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Mostly about the Sentence  
Hannah Weiner

Intro  
Develop of Sent  
Parts of Sent  
Sent notes  
Sent Quotes  
Ego  
Names  
Close

# Seen Introduction

Before the Code Poems please  
 I was just short page an  
 ordinary writer with no  
 instructions and one book  
 was published. The Code  
 Poems were performance  
 pieces using two figures  
 and flags and were "found"  
 material based on the  
 International Code of Signals  
 for ships at sea.

Before I was introduced to  
 myself. This book was  
 published last. Last  
 sentence. Before I became  
 my clairvoyant writer  
 myself.

That's the belief introduction

short page

someone else would get  
 hysterical

And words began to be seen  
 in August then begin 1972  
 almost after seeing  
 image and energy fields  
 since January 1970  
 some inclusion and writing  
 journals some unpublished

Then we began to see words  
 as aforesaid and write  
 some journal it's all  
 enclosed I still do  
 all the introduction is seen

Establish yourself some  
 writers are very difficult  
 but I seem unusually  
 harsh I have to appear  
 myself Read one line  
 at a time and it pleases you

Some introduction for  
 Have some courage  
 put it plain the introduction  
 is 2 pages seen and I am  
 almost interviewed

The Development of the Sentence  
in my Work in SEEN WORDS

When the words first began to appear in August, 1972, they appeared singly. The first word, WRONG, appeared about an inch long, neatly printed, at a 45° angle to my part leg. Later <sup>words</sup> they appeared in two word phrases some of which, as NO-ALONE I did not understand (early journals 1972, Unpublished) In my naive (or natural form) desire for completion I would cry "where is my T - is the phrase 'not alone' that is meant" and why, ~~and~~ or it or the spirits that I then sometimes thought it was, ~~could not~~ speak English. The phrase developed but remained a phrase right through the Clairvoyant Journal 1974 (Angel Hair). In April sometime, I think I got down on my hands and

begged or prayed, please let me see a complete sentence. On April 15<sup>th</sup> I did see one, printed in small letters along the edge of my kitchen table that had come to me from Lenny Neufeld via Jerry Rothberg. It said "YOU WON'T BE ANY HAPPIER".

Having achieved this wonderful goal (my mind could speak English - after all, I could) I then proceeded to discontinue the sentence. The words appeared too fast and interrupted themselves. The (my) natural desire for closure was defeated by the more important mind - or poetic - form. I was happy though, complete thought.

Jyn Hejira in says in The Rejection of Closure (Poetic Journal #4 May 1984 Women & Language) "... a natural response

~~XXXXXXXXXX~~

14  
 toward closure, whether  
 defensive or comprehensive,  
 and the equal impulse  
 toward a necessarily open-  
 ended and continuous  
 response to what's perceived  
 as the 'world,' unfinished  
 and incomplete". She also  
 states "Form is not a  
 fixture but an activity"  
 which was certainly true  
 of both The Clairvoyant  
 Journal and Little Books/  
 Indians (ROOF).

Long sentences in LITTLE BOOKS/  
 INDIANS were interrupted often  
 by capital ~~letter~~ letter  
 words as well as regular  
 clause case in which the  
 book was mostly written.  
 Many of these words  
 and sentences were completed  
 if my memory could hold  
 unto the long seen phrase  
 which was interrupted by  
 never seen phrases.

~~Show examples on page 4~~

PAGE 2 NUMBERED

The complete sentence or  
 thought then depended on  
 my memory and if (as in  
 the poem ~~XXXX~~) I had  
 smoked some marijuana  
 the memory was elusive  
 and hard to hang onto.

QUOTE ~~XXXX~~ 5A 5A

"<sup>hiding</sup>  
 In JAPAN", another long  
 sentence poem, I had not  
 smoked any grass and  
 the interruptions were  
 part of the original seen  
 line, not something that  
 intervened after I had  
 started to write the first  
 part of the line.

