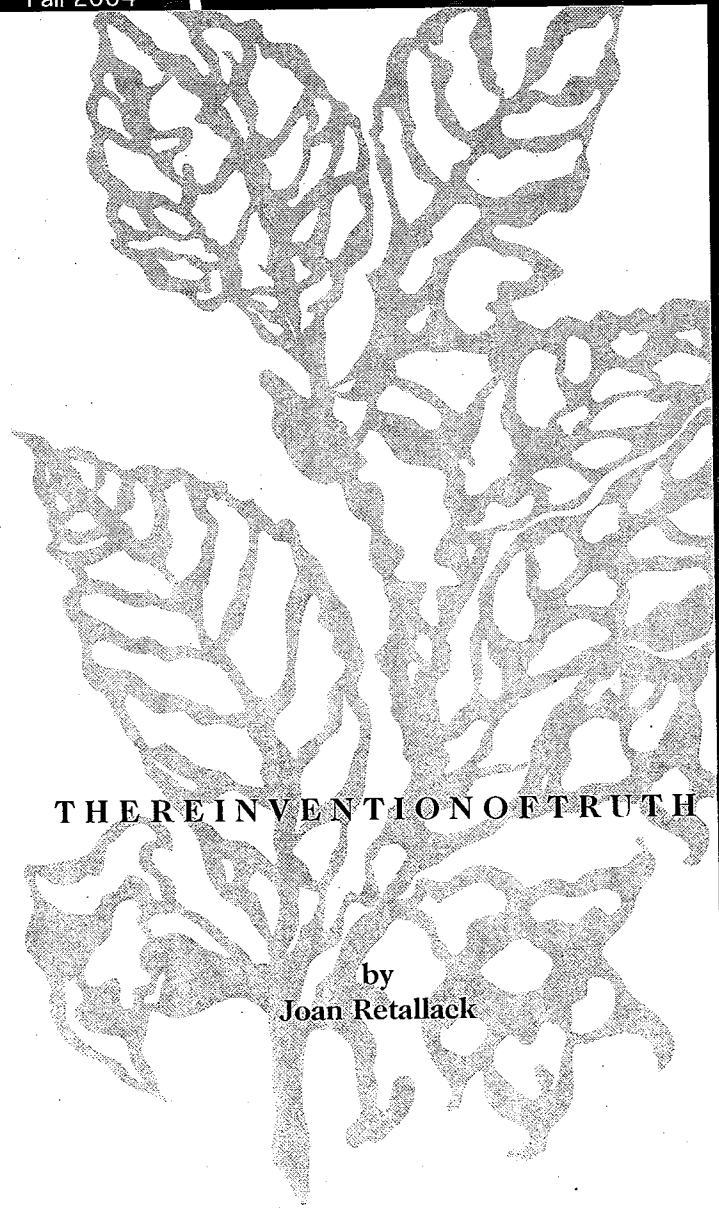


Fall 2004



THEREINVENTION OF TRUTH

by
Joan Retallack



belladonna* books

458 Lincoln Place, Suite 4B Brooklyn, NY 11238

www.durationpress.com/belladonna



deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries

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belladonna* production and design, Bill Mazza.
It is set in Geneva, ITC Calson Medium and Bold, and ITC Officina Sans.

Price is \$4 in stores or at events, \$6 signed copies,
mail order add 50¢ postage per item.
belladonna* pamphlets are published periodically by belladonna* books.

belladonna*64 is published in an edition of 150—25 of which are numbered
and signed by the poet—for her belladonna* reading at SEGAL THEATER, The
Graduate Center, CUNY, NYC, September 3, 2004, with Latasha N. Nevada Diggs.

belladonna* is a reading series that promotes the work of women writers who are
adventurous, experimental, politically involved, multi-form, multi-cultural, multi-
gendered, impossible to define, delicious to talk about, unpredictable, dangerous
with language.

