



Article

Charles Olson's 'Projective Verse' and the Inscription of the Breath

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Received: 9 September 2018; Accepted: 25 October 2018; Published: 1 November 2018



Abstract: Charles Olson's hugely influential essay-manifesto 'Projective Verse' is usually understood as proposing a close - and a necessary—link between poetry and body. Some account of Olson's as a 'poetics of embodiment' or a 'breath-poetics' is almost ubiquitous in the extant criticism, yet what this might actually mean or imply for poetry and poetry-reading remains unclear. 'Projective Verse' is deeply ambivalent about print, seeing in it the 'closed verse' Olson looked to replace, while simultaneously idealising the typed-and-printed page as the only medium for the supposed immediacy of the poet's breath. This essay contends that Olson's lionisation of the typewriter is accompanied by a suppressed inscriptional register—a concern with carving and engraving—and asks what the substrate hosting this inscription might be. The aims of the piece are twofold: to demonstrate that 'Projective Verse' contains a logic of inscription which has gone severely underappreciated; and to argue that this logic runs up against the much better-documented logic of poetic embodiment via the breath in such a way as to deeply trouble criticism's rather murky understanding of what that latter logic implies, both in Olson's specific case and for poetry more generally.

Keywords: Charles Olson; breath; projective; poetics; inscription; ideogram; anti-art

1. Introduction

Since its publication in the third number of *Poetry New York* in 1950, Charles Olson's essay-manifesto 'Projective Verse' has been central to the critical interpretation and poetic speculation built up around his work. It has received many reprintings: the first, partial reprint in 1951's *The Autobiography of William Carlos Williams*; then as a stand-alone pamphlet from Totem Press in 1959; in Donald Allen's influential 1960 anthology *The New American Poetry 1945–1960* (Allen 1960), which volume it bookends along with Olson's poem 'The Kingfishers'; in the first collection of Olson's prose, *Human Universe and Other Essays*, from 1965; in 1966's *Selected Writings*, edited by Robert Creeley; and in a wide variety of editions which emerged after the poet's death in early 1970. This profusion, and the enthusiasm with which it was first met, have ensured that 'Projective Verse' is usually seen as a defining—often in fact the defining—artefact of Olson's career. Indeed it seems likely that, for many poetry-readers, it is the only piece by Olson with which any sustained contact has been made. The essay is frequently cited as one of the most influential statements of poetics of the mid-to-late twentieth century, and it has certainly gained significant currency, both in the English-speaking world and beyond. Yet exactly why 'Projective Verse' has cast and continues to cast such a long shadow over the poetry of the last decades is less easy to say. It is a curiously ambivalent, evasive, and contradictory text, moving by turns through extremes of rhetorical flourish and obscure, even tentative, analytical and referential prevarication. While every reader seems to gather some sense of what 'Projective Verse' is 'about,' spelling out that sense in more coherent prose than Olson's own has proven challenging.

Projective Verse

Thomas F. Merrill



Projective Verse:

The Principle of Measure in Composition by Field Charles Olson, 2010 Literary Nonfiction Poetics Literary Criticism Editor Joshua Hoeynck has given the poetry world great service by uncovering two key essays from the Charles Olson Archive at the University of Connecticut Storrs that together form PROJECTIVE VERSE II an important continuation of one of Olson's most important poetic works Olson writes that the conceptual no matter how mental and as such the dipolar to perception still a powerful discrimination is basic it is this the actualities have to be felt while the pure potentials can be dismissed This the great distinction between an actual entity nothing is there except for feeling and an eternal object idea A poem is made up of both This essay brings the philosophy of Alfred North Whitehead into the central work of Olson's thinking about poetics Projective Verse Charles Olson, 1959 Charles Olson's influential manifesto Projective Verse was first published as a pamphlet Olson's essay introduces his ideas of composition by field through open or projective verse Composition by field challenges the traditional method of poetic writing **What Does Not Change** Ralph Maud, 1998 The author demonstrates that The Kingfishers as Olson's first long poem is so crucial to understanding his development that a study of it along with The Praises cut from the same cloth takes one into every aspect of Olson's early life and thought Insight into Olson's apprenticeship and purposes has been somewhat blurred because The Kingfishers has not been entirely understood Teaching Poetry Writing Tom Hunley, 2007-05-17 Teaching Poetry Writing A Five Canon Approach is a comprehensive alternative to the full class workshop approach to poetry writing instruction In the five canon approach peer critique of student poems takes place in online environments freeing up class time for writing exercises and lessons based on the five canons of classical rhetoric invention arrangement style memory and delivery **The Poetry of Charles Olson** Thomas F. Merrill, 1982 *Staying Open: Charles Olson's Sources and Influences* Joshua S. Hoeynck, 2019-05-03 Staying Open Charles Olson's Sources and Influences investigates the interdisciplinary influences on the work of the mid-Century American poet Charles Olson This edited collection of essays covers Olson's diverse non-literary interests including his engagement with the music of John Cage and Pierre Boulez his interests in abstract expressionism and his readings of philosopher Alfred North Whitehead The essays also examine Olson's pedagogy which he developed in the experimental environment at Black Mountain College as well as his six-month archeological journey through the Yucatan Peninsula in 1950 to explore the culture of the Maya This book will therefore be a strong research aid to scholars working in diverse fields music archeology pedagogy philosophy art and psychology as it outlines methods for close interdisciplinary work that can uncover the mechanics of Olson's creative literary processes Building on the straightforward scholarship of George Butterick whose Guide to the Maximus Poems remains indispensable for readers of Olson's work the essays in this volume will also guide readers through the thick allusions within The Maximus Poems itself New interest in the wide-ranging and non-literary nature of Olson's thought in several recent academic works makes this book both timely and necessary Physics Envy