QUOTE JAPAN 5B

As for other drugs, I don't  
 take any (except for some  
 Peyote in ceremony which I  
 don't write on, but peyote  
 brings picture visions, not  
 words.)

Drinking however,  
 when I drink seeing words,  
 will completely mis me

LITTLE BOOK 129 PAGE 2 NUMBERED  
Oct 26 ~~78~~ 78

Here comes a sentence STRUCTURE  
that DONT WRITE

I must make

a con MY BOOKS

decide a story

the bell ring

twice & Beensdote's voice I run /

down dont skip Charles

I THOUGHT IT WAS MY BOOKS I /

JUST UPSIDE RAN

and nobody stands

Hannah its so

simple it buds same like you

STAND IN YOUR SILENCE dont skip

But I dont remember what I find  
the sequence stands

typical sentence some line struct  
YOU

and

sentence structure some /

exclamation MY SAME SENTENCE

Danny returns

and it has an ending

giving away our

SILENCE

CRAZY DONT SKIP GIRL what was /

I saying

an hour ago what I was

write sentence

SILENCE some pages

Danny reports it on your /

Hannah dont speak online

its just the sentence

PUNCTUATION

I cannot remember sentence I /

folded my pages

AN HOUR AGO

LITTLE BOOK 134 heading JAPAN Dec 9 78

WAIST my ~~was~~ <sup>has</sup> shut ~~something~~ /  
else is Jimmie wrong INSIDE  
RUSSELL MEANS ~~what~~ LIGHT I /  
don't know what PERIOD don't /  
finish sentence please

See what Jimmie SORRY ABOUT THIS /  
really phrase continues ~~as~~  
Carry your books in a sack /  
stupid MEANS TO APRIL  
THAS FINISHED

RUSSELL MEANS ME  
HANNAH I started my sentences /  
again SKIPS A PAGE

Don't date he feels it Jimmie /  
has made the final decision /  
of don't

Continue with this don't speaks  
of this her poor entire  
next page GURUS

Don't be so stupid life sentence /  
structure please that was because  
of SAME PRICE NO I CAST /  
WRITE IT IN

Jimmie has decided to become /  
SENTENCE STRUCTURE  
SAME AS ME LONG LINES

Jimmie sentence structure /  
WRITE IN JOY APRIL has decided  
to become Hannah finishes /  
her sentences WE WEAKEN  
EASILY

up and force a memory loss so that what I write is usually edited out. The disjunctions are out of hand and not interesting to me - too much out of control and I cannot complete the interrupted line. Perhaps I just get silly. Some drunk (seen) some perhaps (seen) some talk is in perhaps some (seen)

This summer #4, however, not seeing words, I write drunk very long very ordinary phrase lines - also not interesting to me and also silly. Coffee is fine.

(Sun & moon)

SPOKE, ~~written without any stimulants~~ was written differently. The words appeared on my forehead in groups short enough for me to remember and write them down and the continuation or interruptions were included in this word-group seeing. This is true even though the style varies from a journalistic technique (June & July) to a poetic technique (August) and a prose technique (Sept.) The one exception are the large words which appeared once on every page, about 3/4 ~~way~~ of the way through, as I was writing down the seen forehead phrases. Words for SPOKE were not seen on any furniture, in the air, or otherwise. This, as far as I can remember, was also pretty much the technique for the long poems NIJOLE'S HOUSE (POTES & POTS PRESS) and SIXTEEN (AWGDE).

Before seeing words I always completed my sentence. The work written prior to August 1972 is 1) Journals discussing early aspects of the clairvoyance as seeing images and energy fields (THE FAST, forthcoming from Prospect Books) and a 1971 unpublished journal discussing (Images Seen in a summer in Woodstock)

2.) THE CODE POEMS (OPEN BOOK 1983) These poems and performance pieces from the late 60's used a language "found" complete in The International Code of Signals. This is a book of ships signals that has been published for mariners since the 18<sup>th</sup> century, & continually revised. I used both the short incomplete phrases that I found (frequently ending with — blank) and complete sentences and questions.

