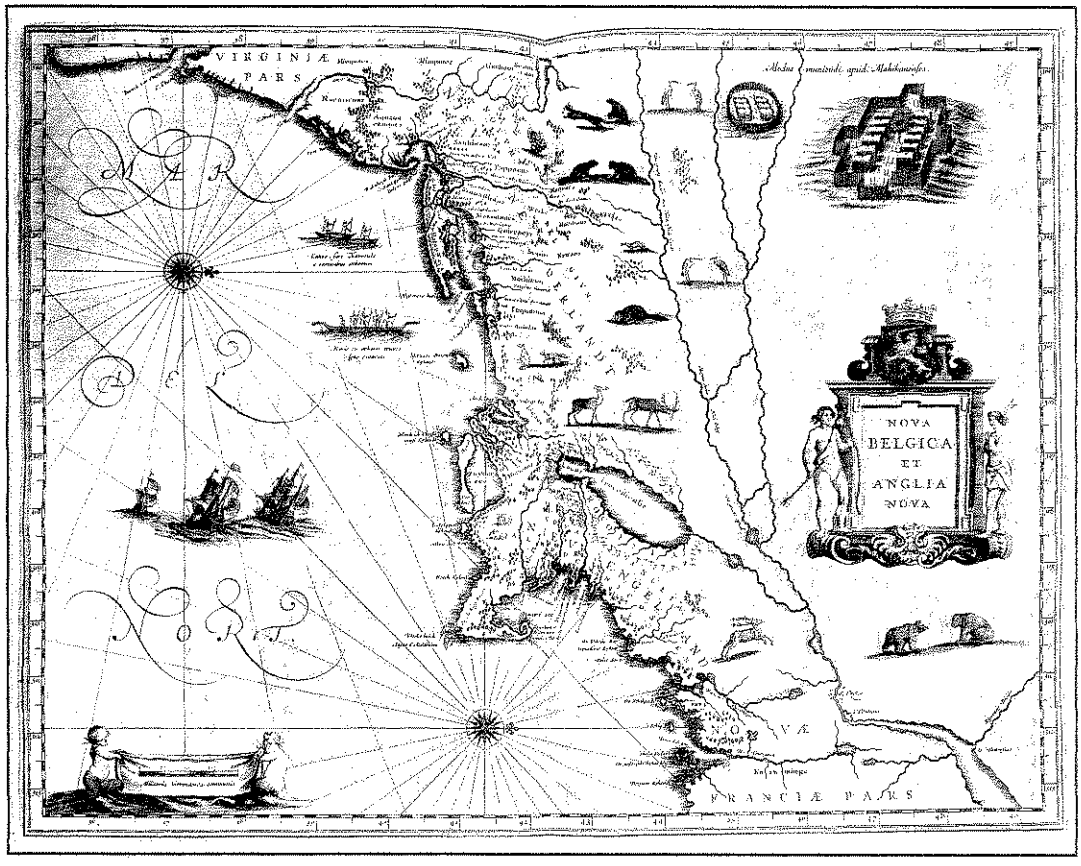
"The Small Space of a Pause"

Susan Howe's Poetry and the Spaces Between



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Introduction:
"Space Is a Frame We Map Ourselves In": Susan Howe's Poetry and the Spaces Between

The small space
Of a pause

A haze
Blink into aching lost
Only words remain
If the print is available
The green of a city
A tumble of omens
In a western direction
Narrowing from side to side
Space as emptiness . . .

Is her theme
The whole page
Not just one part
Positive and negative space
Where?
Or sailed away
In the small space
Of endless possibility[1]
Susan Howe

THIS BOOK IS ABOUT SUSAN HOWE'S POETRY FROM THE PERSPECTIVE OF space. As Howe says in "Frame Structures," "Space is a frame we map ourselves in" (*FS,* 9). This phrase establishes the focus for this book by referring to framing and mapping, concepts that form culture within the context of space. I argue in this book that Howe reshapes cultural configurations of space through her drive to infiltrate interstitial areas of "third" spaces: the silences of history, the margins of the page, the placeless migrants, and the uncharted lands.

Space shapes Howe's poetry both conceptually and visually. In "*The Difficulties* Interview," she quotes Charles Olson as saying, "I take SPACE to be

the central fact to man born in America,"[2] in direct reference to her comprehension that Americans view themselves and create their identities through their notion of space: of the natural landscape, the westward movement of development, and the mindscape of the Puritan sensibility. Space, Howe says repeatedly, relates to the poem's appearance, as in *The Birth-mark,* in a discussion of Emily Dickinson's poetry (but which is also, I argue, a discussion of her own work): "This space is the poem's space. Letters are sounds we see. Sounds leap to the eye. Word lists, crosses, blanks, and ruptured stanzas are points of contact and displacement. Line breaks and visual contrapuntal stresses represent an athematic compositional intention. . . . This space is the poet's space. Its demand is [Dickinson's] method" (*BM,* 139). In talking about Language poetry, however, Steve McCaffery argues that "Space . . . is explosive rather than cohesive, both articulating and confusing the plane of presentation, throwing message into indeterminacy."[3] It is this indeterminacy in the realm of space that this book addresses.

