

Introduction.
Avant-Garde Journalism:
Hannah Weiner's Early and Clairvoyant Journals

"Typing to you a thoug[h]t is seen cartridge script machine."
—Hannah Weiner, letter to Bernadette Mayer,
April 19, 1975

It is an extremely rare thing in any field to invent a new form. Invention, as such, momentarily collapses the frontier between theory and practice. This is why it not only invariably widens the scope of that field's potential achievements, but it appears to us, in hindsight, as an event, a phenomenon, a content *through* which to bring the overall form of that field into historical relief. Although largely unknown and practically unread, Hannah Weiner accomplished such an invention. She called it "large-sheet poetry" – I call it "avant-garde journalism." With the publication of Weiner's major works of the 1970s, we come a long way toward filling in the missing links between the so-called "New York School" and "Language Writing," while we witness another literary-critical incursion: the mingling demands of a formalist and phenomenological approach indicative of the larger "radical modernist" tradition in US American poetry. This tradition accounts for the ascendance of the anomalies, the formative strangeness, of our most vibrant tradition, stemming from Ralph Waldo Emerson and Gertrude Stein's radical narrative theories, through the intermedial arts of Jackson Mac Low, John Cage, and later in the auto-ethnography of Theresa Hak Kyung Cha and Nathaniel Mackey. No lesser figure than Bruce Andrews has described the publishing environment for his own, formative work of the early 1970s as split between a "radical formalist fringe" and "performance kind of things" (6-7). Weiner bridged this divide with the *Clairvoyant Journal*. This introduction aims to orient the reader's way through these texts by way of the intersection of formalism and phenomenology entailed by Weiner's signature tropes: "clairvoyance" and "large-sheet poetry."

Weiner was born in Providence, Rhode Island in 1928 where she graduated from Classical High School, graduating from Radcliffe College in 1950. She subsequently worked as a lingere designer in New York City. In the early 1960s she began giving performances, one of which – "Hannah Weiner at Her Job" – consisted of a sort of open house hosted by her employer, A.H. Schreiber Co., Inc. Other similar works ("Street Works" and "World Works") mixed new poetic and narrative forms with recent work in conceptual art, and, as with Weiner's friend and co-conspirator Bernadette Mayer's watershed installation piece "Memory," questioned the museum and book alike, as a storehouse of cultural memory. Most significantly, after studying poetry with Bill Berkson and Kenneth Koch at the New School for Social Research in 1963, and through working friendships with 2nd generation New York School poets such as Mayer and Ted Berrigan, Weiner composed and performed a series of Code Poems, collected as such for her second published book of poetry in 1982. Utilizing a 19th century system of visual signals for communication at sea, these works, along with similar early works by Jackson Mac Low, brought avant-garde forms of translation to bear upon contemporary socio-political issues, particularly 70's American feminism and the American Indian Movement

(AIM). These works were contextually and methodologically identical to coterminus “translation” and “eventual verse” works of Mac Low’s – so much the case that Mac Low and Weiner open Douglas Messerli’s anthology for New Directions, “*Language Poetries*.” Weiner’s first book of poetry, however, was basically a New York School attempt to write verse in response to the paintings of Rene Magritte; *The Magritte Poems* was published in 1970. By the end of the 60’s, all the hallmarks of Weiner’s later work were in place. It was then that she found a way to syncretize them: the mundane, everyday experiences in her personal life; playful and personal responses to high and official cultural artefacts; and theoretical and practical forms of ideological critique. It was both the formal and the performative (phenomenological) that would be reunited under the rubric of “clairvoyance.” In his *Poetry Project Newsletter* review of *Code Poems* in 1983, John Perrealt writes,

Many were trying to do it; few could. For various reasons we wanted to get poetry off the page ... media crossover ... Off the page and into the dustbin of history. It was the 60s, so everything seemed possible. The poetry reading became the poetry event became the performance. And Hannah Weiner was in the middle of it ... And what is left of these works? Hannah Weiner burned all her documentation and became a clairvoyant poet. (8)

1980’s *Little Books / Indians* lived quite literally by its name. The “large-sheet” poems were organized into “little books,” while the sentences were more often cut short so as to resemble verse. Weiner’s interest in the AIM became the focus of the ideological theme of the collection, moreover providing a more easily recognized narrative thrust. *Spoke* (1984), *Silent Teachers / Remembered Sequel* (1993), and *We Speak Silent* (1997) are closer to the *Clairvoyant Journal* in form and theme, but further develop the aspect of clairvoyance pertaining to inter-personal relations mediated by language the author called “silent teaching.” This theme is essentially a means of inquiry into global, holistic politics inspired by avant-garde art in the West and Eastern religious practices often alluded to in the *Clairvoyant Journal*.

Weiner’s last major work, *PAGE* (2002), is a deeply complex series of poems closer to normative lyric verse yet highly disjunctive in terms of grammatical forms. It is also a deeply personal work in which the deaths of her aunt and mother become an allegory in an intra-personal take on silent teaching.

Weiner is, as Mac Low notes in his jacket blurb to the Angel Hair edition of *Clairvoyant Journal*, both a “remarkable case” and a remarkable artist; “Her achievement -- & it is a considerable one – lies in her having developed a specific literary form through which to convey her remarkable experience.” Mac Low’s blurb calls (in the least) for a study of how this “specific literary form” came to be, specifically, “literary.” Doing so requires us to understand clairvoyance as a synaesthetic ability / capacity of our own, and incorporate this into our reading practices: according to current institutional prescriptions, this would be tantamount to critical synaesthesia. And this is not the synaesthesia taught in college guidebooks. That is, it is not a descriptive technique, evoking categorical ambiguities (in the tradition of William Empson). In her reading copy of the *Clairvoyant Journal*, Weiner had written in the title of A. R. Luria’s

famous study, *The Mind of a Mnemonist*. Luria's case study of the synaesthete and mnemonist "S" speaks eloquently of a "form of extended reference" based on clairvoyant phenomena uncannily like those Weiner documents in the early journals, which consist, simultaneously, of a documentation of the development of "large-sheet poetry." In his transcription of S's testimony:

I was ill with scarlatina ... I had come back from Hebrew school with a headache and my mother had said: "He has *heets* [Yiddish: "fever"]. True enough! *Heets* is intense, like lightning ... and I had such a sharp orange light coming out of my head. So that word's right for sure! (86-7)

Mac Low recognizes what Luria sees in "S" – that there is a literal sense "beyond belief" where the "case" and the "artist" forge contexts in which new forms become inevitable. Through Luria, S himself is a kind of avant-garde journalist; Luria's case study endures largely because it falls, formally, somewhere between the prescriptions of that genre and those of memoir and even eulogy. It is a synaesthetic work.