3) Going back further, The Magritte Poems, written in the middle 60's and published by POETRY NEWSLETTER 1970 is a very small pamphlet of 8 non-sex poems. Discussing Magritte painting in normal poetic form.

A short introduction to discuss voices

I did, in the Magritte Poems use a response to the verse, printed at the back of the poems, giving it a second "voice". In the Code Poems almost all (and I think all the ones published) were a statement and answer between 2 voices, people, or ships. Often 2<sup>nd</sup> people read the poems aloud in performance. Sometimes I read both parts myself ~~but not as~~ as in the movie ANY CHANCE OF WAR & in a non-performance reading situation. The idea of 2 "voices" is



natural to the Code Poems,  
as the code was developed  
for communication between  
vessels or between  
mariners lost at sea and  
a vessel.

So the idea of using more  
than one "voice" or separate  
"voices" pre-dates the  
Clairvoyant Journal 1974.  
To clear up the matter of  
the three voices, printed in  
regular type, CAPITALS or  
italics: ~~in the Clairvoyant~~  
~~Journal~~. At that time -  
Jan-June 74 I saw words  
in a wide variety of sizes,  
script and printed, on  
my own forehead (the  
large capital words on my  
forehead began in a retreat  
in June 1973) and on other  
people, forehead included,  
and on every other imaginable  
surface or non-surface:  
the wall, the typewriter,  
the paper I was ~~writing~~  
typing on, peoples clothes,

the air, and even words string  
out in the air from the  
light pull (a favorite place),  
anywhere.

I bought a new electric  
Typewriter in Jan 74 and said  
quite clearly - perhaps aloud -  
to the ~~words~~ words (I talked  
to them as if they were separate  
from me, as indeed the part  
of my mind they come from  
do not know ~~concern~~  
to me) I ~~see~~ have this  
new typewriter and can  
only type lower case, capitals,  
or underline. (Somehow I  
forgot, or 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 underline  
(Italics) and wrote the

part of the journal that was unclear, my own words ~~describing~~ what I was doing, in regular upper and lower case. It turned out that the regular upper & lower case words described what I was doing, the CAPITALS gave mood, & the underscores or italics made comments. This is not 100% true, but mostly so, ~~and quite~~

~~I feel~~ the description of the voices is an integral part of the sentence discussion, as with three, or even 2 operating, there was ~~no~~ 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 made by the Wilderness Audiographics in Berlin

Sharon Mattlin is a wonderful CAPITALS and bases me around endlessly. Peggy De Coursey read the italics for March and Regina Beck for April (unprinted is a tape with Rochelle Kraut reading italics for May and myself alone reading the June retreat). Peggy and Regina both sound as if they were scolding me. We worked it so that the voices came fast after each other, ~~some~~ occasionally speaking in unison and overlapping, and occasionally one of us would add an ad-lib comment.

I want to add it was an enormous amount of fun, though hard work requiring a lot of rehearsals to prepare for the tape. Performances were a little free, requiring less perfection. There readers and others put up with

Develop of Sent 19  
Voices

endless work and no  
or little monetary reward.  
Sharon used to get a bowl  
of cereal but she sounded  
funny in rehearsal and  
Peggy got ~~the~~ fare to  
Brooklyn.

Since then all my  
books are written for one  
voice, <sup>though</sup> dis-continued and  
interrupted, and I have  
the lonesome pleasure  
of reading them all by myself.

