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This is a poem-essay on [Lorine Niedecker](#) using only words from her writing. A ventriloquism in the reverse. If I wanted to speak about Niedecker, but if my language, my vocabulary only allowed itself her own words and phrasesThe method is in line with her poetics of the “condensary.” ‘Notes’ at the end of the essay thrashes out detail about the relationship between my poem and her work. Every word I use, is footnoted for its source from her work. Many lines in the poem are made by combining bits of lines from her work.

If I wanted to speak about Niedecker, but if my language, my vocabulary only knew words and phrases from her writingand perhaps even adopted her poetics of the “condensary” ... This is a poem-essay on [Lorine Niedecker](#) using only words from her writing. A ventriloquism in the reverse. A biography of a poet’s work, of which life is also a part.

Notes at the end of the essay has the reasons and relationships between my poem, and hers. *Footnotes* are mostly technical information, detail the source of every word or phrase in my poem. Since many lines in the poem are made by combining fragments of lines from her work, the footnotes are longer than the poem— this is technical information, of course, but can be delectable if you like to take the time over Lorine Niedecker.

I Lorraine Niedecker

My father saw his wife turn deaf and away I mourn her not hearing

water
daughter

soft
serious

a^{new} a^{new}

sⁱⁿ cere sⁱⁿ cere

waterlily
floating
lilyLea
o my
liptiplily

I was born with eyes and a house
The sun hits
See!

High, lovely light

Hey day!

My only fear: I'll go blind

bornsworn
to sound, light

saw a star whistle

peet tweet
teardroptittle
be dee dove
round sound

I must have been washed in listenably

pure duration
cough blackbirds please

Sir Air plover

apt in the wing plover

hello how do you die thrush plover

things
thoughts

Rock me out

man country motherinfested

And yet stand up

Proper balance
Water, air, poetry

Urgent
impulse tests depths

pect imagist dull osopher

Be as solid and dense and fixed as you can Over oneself establish an absolute power of silence isn't it humorous to designate at all
rainacular novembrood atmosnoric

Silence if intense

two months six lines

Explodes

Stevens Marianne Moore Zukofsky reznikoff Cummings Abigail Adams John Adams Thomas Jefferson Villon Dante Hopkins
Lincoln Michaelangelo Wallace Stevens Mickey Mouse William Morris Yeats JFKennedy Emerson Croatia Berlin Bolivia Bergen
Sweden Swedenborg Leonardo Mary Shelley Ruskin putrid Petrarch miserable Milton William

Carlos

Williams

what was sensed by them

LZ My
Dish

Better eat you my dear

hello, Horse are you Greek
Understand me

love after deaf huff
Not caring to win
Acutely akin

Love is the great good use one person makes of another

Longingly immense
Very veery
Fence

Muzik is a nobl art
Not all is music
Test

Hell illuminations
Not all delirium ecstasy can't be constant

Thick goodbye
What desire!
Can't take it cool fool I'm a
Neverending

Rock place tender
moments between sex and courtesy
Inconvenient Ecstasy

return friend remove the leaves from my eaves

Leave me good sport
No two persons can ever become one

Why my sorrow Paul Sorrow moves in wide waves
Wind widens the grass
It passes lets us be
It uses us, we use it

knowledge felt
love held No child no enlightenment

this loud uncovering of griefs
the uses of grief
a pleasure to grieve

A monster owl on the fence flew away. What is it the sign of? The sign of an owl. No oranges, none
at hand. What's got away enough to see me through lights go out

I married I hid

Rotting alewife carpets dishes benches fishes

Gloomelmed Gloomowned

Seagull has no taste for fish

I Compost with bitterns

I give the soil my phosphorus

madness keep

I shall put everything away some day

Die prose

Hurry close the door come to the crack quickly jesticulate

dreadful folk principles infamy knowledge humanity energy contention

R – Rats should be dropped in tar alive M – I wasn't brought up like that F - obscene purity G – drink belly Gun hand

unfortunate dog You're my type you're okay

sudsy social Christmas cacophony Often nothing to do Who has not thought of ending one's life Drink for there is nothing else to do but Somebody with the name of Christ Christ! Efficiency Frank Lloyd Wright setting Lust that will never rust beauty: impuriti corrupt higherups brotherbleach Hitler

For men with motors ... woman

literal litter

We're here till we go

newdead all one in the end

Last lines being sentimental never be witty with finality

it's not quiet and it's not laughing

adark

bluet who am I to observe myself

I'll be no one

Will I!