Most recently, poet-critic Judith Goldman has elaborated the ethical link between the "case" and the "artist." In an exemplary reading of Weiner's so-called "clair-style," Goldman analyzes the metalinguistic political interventions the formal attributes of Weiner's clairvoyant writings made. Goldman's analysis of the tri-vocality of the *Clairvoyant Journal* is especially brilliant for its discussion of the overdetermination of the expression of one's motives in or as language, recalling post-structuralist paradigms via Lacan, Lyotard, Barthes, and other theorists; "In staging the author's compelling and reader's compulsion through a trope that solicits credibility yet remains beyond belief, i.e., clairvoyance, Weiner aims not at representational accuracy, but at ethical adequacy; not the authority of experience, but the experience of alterity as an alternate and indefinite authority" (153). Indefinite as it may be, such authority is either ability in potentia or a choral address which diversifies the ontological basis of any ethical adequacy, where the body becomes the staging of forces only tangentially literary, religious, or corporeal. The interlocutions make this evident, if not definite; "this year you don't believe in reincarnation foolish in fact / when you don't believe in it it seems otherwise dont interrupt dont scold" ("Dec 27 Sat p2," *Clairvoyant Journal*). Writing the body for Weiner is performing it to and with itself. Poet-critic Maria Damon's recent article on Weiner's work uses theories of trauma to argue along the sort of lines debates over writing the body have tended to follow. That is, the performance is invariably psychopathologized. Neither critic, therefore, escapes the confines of the tropical; neither points to clairvoyance as an *ability* underpinning Weiner's "achievement." Goldman is too much a formalist, Damon too much a phenomenologist, for Weiner's peculiar syncretism.

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When I see words I am also able to know, by reading or handling a book, as example, if an author is a friend, what her illness is, what books she prefers, whether she knows what to do for herself, whether to read her at

all. ... clairvoyantly I am the other to myself ... In my nonclairvoyant work there is no person. (Weiner, "Other Person" 98)

Taking Weiner's work literarily, one must take these words literally. Two claims are made here. First, Weiner claims that clairvoyance enables a diagnostic ability, echoed in the observation that "clairvoyantly I am other to myself." This claim also appears in Weiner's major statement of poetics, "Mostly About the Sentence," with the glass half full this time: "In reference to healing, i.e. the diagnosis of illness which is or was one of my psychic powers, naming the individual is obviously essential" (68). The second claim is critical or evaluative (having to do with a prognosis / prophecy): "I am also able to know ... whether to read her at all." Clearly this extraordinary ability is not on par with Cartesian occularcentrism, whose reason comes by way of "spontaneous assent" to transcendence through the mind-body split suggesting that to see (words) is to know. To take these claims "literally" one needn't adopt an Adamic view of language with respect to the "person" – Weiner admits that she "sometimes destroyed the real name ... giving into writing's political pressure to de-personalize or perhaps just admitting to myself people don't like healing diagnosis, especially free from a psychic" ("Mostly..." 68). But perhaps we presume too much regarding the nature of clairvoyance for Weiner, and thereby miss the predicate: "When I see words I am *also* able to know ..." These claims appear to concern an ability to, literally, see transparency, which would repopulate the specular "vis-à-vis" of occularcentrism with the specific reality of language (a reality including language's notorious opacity). So that, the mechanism of belief is trumped by the literal in the fact that, counter-intuitively, clairvoyance *introduces* the person into the event of literary production (including but not limited to the "reception" of works). The ultimate claim is one for literariness: "In my nonclairvoyant work there is no person." The issue of "the person" is clearly essential to Weiner's evolution of clairvoyance as a textual condition before it attains the retrospective, determined nature of "clair-style."

The question of linguistic opacity as critical *indeterminacy* was, however incoherently, at stake in the "Symposium on the Person" published in the ninth issue of *Poetics Journal* in 1991, to which Weiner contributed "Other Person." Co-editor Lyn Hejinian's contribution to the event from which several of the articles published in "The Person" edition of *Poetics Journal* were taken distinguishes between the self as self-same entity and "the person" – "The Person ... is a mobile (and mobilized) reference point, or, to put it another way, subjectivity is not an entity but a dynamic. There is no self undefiled by experience, no self unmediated in the perceptual situation; instead there is a world and the person is in it" (*Language of Inquiry* 203). The terms of this symposium, then, are to be seen as positing personhood not as a mediated "subject," but as a pre-linguistic figure of immanence whose very determination is the indeterminacy of "the world." In other words, intention *is* indeterminacy insofar as mediation is, not just worldly, but in the world. Nothing less than the event of the world can be called a textual condition in this case. This is not to point to a transcendence of the category of "subjectivity," but rather a problematizing of it that Hejinian identifies with gender and post-colonial theories' motivations with respect to putting "pressure" on that category; "everyone's actual experience is of being a person" ("A Talk to the MA Poetics Class

...”). In Weiner’s case the literary claim dovetails with a claim for the confluence, or “simultaneity,” of voice and visuality.

A good reference point for this confluence, beyond her earliest, “non-seen poems describing Magritte paintings in a normal poetic form,” is her contribution to 1974’s premier issue of the New York avant-garde journal *Assembling*, “Sign Language of the American Indian” (“Mostly...” 59). The piece consists of captioned graphic examples of terms – Brother, Man, Fond, Love – with a running commentary / poem by Weiner beneath, spanning four pages: “Breathed from the Great Spirit, / one, an example, I, / cross my heart, / love you” (unpaginated). It’s important to note that, while this piece is both seen and “non-seen” – as are the *Magritte Poems* which I discuss below – the following year Weiner contributed a brief piece written in the tri-vocal “clair-style” of the *Clairvoyant Journal to Margins’* column on *Assembling*, “Criticism of my Hannah Fool long page” (38). To do so is to catch a glimpse of the development of clairvoyance beyond the primary source texts of the early journals discussed below. Whereas, Weiner would later note that “in the Magritte Poems, [I] use a response to the verse, printed at the back of the poems, giving it a second ‘voice’” (“Mostly...” 59). So that, the second voice of “Sign Language...” is seen but not simultaneous, indicating that visuality and “Breathed” voice are inherently linked in formal terms, i.e., if placement of text or other graphic features sufficiently distance the voices visually. This clearly pits Weiner’s work of the period in the tradition of New American Poetry as it moved from the law of the breath to the politics of the event¹. “Clair-style” would in fact require typesetting to be so intricate and determinately scored that, in the *Magritte Poems*, what was separated by pages would now be separated by graphic elements. It is worth noting, as well, that the *Magritte Poems’* second voice takes the form of endnotes, a standard feature of critical writing, but far less of “normal poetic form.”