American Poetry and Science in the Cold War and After by Peter Middleton as well as Contemporary Olson edited by David Herd have started the process of uncovering the extent to which Olson's interdisciplinary interests inflected his poetic compositions. *Staying Open* extends the preliminary investigations of Olson's non-literary sources in those volumes by bringing together a community of scholars working across disciplines and within a wide variety of humanistic concerns.

Reading the Modernist Long Poem Brendan C. Gillott, 2020-12-10 How do readers approach the enigmatic and unnavigable modernist long poem? Taking as the form's exemplars the highly influential but critically contentious poetries of John Cage and Charles Olson, this book considers indeterminacy the fundamental feature of the long poem by way of its analogues in musicology, mycology, cybernetics and philosophy. It addresses features of these works that figure broadly in the long poem tradition such as listing, typography, archives, mediation and mereology while articulating how both poets broke with the longform poetic traditions of the early 1900s. Brendan C. Gillott argues for Cage's and Olson's centrality to these traditions in developing, critiquing and innovating on the longform poetics of the past; their work revolutionized the longform poetry of the 20th and 21st centuries.

Imagining Persons Robert J. Bertholf, Dale M. Smith, 2017-12-15 Robert Duncan's nine lectures on Charles Olson delivered intermittently from 1961 to 1983 explore the modernist literary background and influences of Olson's influential 1950 essay *Projective Verse*. These transcribed talks pay tribute to Olson and expand our knowledge of Duncan's vision of modernist writing.

Poetics of Breathing Stefanie Heine, 2021-05-01 Breathing and its rhythms, liminal, syncopal and usually inconspicuous, have become a core poetic/compositional principle in modern literature. Examining moments when breath's punctuations, cessations, inhalations or exhalations operate at the limits of meaningful speech, Stefanie Heine explores how literary texts reflect their own mediality, production and reception in alluding to and incorporating pneumatic rhythms, respiratory sound and silent pauses. Through close readings of works by a series of pairs: Jack Kerouac and Allen Ginsberg, Robert Musil and Virginia Woolf, Samuel Beckett and Sylvia Plath, and Paul Celan and Herta and Paul Amirson, *Poetics of Breathing* suggests that each offers a different conception of literary or poetic breath as a precondition of writing. Presenting a challenge to historical and contemporary discourses that tie breath to the transcendent and the natural, Heine traces a decoupling of breath from its traditional association with life and asks what literature might lie beyond.

The Princeton Encyclopedia of Poetry and Poetics Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, Harris Feinsod, David Marno, Alexandra Slessarev, 2012-08-26 Revised edition of *The Princeton encyclopedia of poetry and poetics*. Alex Preminger and T. V. F. Brogan, co-editors; Frank J. Warnke, O. B. Hardison Jr. and Earl Miner, associate editors. 1993.

ELTLT 2020 Widhiyanto, Widhiyanto, Fitriati, Sri Wuli, Astuti Puji, 2021-11-24 This book constitutes the thoroughly refereed proceedings of the 9th Unnes International Conference on English Language Literature and Translation (ELTLT 2020) held in Semarang, Indonesia, in November 2020. The full papers presented were carefully reviewed and selected from all submissions. The papers reflect the conference sessions as follows: English Language Teaching and Linguistics.