Lorine!

Don't worry

about the comma

Hero know every _____ in neighborhood

Acacia Algae Andromeda Aspen Aster Berry Blue chicory Blue rose Buffalofish Bullfrog Canvasbacks Carp Cat Catfish Cattle
Cauliflower Cherry tree Chopin Cisandra of the bog Catalpa tree Clover Clubmoss Corn Crabs Crow Cuckoo Dandelion among
petunias Dead duck Dinosaur neck Dragonflies mating all over hell Driftweed Drosera Dry grass Ducktalk Duckweed Dung
Equisetum Erudition Exigentia Ferns Firefly music Fish Flamingo Fly Fruitflies Geese Gentians Gnat Gopher Grass of Parnassus
Gull Hibiscus Hog Hollownuts Horse Horsetail Hummingbird Iris Lady's slipper Laurel Leopard coat Lettuce Lichens Maples
Marigolds Melon Minnow Monster owl Mosquitoes Mourning Dove Mouse Mudsquash Muskrats Oak leaves Oranges not easy to get
Orchids Pea-blossom weed Periwinkle Pheasant Pickerel weed Pigeon Pippisewa Pitcherplant Poppies Rabbits Robinredwing Rose
instance Rutabaga Sandpiper Screwy sparrow Songsparrow Sorarail Sphagnum moss Spruce Starlings musing on robins Sunflower
Tickhunt Tiger's horn Treetoad Tulip Violet Warbler nest cowbird's egg Waterbugs Waterlilies Weeds Weeping willow Wet muskrat
Whoopingcrane Wildfowl Willow Wood Peewee Woodcock

Love them leave them

go! bee

fudddle

Piss tilate

so long without flowers

flower will devour

Trim in one place wild in another

Notes

“Canvass” shows Lorine Niedecker working with her material, evaluating and organizing it. She identifies three levels: subconscious, wakeful and full conscious, or /and (in the second part of the same poem), subconscious, towards monologue and social-banal (CW 33). Neighbor Gail Roub writes about two versions of a poem she sent him –“Prothonotary Warbler I and Prothonotary Warbler II.” Version I was “fairly conscious” and “*sleeping under*” it was Version II, “in the large part, subconscious” (WP 80 LN’s italics). Niedecker appraises and shapes her own poetic career in the same conscious manner– cultivates her difference.

Even as an unpublished poet, Niedecker’s tone is confident. She is aware of her freshness and keen not to be mistaken for a follower. She is upfront about letting Harriet Monroe know that she has been writing surrealistic style poetry months before Zukofsky brought it to her attention “for correlation,” i.e., *merely* for correlation, not for imitation (WP 177).

Not at first in sync with the poetics of the intellectual avant-garde circle that she wants for her literary community, she embraces their ideas about hard particulars, but uses what she knows best– her local, natural surroundings. At the same time, she relies on her connection to Zukofsky to open doors. Her first few letters to Cid Corman all lead and close with “Louie.” As if her own praise of Corman’s work will not suffice, she passes on Zukofsky’s praises which were written to her in private and not meant to be publicized (BYHM 38).

Niedecker seems quietly proud of her poetry; one detects defiance in her tone when she says to Gail Roub, “William Carlos Williams has said that I am the Emily Dickinson of my time” (WP 79).¹ Her solitude is self-chosen and speaks of the significance she places on her work and its posterity, rather than of retreat and helplessness. Her peers focus on “things,” her repression emerges in the way she uses the word in her poems: “throw *things* to the flood” (CW 268). She writes to realize the non-expressive unconscious self: “This would be what no one else has written -- else why write?” (Letter to Mary Hoard, WP 88).

This is not to say that she did not love Blackhawk Island, or that “place” is separable from her writing. It expresses my approach, of borrowing Niedecker’s technique of “vertical simultaneity” and appraising different layers simultaneously.