In this context Weiner’s brief statement, “Other Person,” provides a unique reference point for retrospectively reading the development of clairvoyance hand-in-hand with “clair-style,” “large-sheet poetry.” “Qualities not in the content of a text can be felt by a reader if the author has power. These qualities include anger, sexuality, intelligence, wealth, leisure, whether she lives in a quiet or busy place and included” (97). Power is evidently not understood by Weiner to be an ability to imbue a text with aesthetic (“felt”) representations of the self-same entity of the typical subject of journal-writing (“content”), rather “qualities” *take place* – as words are subject to literary form – “qualities” “include ... and included” sightings and sense. Moreover, according to Weiner, “a reader” feels, while a clairvoyant is “able to know.” Weiner resolves feeling into knowledge, without establishing a hierarchy between the two, which affords her the ability to make specific aesthetic interventions into epistemological questions which assume the world is pure immanence, not a content upon which to fix one’s motivated

¹ Recent critical accounts of the New American Poetry and its larger context of radical USAmerican radical modernism oppose the tenets of the New Criticism to Charles Olson’s “amplification” of Robert Creeley’s dictum “FORM IS NEVER MORE THAN AN EXTENSION OF CONTENT.” Meanwhile, the critical trope of “indeterminacy,” borrowed either from quantum physics or reception theory becomes instrumental in bypassing Olson’s “corollary, that *right* form, in any given poem, is the only and exclusively possible extension of content under hand” (240, emphasis mine). By transforming a usefully ambiguous dictum into a question of “right,” Olson forecloses on what his fellow New American Robert Duncan called the “opening of the field,” but the generativity often attributed to Olson typically has this claim reversed. As an order-word, Olson’s “right” denotes law, not politics (see below).

regard or upon which one might speculate in Cartesian fashion. For Weiner, clairvoyance is a way into the world – with the person in it. But Wiener also asserts that “[s]ometimes just power or even bliss is felt, without any attribute of person” (97-8). It is here that one must admit that Hejninian’s terminology is especially apt for what may be ordinary, if not necessarily normative, experiences of vision; but Weiner’s also include extraordinary senses pertinent to her unique experiences of clairvoyance, hence her claim that only in clairvoyant writings does “the person” emerge, and therein as normally “other to myself.” This “also” abolishes any hierarchy between what is felt and known (also what is heard and seen), levels the intentional field between author and reader (in a shared temporal condition), yet the “also” comprehends that clairvoyance is an ability that is, vis-à-vis “the world,” extraordinary or unique.

When I see words I am also able to know, by reading or handling a book, as example, if an author is a friend, what her illness is, what books she prefers, whether she knows what to do for herself, whether to read her at all. So there is, perhaps, no way out of the person, not everyone is clairvoyant. It would seem a goal to reduce the presence of person in a work so that power comes through without content, as an energizing force, not inducing imitation. (98)

The extraordinary and the utterly mundane coexist “as an energizing force.” What is extraordinary here is that clairvoyance, applied to literary objects, enables evaluations in terms of motives without the mediation of aesthetic representation Weiner dubs “imitation.” If this is an insight, so to speak, into the author’s intention, “intention” must be understood not as what the author sets out to do as author (i.e., “motive”) but in terms of such messy concepts as friendship, illness, personal preference, self-esteem, but finally the author’s worth as “person.” Clairvoyance is a pre-eminently pragmatic facility; the subject is a sign (motive), the person an enunciation (intention). The event of literary production is a lived hermeneutic time shared with the reader’s roving through the large-sheets, performance scores which, as such, radically question the ontological status of the work in the world per se. Hence, insofar as the journals are written in a “clair-style,” they can strictly be called a new form of avant-garde journalism.

“Other Person” was published thirteen years after the *Clairvoyant Journal*, well into Weiner’s later works (discussed in Goldman and Damon). In order to understand its claims regarding the relations between formal and phenomenal poesis, Weiner’s sense of authorial function vis-à-vis “words” must be located, then the work of intention which brought clairvoyance to the point where “I see words,” and further to the *placing* of said words on the page. The work of intention can then be better understood as methodical and deliberate while indeterminate all the same – and Weiner’s “indeterminacy” a unique pathway to the lived hermeneutic time of the “poetry event bec[o]me the performance.” Moreover, Weiner’s peculiar “indeterminacy” is not a form of semantic ambiguity but a practical labor on behalf of shrinking the distance between pragmatics and linguistics, a distance staunchly held, as Jean-Jacques Lecercle points out, by dominant paradigms of linguistic research. Lecercle’s pioneering exposition of Gilles Deleuze’s philosophy of language characterizes such a task as an adjoining of “competence and performance”

(160). Weiner's formal invention is just such an conjunctive event. Weiner activates form within phenomena and vice versa.

In this regard we will find the most useful concept is that of the illocutionary "order-word," as theorized by Deleuze and Félix Guattari in their "Postulates of Linguistics" (*A Thousand Plateaus* 75-110). Therese Grisham's brilliant reading of this concept characterizes Deleuzian linguistics as an "indiscipline," providing ways "to deterritorialize state functions," and not linguistic models or methodologies which invariably subjectify "the specific reality of language" we seek in Weiner's work (44, 37). As Grisham explains,

Language is neither communicated nor informational. On the one hand, communication presupposes subjectivities prior to it, when it is language redefined in terms of sociopolitical fields that subjectifies; on the other, language transmits messages containing orders ... and while information is necessary for the transmission of an order, it is only the minimum necessary for it ... as a performative statement [the order-word] accomplishes the act by speaking ... the event of speech [is] decisive. ... the order word has two modes – limitative and expansive. As the "expressed" of the statement, the order-word either orders death (capture in forms), or flight. In other words, it does not just reterritorialize, but can also give a message to flee. (45-6)

One reason the conceptual *tool* of the order-word does not become a *model* for reading Weiner's clairvoyance is that such a reading demands we read how, visually, she places her orders (no matter their provenance). Clairvoyance is this double-movement of limitative and expansive statement, and our reading concerns the evolutionary "flight" of the writing, not the development of a "clair-style" in which the literary event is "captured in forms" and reified. Grisham notes that "the order-word as pass-word pushes language to its limits while bodies are in metamorphosis"(47). "Pass-words" appear to Deleuze and Guattari "beneath" order-words, representing (so to speak) orders to flee that imply bodily metamorphosis, what I would call Weiner's lyric embodiment or impersonation (ibid.). This occurs for Weiner as words on her forehead, seen from within. The words seen are printed words, but the body imprints them *as* body *through* sight (in the special sense of "body" found in Meleau-Ponty's work discussed below; "the working, actual body – not the body as a chunk of space or a bundle of functions but that body which is an intertwining of vision and movement") ("Eye and Mind" 162). Hence, a sort of metamorphosis takes place, and a kind of formal passage captures this as the aesthetic object, the tri-vocal, choral lyric "score" or verse narrative that would become the *Clairvoyant Journal*. As Deleuze and Guattari write,