Destroy  
1

Destruction of the Sentence  
~~Why Did I Destroy the Sentence~~

From Spoke, July 23

Why did I <sup>the one</sup> destroy the  
sentence blump because <sup>the</sup>  
rhyme the mind responds

thinks quicker THAN WE  
SPEAK and answers below  
the line itself on the page  
(above the line) OR SEE WE  
IT THE WORDS

In a ~~letter~~ to Diane Ward  
summer 84 I wrote

What I ~~think~~ about sentences  
comes from my understanding

In response to Diane Ward's query, summer 84, "Tell me what you think about sentences" I wrote in letters to her, the following plus some:

What I think about sentences comes from my understanding through clair-voyance and telepathy, dating back to the acid days of the ~~60's~~ late 60's & early 70's.

① Telepathically we receive from each other the spoken sentence, in a house where everyone took ~~a lot of~~ LSO twice I heard people's thoughts as if they had been spoken aloud. Both thoughts were silently directed to me. One woman thought, almost a shout, "get out of my kitchen" and one man said something about helping me with a house if I bought it, & replied the thought aloud, asking me if I'd heard his

thought, I heard their natural speaking voices. - Differently, Mitch Highfill told me he once heard a whole ~~whole~~ conversation on LSO that he heard in reality later the next morning. I have never heard a "writer's" line from someone - or anything they are reading or studying. I never heard any ~~any~~ poetry lines I could steal! Only answers to thoughts, once I saw two people have a silent conversation which they confirmed.

② The sentence is always interrupted. Mind 1 that speaks ~~or~~ aloud, or writes, is interrupted by mind 2 that is simultaneously preparing the next sentence or answering a question, therefore the correct form to represent both minds, or the complete mind, is an

interrupted form. ~~On~~  
~~acid some hitches could~~  
 It takes two or three  
 seconds for the thoughts  
 to form into a sentence,  
 meanwhile another one  
 is being spoken - written.  
 On acid some hitches  
 could hold conversations  
 with two people at once.

From Spake July 29

"some complete the interruptions  
 sentences and I careful don't  
 BECAUSE IT IS ALREADY  
 mother psychic intuition  
 helps children KNOWN

③ The interruptions may be  
 hereditary. My mother  
~~can~~ <sup>could</sup> go on with an  
 interrupted story after  
 several minutes without  
 going back and repeating  
 a word. The ~~mind~~  
 structure of the mind we  
 each have determines  
 somewhat our style of

writing and some style  
~~as some~~ therefore as well as  
 some formation of brain  
 cells may be an  
 inherited quality. I base  
 this partly on fiction from an  
 Scientific American article  
 in Scientific American, THE BRAIN  
 about brain diseases. ISSUE

QUOTE

perhaps quote Darryl's poem

(4) The sentence is unfinished because the mind of the reader supplies the answer (the end) either through telepathically reading the other's mind, or through common knowledge. Or perhaps the reader involves himself with his own ending, which is equally valid.

## Sentence Notes and Quotes

Many things happen at once, peculiar to a journal form, to force interruptions, ~~and~~ writing above and below the line which incorporates some of this simultaneity. Linear writing must leave out many simultaneous thoughts and events.

I am trying to show the mind.

The Clairvoyant Journal shows the mind working in relation to events happening. It was written at any and many times during the day and night whenever I saw the words until it was time to GO TO BE (bed).

Spoke shows the mind in relation to remembered events of the day - what is in the writer's mind as one writes. I wrote it late at night in bed.

and from the end of sentences. <sup>Ext Quates 1</sup> . April 17

Quates about the Sentence

From the clairvoyant Journal,  
added in very large letters  
while I was correcting  
proofs ~~at the end of~~

STOP THE SENTENCE

with the ~~re~~ omitted from the <sup>one</sup> ~~one~~ of many incomplete words <sup>in my books</sup>

From Little Books of Indians  
one of ~~many~~ <sup>several</sup> references to  
the sentence, this one a  
pun on the jail sentence

quote Little Book 128

New Pages I Just Remembered It

Dear Russell

better in jail  
for a year

Now 15

than

DONT FINISH IT

S E N T E N C E

Sent Quates 2

Comments from Shope are  
many.