Via this approach, she is a poet of place, and she is a poet who places herself. Therefore I see the particularity of flora and fauna as unimportant except as catalog items within her ideal that one must know one’s environment (“hero ... know every plant in the neighborhood” (CW 146). The aural details she notes say something about where she is, but her attention says even more about who she is; her detailed ear is a poignant contrast to her mother’s deafness, and a pointer of her choice to not be like her mother. The

¹ Rachel Blau DuPlessis discusses Niedecker’s anonymity as a consciously chosen position. “Lorine Niedecker the Anonymous: Gender, Class, Genre and Resistances,” *W&P*.

inverted rhyme within her name - “*Lorine*” and “*Neidecker*” – the nasal syllable pressing through the nose and resonating through the ear begins her life of love with poetry, as well as marks her separation from her mother, and this yet again resonates in the motherhood that is denied her, all the while as she is “motherinfested.”

“For Paul” does not show the poet at her best. The vicarious does not deliver the tangible, and her motherliness towards Paul is hammy. Zukofsky chides Niedecker: “It is futile to imagine experiences without having participated in them directly (JP 68).”² Niedecker is an awkward adult in these poems, trying to appeal to a child using language she thinks he will get. Livelier than the poems are her letters to Paul, as she draws upon her own childhood memories, or momentarily becomes childish: “someday I’ll get [...] jump into my waste basket which I’ll have on skids and I’ll skedoodle out onto the lake.” There is one word that haunts in the poems “For Paul,” and it is “Paul” – always an address, always carrying a pause after it, and full of tenderness and sadness towards the missed and misunderstood. I see Paul as the sign of what is absent in Niedecker’s life, providing both sorrow and sustenance. Meanwhile, in my narrative, Niedecker has to cope with the mundane “carpets, dishes, benches, fishes,” which she has no taste for.

Niedecker’s bittersweet motherly streak is more visible in her surveying eye upon the neighborhood and the way she disapproves, albeit humorously, of new values (money, artifice, advertising). This is both sympathy and superiority towards her folk, the folk from whom “poetry flows” and “dreadfully much else.” I devote a page to this “mother goose.”

But the “girl who couldn’t bake” (CW 133) not only whips up homilies and recipes in pretty little Japanese-style decorative packages, she develops her folk voice holistically, realizing it in content as well as form. Niedecker spends considerable time over the physical shape of a poem, considering the poem as well as the page as an artifact – “I should like a poem to be seen as well as read”(WP 181). She values the “homemade / handmade” natural organic as opposed to the “lust that will never rust” (CW 336). She witnesses how capitalism swallows the brave entrepreneur and is dismayed by big presses. I take cues from this for the poem here. I use American typewriter font. I use a landscape format, forcing - by sheer contrast to the regular portrait format of books - a visual appraisal of space. She takes the scissors to her letters to Zukofsky; I take the scissors to her poetry, cutting and pasting for a new condensary.

Birds surround her space. She sends Paul a book about birds. She relates to birds, even identifies with them (“Next year or I fly my rounds tempestuous” CW 41; “If I were a bird [...] I’d sit on a quiet fence and sing” CW 131). The poem about the plover has become a standard quotation about her own writing (“I was a solitary plover / a pencil for a wingbone” CW 265). But birds are also loved ones (“I like a loved one to be apt in the wing” CW 64). And birds are snipers (“Trees full of snipers, the new kind of bird” CW 273), and bombers, and even guns and choppers (“bomber in feathers” CW 128, “song of gun” CW 145 “hummingbirds ... blurred propellers” CW 128). I take Niedecker’s plover, and just as she might see the music of the syllables visually, I open it to reveal the *lover*, who of course, is soon *over* because we are in Niedecker’s world, which is organic.

² Marjorie Perloff’s discusses the distance between Niedecker’s idea of Paul, and Paul in ““L.Before P.”: Writing “For Paul” For Louis,” *W & P*.

Niedecker is a constructivist. I de- and re- construct her poems, deleting words, conflating words, writing through her writing. I delete punctuation marks but never add any, I do not change lower case into upper case, I apply to her what she says about others. Naturally, in my reading of her I express myself, and to what extent my reading is “reflective,” “condensary” or interventional is for the reader’s judgment.