Space and its relation to literature have been a critical concern since G. E. Lessing's *Laocoön* of 1766. The best overview of space and literature, in my mind, is W. J. T. Mitchell's "Spatial Form in Literature." Mitchell argues that space is essential to a comprehension of literature and that space cannot be separated from time, as the two concepts are intertwined. "Space," he says, "is the body of time. . . . Time is the soul of space."[4] A text is spatial in a literal sense, for we perceive it through our senses, not merely sight but touch, and Mitchell emphasizes the connections of the word *text* to "that which is woven: web, texture."[5] Whenever readers reach awareness of underlying structures of a text in a formal sense, he argues, they are achieving another level of "spatiality" in the text. Furthermore, space makes it possible for us to understand not merely history, but the time that structures it.[6]

Howe indicates her sense that time and space are not only integral to existence, but are interchangeable and interdependent in *Articulation of Sound Forms in Time* (see her use of "spatio-temporal" [*S,* 14] and "Temporal-spatio" [*S,* 15]). However, when space is created, it participates in the same process of selection and filtering that history does—some things are lost in the process, as Howe says in "THERE ARE NOT LEAVES ENOUGH TO CROWN TO COVER TO CROWN TO COVER": "Things overlap in space and are hidden" (*EOT,* 12). In *Chanting at the Crystal Sea* she describes the making of space, that it is the act of "making" and of "creating" an absence: "a large space was cleared" (*FS,* 117). In this poem, too, she relates time to space and says that their absence is the absence of existence: "no time, no space, no motion" (*FS,* 111). This approach coincides with Rosi Braidotti's suggestion that in stopping time, it is possible to see space, to comprehend its features and confines. A cessation of time makes space nothing more than a gasp: "the freezing of time is also connected in the field of perception, i.e., of spatio-temporal logistics, to the triumph of the image, to visual representation. Visualization is a way of fi
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tion. Visualization is a way of fixing (in) time. . . . [T]he 'origin,' means finding images that replace and dis-place the boundaries of space (inside/outside the mother's body) and of time (before/after birth). Freezing time out of the picture, contracting space to a spasm."[7] Space, as Howe says in *Pythagorean Silence,* is essential to life: "Space steps into breath" (*EOT,* 29).

Howe relates time and space to the visual when she quotes Roman Jakobson in "Encloser": "One of the essential differences between spoken and written language can be seen clearly. The former has a purely temporal character, while the latter connects time and space. While the sounds we hear disappear, when we read we usually have immobile letters before us and the time of the written flow of words is reversible."[8] Some would say that when time is introduced into space, the dimensionality of the space shifts to the fourth dimension, another form of an intermediate space that this book addresses. Because it is seen at the same time as it is read, written language therefore enters into the fourth dimension, particularly in the context of Howe's poetry, for it often refuses a linear progression through time and space and, while it creates a disjunctive and fragmented experience outside of time and space, it relies on both dimensions for orientation. In an interview Edward Foster asks her, "Is time just chronology?" and Howe answers: "No, I wouldn't say so. I would say space-time. It's the thing that isn't chaos" (*BM,* 173).

If, however, space and cultural framework are "mutually constitutive," then space must take on those hierarchical aspects of social power formations as well. Hille Koskela says, therefore, that "individual use of space is . . . a product of social power relations."[9] Doreen Massey concurs by saying that "since social relations are inevitably and everywhere imbued with power and meaning and symbolism, this view of the spatial is an ever-shifting social geometry of power and signification."[10] For this book on Susan Howe's poetry, at least, women bear the brunt of the impact of the integration of social power structures into conceptions of space, as men hew space into frameworks of domination over women as much as over nature and other objects of submission.

Howe tries to back away from feminism somewhat, though. She worries in an interview with Lynn Keller that if she were to label herself as a feminist she would risk being "ghettoized" and seen only through that lens.[11] However, although she often turns to male figures as guides for her poetry, women's position resurfaces continually in her work, usually in the portrayal of women who have been overlooked by history and lost in time, so in spite of my reluctance to brand Howe as a feminist, out of respect for her concern, her attention to women forces me to talk about her in those terms. In "*The Difficulties* Interview," for example, Howe says, "Esther Edwards Burr and an anonymous Delaware woman are members of that silent faction—the feminine. They *were* and somewhere they still *are.* Traces are here. Outside the central disciplines of Economy, Anthropology, and Historiography is a gap in causal sequence. A knowing excluded from knowing."[12] And later

she complains, "Why is land always said to be feminine? Why is wilderness called 'Virgin'?"[13] She writes in her journal in 1988: "What sense of limit? . . . Well limits are, of course, there to be broken. And for women writing limits have generally been set by a Patriarchal system. One thing that fascinates me so about Dickinson is her breaking of limits and categories and genres."[14]

While she was working at Lake George, New York, writing *Thorow,* Howe wrote: "Another world. A world I would have loved to be asked into. But here I am still sitting in my little motel on the edge of Lake George. There are ironies in the situation. They are all men. Being the biggest irony. And who if not me has not explored in work this kind of history of culture they are exploring? Oh well—to turn to Nature."[15] She writes in *The Birth-mark:* "I would dearly love to sit down and show my father what I know now. We would talk about the garden and the wilderness together. . . . Yet this place I want to come home to was false to women in an intellectual sense" (*BM,* 161). And, tellingly, she frets at the restrictions that denied women access to the Harvard University library: "Thoreau said, in an essay called 'Walking,' that in literature it is only the wild that attracts us. What is forbidden is wild. The stacks of Widener Library and of all great libraries in the world are still the wild to me. Thoreau went to the woods because he wished to live deliberately in order to give a true account in his next excursion. I go to libraries because they are the ocean" (*BM,* 18).

