu

Jed Rasula
rasulaj@qucdn.queensu.ca

Jamie Reid
dadababy@jumppoint.com

Marshall Reese
risarano@echonyc.com

Christopher Reiner
creiner@crl.com

Linda Reinfeld
lreinfeld@eckert.acadcomp.monroecc.edu

Nancy Ring

nring@julian.uwo.ca

Mark Roberts
m.roberts@isu.usyd.edu.au

Lisa Robertson
lisa_robertson@mindlink.bc.ca

Kit Robinson
kit_robinson@peoplesoft.com

Judy Roitman
roitman@oberon.math.ukans.edu

Jim Rosenberg
jr@amanue.pgh.net

Joe Ross
jross@tmn.com

Jerry Rothenberg
jrothenb@carla.ucsd.edu

Megana Camille Roy
minkacroy@aol.com

race Ruggles
quixotic@teleport.com

Elizabeth Russell
ER0595@cnsvax.albany.edu

Janet Ryan
ryan0049@gold.tc.umn.edu

-- S --

Lisa Samuels

lsr3h@darwin.clas.virginia.edu

Chris Scheil
cscheil@freenet.grfn.org

Susan Schultz
sschultz@hawaii.edu

Judy Schwartz
jschwa@vm.temple.edu

Mark Scroggins
scroggin@gwis2.circ.gwu.edu

Blair Seagram
blairsea@panix.com

Mark Seidl
mgs4t@uva.pcmail.virginia.edu

Spencer Selby
selby@slip.net

Gregory Severance
gregsev@eworld.com

Graham Sharpe
gsharpe@sfu.ca

James Sherry
jsherry@panix.com

Kenneth Sherwood
v001pxfu@ubvms

Steve Shoemaker
ss6r@fermi.clas.virginia.edu

Maerra Shreiber
shreiber@bcf.usc.edu

Murray Shugars
hugbars@sage.cc.purdue.edu

Aaron Shurin
ashurin@mercury.sfsu.edu

Ron Silliman
rsillima@ix.netcom.com

William Slaughter
wrs@unf6.cis.unf.edu

Rod Smith
aerialedge@aol.com

Charles Smith
charssmith@aol.com

Alan Sondheim
sondheim@panix.com

Juliana Spahr
jms@tiac.net

Martin Spinelli
v139hla3@ubvms

Juliana Spahr
v231sey9@ubvms

Stephanie Strickland
spfaff@mail.slc.edu

Chris Stroffolino
ls0796@albnyvms

William A Sylvester
engsyl@acsu.buffalo.edu

-- T --

Kali Tal
kalital@minerva.cis.yale.edu

ShaunAnne Tangney
st@scs.unr.edu

Susan Tichy
stichy@osf1.gmu.edu

Jeffrey Timmons
mnamna@imap1.asu.edu

Keith Tuma
kwtuma@miamiu.acs.muohio.edu

-- U --

-- V --

Eric Vacin
emvacin@cats.ucsc.edu

Ann Vickery
avickery@ariel.ucs.unimelb.edu.au

Thomas A. Vogler
tom_vogler@macmail.ucsc.edu

-- W --

Fred Wah
wah@acs.ucalgary.ca

Mark Wallace
mdw@gwis2.circ.gwu.edu

William Walsh
wfwalsh@miamiu.acs.muohio.edu

Michael Waltuch
mwaltuch@esri.com

Tim Waples
twaples@dept.english.upenn.edu

Diane Ward
dward@acsu.buffalo.edu

Momoko Watanabe
momo0228@aol.com

Momoko Watanabe
fac58@mhc.mtholyoke.edu

Charles Watts
cwatts@sfu.ca

Theresa Theresa Way
tksmalec@acs.ucalgary.ca

Gabrielle Welford
welford@hawaii.edu

Chet Wiener
wiener@clipper.ens.fr

Lindz Williamson
lmichell@unixg.ubc.ca

-- X --

-- Y --

-- Z --

Joseph Zitt
jzitt@humansystems.com

Al Zolynas
alzlynas@coyote.csusm.edu

Peter Zukowski
u37753@uicvm

Date Last Modified - December 1995

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Page

Loss Glazier (lolpoet@acsu.buffalo.edu)