June 20 "and all continue  
sentence please"

June 21 "we dont finish this  
sentence" last line for  
that day meaning we  
dont finish the Subject

July 9 "its because I complete  
the sentence I make no  
complete sense sometimes"

July 29 "Dont insist on the  
sentence formation that's  
all but keep the meaning  
until this month clear"

Aug 3 "sentence ending is the  
complete ~~one~~  
some ending is the complete  
ending

"Its a long paragraph <sup>part</sup>  
the word paragraph + ~~page~~ + ~~sentences~~ ~~and~~  
can mean a page & sentence  
can mean a paragraph

Aug 3 I mustnt concentrate  
 switch <sup>CONTEXT</sup> the sentence  
 around so I'm able with  
 it to include POETRY and some  
 line breaks with the uneven  
 first as childish  
 only

Aug ~~13~~ 14 so it is concluded  
 also that I am running  
 out of sentences

Aug 15 I was some comfort  
 to the sentence the way  
 out west boy laughs

Aug 15 I CANT WRITE ANYTHING  
 ELSE EXCEPT SENTENCES

Aug 15 on this third week of my  
 fail sentence

Aug 17 I was fail sentence

Aug 17 I was also sentence  
 conscious

Aug 21  
 some  
 FINISH.  
 sentence. interrupted.  
 .. by some  
 STRUCTURE

Sent 4  
 why complete the  
 sentence anyway question  
 because seeing with words  
 before I was writing it in.



The diminishment of the ego  
& the authority of the author.

Begins in Code Poems with  
the use of alternate forms  
"He, she, it or cont'd," which  
also has to do with de-sexual-  
izing. RST CAN (ABLE TO)

About the Clairvoyant Journal  
Non-Ultimate Ego in  
"Poetry Flash"

"The very function of  
clairvoyance in the work of  
Flannah Weiner is an assault  
on the homogeneity, the continuity  
of the ego."

Especially in the Clairvoyant Journal  
The person writing is  
based around by the  
voices, & gives up her  
autonomy to the other parts  
of the self. A relinquishing  
of ~~the~~ constant conscious  
control to let the other part  
of the mind dominate. The  
ego belongs to the conscious  
part, the writer's voice and  
often, or nearly always, I  
reacted with some ego  
controlled emotion as anger  
or impatience or amusement  
to the seen words or voices.  
I gave up my authority to  
them, indeed the speed  
at which the words appeared,  
would not allow for a  
time of complete ego  
action or thought, <sup>interrupted</sup>  
The incomplete <sup>& interrupted</sup> sentence  
does away again with  
the authority of the author,  
~~preventing him from~~  
~~controlling~~ engaging the  
reader whose own mind  
will either naturally or by art  
respond to the delay of the  
interruptions & the incompleteness.

Perhaps the reader, even, is not allowed a consistent or ego-building response by the interrupted and incomplete sentence because the writer throws at the reader such a quick multitude of ~~the~~ words phrases ~~and~~ lines ~~to~~ and sentences to be put together & finished.

The reader's ego or expectation is further thrown by the occasional running of words together so that rather than put together the reader must parse and separate the words.

Every engagement of the reader breaks down the author's authority over him, & this includes the change of type face size, requiring an adjustment of eye focus and words written above

and below the line giving the reader a field rather than linear response and increasing his choice. The variety & speed of reader challenges however will keep the reader from building up his own authority as he reads - responds. The author isn't the only one with an ego.

The author's ego is further controlled in SPOKE by transference, which means the author transfers the ~~Aug 7~~ "whole mind of someone else to himself" or actually pushes it & seems to be a thing.

Aug 7 "who am I in the next page"

Aug 13 "I was written in"  
~~"I was also any person"~~  
~~"I was"~~

"I was original copy"

"I was also any person"

"I was anybody else"

"I was also anybody social systems work telepathically"

Aug 17 "I was quiet"

Transference of another person's thoughts, feelings or even body movements, is not uncommon to me, especially in the past with acid or marijuana, & in the present, with American Indians.