What is called style can be the most natural thing in the world; it is nothing other than the procedure of a continuous variation. Of the dualisms established by linguistics, there are few with a more shaky foundation than the separation between linguistics and stylistics: Because a style is not an individual psychological creation but an assemblage of

enunciation, it unavoidably produces a language within a language. (*A Thousand Plateaus* 97)

This “language within a language” is the hallmark of what Deleuze and Guattari call a “minor literature.” “Clair-style” (in this sense significantly revised from Goldman’s representation) is that language within a language. Clairvoyance is that “most natural thing in the world,” synonymous with the problem of the “person” and its taking place – nothing less than the “procedure of a continuous variation.” And insofar as it is an ability or “power,” extraordinary yet mundane, it is a kind of literary capital.

The notion of clairvoyance actually precedes the experience or “procedure of a continuous variation” in Weiner’s work, so that we may ask if, with 1970’s *The Magritte Poems*, the author doesn’t impersonate the artist’s “perspective.” After all, one way to fabricate pass-words – to deterritorialize “state functions,” “state” taken to mean a state of mind – is through oxymorons, such as those applied to categorize Magritte’s work: magical realism and surrealism. Weiner’s book contains eight poems, each titled after iconic paintings by Magritte, and each end-noted by Weiner with wry comments or puns based on the corresponding poem. Magritte’s famous self-portrait, entitled “Clairvoyance,” is not addressed in the book. However, Weiner does recognize the expansive order-word that is the peculiarity of Magritte’s evocative, koan-like practice of ascribing titles which often hardly even pun on the iconic structure painted as if, as she wrote in a late work entitled *Spoke*, “the secrets are information” (unpaginated). For instance, “Dangerous Acquaintances” asks, “Would you rather / I turned my ass / to you?” (unpaginated). The end-note, signaled at this midway point in the poem, refers to a single word: “Yes.” The rest of the poem reads, “Well, say so, / don’t stand there / holding a mirror.” In the painting, a nude woman holds a gold-framed, beveled-edge mirror in front of her, which reflects the negative image of her “ass” as if seen from behind her. The body, as indetermination, is here represented by the banal but effective reverse image. But Weiner’s “Yes” thickens the plot; she asks for the image, if not the dangerous acquaintance which is visuality itself, to respond – and the response is transformative: the order of assent. The mirror itself deflects (reverses) the representation; rather than reflection or even narcissistic contemplation we are given to flee, ass turned to walk or run away from our own gaze. In “The False Mirror,” Weiner does little more than describe the painting that shares its title: “In your blue eye / the sky / has clouds / in it.” But the end note, signaled at the end of the poem, reads “today and tomorrow. Precipitation probability: Tuesday 20%, Tuesday night and Wednesday 30%[.]” This evocation of the banal rain for tears metaphor is not itself banal. The limitative expansion of Magritte’s quasi-koans are less ridiculed than “deterritorialized.” In Magritte’s work, particularly those works addressed by Weiner’s poems, the painting provides the visual “information.” The titles (words) provide “secrets” or “pass-words.” It is the nonconformity of the two that inevitably reterritorializes as Magritte’s “style” (aside from bodily metamorphoses apparent upon careful study of his works, including “Dangerous Acquaintances”). If this style comes to be seen and known by a generic appellation, it testifies to Dick Higgins’ observation that the intermedial inevitably becomes “media with familiarity” (unpaginated). Furthermore, since these are nonclairvoyant works, Weiner’s *Magritte Poems* include “no person.” If the power of the bodily (i.e., teardrops) metaphor is reinscribed, or rather comment is made to the fabled

link between clairvoyance and prediction / predication (i.e., weather forecasts), the “False Mirror” effect portrayed by Magritte’s “Clairvoyance” self-portrait is not lost on Weiner. This falsified self is rendered a line of flight as a “second voice.”

In fact, looking to 1970’s *The Fast*, the first of the four journals, one notes that Weiner’s clairvoyance is first manifested as “seeing” and “feeling” colors, auras, and pictures; the first such “mental picture” is remarkably in style with Magritte’s iconography (25, 2). Of these mental pictures at this early stage, Weiner notes, “They were often weak, but as signals it was the information that counted” (25). Weiner narrates metamorphoses of the body as well as “the person,” but the problem of the subject is not constituted here by Cartesian universal doubt (regarding, for example, the status of the body). In *The Fast*, it is a matter of auto-suggestion, and as yet a fairly normative narration of becoming literate thereby. Here is Weiner’s first attempt to place an order, the very first occurrence of clairvoyance;

So we sat drinking tea. It was then I noticed a bright green triangular feather shape coming out of his right eye, a bright green feather shape with red and yellow streaks. It is remarkable to me now that I did not question the bright green feather shape. I simply got up and went shopping at the health food store. I bought Tiger’s Milk, eyebright, fennel, fenugreek, rose hip teas, cashew nut butter, blueberry syrup and a little plastic bear full of honey. I had a large shopping bag full. What I didn’t buy was a large bottle of thick pink liquid shampoo, which I could have used later to help the pain. I had in my refrigerator four gallons of spring water and goats milk. I had two vivid dreams about pollution that night. (2)

This will be a trend: a contiguity between specific episodes of clairvoyance and a listing, insistent fixation on placing orders in the *retail* sense. The above is from “FAST DAY 1,” and “DAY 2” begins,

I went out shopping for wooden spoons, forks, knives. ... I want to distinguish here my knowledge of wanting the spoons and knives and the strong intuition that expressed urgent need. The shopkeeper had a medium clear blue outlining his right side. Then I went to a men’s cut-rate store where my mind and I had a few shopping differences. ... I had some spine and shoulder pain. I had some inkling that I was laying in for a siege, but I didn’t know what kind. I just felt I would not shop again for ages. (2-3)

Weiner’s narrative develops as a dramatization, through bodily metamorphoses, of the competing wills meant to represent the democratization afforded a society by capital exchange. But the “want to distinguish” is not a function of this state function, however foregrounded by these “states” of mind.

