

Analytic Lyric
by GLENN MOTT

LETTER: THOREAU & DICKINSON & CO.

"The fact is the sweetest dream that labor knows"
—Frost

"Apart from the () stands what I am."
(—Whitman)

Hoeing beans—What is at stake in the notion of *will*.

How do we enumerate what crop was yielded

Redefinition—inhabiting terms we already think we know (cost, alienation, profit) & redefining them.

Rethinking—thinking of human potential

Empiricism—What comes from Marx's empiricism, a solidarity, or transformation of the working class

The worker comes to consciousness through labor.

Bartleby—disobediently inhabits the *premises* of the law.

Thoreau speaks of trade
Marx about wage/money

Consider from a personal
building & dwelling
in building or dwelling is to
What do you like least or most
about the one you've already built &
Thoreau's dwelling (Walden)
Conscious self construction
Theorize the ending
Modify by including
some specific reference to you

In selected Journals of Thoreau: The refusal to write. To write not to *write*.

Hoeing & Militarism—Will of expression & denial. Emphasis of the militarism of each activity. Hoeing—Heroism involves a loss of egotism—Because what is to be conquered is not external.

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Thoreau—doesn't he "metaphorize" these sounds as (into) music. Comparison of sound or music. He hears music, not as we do sound.

1843. Nov. 1. Wednesday. Though music agitates only a few waves of air, yet it affords an ample field for the imagination. It is a solid ground and palpitating heaven. Science distinguishes its base and its air. There are few things so evanescent and intangible as music; it is like light and heat, in physics—still mooted themes. In aesthetics music occupies the same mysterious place as light and electricity in physics. It seems vain to ask ourselves what music is. If we ponder the question, it is soon changed to, What are we? It is everything but itself. It adorns all things and remains hidden itself. It is unsuspectedly the light which colors all the landscape. It is, as it were, the most subtle ether, the most volatile gas. It is a sovereign electuary which enables us to see all things.

You must store up none of the life in your gift; it is as fatal as to husband your breath. We must *live* all our *life*.

What shall we make of the wonderful beauty of Nature, which enchants us all our youth, and is remembered till our death?—the love we bear to the last woody fibre, or earthly particle, or ray of light? Is not here the true autonomy, where we study out own elements and composition? Why should man love the sunflower, and the color of the walls and trees?

He a metaphor or an element

Marx—Wealth as external to man disappears—he has himself become the essence of private property.

Bartleby—"Either you must do something or something will be done to you."

Care For The Poor

. . . does not necessarily
presuppose an audience

Cage—As a result of collaboration as a changed mode of production
the collaborative effort would not be a form for self-expression.

business sense—Bartleby

Principle drama is interpretive
19th century American writing

Bartleby—inaccessible precisely
because he is there at all times.

Some lines are inaccessible
because of what is known

19th century—Age of Accounting

Cage— "I want to be free without being foolish."

Hear to intensity : epileptic intensity

Cage—to Schoenberg— "I'll beat my head against that wall."

Cage—Composition as self-alteration not self-expression.

The function of reading is to be generative.

Rather to imitate nature in her manner of composition—Cage.

TO HAVE NEVER BEEN
HOW CAN ONE GO BACK? AND DESCRIBE

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We have room we can be closer Unless you tell me where I am
Then I will be inside you

Rebirth—in the thaw and breakup—is textually directed. A breakup of the experiment. To destroy the stability of that accomplishment—Thoreau. “We need to witness our own limits transgressed . . .”

“I left the woods for as good a reason as I went there.”

NEEDS: Greater forms of extravagance. Revitalize even the sun.

If we have a writing which resists “metaphorizing” and “symbolizing” that writing becomes historical given the dominant culture’s ability (or quality) of symbol writing (making).

What would it mean to be faithful to natural elements. Means to exemplify natural objects with a similar alien quality to them. Not naturalistic description.

a description of light. Use the pronoun “you.”

The complexity of self-erasure, April 12, “Whichever way I turned, that way it headed,” to nullify its own presence. The central fiction in the Journal—Banishment.