Biblioteca: A Project Extending Electronic Publishing

Biblioteca testifies to the growing importance of electronic media in the composition and distribution of contemporary writing. It consists of chapbook-length texts published through the Electronic Poetry Center (Buffalo), in cluding those already published in conjuction with Rif/t as well as hypermedia works and archival republications of significant typographic works.

Consult Biblioteca holdings arranged chronologically below or the complete EPC listing of authors.

List of Extensions:

1993
1. *Adonai* by Lydia Gil, translated into English by Jorge Guitart and Susan Carhart.
2. *Lessons in Ecstatic Biology* by Matthew Huddleston.
3. *Two Versions*, collaborative poems by Richard Kostelanetz and Kenneth Sherwood.
4. *The Lost Country*, a chapbook long-poem by Susan Schultz.
5. An assemblage of *Riffs* considering the possibilities of electronic poetry by Kenneth Sherwood.

1994
6. *Perpendicular and Parallel Theses For Reading Alongside Riffs*

1-10 by <u>Benjamin Friedlander</u>.

7. *Morphbabarchant & The "Noit Air" Av Variation*, a group of poems by <u>Jorge Guitart</u>.
8. *The Invaders* by <u>Robert Kelly</u>.
9. *It's The Fault Of The Tlaxcaltecas*, by Elena Garro and translated by <u>Patricia Wahl</u>.
10. *Message to Rif/t* by <u>Robert Anbian</u>.
11. *for rif/t: CUTS* by <u>Matthew Huddleston</u>.
12. *Madame Bovary, The National Inquirer, Capital, And The Hardy Boys, Published, For The First Time Together In A Single Volume* by <u>Tenney Nathanson</u>.
13. *Myopic Village* by <u>Purkinge</u>.
14. *High ASCII* by <u>Frank Stevenson</u>.
15. *...Words cannot be wholly transparent* by <u>Katie Yates</u>.

1995

16. A <u>Dialogue on translation</u> between the editors, with the assistance of Walter Benjamin (Including an <u>Open Series</u> of questions on translation for Rif/t readers.
17. "XXX" by <u>Dubravka Djuric</u>.
18. Poems from the <u>Xul group</u> of Argentina, and commentary by Ernesto Livon Grosman.
19. Avant-Garde Chinese Poetry 1982-1992: 6 Poets, translated by<u>Wang Ping</u> with comments by the translator and <u>Yunte Huang</u>.
20. *Thread of the Voice* by <u>Cecilia Vicuña</u> (transcript of a talk}.
21. *_e_* by <u>Jacques Roubaud</u>, translated by Katheryn McDonald with comments by the translator.
22. *Versions of Baudelaire* by Robert Anbian and William Howe.
23. *Reriffs*: Three Poems by Eric Satie and Martin Spinelli.
24. *Two sections from Ipocalisse* by <u>Nanni Balestrini</u>, translated by Carla Billiteri and Martin Spinelli with comments by Billiteri.
25. *Transpoesis* <u>Riffs</u> by Kenneth Sherwood.
26. from *Splintered* by <u>Peter Ganick</u>.
27. *Electronic Projection Poetries* by <u>Loss Pequeño Glazier</u>.
28. *Infinit(iv)e* by <u>Juliana Spahr, Lori Lubeski, and Jen Hofer</u>.
29. *rain rain, rain* by <u>Mike Higgins</u>.
30. from *Days* by <u>Hank Lazer</u>.
31. *Loose Antennae* by <u>Sheila E. Murphy</u>.

32. "Untilted" and "Georgia O'Keefe Talks with Karl Marx Over Cappuchino at a Point Equidistant from Sante Fe and Manchester (New Hampshire)" by <u>Tenney Nathanson</u>.
33. *Plain/Text* by <u>David Dowker</u>
34. *Hard [HRt] Return* by <u>Kenneth Sherwood</u>.