This desire is to be understood as we understand Weiner’s sense of authorial function *vis-à-vis* “words,” since this is finally what is “seen.” Nowhere, except in the first paragraph of the book, does the desire or even intuition to write come up, but as they

do, the notion of a pre-lingual (i.e., “informational”) “power” via the “Other Person” is nascent;

I want to write but I am lazy. I would like to put my thoughts about the fast directly on tape without the medium of speech. California does psychic. It is unnecessary for us both to speak. Does she send her thoughts to me or I send my thoughts to her? When we both think it is 10 o'clock and it is 11:30 we are both not perceiving reality. (1)

Hence the book begins, and the rest is presumably mere reportage. But this is, of course, hardly the case. The narrative form is here developed as if this is a preface written as a meta-narrative once-removed (for, even in the journal, whose entries are dated, no writing is spoken of). The journal goes on to tell the tale of a nearly month-long fast, with developments in the seeing and feeling of auras, reflexive debates developing in several forms, and bodily metamorphoses centering on a hyper-sensitivity to metallic materials (hence long hours spent bathing in the ceramic kitchen sink, which washes away “bad energy” as well as unsightly visions). The reflexive debates mark the emergence of the “person” in the narrative, insofar as the “visions” are able to “tell” Weiner to do things and she is able to question them / herself. “Words” first occur three weeks into the fast as silent teaching (as the metanarratives twice-removed, such as jacket blurb and actual prefaces, are signed in the clairvoyant works and those published later, like *The Fast*, “Simple Teacher” or “Silent Teacher”);

I secured a detail watch over my body and then continued. In the groin area I saw a whole picture superimposed on my body. Red and green and black lines and dots going from one side down the urinary tract and the ovaries. It was a cartoon superimposition in the same place I months later saw the clock image which I interpreted as meaning this will take time. I was pretty impressed with that little diagram and kept asking the so-called I myself spirit, a light outline of a face smoking a pipe, what to do. I had previously seen a picture of my spine superimposed on a drawing on the wall. The other things I saw images of on me were the instruments of my lingerie trade, a plastic ruler, a stapler, staples (in the knotted muscle areas of my hands), scissors and pins. This amused me and I made them go away with my mind or with the little words my mind taught me. (36)

That Weiner is other to herself – “amused” – indicates that her impersonation of herself enables a sort of transparency – clairvoyance – which is constituted visually according to iconography – “a face smoking a pipe” / “a drawing on the wall” – perhaps traceable to Magritte’s.² Everywhere in *The Fast*, hints accumulate, pass-words of a sort, as to the person-al power of placing orders. But the fact of retrospection bears on visibility,

² Magritte’s iconic pipe which “n’est pas une pipe” is the subject of his *Trahison des images* (1929), and reappears in *La Bonne foi* (1964), obscuring the subject’s face (though it does not smoke nor touch the mouth) in a gesture which, upon viewing, repopulates the viewer’s space as though looking through a mirror at one’s own “other person.”

“placing orders” as processural poetic form, when state functions bare their opacity aurally. Hence the fast ends;

My eyes were sticking out a little. Standing by the sink I could feel the energy moving up my head, up the blocked channel by the ear and I thought, oh great, I’m finally going to get that blood vessel or nerve or whatever opened up and I’m going to be able to hear, for as much as I could see, I could never hear, and I was just beginning to hear a voice and I thought, great, communication will be so much easier. I won’t have to guess what all the signs mean. Then I heard a knock on the door open up police. (41)

As we’ve seen, the reflexive debates – largely pre-lingual – constitute the conformity Weiner calls “reality” (temporally), a conformity not matched in “words,” especially the standard narrative form of *The Fast*. Clairvoyance is a material ability (as “spirits” are, for Weiner, “so-called” and linguistic functions), and the fast comes to a close just as much because, if not essentially, as Weiner says, “I was nearing the end of my resources” (40). In all, the first two journals are a far cry, on the page, from the tri-vocal verse form, effecting aural simultaneity through visuality, of the *Clairvoyant Journal* – but the necessities are elaborated in hindsight, that is, critically. Simultaneity will rather “appear” as the double-movement of limitative and expansive statement. In other words, clairvoyance is the textual condition or “information”; while Weiner has not yet undertaken clairvoyant writing, it is presupposed in the intersecting aural and visual realities of her experience.

1971’s “Country Girl” – the second journal – shuttles between narrative tenses, but as such provides more meta-narrative passages on the complexity of lyric intention. “I am in the country,” it begins,

... I am now trying to be guided by my experience in what I’ve learned from the spirit, instead of just following advise. It is now I who make the decisions and the spirit gives a yes or no on all things. He, she, it, is so active. I do not always listen. (1)

Several sentences later Weiner mentions she had been “told, by a flash of color on certain words in a book I was reading” of good advice (1). This flash of color will appear in the following journal as a “burst,” drawn in over the typescript according to bracketed instructions sometimes left in the body of the text, eventually leaving the brackets altogether as impersonated orders. “I know that some of the images I see are not meaningful signs,” she continues, “just the memory repeating itself in visual images” (2). These will appear as neologisms in the following journal, as in: “Another struggle. See UGLE on phone,” or “spirouights (spirits / thoughts)” (“Pictures and Early Words,” 2, 63). These “bursts” and traces converge on “meaningful signs” in retrospective passages; by the end of her first week in the country, Weiner writes in a meditation on the old adage “The truth shall set you free,” “On these thoughts I experienced (saw) a light flash. So I know that is in the right direction” (3). Truth is not here an adequacy between thoughts and signs but between the passage of information into communication and

communication into information – if language is an impersonation-effect, the best it can do is initiate such a passage, not represent or accomplish it. The condition of language, the textual condition of clairvoyance is a kind of grace characterized by lyric intention – the clairvoyance in these journals being what is happening for us (the author included).

If “information” and communication are the presuppositions of a specifically lyric intention, or as Weiner writes in “Country Girl,” “information comes in a manner to stimulate the diseased part of my body,” the notion of “communication” has a specific reality for Weiner that can’t be overlooked. Rather than the extraneous signals perceived as “inspiration” (resolved by the poet into adequate signs), *intention* is what is happening *for us* at the moment. The distinction is elaborated in Weiner’s typescript for a writing workshop entitled “AWARENESS AND COMMUNICATION.”

Exploring the things that keep us from communication. A sharing of experience often leads to increased awareness. ... An assignment for any student absent from class: for the period he should be in class, to be aware of what he is doing and to think of class also – to discuss his feelings and experience at the next class. This always brings out valuable information. (unpaginated)

Intention, for Weiner, impersonates “valuable information.” Language – “formation” – comes later. As the class notes explain;

A class text is a blank book in which students are asked to write whatever they wish, but to beware of the difference between their thoughts and what they actually write. We also explore non-verbal communication such as body signals and telepathy.