In an interview with Omar Berrada, Howe describes the appeal of "between spaces" that occur in time-space conflations and that offer her a solution to the injustices against women that she records. He asks her about the rivalry between word and image that she mentions in *The Midnight,* and she responds:

> I believe that this relationship develops out of irony or paradox. In spite of their aesthetic affinities, Cage is first of all a composer, Agnes Martin a painter, and Joyce a master prose writer. What interests me is the space *between.* Probing this between space opens the eyes to other dynamic interdependences: nuances, frontiers, fuzzinesses, sills, ambiguities. William James says that life transpires during these transitions. What has always fascinated me is the space in the fold between two pages in a book, or the space between one poem and the next in a series. I see an area between poems; even if I cannot control what the reader sees, *there is* an area.[16]

This statement is the manifesto, I believe, for Howe's poetry. It is, therefore, the heart of this book's approach. Nuances, frontiers, thresholds, edges, fuzzinesses, ambiguities, pauses, singularities, margins: these are the spaces where her poetry occurs, places that lie between two states. This area between is a place of continual flux, a territory unpossessable, overlooked, and underappreciated.

The key concept in an analysis of space and place, therefore, is what Edward Soja calls "thirdspace," Michel Serres the "parasite," Pierre Bourdieu the "habitus," Ann Armbrecht "thin places," and Roland Barthes "*le neutre*";

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Gillian Rose, Sophie Watson, and Katherine Gibson turn to this concept as well, as a corrective for patriarchy in feminist studies.[17] Edward Casey uses the terms "implacement" and "place-world" rather than *trialectics* or *third space* in order to avoid any reference to duality (for *third* always harks back to dualisms): Implacement is "between orientation and inhabitation [where] we are neither disoriented nor settled."[18] "[P]erhaps," he says, "we prefer to loiter in the interspace, luxuriating in the fact that we are neither strictly in nor altogether outside."[19] He calls "place-world" that "world that is not only perceived or conceived but actively *lived*."[20] Barthes also refers to this place in terms of third space, but here as "le neutre" (neuter or neutral): "From where comes the thought of a structural creation which defaults, annuls or contradicts the implacable paradigm of binarism by recourse to a third term: the tertium (neuter or neutral)".[21] Howe's poem *Chanting at the Crystal Sea* refers to this power of the between genders: "Neutrals collected bones / or journeyed behind on foot / shouting at invisible doors / to open" (*FS*, 61).

Habitus, too, becomes a site for third space. Habitus is not the equivalent of home or the building in which one lives, but is more a space between, a place for the intermediate. As Casey says: "I take the term *habitus* from Pierre Bourdieu . . . where it serves as a figure of the between: above all, between nature and culture, but also between consciousness and body, self and other, mechanism and teleology, determinism and freedom, even between memory and imagination. . . . Here I want to propose that it is equally a middle term between place and self—and, in particular, between lived place and the geographical self."[22] Habitus is, therefore, that border space in which we become acculturated and deculturated at once, seen in this book in particular in the place of the garden.

Third space presents a potential solution to the binary system of human existence which sets up a hierarchical power system that reinforces the lesser social position of women, among other things. Critics have turned increasingly as well to theories of human existence that are not static or polarized, but are instead based on multiplicity and continual interchange. Rachel Blau DuPlessis, for instance, talks about "gender hybridity" as a route to undoing binarism: "This buried plurality, resurgent, could nullify the theory of binary and unequal gender, and this could erode distinctions between male and female, poet and mother, and that, if history and economics and politics could just follow, being male or female might be about as important as having freckles or not or some."[23] Howe clearly turns toward third space when she says in *Pierce-Arrow*, "Always suspect a triad . . . First in relation to a second / Thirdness . . ." (*PA*, 81, 84). *Suspicion* can be taken as a negative term, a distrust of something; here, I argue, Howe would like to suggest that it is essential to look for the traces of a "triad," that it is something positive to pursue. Writing is, in that sense, a set of practices that integrates space and time with the social, with social practices, what Soja calls a "trialectics of spatiality . . . where the

spatial and temporal are joined by the social [and] there is one blended, swirling concern with how space is lived, perceived, and conceived."[24]

On an idealistic level, the third space is, as Patricia Yaeger suggests, "An escape from binary thinking. . . . Social geography's insistence on the interstitial, hybrid nature of place . . . offers an important antidote to some of the dead-end binarisms."[25] Jeffery Weiss worries, however, that turning to a third space in order to disrupt binary conventions merely reinforces them, as it can only exist through acknowledging a fundamental dualism. Because this "mid-space" is wildly unstable, the hope is that it disrupts the fixity of the poles themselves, ideally dismantling binarisms. As an example of this volatility, Weiss sees the third space as a black hole: "Unlike the dialectical third of sublation, through which the procession of unfolding oppositions is miraculously sutured together into a seamless whole, thirdspace forms a *hole* within periodic series. . . . This hole is not an absence or rent in the onto-theological Order of Things, but a collapsar, a black hole into which the entire work of serialization plunges. Since thirdspace is criss-crossed with hybridity everything participates in it without properly belonging to it. . . . [I]t is the spac*ing* and not the spaces that declines and twists free of dualisms, oppositions, and contradictions."[26] This is the third space of singularity, a core concept of Howe's poetic lexicon.

Critics who talk about poetry and space often seem to talk about it in similar terms of absence or erasure. Brian McHale, for example, says that "poems of physical erasure exemplify postmodernist poetry's general tendency toward 'spaciness,' toward attenuation of the verbal text and its progressive infiltration by ever greater volumes of white space" and that this "spaciness exemplifies erasure."[27] Weiss says that "the compulsion to write would . . . represent a displaced urge to fill the space that had been otherwise evacuated and staked out (mapped or plotted but never filled) by the art."[28] Certainly the poem from her manuscript materials in the epigraph suggests that space is a place of "emptiness" and a loss that could relate to Weiss's notion of evacuation. However, this little poem attests, too, that it is in space where Howe discerns a place "of endless possibility," and fragmented text creates, as James Scully argues, "a catalogue of forms in space."[29] "The small space / Of a pause" is where the work of the poet occurs, a moment between sounds, a "positive and negative space" between things, these "omens," this "city," this "theme." This is a place of the third space.