*://wings.buffalo.edu/epc
Electronic Poetry Center

Electronic Poetry Center Gallery

Our present exhibit features:

- Monotypes and Type
  by Eric Rosolowski

Note: Netscape is the preferred viewer for these exhibits.

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Loss Glazier (lolpoet@acsu.buffalo.edu)

Click here for EPC *Hotlist*
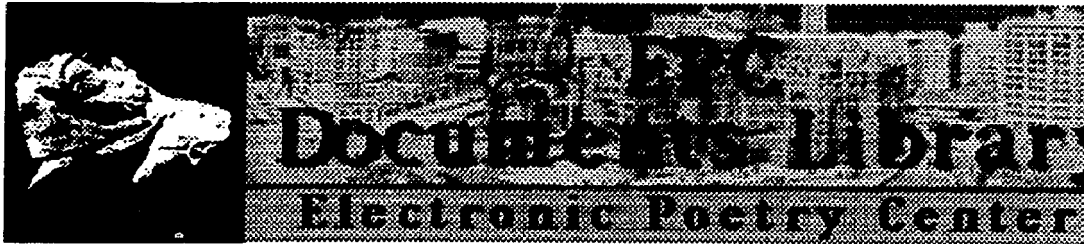
Electronic Poetry Center Poetics Documents

Documents related to poetics include:

- ☐ Poetics Syllabi
- ☐ Poetry "Experiments" List
- ☐ Poetry/Poetics Reading Lists (Kenneth Goldsmith, ed.)
- ☐ Funkhouser's World Report on teaching poetry
- ☐ Recent Obituaries
- ☐ "Conversations" Program (archival)

For the Electronic Poetry Center *Home Page* click here.

Reading Lists (Kenneth Goldsmith, ed.)

- ☐ Reading List (March 1995)
- ☐ Reading List (July 1995)

Welcome to the EPC Obiturary Notices

- ☐ <u>Larry Eigner</u> by Lazer, Silliman, Bernstein, Messerli, Nielsen, Rothenberg, Foley, Glazier, and Robinson.
- ☐ <u>Franco Beltrametti</u>
- ☐ <u>Brainard, Joe</u>
- ☐ <u>Davie, Donald</u>
- ☐ <u>Everson, William</u>
- ☐ <u>Mottram, Eric</u>
- ☐ <u>Warren Sonbert</u> by Bernstein, Mandel, Hejinian, and Bernheimer
- ☐ <u>Tallman, Warren</u>

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Loss Glazier (lolpoet@acsu.buffalo.edu)

Larry Eigner (1927-1996)

Thoughts on Eigner by...

Hank Lazer
Ron Silliman
Charles Bernstein
Douglas Messerli
Aldon L. Nielsen
Jerry Rothenberg
Jack Foley
Loss Pequeño Glazier
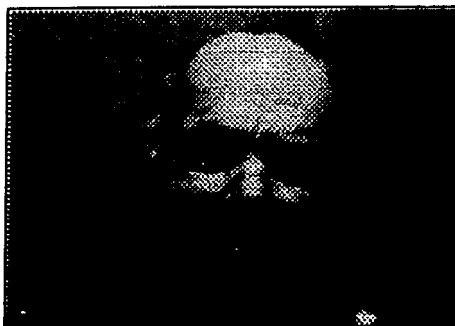
Photo credit: Kit Robinson

See also:
Larry Eigner Home Page
Four for Larry Eigner by Hank Lazer
What Do You Know: a Read on Larry Eigner, by Kit Robinson

When the University Art Museum celebrated Larry Eigner's work by posting "Again Dawn" in humongous letters on the outside of the museum and held the big reading with and for Larry, Kit Robinson and I did a session with an earnest interviewer on the university radio station. The interviewer wanted to make of the occasion an uplifting "my left foot" kind of tale, amazed that someone so afflicted with cerebral palsey could write poetry at all. But that of course was NOT the story. The story might have been this: that one of the great poets of

the 20th century -- no further qualification needed -- happened to have had cerebral palsey.