Individualistic: in which certain peculiar individual traits do not appear—this as a signature

Developmental: To shed the symbolic toward descriptive method of writing—weighty description

unrecognizable positions
depending on the sufficiency of description

The interest we have
because of what is capable of
in us—invitation

The writing of this United States is tinged with a certain sadness,
nostalgia, relief that the torch has been passed. Where is the writing of
the future to be

chosen subject is expression of the self—the ego is not denied

Separation between theory & poetry is
(has never been) non-existence. Each
investigative act as time bound & not static.
Unless the civilized is the civil-primitive

—she does not theorize over her pot of beans,
when she has had to think
over them and is critical of their mass.
Her poetry is not civil, it cannot help but be wild,
she does not see it as expressing herself.
To her benefit there is a recognition of danger
in trans-cultural activities—no assumption
of immediacy, she had never been a tourist
with their funny love. She is tired
of making ritual possible in our time.

Dickinson:

“No message is the utmost message, for what we tell is done.”

“No dreaming can compare with reality, for Reality itself is a dream
from which but a portion of Mankind have yet to wake and part of us is a
not familiar Peninsula—”

What relationship does a meditation on subject & object have to a book on dying.

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the activity of thinking takes place in the activity
don't change a thing act differently thinking differently

Professional Craft:
Implies repetition
Standardization
Requires certification

Thoreau's love of discovery (the pencil improvement).

Grafting as an activity

changes even when you change your mind
or if you don't change at all
even when it's correct it's wrong in a while

grafting occurs again—American character

The Crab Apple—Thoreau's precise circumstance. "Nevertheless *our* wild apple is wild only like myself, perchance, who belong not to the aboriginal race here, but have strayed into the woods from the cultivated stock." An admission that to go into nature for T. is not a pure deed— not an aboriginal is he.

Emily Dickinson—Domestication by anthology.

It strikes me that the real drama of the poem (#49) denies a drama that could be imposed on the poem dramatically. It would be difficult to read the poem in an auditorium because of the pageantry that might be imposed by stressing the exclamation marks. The exclamation marks (remain) are a textual emphasis. Put her poem, rather, in your own handwriting.

In deciding to write poetry for a lifetime—Dickinson, "I have no tribunal."

The riddling nature of her expression.

A principle constellation of her poetry is a phenomenology of anguish

Most often the speaker inhabits the emotion—rather than voyeur.

The pedagogical experience of minor oppression is nothing like the heuristic nature of absolute agony. A state that almost evades her to whom it arrives.

#258 "The Distance"—enigma like that of a "slant of light." What we know is (are) its appearance & the traces that it leaves. Something that marks one internally. Does not date experience, does not leave a date.

Susan Howe "Ironwood #28" Documentary approach Not argument
Urgency

Does not leave out the normal frames of expository writing but refuses dialectical & delimiting positions

Mabel Loomis Todd—though perhaps wrong headed (misdirected)
her labor was an attempt to reclaim.

#341 The way agony is stated is still in the position of a generalization

Write a letter to E.D. to contextualize a response.

E.D. to T.W. Higginson—There is a request for judgment. Part of E.D.'s dilemma is the difficulty of *self-assessment*. Howe —Dickinson as a reading mind (establishes in order to historicize).

Howe—My Emily Dickinson—refuses conventions of the industry.

D's poetry circumvents temporal relationships. #435 No personalized narrative of the impact of this generalization. Absence of the "I" except the "Eye." Yet there is #389—who is the "Boy?"
Work on the letter to E.D.—begin to excerpt passages on death.

Successful strategic letter writing.

#632 Audaciousness of hefting God not self-conscious in the poem.

Adrienne Rich—Tendency toward self-description.

Howe—What is the linguistic space called E.D.
Rich—What is Voice

If the writing being
studied is culturally disruptive
for a disruptive being
a disruption
the disruption needs
to inhabit the syntax,
language of the time.

Beyond gender & and beyond chronology is in Howe's

Barrage of suggestion—Linguistic & thought—captivity

Howe—Oblique sense of a historicized E.D. Courts traditional inter-textual response. Puts on camouflages.

Ambition as an act of mastery always?

Think (I think) of how little E.D.'s poems vary in form & style over 1775 poems.

Internal—self-opposition —resistance Itself is sovereign of itself

Love,

[1991]