Rather than absences, therefore, the space of this poetry is a placing of being, of what Gilles Deleuze refers to as becoming: "Becomings belong to geography, they are orientations, directions, entries and exits."[30] This presencing is also a place for "*feminine* discourse" and therefore of a multiple nature.[31] This is a space of constant movement, of perpetual shifting and reshaping, of the never-ending configuring and reconfiguring of the in between. This is why Barthes says, "The neuter (or neutral) is like a moiré pattern: it changes its appearance subtl
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tern: it changes its appearance subtly, perhaps its sense, according to the point of view of the audience," a clear reference to multiple perspectives discussed in this book.[32] Not only does this intermediate space continually restructure, it is, as Nedra Reynolds says, a "[form] of paradoxical or contested space."[33] Third space is contested because it must also call itself into question in reimagining itself; in questioning its condition and rethinking itself, it contradicts itself repeatedly, setting up the form of the ever-present yet ever-shifting paradox of self-presencing.

Because of the constant flux of the third space, time and space become nearly interchangeable. Allan Pred sees human existence according to the metaphor for the path, as of a line, but more interestingly and tellingly, and appropriately for this current application, according to that of the web: "the web of individual movements through time-space that help constitute social conduct, organization, and interaction can be seen as synonymous with 'processes,' of 'presencing/absencing,' as sequentially 'structured differences,' that always contribute to the very gradual or more noticeable transformation of outer nature through unintended touch or calculated usage."[34] In Howe's poetry, however, the "process" of the web resembles more that of being and changing than coming into being and disappearing, though Howe yearns for those "absent" voices that she tries to recover, to make "present," as suggested by the pull of out-of-focus images, those between distinctness (present) and erased. She quotes Jacques Derrida in "Encloser": "Nothing is said of the mother, but this will not be held against us. And if one looks hard enough as in those pictures in which a second picture faintly can be made out, one might be able to discern her unstable form, drawn upside-down in the foliage at the back of the garden." Then Howe writes: "What if the faintly drawn second picture at the back of the garden suddenly tells the scene for what it is?"[35] The indistinct becomes the place of the central focus, therefore, those vague outlines that shape, in their merging with the background, the intermediate spaces, those third spaces.[36]

In "How (Not) to Read Postmodernist Long Poems: The Case of Ashbery's 'The Skaters,'" McHale skewers literary critics who do not provide comprehensive readings of long contemporary poems. On discussing "the text's sheer indeterminacy" he says,

> How is one to negotiate or manage such flux? Critics, who in this respect (if no other) may be regarded as representative readers, tend to proceed by selecting "key" lines or passages, treating these as interpretative centers or "nodes" around which to organize the heterogeneous materials of the poem. Other materials come to be subordinated in various ways (explicitly or, more often, implicitly) to these "key" passages, for instance as exempla or illustrations, or as figurative or allegorical restatements—that is, as metonymically or metaphorically related to the "nodal" material. Alternatively, material lying outside the "nodes" is simply passed over in silence, so that the poem is reduced, in effect, to a skeletal structure of

> points that yield most readily to a particular interpretative orientation, the rest having disappeared, like the soft tissue in an X-ray image. . . . [T]his strategy fosters the illusion that interpretation grounded in key nodes can master or exhaust the text, when really it only samples the latter. Particularly in versions of this strategy in which the poem is reduced to a collection of decontextualized "key" quotes . . . , most of the text ends up "falling through the cracks," and the bulk of the poem goes uninterpreted—unread, to all intents and purposes.[37]

I quote McHale at such length here because he addresses a serious concern. How do literary critics, myself included, provide inclusive readings or interpretations of poems of such complexity? My response is that we cannot. I see the readings of the poems in this book as forming one layer in the palimpsest of critical readings necessary for any understanding of a poem that is close to comprehensive.[38] No reading can stand on its own, in other words; it is a piece of the many readings that together form a sense of a poem. Therefore, not only does this book not analyze each of Howe's poems; it also does not attempt to analyze any of them fully. A good reader will turn to the work of other critics for other perspectives to create, in combination, a more complete approach to Howe's poems.

This book, therefore, is not intended to present a biography of Susan Howe's life, though the essentials merit a brief review. Howe's father came from an established New England family. He was a law professor at SUNY Buffalo and then Harvard, and he edited the letters of Oliver Wendell Holmes, Jr. Howe's mother was born in Ireland and was very active as an actress and playwright, both in Ireland and in America. Susan studied painting at the Boston Museum of Fine Arts and was, for a time, a chaired professor in SUNY Buffalo's Poetics program; her work is often seen as affiliated with the Language school of poetry. Her husband, David Von Schlegel, was a sculptor prominent in the Minimalism movement. She has lived in Guilford, Connecticut, since the early 1970s.