One value of that exhibition at UCB was that those of us who were there had the opportunity to tell Larry just how much he meant to us all.

Like so many other readers, I had fallen entirely in love with Larry's poetry long before I had any understanding of how challenged he was by his own body. Even though David Gitin and others had tried to convey this to me years before and I had all the evidence of his letters beginning around 1969, back when I first wrote for some work for Tottel's, when Larry first moved to Berkeley in 1978 my immediate instinct was to call him on the phone! Over the years, as Larry's speech improved markedly by his exposure to so many different people in Berkeley (very different I gather from the isolation within his parents house in Swampscott for 51 years), and as I also learned to listen, I could and did have real conversations over the phone with him. And of course in person. It was great good luck that Larry's brother had settled in Berkeley.

Sun & Moon has a new book of Larry's forthcoming and there no doubt must be hundreds, perhaps thousands, of poems yet to be collected. Hopefully somebody (UC Press comes to mind as the logical place) will put together a collected, edited by Grenier. In addition to Eigner's own 40+ small press books, I would call people's attention to "Missing 'X'" by Barrett Watten (in **Total Syntax**) as a superb discussion of the dynamics of Larry's work.

Ron

Date: Wed, 7 Feb 1996 02:52:21
From: **Ron Silliman** (rsillima@IX.NETCOM.COM)
Subject: Re: Eigner

Re your: "Hearing his reading of the work gave me a new sense of his use of line break and space -- not sure I can explain it, but I think I had been reading over the line breaks too quickly before"

It takes some remembering, but I think it's probably easy to see those clusters of words about the page in such a way as to interpret them as airy, even wispy, and I think that's an error a lot of people do make in reading Eigner. The minute one realizes how fully he utilized his limited physical vocabularly in order simply to put word to page, the whole weight of movement shifts, and those poems never have that "light" feeling again. I cannot fathom exactly how strangers will read that work a century from now, but I assume it will be rather different.

Ron

This poet of the ordinary lived an extraordinary life, as if the physical challenges he faced since birth were spun by poetic license into mental acrobatics. Larry Eigner is hero of our times. His will to think was unsuppressible. It was no ordinary privilege to have known him. I can't think of anyone I admired more.

****

I wrote this for an Eigner celebration at UC-Berkeley's University Art Museum in June 1993:

AGAIN EIGNER

There is no writing I know as vivid as Larry Eigner's. He's invented, for poetry, something equivalent to three-dimensional photography: his works present a series of perceptions etched deep into the mind, where the mind is charted on a page and the page becomes a model of the thinking field. Perception and thought (words and things) are completely intertwined in Eigner's work, which brings to a visionary crescendo the exploration of the ordinary -- the transient flickerings of the everyday that otherwise pass more unnoticed than regarded, more dismissed than revered. In Eigner's poems, one "fragment" is rivetted to the next, so that one becomes, in reading this work, likewise riveted by the uncanny democracy of details, where attention is focussed

unhesitatingly on each particular with equal weight, equal exhilaration. This is a poetics of "noticing things," where, as Eigner writes, "nothing is too dull" with "material (things, words) more and more dense around you." But equally, Eigner's is a poetics of coincidence, where "serendipity" (contingency) takes its rightful place as animating spirit, displacing the anthropocentric sentimentality of much of the verse of our time.