References

Faranda, Lisa Pater. *“Between Your House and Mine” : The Letters of Lorine Niedecker to Cid Corman, 1960 to 1970.* (Durham, N.C.: Duke UP, 1986).

Penberthy, Jenny. *Niedecker and the Correspondence with Zukofsky 1931-1970.* (New York: Cambridge UP, 1993).

_. *Lorine Niedecker - Woman and Poet.* (Orono, Maine: National Poetry Foundation University of Maine, 1996).

Endnotes

1. *Lorine Niedecker condenses 194 Poet's work* I learned / to sit at desk / and condense / No layoff / from this / condensary
Page 1
2. *My father saw his wife turn deaf and away 261 Line 11 - My father* [...] **Line 24 - Saw his wife turn / deaf / and away** / She who knew boats / and ropes / No longer played.
3. *I mourn her not hearing. 263 Line 1 - I mourn her not hearing* canvasbacks / their blast-off rise / from the water / Not hearing sora / rail's sweet/spoon-tapped waterglass- / descending scale- / tear-drop-tittle / did she giggle/as a girl.
4. *water daughter 261 Line 2 – And the place/was water Line 10 – My mother and I / born/ in swale and swamp and sworn/ to water. Line 20 – he seined for carp to be sold/that their daughter/ might go high/on land/*
5. *soft serious 238 Line 7 – pointed toward my shore ...of the soft/ and serious – / Water*
6. *anew anew sincere sincere 130, 131 Last stanza – I'd plunge the depths with Zukofsky / and all that means ...resounding / anew, anew. [...] I'd sit on a quiet fence and sing a quiet thing: sincere, sincere. And that would be Reznikoff.*

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7. *Waterlily floating lilyLea o my liptilily 268 Section 2 - O my floating* life [...] Leave the new unbought 288 Section 3 – Honest / Solid / The lip/ of tipped/lily
8. *I was born with eyes and a house 172 Line 7*
9. *The sun hits See! 143 Last line – See! The sun hits.*
10. *High, lovely light 131 Line 7*
11. *Hey day! 39 Stanza 4 – This great eventual heyday/to plenty the hour thereof, / fidelius./ Heyday! Hey-day! Hey-day!*
12. *My only fear: I'll go blind 127 Line 2 – My only / fear: I'll go blind / before I give the soil my phosphorus.*
13. *bornsworn See Ref 3*
14. *to sound, light 273 Line 4 – The baby looked toward me /and I was born – to sound, light/ lift, life / beyond my life*
15. *saw a star whistle 204 Stanza 2 – I lay down / with brilliance / I saw a star whistle / across the sky*
16. *peet-tweet- 227 Line 10 – I lost you to [...] little peet-tweet - / pert girls*
17. *teardroptittle See Reference 2*
18. *be dee dove round sound 23 Mourning Dove – The sound of a mourning dove / slows the dawn / there is a dee round silence / in the sound. Or it may be I face the dull prospect / of an imagist / turned philosopher*
19. *I must have been washed in listenably 31 VII – I must have been washed in listenably* across the landscape
20. *pure duration 28 Line 12 – I must possess myself, get back into pure duration,*
21. *cough blackbirds please 271 Poem 2 – Not all sounds displease -- / Yellowhead blackbirds cough / through reeds and fronds / as through pronged bronze*

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22. *plover lover over 265 Stanza 2 – I was the solitary plover / a pencil / for a wing-bone / From the secret notes / I must tilt / upon the pressure / execute and adjust / In us sea-air rhythm / “We live by the urgent wave / of the verse”*
23. *Sir Air 219 CHURCHILL'S DEATH Air Minister / Sir Bird-White / man-high / yard-long stride / over and out*
24. *apt in the wing 64 I like a loved one to be apt in the wing*
25. *hello 133 Line 1 – Paul, hello / what do you know*
26. *how do you die thrush 29 Line 15 – New reviews use the dusking nounal how do you die, thrush,*