A bibliography of Susan Howe's publications appears at the end of this volume. Readings of her poetry here focus on those works that relate most closely to issues of space. *The Liberties,* therefore, receives little attention here, as it addresses dramatic propositions more than it evokes spatial questions. Later works, such as *The Midnight* and *Souls of the Labadie Tract,* receive little attention as well, as they turn to more textual concerns, sometimes in the literal sense of text's relation to fabric, as mentioned earlier in this chapter, but also because my interest lies primarily in those moments of close conjunction between Howe's visual and poetic works.[39]

In the line by Howe quoted early in this introduction, she talks about "mapping ourselves." This phrase indicates her need for active agency, her worry that we will not come into being unless we delineate ourselves—literally create an image of ourselv
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erally create an image of ourselves but also describe ourselves verbally. We need, therefore, to organize consciously that space that becomes us. We place ourselves into space in order to orient ourselves because it is through orientation that we gain identity. The first part of this book, therefore, explores notions of authority: Who is the guide? What is his or her function? Guides create gatherings of territories, but how can we be assured of their reliability? My discussion of *A Bibliography of the King's Book or, Eikon Basilike* investigates the psychological space carved out by the poet in the course of her exploration of authenticity and the poet's use of the voices of others.

Like Howe's poetry, a map combines image with text; it is a physical organization of a surface; it is both a physical object and an abstraction. These poems work to map both the page and the ideas furthered in themselves. The map, however, is imperialistic and controls perception of a place, and this troubles Howe. In my discussion of her poem *Thorow* I argue that Howe tries to undermine mapping and hegemony in order to restore nature to its original state. In my discussion of *Secret History of the Dividing Line* I contend that Howe attempts to collapse Renaissance dictates of perspective and practices of surveying by eroding distinctions between foreground and background, by seeking out figures overlooked in the hierarchy of the plane, and by erasing the horizon to remove the endpoint of the focus.

Another and much older (so perhaps more fundamental) organization of space is geometric space, and, in fact, *mapping* is a key term in this discipline. A map is a function that establishes a relation between two sets by assigning each of the elements of one set to each of the other. These correspondences surface, I suggest, in the course of Howe's search for the origins of the Pythagorean cult in *Pythagorean Silence* and through her turn toward mysticism and ritual, embodied, I believe, in the repetitions and mirroring, as well as fracturing and scalar modifications, which lead her to analogies with fractal theories and fourth dimensions. Also, because of the map's integration of text with image, in this section of the book I look at what happens when Howe's page design forces the aesthetic appraisal of text *as* image, of the poetic page as an instance of graphic design where the acts of reading and looking merge into one activity.

Often old maps were decorated in their margins with landscapes, and so the second section of this book turns to the margins and to the frames. Space is socially constructed. Social construction entails hierarchy. It is hierarchy that ensures in fields like history a skewed perspective in favor of certain voices, events, and people, relegating many to oblivion or at the very least to the margins of historical focus.

Howe's mandate is to look for those voices that have been lost in this biased environment, to, as she says in a 1988 manuscript, "head back—Back to beginning that always evaporates into new beginnings. Limit means end and beginning of course. . . . I seem to be able to go back through a sense of some

place I am in and also usually through a person. They become a sort of guide."[40] The "guide" is sometimes a philosopher, such as Charles Peirce for *Pierce-Arrow* or Pythagoras for *Pythagorean Silence,* a figure from history, such as King Charles for *A Bibliography of the King's Book or, Eikon Basilike,* or Hope Atherton for *Articulation of Sound Forms in Time,* or a writer, such as Herman Melville for *Melville's Marginalia* and his alter ego Billy Budd for *Scattering As Behavior Toward Risk.*

This guide, however, does not lead Howe directly to the sources that she seeks, but through a meandering immersion in the interstitial spaces between the dualisms that reinforce these hierarchies and into the "third spaces" that undermine them.[41] Here, in the sedimentation of history and memory, in the margins of the text and records, in the gardens resting between the landscape (nature) and the home (culture) are the taskscapes, those spaces in the intersection between nature and culture where each is shaped by the other in an ongoing and active interfusion and enfolding, sites of a key explosive transition for Howe: the singularity.[42] It is important here to note that my efforts coincide with Marcus Doel's in attempting to set up an interspace that does not serve to reinforce these perpetual dualisms, but instead undermines them, collapses them, reconfigures them into multiples, hybridities, disruptions.[43]

It is in these spaceless gaps that Howe finds a place for notions like framing, in this case, for the hanging/suspended woman of Marcel Duchamp's *Large Glass,* who she seeks in *Hinge Picture.* Within the frame, too, are the gardens that Howe describes in *Cabbage Gardens,* force fields of desire mapped out by domestic work, as are the landscapes of *Articulation of Sound Forms in Time,* places of nature framed by the artist's enculturating act of appropriation. Landscape is, as well, the site for the repository of history, what Pierre Nora calls the *lieux de mémoires,* sites of where human and historical events occurred that created memory remnants and that are embued with those vestiges of human activity. These memories create layers of sediments that contain within them traces of memory lost to current knowledge. The poet must, therefore, merge into and with the landscape in order to do the work of the archaeologist, sifting through congealed and static structures of history to unearth elements lost in time.

The work of the poet happens through this absorption within the matter contained in the frame, but also completely outside the frame or perhaps within the frame itself, in the margins that encircle the text, in those decentralized sectors where work of a transgressive nature proceeds in spite of cultural opprobrium. This external site is the place of the taskscape, seen in this book in the poem *Melville's Marginalia.* This site is also, however, the place of no frames or boundaries, a place that is all margins and singularities, that site of displacement, where migration is eternal, where violence is perennial. I conclude this book by talking about displacement primarily in terms of the

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poem *Chanting at the Crystal Sea,* but I turn to a wider range of Howe's poems as well in this discussion, as she never stops worrying about immigration, particularly that which is involuntary, and she is shaped by her own parents' Atlantic Ocean divide. Nomadism becomes an emblem for the twentieth-century condition as it represents the continual movement through space of the body, that never-ending, always perpetuated sense of loss of place, but that equally charged coming into being regardless of the space within which that loss/becoming occurs.