∿∿

In 1988, Leslie Scalapino's O Books republished Eigner's "Anything on Its Side" in O One/An Anthology, for which I wrote this verse commentary:

"THE ONLY WORLD WE'VE GOT"

Anything on Its Side is placed, like

a volume in a tank of water, with utter

gravity against the next moment that occurs

in what is called time but for Eigner is always

spaced, for example on a page. What

would it be to be grounded, to know

the ground under you by the weight

it pushes back with? "Every atom of me

 . . . across distances." No awful trembling

unto undecidability, everything founded in

its site, cleaves to what there is, to

what is there. "_To be_ is involved

such words that hold / times in the mind":

a way, still, that a poem can enact its

own presence, with full measure of the

necessary determination to move from

anything to that which juts against it,

a conviction that life is made of (of)

just such leaps, the contingency of an eye

(aye, I) 'gainst a field of "r/oars" ("_suddenly_

a day"). Something like deep

focus, as if the poems had become

an organ, the sky bellows. Step by

step, slowly turning. Yet there is no

opening onto image here, no mime of

a rehearsal of a scene. Eigner's depth-of-

field _charges_ each page to _hold_ its own,

"to have things whole". "to see / dark

the / invisible". Perception all right,

but not sun-drenched barns: "fishmongers",

"pigment", "air". If there's

narrative, it's narrative unhinged

of causal nexus, logical spools. Each

line rivets its moment & moves on, like

angels on the head of a quill pin, nor

looks ahead nor back, but "bangs" indissoluble

at precise splice ("each fief") that

bodies the moment from one to next. "to

negotiate the ocean drop by drop

if there were time". In adjacency

is act-uality: "you thought it was

as it is". Nuggets of sound carving

space. "Motion" "motor" "process"

"winds" "bells" "floating" "echoing"

"coursing" "falling" "roaming" "wading"

"spilling" "flying" "dazzling" "burning"

"unflagging" "blows" "stirs" "curves"

"spirals" "stagger" "dives" "slips"

"slicks" "shakes" "hums" "simmers"

"twist" "float" "flap" "dangle" "glitter"

"subside": "_imagine_ the extent" (a

geometry of ties that blind in music,

"the great sea orchestrated with men"--

"what's unseen" "what sound for our

ears"). What is "_displaced_" at each

juncture is the plenitude of eyes seeing

beyond sight, the replenishment of

occlusion's hold, storehouse of an

interior horizon s(t)olid as emplacement.

"What you / see you / settle / on"--

settlement, homestead in the moment's

whole, "such words that hold" nor need

an other embrace. "your eyes open" "we

see something to _say_ or / listen to".

Imagine the extent.

[--ch. bernstein]

From ???@??? Mon Feb 05 22:21:05 1996
From: **Charles Bernstein** (bernstei@UBVMS.CC.BUFFALO.EDU)
Subject: Larry Eigner (1927-1996)
To: Multiple recipients of list POETICS
POETICS@UBVM.CC.BUFFALO.EDU

[Excerpt ends]

Send A Comment to the EPC

We welcome your comments on the Center, its resources, and arrangement and encourage you to propose additional resources.

What is your name?
What is your e-mail address?
Subject of message?

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Type your message here:

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Loss Glazier (lolpoet@acsu.buffalo.edu)

Contribute to a Collaborative Poem

Enter text below to be added to a collaborative poem or click here to view recent poems created through this form.

What is your name?
Initials for your part of the poem.
What is your e-mail address?

Click here if you would like to subscribe to our electronic poetry journal, RIF/T:

Type your poetic contribution below. (Use [Enter] for linebreaks. If [Enter] does not work, your [Tab] key should. If neither works, use ~ as a convention to indicate line breaks.)

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Loss Glazier (lolpoet@acsu.buffalo.edu)

A Collaborative Poem

The following poems were built by contributions made through the "Contribute to a Collaborative Poem" box, available at the bottom of many EPC pages.

New poems are added irregularly as contributions warrant. Sometimes this can take a while! Your comments are welcome.

The Poems

Poem #7
Contributions through 5/3/96

Poem #6
Contributions through 4/2/96

Poem #5
Contributions through February 29, 1996

Poem #4
Contributions through December 13, 1995

Poem #3
Contributions through December 8, 1995

Poem #2
Contributions through September 15, 1995

Poem #1
Contributions through August 25, 1995

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