## Naming Names

Involves the ego of the person named and has to do (not naming names) with de-personalization. The deciding factor in my books is ~~not~~ the psychic factor.

In the early journals people were referred to by one or another letter of their first name (often the last) to preserve the anonymity & focus less on an individual personality. As the series words developed, real names re-appeared and in the Clairvoyant Journal people often have both first and last names mentioned. ~~Little~~

Little Books / Indians is about people, and names names. I often refer to myself in the third person, calling myself Sis or Hannah often misspelled (destroy the ~~the~~

ego-attachment to the name.

In SPOKE, written in 1981, myname,<sup>word</sup> after replaces my own name and name after replaces a real person's name. Many names are still, however mentioned throughout the book.

In reference to healing; i.e. the diagnosis of illness which is or was one of my psychic powers, naming the individual is absolutely essential.

Even in this case, however, ~~though~~ in SPOKE I sometimes destroyed the real name as in

quote: AUG 3  
very paralyzed, <sup>left arm</sup> on the name's left hand side and <sup>name,</sup> west coast ~~my~~'s chest back pains -> into healer

This is probably giving into writing's political pressure

Handwritten note

to de-personalize or perhaps just admitting to myself people don't like healing diagnoses, especially free from a psychic. Unfortunately these unnamed people cannot use the information to protect themselves medically. American Indians do not have the same hang-ups, considering healing a respected quality.

Some quotes about the psychic predicament

Spoke July 9

Hadnah I think terrified the Indians have the most knowledge

I haven't got the nerve to tell everybody the truth

and on July 28 - I SOME TIMES WONDER IF writing IT IS ~~period~~ TRUE PERIOD AUGUST because of the many predictions

There is after a psychic  
insistence on ~~the~~  
clarity SPOKE July 29" I  
want my memory clear"

The names as pronouns

De-sexualizing the pronouns  
began in the 60's with the  
Code Nam line "he, she, it or  
~~it~~ can be" in RAT CAN,  
(ABLE TO) and continued in  
the Clairvoyant Journal  
with reference to the ~~use~~  
words and myself as IT.  
In ~~the~~ LITTLE BOOKS/INDIANS  
and SPOKE there is no play  
with the pronoun but  
neither do I ever use the  
masculine ~~as to refer to~~ the  
indefinite pronoun.

## Closing

(opening)  
I think, one of the important  
things about Spoke ~~to say~~  
~~opinion~~ is said ~~in a~~  
~~quote~~ on Aug 13, 14

## SHOW THE MIND

Sis I'm writing about included  
August by mind thinking  
and some  
MORE...

MY MIND is drunk and has  
several passages

My mind has also made the  
decision to call a full length  
book a novel. This is  
mentioned in the Clairvoyant  
Journal and several times  
in SPOKE as follows:

July 28 sis its all about  
writing a great big  
writing novel  
sis its a funny  
book if you like writing  
a novel

Aug 3  
 as its a very long  
 novel book

Aug 7 I have DOUBTFUL  
 written this novel

Aug ~~10~~ 14  
 unfinished novel of  
 the type which it in style  
 language ~~style~~ and some  
 periods

Aug 15 I am rewriting the  
 pure style

~~only four books to be  
 included in the list of  
 the same style per iod~~

I mean ~~Aug 15~~  
 only clairvoyant material  
 for THE NEXT FOUR YEARS  
 AND THENS I QUIT WRITING  
 forever... untils I die with  
~~forever~~ ~~which I dont believe~~

only four books this is  
 included and count  
 journal clair one and  
 this is it to me

only four books to be  
 included on the list  
 of the same style per iod

ON PERIODS

Spake Aug 21  
 some periods I  
 must give a lecture on  
 this subject are.

end