1

Contextures: Susan Howe's "voices stuttering out of the wilderness"

A poem is an icon.
(*The Birth-mark*, 177)

IT SHOULD BE SCARCELY A SURPRISE TO BE TALKING ABOUT INTERTEXTUALITY AND SUSAN HOWE'S POETRY. In most of her work she, like other postmodernist writers such as Kathy Acker, takes a particular text or group of related texts on which to focus each poem. *Hinge Picture* relies on Edward Gibbon's *The Decline and Fall of the Roman Empire, Secret History of the Dividing Line* on the letters and diaries of Oliver Wendell Holmes, Jr., and on William Byrd's *Secret History of the Dividing Line,* the Cordelia section of *The Liberties* on William Shakespeare's *King Lear;* and *Thorow* on various writings by Henry David Thoreau. In most of these poems Howe does not differentiate between her words and those of others by using quotation marks or citations. It is only by carefully reading her sources with constant reference to her work that it is possible to discern those fragments taken from others. I suggest here that Howe is a plagiarist, and that plagiarism is a "necessary" component of writing in the later twentieth century (I take the word in quotation marks from Kristeva, who quotes Lautréamont, saying, "The plagiarist is necessary");[1] I am interested in particular in what happens when Howe does not integrate multiple sources smoothly into her work, when these voices, as she says, "stuttering out of the wilderness," retain closer ties to their original context than to the created context of the poem.[2] "Some of us [in my generation]," she says to Thompson, "are magpies, cutting this from that and that from this. Borrowing and assimilating according to the emotional dynamics of the materials we choose yes, but also because we lack confidence in our authenticity."[3]

Howe begins *A Bibliography of the King's Book or, Eikon Basilike* with, among other things, a quotation by Pierre Macherey in which he says that the "discourse in a fiction" is " 'sealed and interminably completed or endlessly beginning again, diffuse and dense, coiled about an absent centre which it can

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neither conceal or reveal' " (*TNM,* 50).[4] She ends this preface by saying that "the absent center is the ghost of a king." This poem was published in 1989, and so it bears the marks of poststructuralist literary theory, with its emphasis on lack, absence, unintentionality, and decenteredness, but it remains a text composed of multiple elements drawn from various sources, sources that do not preempt the king himself, but in fact, displace the author.[5] "Every source has another center," Howe exhorts in *The Birth-mark.* "It is the grace of authorship [to be] indebted to everyone" (*BM,* 39). The poem becomes an effort to discern poetic authority and attribution, and the poet's own identity in the midst of a plethora of other voices. In "*The Difficulties* Interview" Howe says,

> I've been reading James Clifford's book *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art.* . . . Ethnography wrestles with authorial control. . . . I think that a poet is like an ethnographer. You open your mind and textual space to many voices, to an interplay and contradiction and complexity of voices. These voices are marks and sounds and they form a polyphony that forms lines and often abolishes lines. . . . Ethnographic data has generally been gathered by men from men telling their visions. So this is a complicated issue for women who sense silenced factions waiting to be a part of any expression . . . Clifford says, "the writing of ethnography [is] an unruly, multisubjective activity." So is the writing of poetry. And the reading of poetry is beyond the control of any authority. The publishing industry is controlled by money and money establishes false authority."[6]

These are the concerns that permeate this poem: the poet must integrate those "voices" that enter the poem; women are not included in this conversation; publishing sets up a "false authority." This poem looks for the authority that is real and genuine.

There is an interesting datedness here, as it is essential to talk about ideology and decenteredness, issues of the 1970s and 1980s in the field. Continental theorists explain some aspects of the anxiety pervading this poem. Howe worries about the pressures on her to understand and use theory, as she notes in a journal entry on describing the difference between her situation and that of her husband, an artist: "he can go each day to his studio and paint or sculpt. Because it is not required of an artist to be 'intellectual.' This critical theory hasn't swallowed up your freedom [unknown word]. Poetry is my lifeline—the only freedom I have and its [*sic*] evaporated in this kind of credit-getting."[7] Howe's anxiety is based in part, then, on a personal concern that she will not be able to manage those intellectual demands required by the intrusion of theory on her work.

The "ghost of a king" from the poem's preface is Charles I.[8] He was the king of England at the moment of the English Civil War. In his effort to avoid granting control over the country to the increasingly dominant Protestant forces (but also in his effort to avoid sharing power), he dissolved Par-

liament, producing for himself desperate monetary pressures. Ultimately, he was arrested and executed and Cromwell took over control of the country.[9] Shortly after Charles's execution, a book, *Eikon Basilike* ("the king's image"), that purported to be his last words and meditations while he prepared for his death, started circulating around England. John Gauden, a royalist supporter and, after the reinstatement of the monarchy, a bishop, apparently edited and extensively revised Charles's words, as the "ghost writer" for the king. "[A]m I a ghost you know," says Howe in *Pierce-Arrow,* indicating her perception of herself as the king as well as the ghost writer (*PA,* 101).[10]

The Protestant leaders tried to repress circulation of this book, as it used biblical language to support the king's beliefs in ways that might have damaged their reputations among their countrymen. The leaders charged John Milton with writing a rebuttal of this book, *Eikonoklastes* ("Image Smasher," in Howe's words). When the monarchy was reinstated, Milton was arrested for his "defense of regicide."