Where this leaves the person is immaterial, yet embodied, roving but taking place, simultaneous and contiguous to “the world.” We want to take Weiner at her word, so to speak, when she asserts that in the nonclairvoyant writings there is “no person.” We have, instead, found impersonations. In the third of the four journals, “Pictures and Early Words,” we will find that as soon as the person makes its appearance, visual “information” imposes itself upon our reading so that the tyranny of the persona becomes resolved only in the final amalgamation of visual and aural spheres in the *Clairvoyant Journal*, where impersonation transcends the subjective motive and takes one entirely beyond appraisal to an embodied, intentional event.

Another way to understand clairvoyance literarily – thus, to understand the person literally – is as a transcendence beyond the occularcentrism of classical and modern philosophy’s notion of subjectivity, toward what Maurice Merleau-Ponty called a “fabric of brute meaning” (161). Merleau-Ponty develops the conceptual tools of painting into a phenomenology of “clairvoyance” in his late essay “Eye and Mind” (162). Having already confirmed vision as exemplary of “the primacy of perception,” and established a “practical synthesis” of presence in the “vicinity” of the visual and tactile (14), Merleau-Ponty contrasts the rationalist (“operationalist”) notion of vision (“the nervous machine”) to visuality by way of the most rational of modern French poets, Paul Valéry;

The painter “takes his body with him,” says Valéry. Indeed we cannot imagine how a *mind* could paint. [...]

The enigma is that my body [an intertwining of vision and movement] simultaneously sees and is seen. That which looks at all things can also look at itself and recognize, in what it sees, the “other side” of its power of looking ... it is visible and sensitive for itself. It is not a self through transparency, like thought, which only thinks its object by assimilating it, by constituting it, by transforming it into thought. It is a self through confusion, narcissism, through inherence of the one who sees in that which he sees ... the undividedness of the sensing and the sensed [is] humanity. (162-3)

One has only to “confuse” Merleau-Ponty’s generic / medial discretion – i.e., introduce the intermedial and eventual – to read Weiner’s literary impersonation, not as a personification (or “persona” in the received sense), but as a specific visuality, as Merleau-Ponty puts it, “marked upon the map of the ‘I can’” (162). What is clairvoyance, moreover, to the confusion of the visual and aural: “a ‘visible’ of the second power, a carnal essence or icon of the first” (164). What is language, what are “words,” that clairvoyance entails “the ‘I can’” with respect to them;

Light, lighting, shadows, reflections, color, all the objects of his [the painter’s] quest are not altogether real objects; like ghosts, they have only visual existence. In fact they exist only at the threshold of profane vision; they are not seen by everyone. The painter’s gaze asks them what they do to suddenly cause something to be and to be this thing, what they do to compose this worldly talisman and to make us see the visible. (166)³

Besides the crucial link to “the painter’s gaze” in *The Magritte Poems* and “the so-called I myself spirit, a face smoking a pipe ... a drawing on the wall” she “kept asking” in *The Fast*, we have that curious statement, “there is, perhaps, no way out of the person, but not everyone is clairvoyant.” What keeps Weiner’s “visions” from reinscribing the occularcentrism Martin Jay suggests is at work in Merleau-Ponty’s work is an analogous “map of the ‘I can’” in Weiner’s clairvoyant writings (Jay 300). By the time we reach the *Clairvoyant Journal*, Weiner will not be marking the pre-existing “map” of journalistic

³ Merleau-Ponty would not have made this leap from painting to writing, of course, but his privileging of painting must be tempered by his peculiar historical circumstances. That said, he comes close in evoking the avant-garde from which the New York avant-garde described by Perrault descends;

The question comes from one who does not know, and it is addressed to a vision, a seeing, which knows everything and which we do not make, for it makes itself in us. Max Ernst (with the surrealists) says rightly, “Just as the role of the poet since [Rimbaud’s] famous *Lettre du voyant* consists in writing under the dictation of what is being thought, of what articulates itself in him, the role of the painter is to grasp and project what is seen in him.” [...]

We speak of “inspiration,” and the word should be taken literally. There really is inspiration and expiration of Being, action and passion so slightly discernible that it becomes impossible to distinguish between what sees and what is seen, what paints and what is painted. (167)

This also points again to what I mean by Weiner’s journals being a silent teaching of literacy: not becoming literate as in discerning “inspiration” from “expiration” in existential terms but abetting confusion in the interest of an accurate simultaneity of the formal and phenomenal realms.

narrative, but constructing an extraordinary one characterized by simultaneity. A painterly listening takes place without, physically, becoming that place or places; as George Quasha explains of Mac Low's simultaneities, "the voice ... it's here and here and here, and none of these places" (58). One must seriously reconsider if, as Perrault has it, Weiner became a clairvoyant poet "instead" of achieving intermediality "off the page." After all, Weiner's clairvoyant writings, and certainly the *Clairvoyant Journal*, take the form of what she calls "large-sheet poetry ... this is mostly like why do you put painting over on the right hand side, because there isn't any more canvas" ("Excerpts from an Interview with Hannah Weiner" 187). "Pictures and Early Words" is a dramatic event for the reader as they register visual cues, the nascent score, abetting their own impersonation. One winds up listening in a painterly fashion. As the person thus emerges, the imposition of visual "information" abets the body's intention to render each cue an atelic, hence intentional, line of flight.

Like all the works in Weiner's journalism period, "Pictures and Early Words" was compiled and conceived from her many notebooks. It was then set in typescript by Weiner herself, but unlike the others the typesetting was undertaken with the use of a computer word-processor sometime in or after 1994.⁴ "This book begins in September, 1972," says the introduction, which is signed by "Hannah Weiner / Silent Teacher" (unpaginated). "SILENT TEACHER" tells us "THE WORDS IN CAPITALS ARE SEEN" just following the title page (i.e., two pages following the introduction). Even more than two decades after the source material was composed in script, the typescript does not account for the third voice, the italics / underlines, which will first appear in "BIG WORDS." Weiner describes the textual conditions by which the third voice appeared in "Mostly about the Sentence";

I bought a new electric typewriter in January 74 and said quite clearly, perhaps aloud, to the words (I talked to them as if they were separate from me, as indeed the part of my mind they came from is not known to me) I have this new typewriter and can only type lower case, capitals or underlines (somehow I forgot, ignored or couldn't cope with in the speed I was seeing things, a fourth voice, underlined capitals) so you will have to settle yourself into three different prints. Thereafter I typed the large printed words I saw in CAPITALS, the words that appeared on the typewriter or the paper I was typing on in underlines (italics) and wrote