Rachel Levitsky and Erica Kaufman, editors, belladonna* books.
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belladonna* catalog

2000

1. Mary Burger, *Eating Belief* OOP
2. Camille Roy, *Dream Girls* OOP
3. Cecilia Vicuña, *Bloodskirt*, trans. Rosa Alcalá OOP
4. Fanny Howe, parts from *Indivisible*
5. Eleni Sikelianos, from *The Book of Jon*
6. Laura Mullen, *Translation Series* OOP
7. Beth Murray, *12 Horrors* OOP
8. Mei-mei Berssenbrugge, *Audience* OOP
9. Laura Wright, *Everything Automatic* OOP

2002

21. Deborah Richards, *Put A Feather In It*
22. Norma Cole, *BURNS*
23. Jocelyn Saidenberg, *Dusky*
24. Gail Scott, *Bottoms Up* OOP
25. Carla Harryman, *DIMBLUE* and *Why Yell*
26. Anne Waldman, *[THINGS] SEEN/UNSEEN* OOP
27. kari edwards, *a diary of lies* OOP
28. Bhanu Kapil Rider, from *The Wolf Girls of Midnapure* OOP
29. Rosmarie Waldrop, *Trace Histories* OOP
30. Tina Darragh, from *rule of dumbs*
31. Chris Tysh, *Mother, I (fragment of a film script)*
32. Jennifer Moxley, *The Occasion*
33. Zhang Er, *Cross River . Pick Lotus*
34. Tonya Foster, *A Swarm Of Bees In High Court*
35. Lauren Gudath, *Animal & Robot*
36. Alice Notley, *IPHIGENIA*

2004

53. Joanna Fuhrman, *Belladonna* Moraine*
54. Nada Gordon, *SOng of My OWnself*
55. Catherine Daly, *Surplice*
56. Caroline Bergvall, *GONG*
57. María Negroni, *Art and Fugue*
58. Lourdes Vázquez, *May the transvestites of my island who tap their heels*
59. Belladonna* Bilingue: *Womens Work In Translation* (vol. 1)
60. Belladonna* Bilingue: *Womens Work In Translation* (vol. 1)
61. Jaimy Gordon, *A Month of Love*
62. Rachel Daley, *You and Me Story*
63. Latasha N. Nevada Diggs, *Manuel is destroying my bathroom...*
64. Joan Retallack, *THEREINVENTIONOFTRUTH*

2001

10. Lisa Jarnot, *Nine Songs* OOP
11. Kathleen Fraser, *Soft Pages*
12. Rachel Blau DuPlessis, *Draft 43: Gap*
13. Nicole Brossard, *Le Cou de Lee Miller/The Neck of Lee Miller* OOP
14. Lee Ann Brown, *The 13th Sunday in Ordinary Time/Reverse Mermaid* OOP
15. Adeena Karasick, *The Arugula Fugues VII-VIII* OOP
16. Aja Couchois Duncan, *Commingle: Sight*
17. Lila Zemborain, *PAMPA* OOP
18. Cheryl Pallant, *Spontaneities*
19. Lynne Tillman, chapters from *Weird Fucks* and "Dead Talk" OOP
20. Abigail Child, *Artificial Memory*—vol 1 & vol 2 (\$6 set) OOP

2003

37. Caitlin Mcdonnell, *Dreaming the Tree*
38. Eileen Myles, *We, the Poets*
39. Suzanne Wise, from *The Blur Model*
40. Lydia Davis, *Cape Cod Diary*
41. Elaine Equi, *Castle, Diamond, Swan*
42. Maggie Nelson, *Something Bright, Then Holes*
43. Summi Kaipa, "One: I Beg You, Be Still" from *Was. Or Am.*
44. Julie Patton, "Car Tune" & *Not So Bella Donna*
45. Joan Larkin, *Boston Piano*
46. Minnie Bruce Pratt, *The Money Machine: Selected Poems*
47. Anne Tardos, *A Noisy Nightingale Understands a Tiger's Camouflage Totally*
48. Michelle Naka Pierce, *48 Minutes Left*
49. Veronica Corpuz, *Untitled*
50. Leslie Scalapino, "Can't" is "Night"
51. Jen Benka, *A Revisioning of the Preamble*
52. Susan Briante, *Neotropics: A Romance in Field Notes.*

Pamphlets are published in conjunction with the belladonna* reading series and are between 6 and 20 pages in length. Books are \$4 each; \$6 signed editions; add 50¢ postage per item. Checks payable to Rachel Levitsky.