This regicide was a pivotal moment for Christians, for the king represented tradition and Charles I tried to hold the old world together, especially in terms of spiritual and cultural practices.[11] With his beheading, the kingship itself was destroyed, and with it, all certainty. No unity of faith remained, only confusion and lost coherence. What prayers meant was suddenly at question; they had no meaning; they had multiple meanings.[12]

In addition to *Eikon Basilike, Eikonoklastes,* and the trial of Charles I, the sources in this poem include Charles Dickens' *David Copperfield* and Sir Thomas More's *The History of King Richard the Third.* How is it possible to discern the truth through the cacophony produced by these interspersed texts? This is the question that Howe sets up in the beginning of the poem: "What is a pure text invented by an author?" and "Only by going back to the prescriptive level of thought process can 'authorial intention' finally be located, and then the material object has become immaterial" (*TNM,* 50). My concern here, however, is with the author, with Susan Howe, and with her obsession with forgery, attribution (what she calls the "vexed question of authorship" [*TNM,* 50]), and identity. Much of the poem focuses on the theater in which one acts like another, in which one questions identity, in which one openly affects imposture, but identity of some kind is inescapable. As Gertrude Stein says, in *The Geographical History of America,* "[I]dentity is not there at all but it is oh yes it is."[13]

Part of what Howe is responding to in this poem is Pierre Macherey's theory of discourse, that language, the tool of the poet, displaces the object of focus; if we talk about something, we are letting/making the words take the place of that thing. He says that "the activity of the writer is realised entirely on the level of an utterance; it constitutes and is constituted by a discourse, it has nothing extrinsic; all its truth of authority is materialised on the thin surface of the discourse. . . . Above all, discourse, even that of ordinary speech, implies the temporary absence of the object of discourse; the object has been put to one side, banished into silen accurately replace the thing, becor the effort of questioning accuracy herself, her ability to tell the truth, the constitution of her own subject is saying here is that the writer ex no essence in and of herself.

Intertextuality becomes an attem to discern identity. Julia Kristeva s the result of the intersection of a interventions. . . . If we are readers identifying with systems at play in cussing heteroglossia, "internal dialc as a mosaic of quotations; any tex another. The notion of intertextu poetic language is read as at least that incorporating texts from mu and it is through social engagemer tity, but this effort is not so easy resists organic metaphors. This pa These voices do not speak to eac by the interspersal or incorporati themselves instead in isolation: Si ens on two pages, the transcriptic for a splash of text from another is terminated with a standard acad *Richard The Third* (unfinished), Sir *Copperfield,* Charles Dickens.[17]

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put to one side, banished into silence."[14] Finding a real text, a text that will accurately replace the thing, becomes a goal of this poem therefore, but in the effort of questioning accuracy and truth, Howe must finally question herself, her ability to tell the truth, her inability to define that term at all, and the constitution of her own subjectivity. For one of the things that Macherey is saying here is that the writer exists only through words—the writer has no essence in and of herself.

Intertextuality becomes an attempt to find that pure text, and in the process, to discern identity. Julia Kristeva suggests that "a textual segment . . . is . . . the result of the intersection of a number of voices, of a number of textual interventions. . . . If we are readers of intertextuality, we must be capable of identifying with systems at play in a given text."[15] Mikhail Bakhtin, in discussing heteroglossia, "internal dialogization," says that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double."[16] What these theorists propose is that incorporating texts from multiple sources sets up a social interaction, and it is through social engagement that individuals come to a sense of identity, but this effort is not so easy in this poem. The organization of this text resists organic metaphors. This pastiche is not at first the work of weaving. These voices do not speak to each other in the form of a dialogue created by the interspersal or incorporation of quotations. These quotations rest by themselves instead in isolation: Sir Thomas More on one page alone, Dickens on two pages, the transcription of Charles I's trial alone on a page but for a splash of text from another source. Each of these extended quotations is terminated with a standard academic acknowledgment: *The History of King Richard The Third* (unfinished), Sir Thomas More; *The Personal History of David Copperfield,* Charles Dickens.[17]

Concern with ideology takes precedence in this work because theory was pressing into all forms of literature at this time. Kristeva, Bakhtin, Michel Foucault, and others have identified the place of ideology in literature, that discourse is material, and that that material is the embodiment of social, historical, and cultural ideology. Macherey takes up these approaches in order to argue that by placing different texts within a work it becomes possible to identify their "separate ideological utterances" and in so doing to "lay bare" their "ideological pretensions." Howe worries about the ruptures caused by this unveiling, though it is certainly one of her motivations: "dominate ideologies drift," she frets (*TNM,* 80). Like the paradigm shift that the Christian world faced in the aftermath of the Reformation, with Protestant sects erupting and scattering, authors were confronted with theories that questioned their role and even their existence.

Howe says that the *Eikon Basilike* is "inauthentic," that Gauden was a "plagiarizer and a forger," and that this betrayal vitiates the ideology of the text (*TNM,* 49). The "gap," as she calls it, in the text's ideology permits an odd

incident in that book's history (*TNM,* 49). A version of the book surfaced that included in Charles I's final prayers before his beheading a prayer by "a pagan woman to an all-seeing heathen Deity," written by Philip Sydney for his work *Arcadia* (*TNM,* 49). This prayer makes it appear that Charles I was perhaps not the Christian that he purported to be, and so undermined his reputation among his erstwhile subjects. Some people have suggested that it was Milton himself who wrote this prayer into the king's, but like the book itself, this charge is uncorroborated. "Heathen woman / out of heathen legend," says the poem, "in a little scrip / the Firsts own hand / Counterfeit piece / published to undeceive / the world" (*TNM,* 67).