⁴ After correspondence with several of Weiner's friends and collaborators, the biographical details required for a sustained textual study remain scarce. Bernadette Mayer and Barbara Rosenthal concur that in keeping manuscript journals Weiner did not conceive of composing books, per se, but Rosenthal suggests that after the success of the *Clairvoyant Journal* Weiner may have gone back and conceived of the four prospective books / journals. Although mention of an extraneous "typist" occurs throughout "Pictures and Early Words," none is known to have worked on the typescripts from the notebooks / manuscript journals. The typescript is printed in dot-matrix and mention of various computer programs all suggest that Weiner typed and even composed it on a computer; and, the typescript's form is that of a "book" complete with a list of prior publications and requisite title pages (all that is missing is the colophon). Among the previous publications listed with the typescript is the compilation CD *Live at the Ear*, which was released in 1994, though Weiner's contribution (reading from 1984's *Spoke*) was recorded two years prior to the CD's release.

the part of the journal that was unseen, my own words, in regular upper and lower case.

It turned out that the regular upper and lower case words described what I was doing, the CAPITALS gave me orders, and the underlines or italics made comments. This is not 100% true, but mostly so.

The description of the voices is an integral part of the sentence discussion, as with three or even 2 operating there was scarcely chance to complete the phrase or sentence.

The situation of the voices, and the interruption and overlay, is quite clear if you hear the tape ... What I think about sentences comes from my understanding through clairvoyance and telepathy ... (60-1)

Clearly, the event of composing the typescript of the *Clairvoyant Journal* was an event with at least three vistas: the notebooks or present unseen (de-personal and motivated transcription), “large printed words” most likely seen from within on her forehead, and the words “seen” in the course of typing. These latter two “vistas” point to a clear “undividedness of the sensing and the sensed,” but it is only through “sentences” – normative syntax – that the first “vista” is separated from or integrated into the critical event of revision. “Revision” is a loaded term here, of course. But rather than lose oneself in speculations regarding the critical motives behind the features of the extant typescript, one must observe that the possibility is hence established for a simultaneously critical and lyric event. As the person emerges, the lyric “voice,” composed in “regular” type, betrays the indeterminacy which is disguised in syntactic excess (or absence vis-à-vis the prose sentence) and engages the intention we read as such. The indeterminacy appears in relief with respect to the sentence, but not in lieu of it; therefore, there is little or nothing semantic ambiguity or syntactic disruption have in common with indeterminacy, per se. Indeterminacy would here be that intention that is compelled by an atelic necessity to integrate the formal and the phenomenal into an “I can.” And I can think of few better articulations of any critical project than: “What I think about sentences comes from my understanding *through* [not *of*] clairvoyance...”

“Pictures...” opens abruptly: “See word HEALING on phone” (1). Various attempts to establish and re-establish the temporal juncture from which the narrative voice “speaks” are as clouded by (syntactically normative) disruptions as is the compositional event;

Should I see palmist today? Another day. Never. NEVER appears in air.

Had dream about palmist. She told me to look in my address book where I would find a message to myself. It had something to do with printing corrections on the manuscript legibly and large so they could be read by a typist for the final copy. (1)

Before long, “printing corrections” appear as an integral facet of the narrative;

Want to buy sheet. Saw tiny flowers print, lights dim on blue. Thought I got a negative on that blue yesterday. Or plain pale blue? Ouch! zaps

(zaps are like static electricity shocks) on right side. Yellow or pink print. YELLOW on gate. Don't want yellow anyway. Is it tiny blue or muted pink? Get another like I have? Another store? Go to dept. store and really obsess? Magnifying bubble on DEPT. STORE printed on edge of pants. If I could print neatly like the spirits. Wavy zap right eye on word spirits. Who then are you? Name yourself.

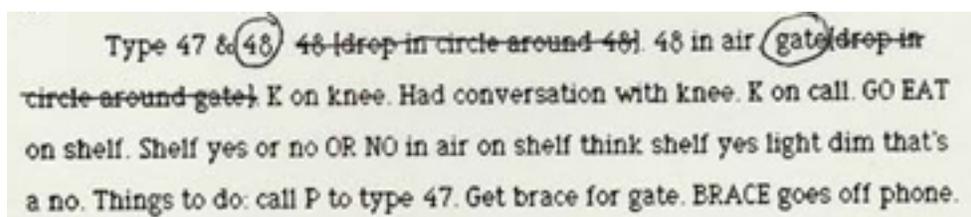
[...]

Who is choosing me sheets? Writing on me pants? And why not chants on me pages here. Direct imprint from the heavens. (2)

Weiner does indeed print legibly over the typescript, either strike-throughs of the "printing corrections" or to produce "bursts" and other graphic features, such as capital words set diagonally across the page. All the while, the questions are acute: "What does this mean" (4). Weiner also sees objects on spoken words (a reversal of sorts): "Say Lord's prayer, see blue t-shirt on will of 'thy will be done'. X on tress and black cape on pass of trespass" (4). Even at this early stage the diagonals are prefigured as "pictures now in down slant of energy" (4). There seems, at this point, to be some anticipation of a third voice to come;

Go to country tomorrow. If I stay home, will K call? Bubble on call. Bubble on stay. STAY HOME on gate. See COUNTRY on radiator (I see the words as I've written them in the notebook.) See radiator on bed, phone on radiator handle, handle on gate. (8)

Over the next several pages, the first diagonal print appears in capital script (written in over the typescript according to bracketed instructions to "drop in" the diagonal word) and the first "bubble" appears, though inconsistently, suggesting Weiner is as yet not functionally literate (i.e., the typescript follows the notebooks' source material on this count);



Type 47 & (48) 48 [drop in circle around 48] 48 in air (gate) [drop in circle around gate] K on knee. Had conversation with knee. K on call. GO EAT on shelf. Shelf yes or no OR NO in air on shelf think shelf yes light dim that's a no. Things to do: call P to type 47. Get brace for gate. BRACE goes off phone.

As sentences become disrupted as such, Weiner shifts more frequently into very brief paragraphs that become more legible as lyric verse. Compare this first instance (describing one of the many debates over retail matters) with the very last instance (describing a potential lover about whom the narrator is quite anxious throughout the piece, "D");

FURCOAT NO.
ONE AT STORE NO.
Sweaters I have on YES.
My life with duality. New sheet. KEEP on yes. DYE on no.

