

Mostly about the Sentence

Hannah Weiner

Intro

Develop of Sent

Deatr of Sent

Sent rates

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 began 1972
 almost after seeing
 images 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 journals some unpublished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
 Hannah 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Later ^{words} they appeared in two word phrases some of which, as NO-ALONE I did not understand (early journals 1972, Unpublished) In my naive (or natural form) desire for completion I would cry "where is my T - is the phrase 'not alone' that is meant" and why, ~~and~~, or it or the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 knees and

begged or prayed, please
 let me see a complete
 sentence. On April 15th
 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
 Nothenberg. 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 says
 in the Rejection of Closure
 (Poetics Journal #4 May 1984
 Women & Language)
 "... a natural response

~~Develop of Part 3~~

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 ~~letters~~ 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 ~~DAIJI~~) I had smoked some marijuana the memory was elusive and hard to hang onto.

QUOTE ~~DAIJI~~ 5A 5A

"^{hiding} 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 don't see words, will completely mess me

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Review of text
5A-1

LITTLE BOOK 129 PAGE 2 NUMBERED
0026 ~~78~~ 78

Here comes a sentence STRUCTURE
that DON'T WRITE

I must make

a con MY BOOKS

decide a story

the bell rings

twice & Beendote's voice I run /

downtost ship Charles

I THOUGHT IT WAS MY BOOKS I /

JUST UPSIDE RAN

and nobody stands

Thank its so

simple it buds same line you

STAND IN YOUR SILENCE dont skip

But I dont remember what I find

the sequence stands

typical sentences 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
 name sentence
 SILENCE some pages

Danny reports it on you /
 Hannah dont speak online
 its just the sentence
 PUNCTUATION
 I cant remember sentence I /
 folded my pages
 AN HOUR AGO

LITTLE BOOK 134 Hedwig JAPAN Reel 9 78

WAIST my ~~was~~ ^{hing} ~~but~~ ~~something~~ /
 else is Jimmie wrong INSIDE
 RUSSELL MEANS whaton LIGHT I /
 dont know what PERIOD dont /
 finish sentence please

See what Jimmie SORRY ABOUT THIS /
 really phrase continues ~~and~~
 carry your books in a rack /
 stupid MEANS TO APRIL
 THAS FINISHED

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

Dont date he feels it Jimmie /
 has made the final decision /
 of dont

Continue with this dont speaks
 of this his POOR entire
 next page GURUS

Dont 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

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Develop of Sent 5

~~5B-2~~ 5B-2

Jemima 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 shot 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 & POTES
 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 describing 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 18th 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-~~seen~~ poems.
 Describing Magritte paintings
 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~~ 2nd 3rd 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
manned 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 ~~typing~~
typing on, peoples clothes,

the air, and even words flung 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 (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 ~~can~~ 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 on 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 numbers, & the underlines 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 appearing, 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 C.A.P.I.T.A.L.S and basses 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-like 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 freer, requiring less perfection. These readers and others put up with

endless work and no
a 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, ^{though} dis-continued and
interrupted, and I have
the lonesome pleasure
of reading them all by myself.

Destruction of the Sentence
~~Why Did I Destroy the Sentence~~
 From Spoke, July 23

Why did I ^{the me} destroy the
 sentence blump because ^{the}
 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~~ ^{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's thought, almost a shout, "get out of my kitchen" and one man said something about helping me with a house if I bought it, & repeated 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 ~~good~~ 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 hippies could~~
 † It takes two or three
 seconds for the thought
 to form into a sentence,
 meanwhile another one
 is being spoken - written.
 On acid some hippies
 could hold conversations
 with two people at once.

From Spake July 29

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

③ The interruptions may be
 hereditary. My mother
~~can~~^{could} 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 findings from an
~~Scientific American~~ article
 in Scientific American, ^{THE BRAIN}
 about brain diseases. _{ISSUE}
 QUOTE

perhaps quote Danny'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,

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Sext Quotes 1

and from the end of sentence. April 17

Quotes about the Sentence

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

STOP TH SENTENCE

with the ~~ex~~ omitted from the
~~two~~ ~~one~~ of many incomplete words ^{in my books}

From Little Books of Indians
one of ~~many~~ ^{several} references to
the sentence, this one a
pun on the jail sentence
quote Little Book 128

New Pages I Just Remembered It

Dear Russell

letter in jail

for a year

Now 15

than

DONT FINISH IT

S E N T E N C E

Comments from Spoke 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 ~~end~~ some ending is the complete ending

"Its a long paragraph para the word paragraph + ~~para~~ + ~~graph~~ + ~~sentences~~ can mean a page & sentence can mean a paragraph

Aug 3 I mustnt concentrate
 switch _{CONTEXT} the sentence
 around so I'm able with
 it to include ^{POETRY} and some
 line breaks with the uneven
 first as childish
 only

Aug ~~12~~ 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
 jail sentence

Aug 17 I was jail sentence

Aug 17 I was also sentence
 conscious

Aug 21

some

FINISH.

sentence. interrupted.

.. by some

STRUCTURE

Sekt 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 can be", which
also has to do with de-sexual-
izing. RBT CAN (ABLE TO)

about in the Clairvoyant Journal
Ron Silliman says in
"Poetry Flash"

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

Especially in the *Clamorous 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, + ^{interrupted}

The incomplete ^{+ interrupted} 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 be~~ 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 help 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~~ "whose mind of someone else to himself" ~~and~~ 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 a~~"
 "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 / Indusions is about people and names names. I often refer to myself in the third person, calling myself Isa or Hannah, often misspelled (destroy the ~~the~~)

ego-attachment to the name.

In SPOKE, written in 1981, synonym^{word} 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^{left arm} on the name's
left hand side

and
west coast ~~the~~^{name}'s chest
back pains → into healer

This is probably giving into
writing's political pressure

~~Handwritten~~

to de-personalize or perhaps just admitting to myself people don't like healing diagnoses, especially free if 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

Harrah 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 SOMETIMES WONDER IF writing IT IS period TRUE PERIOD AUGUST because of the many predictions

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

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

(caption)

I think, one of the important things about Spoke ~~and my 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
 his is a very long
 novel book

Aug 7 I have DOUBTFUL
 written this novel

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

~~Aug 15~~ Aug 15 I am re writing the
 pure style

~~only four books to be
 included on the list of
 the same style period~~

*I mean
 days*

only clairvoyant material
 for THE NEXT FOUR YEARS
 AND THENS I QUIT WRITING
 forever... untill I die with
*A * which I don't believe*

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

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class 3

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

ON PERIODS

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

end