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27. *things thoughts* **246 Line 10** – Thoughts on things unfold **238** – TRACES OF LIVING THINGS
28. *Rock me out* **57 AUGUST 1935** Good deed, my love. The ele-ment of folk-time. Nerves are my past monogamy, said her arms going farther. / Rock me out.
29. *man country motherinfested* **283 Wilderness** You are the man / you are my other country / and I find it hard going **244 Line 6** Man, history's host **128 Line 1** – Oh yes, you're from the country called The Source **287 SUBLIMINAL** – my mother / tall, tormented / darkinfested /
30. *And yet stand up* **278 THOMAS JEFFERSON Stanza 2** – He could be trimmed / by a two-month migraine / and yet / stand up
31. *Proper balance Water, air, poetry* **285 Nursery Rhyme** The greatest plumber [...] visited my pump / A sensitive pump / said he / that has at times a proper / balance / of water, air / and poetry
32. *Urgent* **265 last line** – We live by the urgent wave / of the verse”
33. *impulse tests depths* **267 Stanza 2** – Effort lay in us / before religions / at pond bottom [...] those / that freely work down / to oceans' black depths / In us an impulse tests / the unknown
34. *pect imagist dull osopher* **23 Mourning Dove** – Or it may be I face the dull prospect / of an imagist / turned philosopher
35. *Be as solid and dense and fixed as you can* **149 Line 10**
36. *Over oneself establish an absolute power of silence* **279 XI** – Political honors / “splendid torments” / “If one could establish / an absolute power / of silence over oneself”
37. *isn't it humorous to designate at all* **27 IV Line 5** – and isn't it humorous to designate at all?
38. *rainacular novembrood atmosnoric godunk* **32 VIII Lines 2, 7, 8** – To jesticulate in the rainacular or novembrood / in the sunconscious [...] one atmosnoric pressure for the thick of us. Hurry, godunk, we have an effort to wilt.
39. *Silence if intense* **253 Line 18** – silence / which, if intense / makes sound
40. *explodes* **125 Line 2** – New ! Reason explodes
41. *two months six lines* **143 Line 8** –What would they say if they knew / I sit for two months on six lines / of poetry
42. *Stevens Marianne Moore Zukofsky reznikoff Cummings Abigail Adams John Adams Thomas Jefferson Villon Dante Hopkins Lincoln Michaelangelo Wallace Stevens Mickey Mouse William Morris Yeats JFKennedy Emerson Croatia Berlin Bolivia Bergen Sweden Swedenborg Leonardo Mary Shelley Ruskin putrid Petrarch miserable Milton William Carlos Williams* **Various**
43. *what was sensed by them* **206 Line 1** – As you know mind / aint what attracts me / nor the wingspread of Renaissance man / but what was sensed by them guys
- Page 5
44. *LZ My Dish* **289 LZ** – LZ / He walked [...] My dish
45. *Better eat you my dear* **251 Line 7, 8** – [Bedeviled little Drosera ... secretes a sticky clear liquid ...] the better to eat you / my dear
46. *hello, Horse* **162 Line 1** – Horse, hello
47. *are you Greek* **140 Line 14** – boy, are you Greek
48. *Understand me* **138 Section 2 Line 1** – Understand me, dead is nothing /whereas
49. *love after deaf huff* **174 Mother is dead** – In this deaf huff / after storm shall we speak of love ?
50. *Not caring to win* **298 Last line**
51. *Acutely akin* **298 Line 13** – an acid acutely akin / to the digestive fluid / of an animal
52. *Love is the great good use one person makes of another* **291 Line 4**
53. *Longingly immense very veery fence* **240 Line 3** – We are what the seas / have made us / longingly immense / the very veery / of the fence
54. *Muzik is a nobl art Not all is music* **142 Line 7** – Not all / is check-writing / but as the queen, Elizabeth, / beside the barge that night / “Longing / to listen ... / Muzik is a nobl art” **143 Line 10** - Not all that's heard is music.
55. *Hell illuminations* **294 Line 9** - caves like 13th century / illuminations / of hell-mouths