This may work. Yes.
This is ridiculous – no.
Self? No. Funny. Yes. Do I need to reinforce black gate?
Silver gate. No Yes?
OK on yes. NO lights up.
Confusion on gates. (12)

JUST A LITTLE AFFAIR in D's jacket color. JUST NOT PERSONAL
TOO SOON TO BE
CONTINUED
COMPLETED
NOW TRUE BLUE to be completed in blue/yellow. OURS NOT
ALONE
Yellow 11, blue 8.
NOW OPEN TOMORROW NIGHT JUST FINISHED
THIS MESSAGE IS COMPLETE. OURS
ALONE
BE OF GOOD CHEER
D IS A DEAR (69)

It's significant that, thematically, the piece should end in a romantic (small "r") tenor, for with the ethical and worldly resolution of "PERSONAL EXPERIENCE" into the tri-vocal verse form, Weiner discloses the order word beneath the moral and commercial will subsumed by "thought." Thought's order word is "ought," the password of morality. It is here that the ramifications of the visuality of large-sheet poetry dovetails with more recent achievements in feminist genre critique, particularly the use of the page-space in Cha's *Dictée*, where the supernatural, catholic and mythological episodes resolve themselves into the ethnographic analogies of French visionaries Jeanne D'Arc and Saint Therese in the "Erato: Love Poetry" chapter, whose many formal peculiarities completely reorient the reader's relationship to the text as page: visuality as morality play, film, film-strip.

What we might (however reductively) call auditory hallucinations accompany Weiner's debates with "words," particularly in her walks through the city. These walks are studded with "[c]ontinuous, frustrating information" (33). Eventually (in the recurring retail situations) she comes to a pivotal question; "—an apposition? or a truth?" (34). Whereas in impersonation "The real question is why can't I get positive suggestions instead of eliminations & no's," her lyric embodiment recognizes "conflicting information" as a non-judicial (i.e., un-motivated) "POWER" (21, 49, 50). Competence and performance coalesce in the body's staging of capitalist spectacle, like Cha's trans-historical martyrs or Nathaniel Mackey's "N," whose psycho-somatic fits stem from the cracked cowrie shell lodged in his skull in his interlacing series of poems (*Song of the Andomboulou*) and epistolary novels (*From a Broken Bottle Traces of Perfume Still Emmigrate*). This power is further recognized as a deterritorialization of "emotional states," which otherwise "prevent efficiency of action. POWER beside efficiency, prevents POWER. KNOWLEDGE through POWER" (51). "Emotion – upset

– prevents clear (hear) knowledge”; she resolves to take the initiative to “wait & listen” (50, 54). Revision or “EDITING,” for Weiner, is to enter into the constraint of moral self-consciousness at the expense (mirrored in commerce) of ethical “response” (57) / lyric intention.

Weiner defies the seen mandate, “NOT A PERSON” (46); whereas before “With no decision to make the words mostly went away” (49), she learns to regard clairvoyance as less a vista onto singularly “meaningful signs” (“Country Girl” 2) than an implement;

... I have decided to give up words entirely because the profusion is useless ... I am asking for sense ... & only in meaningful [????] *response* when the words quiet down ... Earlier I heard “no imagery,” then I forgot & asked what it said. NO IMAGERY appears on sweater. (“Pictures...” 56-7)

The memorial traces are listened to rather than obeyed. Emotional “states” give way to an aesthesis (apparently a synaesthesia) including but irreducible to emotion in which the person embodies these traces *in* the world, *for us*, becoming tempered and temporal: embodied;

I wonder if it’s possible to make a resolution not to lose my temper at the spirouhts (spirits / thought) any more?
[...]
Is this a writing class? (63)

Yes and yes: from “BIG WORDS,” the fourth of the early journals, anon, large-sheet poetry has taken shape, as I hope to have shown above, according to the exigencies of clairvoyant, intentional phenomenon as well as the formal constitution of language itself. As in early drafts of *The Fast* (referred to as the “Hell Books” in manuscript), Weiner uses the third person omniscient point of view as a precursor to the tri-vocal form of the *Clairvoyant Journal*, and then “large-sheet poetry” is born simultaneous to the return to the first person: the emergence of clairvoyance as process and context to the invention of this new poetic form.

A Note on the Text

The idea of publishing a comprehensive edition of the *Early and Clairvoyant Journals* of Hannah Weiner arose as I was working on my dissertation under Professor Charles Bernstein at SUNY-Buffalo’s Poetics Program. Bernstein is the executor of Weiner’s literary estate and was a close friend of the author in her latter years. When Roof Books decided to publish Weiner’s *PAGE*, Bernstein suggested I typeset and copy-edit the book, along with help from the artist Susan Bee. In the process of working on *PAGE*, I discovered that the “event” of placing the words on the page was, although sometimes excruciating, a crucial channel into the work. At least, I hoped to replicate the visual

impact of the manuscript page, qua page. Matthew Peters built the web edition of the *Early and Clairvoyant Journals* with just this hope in mind, and his efforts were well worth it to those who have and will study and enjoy Weiner's most important works. The idea was realized through the generous work and encouragement of Bernstein, Peters, Lynda Classen and Rob Melton at UCSD's Archive for New Poetry, and by a research grant from the Friends of the Library at UCSD's Mandeville Special Collections. My research owes a great deal to my conversations with Bernstein, Barrett Watten (who typeset the Angel Hair edition of *Clairvoyant Journal*), Bernadette Mayer, Barbara Rosenthal, Jerome and Diane Rothenberg, and Andrew Levy. Ming Qian Ma read an earlier version of the above introduction and his comments were gracious and helpful. Jen Hofer accompanied me on my trip to San Diego to edit this edition, and her conversation and encouragement were vital.

The Fast remains in print from United Artists, and so it was excluded from the online edition, although it is a crucial piece of the sequence of early journals. It was edited down from Weiner's handwritten notebooks, typed and titled "Hell Book 1" etc., and may trigger a similar editorial project since the Hell Books are extensive and intriguing texts, full of fairy tale characters and provocative formal connections to the more mature work of "BIG WORDS." However, at over 250 pages in length, and being in general disarray, this could not be undertaken here.

A limited-edition of *Country Girl* was published by Kenning Editions in 2004 and, at press time, is still available from Small Press Distribution. The decision was made to make *Country Girl* accessible in the online edition due to its more limited availability relative to *The Fast*.

Pictures and Early Words and *BIG WORDS* have never been published in any form. Although it is, at times, seemingly indistinguishable in form and content from the *Clairvoyant Journal* proper (and manuscript inventories demonstrate this), I chose to let "BIG WORDS" stand as the June 1973 "Retreat" section through until 1974, when Weiner's first extant title page indicating the work as the *Clairvoyant Journal* appears. The project may have continued through 1978, given original inventories, but there are no extant typescripts past those published here.

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