Acknowledging the gap between reality and representation makes it hard to limn differences among realities and representations. Such difficulties can lead to epistemological despair. This is where poetry comes in.

— Dita Fröller, *New Old World Marvels*

noft there ere rein invent iono trut

counter factuals

the world is full and doesn't ask for more
I'd like to know better than to claim a song of songs
or the illumination of things by human minds
a late 19th century author wrote
Niagara Falls is nature committing suicide
yes no the quest for a "statuesque naturalism"
goes far beyond even that
far beyond the German Alpine film
know what I mean
neither a saffron anecdote nor a whispered truth
the didactic impulse can be violent and not so brief
less what it teaches than what it makes you want



oft rut herein einven entiono trut

if it's self evident that everything has some kind of effect
does this create the opposite of why not
the problem of the instability of memory
complicates a politics of responsibility
or as luck would have had it had one only known at the time
an evening identical to this already all too familiar
lock-in rate of synchronized swimmers with bony smiles
for many millennia the reinvention of truth
came as a surprise: suppose an inverted triangle
to be gradually dipped in water, wrote CS Peirce
(*Values in a Universe of Chance*)
I confess
I want the fabulist tone to explode in their faces

Brownian summation 2:

cheese burka subordinate screed
relish the net effect
domino dominas dominat
unlust etymology lust on

her en trut re ventiono ere

penultimate folksong nirvana
at one and one and one and the same time
it all adds up
just wait til tomorrow mañana
her Latin dyslexia means
shhh
(I need silence to think)
shhhh
(if I slow down my synaesthesia kicks in)
shhhhh
(all these words are showing their true colors)

Brownian summation:

this just in on internet
tonsil bliny corrigendum fbi cpa squeaky cretin
presidente cushy brink horrific oriface inflated
shut up and buy a parachute the parachute industry
stands to gain if they gain so do we [T? F?] shut up
buy stock in something something stands to gain
declawed abacus airy temporary dandies exhibit
deadly symptoms stand back

oft ruth herein the entiono he

a beggar approached saying excuse me sir
that I thought of myself as a woman at the time
may not be the most significant what's wrong with this picture
or the most disturbing forgery of a sort not heretofore detected
Fred sends his Hi Honey Fran blows a kiss
hey what's goin on
why mention this now
the vanity of the resistance to narrate can seem frivolous
when so many would give their mind's eye
but then there it is all safely tucked into a grammatical past
your mind: you can be the proud owner of this formidable machine
is it a matter of accuracy alone or something else

(asked to) (sings)

vent io no in io no in trut

it can be startling to hear a sentence begin with we
the place of absence so precisely marked
always the point of departure for something tragic and mistaken
and brutal and catastrophic many times over never farce
in a bright saturation of urgent green urgent orange crackup blue
and white
the aforementioned swimmers bob about with bony smiles
can any of this be traced to pleasure v. reality principle debates
or lack thereof in Greek or Roman or Viennese classicism
in the monster meadow all seemed to disappear in the happy
meadow
oh in the happy tears oh the spot of red that snapped the chaos into
place
this much can be conjectured now: that Isaac Newton's world
was more involved with magic than mechanics
may be what made gravity conceivable to him
but where to go from there

vent there no trut ono ein noft her

at any moment the phantom eloquence can begin
what instruments are needed to calibrate the viscosity of this
plenum
what vocabulary to roam about in remembered glory of Roman
fora
how to broach a bloated strategy along this mean and narrow
interruption
why assume trees and people are controlled by genes
and rivers aren't and people aren't
the poet had stopped singing to talk

what if all the poets stop singing to talk
another Kantian c-c-categorical nightmare obliterates the screen
and but I don't think I really believe
this may not be fun but it's true
and but can the I that just said that be trusted
might not I or that other I say this only to wangle a better position
to wave down the next empty cliché to get home faster
as the next catastrophe unfolds in the crowded streets