56. *Not all delirium* **295 DARWIN Line 5** – not all “delirium” / of delight”
57. *ecstasy can't be constant* **See reference 98**
58. *Test* **289 LZ Line 4**
59. *Thick goodbye* **241 Line 6** – I met him / We were thick / We said good-bye
60. *What desire!* **256 Line 9** – Great God – What men desire!
61. *Can't take it cool fool I'm a* **245 Line 9** - winds aslant / around a post / Man, history's host / to trembles in the tendrils / I'm a fool / can't take it cool
62. *Neverending* **241 Line 16** – the eye / of the leaf / into leaf / and all parts / spine / into spine / neverending / head / to see
63. **Rock place**
64. *tender moments between sex and courtesy* **135 Line 16** – who were they / undoubtedly they knew tender moments / between sex and well-dressed courtesy
65. *Inconvenient ecstasy* **25** – When Ecstasy is Inconvenient
66. *return friend remove the leaves from my eaves* **203 Line 10** – If only my friend / would return / and remove the leaves / from my eaves / troughs
67. *Leave me good sport* **291 Foreclosure** Tell em to take my bare walls down [...] Leave me the land 293 good sport dyeing
68. *No two persons can ever become one* **341 Penultimate paragraph**
- Page 6
69. *Why my sorrow* **230 Why** can't I be happy / in my sorrow / my drinking man / today / my quiet / tomorrow
70. *Paul* **137** For Paul and Other Poems
71. *Sorrow moves in wide waves* *It passes lets us be* *It uses us, we use it* **148 Poem 2**
72. *Wind widens the grass* **164 1937 Line 12** - Here we last, / lilacs, vacant lots, / taxes, no work, / debts, the wind widens / the grass.
73. *Knowledge felt Love held* **150 Poem 3** Can knowledge be conveyed that isn't felt? [...] Love is carried if it's held
74. *no child, no enlightenment* **172 Last line** I think of Joe who never knew / where his baby went / and Mary heavy, peace or war, / no child no enlightenment.
75. *this loud uncovering of grief* **134 Poem 2 Line 3** Instead of shaded here / birds flying through leaves / I face this loud uncovering / of griefs
76. *the uses of grief* **271** The man of law / on the uses of grief / The poet / on the law / of the oak leaf
77. *a pleasure to grieve* **253 Line 3** Sometimes it's a pleasure / to grieve
78. *A monster owl on the fence flew away. What is it the sign of? The sign of an owl.* **103**
79. *What's got away in my life – was enough to see me through* **96**
80. No oranges, none at hand **262 Line 17**
81. *lights go out* **291 Line 8** – Frogs sing – then all of a sudden / all their lights go out
82. *I married I hid* **228 Line 1, 7, 19** I married in the world's black night / for warmth / if not repose. / At the close – / someone. / I hid with him / from the long range guns [...] he drank / too much. / I say / I married / and lived unburied.
83. *rotting alewife* **222 CITY TALK II Line 4** I'm rotting here - / I'm an alewife the fish the seagull / has no taste for
84. *carpets, dishes benches, fishes* **148 Line 3** carpets, dishes / benches, fishes / I've spent my life in nothing.
85. *Gloomelmed Gloomowned* **31 Line 9** – A little false for a person in my position: gloom-elmed, / gloom-owned, retreating.
86. *grounded livelihood* **231 Line 11** Middle life said nothing – / grounded / to a livelihood
87. *Seagull has no taste for fish* **See reference 78**
88. *I Compost* **224 TRADITION Line 8** Time to garden before I die – / to meet / my compost maker
89. *merge with bitterns* **31 VII Line 2** I must have been washed in listenably across the landscape / to merge with bitterns
90. *I give the soil my phosphorus* **127 line 3** My only / fear: I'll go blind before I give / the soil my phosphorus.
91. *I shall put everything away some day* **32 Penultimate line** I shall put everything away, some day, / get me a murmurous contention, and rest.