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Jennifer Bartlett, 2023-07-18 The American poet Larry Eigner 1927 1996 is the subject of a true renaissance in recent literary scholarship Until recently Eigner was relegated to a peripheral place next to the work of his friends and fellow poets Robert Creeley and Charles Olson Eigner was nonetheless a key figure in the New American Poetry that grew from the Black Mountain School and the San Francisco Renaissance and a major influence on the language poets who followed in their footsteps Eigner suffered from cerebral palsy his entire life limiting his mobility and his ability to communicate both verbally and in writing and yet he went on to make a place for himself as one of the most prolific and innovative American poets of the late twentieth century In 2010 the University of California Press published The Collected Poems of Larry Eigner in a four volume set that runs to 1 868 pages meant principally for libraries and collectors In 2016 the University of Alabama Press published Calligraphy Typewriters The Selected Poems of Larry Eigner a more affordable paperback of the poet s most significant work meant for a popular readership and the classroom Other volumes have followed among them Momentous Inconclusions The Life and Work of Larry Eigner University of New Mexico Press 2021 a gathering of critical appreciations of Eigner s work and legacy and George Hart s Finding the Weight of Things Larry Eigner s Ecrippoetics forthcoming University of Alabama Press 2022 While each of these volumes makes available either Eigner s poetry or critical studies of his work none of them have ever presented a comprehensive biography of the poet other than the biographical context necessary for the framing of each volume Jennifer Bartlett s The Sustaining Air will be the first single volume biographical account of Eigner s life Bartlett a poet teacher and life long disability advocate who herself lives with cerebral palsy covers every significant phase of Eigner s life his childhood and young adulthood in Swampscott Massachusetts where he began typing poems with one finger on the manual typewriter that was a bar mitzvah gift his first publications and the maturation of his poetic interests through correspondence with many noteworthy poets of the era how he and his family contended with his disability both before and after his move to Berkeley California and the ever expanding circle of friends poets caretakers and collaborators that he established there The result is a deft incisive and inspiring account of a singular figure and voice in postwar American poetry The Great William Theodore Leinwand, 2016-05-02 A unique literary journey through seven great writers responses to Shakespeare including Virginia Woolf Allen Ginsberg John Keats and more No writer in the Western canon has been more influential on subsequent generations of writers than William Shakespeare In The Great William Theodore Leinwand explores how seven renowned writers Samuel Taylor Coleridge John Keats Virginia Woolf

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The Cambridge Introduction to American Poetry Since 1945 Andrew Epstein,2022-12-15 This book is the first comprehensive introduction to the richness and diversity of American poetry from 1945 to the present

No Exit Seth McKelvey,2025-06-16 America s authors and the unfulfilled desire to escape the state From hippie culture to neoliberalism to Black Lives Matter anti state sentiment and rhetoric persists through varying and sometimes electorally opposed forms in American politics and culture Examining the work of some of the leading authors of the twentieth and twenty first centuries including William Carlos Williams Charles Olson Richard Wright Thomas Pynchon Don DeLillo Joan Didion Karen Tei Yamashita Junot Diaz Juliana Spahr and Nathaniel Mackey Seth McKelvey offers a new perspective on American literature s many conceptions of an escape from the political state Through close readings of texts varied in their political orientations historical concerns literary genres and aesthetic commitments *No Exit* reveals a provocative overlap between literary and political representation showing just how urgent yet difficult it has been for American literature to imagine leaving the state behind

Career Moves Libbie Rifkin,2000 How much did making it new have to do with making it For the four outsider poets considered here the connection was everything Both a social history of literary ambition in America in the 1950s and 1960s and a collective literary biography this is an account of postwar poetry underground

The Poet's Work Reginald Gibbons,1989-02-15 This anthology brings together essays by 20th century poets on their own art some concern themselves with its deep sources and ultimate justifications others deal with technique controversies among schools the experience behind particular poems The great Modernists of most countries are presented here Paul Valéry Federico García Lorca Boris Pasternak Fernando Pessoa Eugenio Montale Wallace Stevens as are a range of younger less eminent figures from the English speaking world Seamus Heaney Denise Levertov Wendell Berry The reader will find here a lively debate over the individualistic and the communal ends served by poetry and over other issues that divide poets inspiration and craft the use or the condemnation of science traditional and organic form Alan Williamson New York Times Book Review

The Beats, Black Mountain, and New Modes in American Poetry Matt Theado,2021-09-15 The Beats Black Mountain and New Modes of American Poetry explores correspondences amongst the Black Mountain and Beat

Generation writers two of most well known and influential groups of poets in the 1950s The division of writers as Beat or Black Mountain has hindered our understanding of the ways that these poets developed from mutual influences benefitted from direct relations and overlapped their boundaries This collection of academic essays refines and adds context to Beat Studies and Black Mountain Studies by investigating the groups intersections and undercurrents One goal of the book is to deconstruct the Beat and Black Mountain labels in order to reveal the shifting and fluid relationships among the individual poets who developed a revolutionary poetics in the 1950s and beyond Taken together these essays clarify the radical experimentation with poetics undertaken by these poets

Momentous Inconclusions Jennifer Bartlett, George Hart, 2021-01-05 The essays in this collection examine the breadth of Eigner s interests and influence considering issues pertaining to ecopoetics race and ethnicity disability technology media soundscapes phenomenology and popular culture

Male Subjectivity and Poetic Form in "New American" Poetry A. Mossin, 2010-05-24 Focusing in particular on pairings of writers within the larger grouping of poets this book suggests how literary partnerships became pivotal to American poets in the wake of Donald Allen s New American Poetry anthology

Unveiling the Energy of Verbal Art: An Mental Sojourn through **Projective Verse**

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