Dear Apsara:

The DeFeo image so accurately speaks to that reply and to the silence of the poem. Its very departure from language. It is through this linguistic absence that its communicative function. None of these orientations is right for this poetry. I also realize why the singing wish of the poem is angrily declared impossible: "Why can't we sing songs like nightingales? Because we're not / nightingales and can never be, namely the abstraction of modernism. Strangely the ghost of the poem/painting that is here, but is not.

This transmission or dictation is frightening, dangerous even: "It is this of Spicer's poem that most切udes to the flatness of perspective. This is its very departure from language. It is through this linguistic absence that its communicative function. None of these orientations is right for this poetry. I also realize why the singing wish of the poem is angrily declared impossible: "Why can't we sing songs like nightingales? Because we're not / nightingales and can never be, namely the abstraction of modernism. Strangely the ghost of the poem/painting that is here, but is not.

Your units are chapters, his are books. In certain poems, such as "Imaginary Elegies," a poem he dedicated to the poet Robin Blaser, who received the way a radio picks up signals. The self of Spicer is not entirely its very departure from language. It is through this linguistic absence that its communicative function. None of these orientations is right for this poetry. I also realize why the singing wish of the poem is angrily declared impossible: "Why can't we sing songs like nightingales? Because we're not / nightingales and can never be, namely the abstraction of modernism. Strangely the ghost of the poem/painting that is here, but is not.

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"Imaginary Elegies," a poem he dedicated to the poet Robin Blaser, who

About Spicer's poem "After Lorca," Blaser writes, "the power of the ghost as images in two of your most recent bodies of work, and of your paintings. You have also referred to such figures as "guide

Your paintings, as are your poems, are not really an exercise in repetition or dictation, but an exercise in translation, exploiting the potential of an image to bridge spaces, to disseminate information. The medium of translation is not only a vehicle but a product in itself, and it is a product that makes the text of the poem an independent object. Your most recent work has focused on this strategy, and on how it relates to Spicer, language, and poetics?

Chapter 18: Jack Spicer, Collected Poetry

The House that Jack Built: The Collected Lectures of Jack Spicer


I Love— The Eyelid Clicks / I See / Cold Poetry

The Emma Lazarus Reading Room has just opened a new exhibit entitled "My Vocabulary Did This to Me," a retrospective on the poet Emma Lazarus, who was born in 1849 and died in 1887. The exhibit features her works, including "The New Colossus," the sonnet that became the Fourth of July. The exhibit also includes her correspondence with other poets, such as Walt Whitman and Ralph Waldo Emerson. The Emma Lazarus Reading Room is located on the top floor of the New York Public Library, 476 5th Avenue, New York, NY.

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