92. *madness keep* **25 When Ecstasy is Inconvenient Line 13** One often takes his madness into his own hands and keeps it.
93. *Die prose* **291 Last 2 lines** May prose and property both die out / and leave me peace
94. Page 7
95. *Hurry close the door come to the crack quickly jesticulate* **32 VIII Line 1** Close the door and come to the crack quickly. / To jesticulate [...] Hurry, godunk,
96. *dreadful folk* **142 Line 14** the folk from whom all poetry flows / and dreadfully much else.
97. *principles infamy* **28 Line 18** you full of principles; and you crying crush infamy
98. *knowledge humanity energy* **153 Line 14** in which the three virtues / knowledge, humanity, energy / Sometimes ride.
99. *contention* **See reference 85**
- 100.** *R – Rats should be dropped in tar alive* **307 Paragraph 3 Penultimate line** *M – I wasn't brought up like that* **307 Paragraph 2 Last line** *F - obscene purity* **339 Line 20** *G – drink belly Gun hand* **307 Line 1**
101. *unfortunate dog* **159 Line 5** She lay her brown nose inside my coat. We two unfortunate dogs.
102. *You're my type you're okay* **148 Poem 3 Line 4**
103. *sudsy social* **202 Laundromat Line 1** Casual, sudsy / social love / at the tubs / After all, ecstasy / can't be constant
- 104.** *Christmas cacophony* **39 Line 13**
- 105.** *Often nothing to do* **308 Paragraph 5**
106. *Who has not thought of ending one's life* **362 Line 1** WILLIAM Who can be considered educated who has not thought of ending one's life. But you'll stay here?
- 107.** *Drink for there is nothing else to do* **38 Penultimate line** Drink for there is nothing else to do / but pray
108. *Somebody with the name of Christ* **337 Line 5**
109. *Christ!* **40** Christ what a destiny / What a destiny's Christ's, Christ!
- 110.** *efficiency* **336 SWITCHBOARD GIRL Line 2** glossy haired and bald headed efficiency
111. *Frank Lloyd Wright setting* **335 Line 9**
- 112.** *lust that will never rust* **336 Line 4**
113. *beauty: impuriti* **233 Line 6** Beauty: impurities in the rock
114. *corrupt higher-ups* **143 Line 3** as the higher-ups grow more corrupt
115. *brotherbleach* **136 Last line** how dark if to fight to keep my livelihood is to bleach brotherhood
- 116.** *Hitler* **340 Line 23 line 4** Hitler has nothing
117. *For men with motors, woman* **338 Line 5** And somewhere along the speedway for men with motors is home, woman.
118. *literal litter* **342** the sheer, literal litter than people do in our savage cities
119. *We're here till we go* **146 Line 14**
120. *newdead all one in the end* **263 Penultimate line** To be counted on: new leaves / new dead / leaves **268 same poem Penultimate line** Leave the new unbought – all one in the end – water
121. *Last lines being sentimental* **27 IV Line 4** Last lines being sentimental, reaction is in the first of the cold
122. *who am I to observe myself never be witty with finality* **32 Line 6** But who am I to observe / myself? Dynamist for being out of dream? It's what comes of looking way back on the upper right shelf of the lower left cupboard; never be witty / with any finality
123. *it's not quiet and it's not laughing* **135 Line 3** In moonlight lies / the river passing - / its not quiet / and it's not laughing
- 124.** *adark bluet* **33 Column 1 Line 4, 7**
125. *I'll be no one* **36 JANUARY 1935** The satisfactory emphasis is on revolving. Don't send steadily; after you know me I'll be no one.
126. *Will I!* **37 Will You Write Me a Christmas Poem? Line 1**

127. *Lorine!* **149 Penultimate line** Wash the floors, Lorine! - / wash clothes! Weed!”

128. *Don't worry about the comma* **50 MAY 1935** Don't worry / about the comma, / darling, nobody / ekes out a more facile distend - / bathroom / luxury
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129. *Hero know every plant in neighborhood* **146 Poem 2 Line 5** Hero of vegetables, / hero of good / he learned to know every plant / in his neighborhood

130. *Love them leave them go! bee fuddle piss tillate* **249 Line 7** Flowers / loveliest / where they grow Love them enjoy them / and leave them so / Let's go!
251 The bee / befuddled **252 Line 18** the light / pissed past / the pistillate cone

131. *so long without flowers* **39 FEB.-MARCH 1935** Laymen due to the stars around 1910 and erudition even sat backwards on diaphragms kept for the
female so long without flowers

132. *flower will devour* **202 March Line 6** Something in the water / like a flower / will devour / water / flower

133. *Trim in one place wild in another* **342 Line 3** “Isn't it glorious? Let's trim green thought in one place and let it grow wild in another.”