What can verify the truth of authorship? distinct personality: "stamp of the king's / own character"; distinct handwriting: "I knew his hand / the book was his" (*TNM,* 64) and "in a little scrip / the Firsts own hand" (*TNM,* 67); distinct writing style: "the Sovereign stile / in another stile / left scattered in disguise" (*TNM,* 64); contemporary verification: "In his sister's papers / they often had discourse" (*TNM,* 66); even peculiar spelling in a time of nonstandardized spelling: "His own particular spelling founded on the Scottish pronunciation" (*TNM,* 78).[18] As Howe says in *The Birth-mark,* "Future distortions, exaggerations, modifications, corrections and emendations may endow a text with meanings it never formed" (*BM,* 97).

Certainly, merely placing a work, or a section of a work, into a new context will have an impact on its meaning, even if it is not integrated smoothly into the text. Howe understands this completely, as her use of Dickens indicates. The quotations from Dickens come from *David Copperfield* and the character Mr. Dick. Mr. Dick is one of those charmingly eccentric English characters who are basically insane but who are tolerated because of their hearts of gold. Mr. Dick is working on a memorial of "the Lord Chancellor, or the Lord Somebody or other," as David's aunt says, but he is having serious difficulties with it because apparently "Mr. Dick had been for upwards of ten years endeavoring to keep King Charles the First out of the Memorial; but he had been constantly getting into it, and was there now."[19] Each time that the king enters the memorial, poor Mr. Dick must start afresh.

One of the quotations that Howe uses here describes Mr. Dick's kite. He would write the words of the manuscript of the memorial directly onto the kite, "very closely and laboriously written," or would attach to the kite manuscript pages that were no longer usable (as Charles I had appeared on them) and would then fly it. " 'There's plenty of string,' said Mr. Dick, 'and when it flies high, it takes the facts a long way. That's my manner of diffusing 'em. I don't know where they may come down. It's according to circumstances, and the wind, and so forth; but I take my chance of that.' "[20] The poem is Howe's "manner of diffusing" these texts. She throws them into the poem to "disseminat[e] the statements," as Mr. Dick says, in the quotations and risks the loss of control over their fate in her desire to find the truth.

This truth is fraught with trauma, obviously by the scattering of the te "In the 'Eikon Basilike,' the sectior around the violence of the executio violence of that particular event, an trial, but the scene of his execution death. There's no way to express tha page. So I would try to match that c The message of the poem confirm with language of accusation and be (*TNM,* 68); "stripped of falsificatic stage is turbulent and troublesom poem is in the first person, like ma person almost to avoid the self: "Sh ing" (*TNM,* 68).[22] The poet sees words of others and revising and ec I. She is as much a plagiarizer, then approach to writing, as she says in whose essays were an amalgam of a wonderful late essay called 'Quot quotation; and every house is a qu quarries; and every man is a quota

The poem reveals this dis-ease a the Printers faults" [*sic*] (*TNM,* 58 (*TNM,* 59). The text itself is rup lines and segments, some of whic 51), which is perhaps meant to be changed to an *a* to become "bear haps meant to be *environs* but so which is perhaps meant to be *wo* not even lying on the horizontal stance, with a prayer, perhaps Ch Lord / different from / Laws / z ƨuıɹǝɐq" (also upside down; *TNM* but inverted) are replete with ten author," "I am weary of life" (*TN* social upheaval, such as when a l thy? Who do we believe? A piece later in the midst of the transcript tent of the emotional impact of scription of his forthcoming beh

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This truth is fraught with trauma, though, as is this poem, as illustrated most obviously by the scattering of the text. In Keller's interview of her Howe says, "In the 'Eikon Basilike,' the sections that are all vertically jagged are based around the violence of the execution of Charles I, the violence of history, the violence of that particular event, and also then the stage drama of it. It was a trial, but the scene of his execution was also a performance; he acted his own death. There's no way to express that in just words in ordinary fashion on the page. So I would try to match that chaos and violence visually with words."[21] The message of the poem confirms the poet's agitation, for it is permeated with language of accusation and betrayal: "The lip of truth / a lying tongue" (*TNM,* 68); "stripped of falsification / and corruption" (*TNM,* 74); "This stage is turbulent and troublesome" (*TNM,* 59). And while much of this poem is in the first person, like many of Howe's poems, it slips into the third person almost to avoid the self: "She is the blank page / writing ghost writing" (*TNM,* 68).[22] The poet sees herself as someone else who is taking the words of others and revising and editing them, like Gauden did with Charles I. She is as much a plagiarizer, then, as he is, though she clearly valorizes this approach to writing, as she says in Thompson's interview of her: "Emerson, whose essays were an amalgam of material he had written in his journal, has a wonderful late essay called 'Quotation and Originality.' . . . 'Every book is a quotation; and every house is a quotation of all forests and mines and stone-quarries; and every man is a quotation from all his ancestors.' "[23]

The poem reveals this dis-ease also through lack of trust in the text: "mend the Printers faults" [*sic*] (*TNM,* 58) and "was taken for a different message" (*TNM,* 59). The text itself is ruptured through seemingly randomly flung lines and segments, some of which are misprinted: "obwructions" (*TNM,* 51), which is perhaps meant to be *obstructions;* "beering," with the second *e* changed to an *a* to become "bearing" (*TNM,* 51); "envions," which is perhaps meant to be *environs* but sounds like *envy* (*TNM,* 51); and "woule," which is perhaps meant to be *would* (*TNM,* 51). Some words and lines are not even lying on the horizontal line of the text. The poem starts, for instance, with a prayer, perhaps Charles's just before his death: "Oh Lord / o Lord / different from / Laws / zeal / pəsodsuɐɹ [upside down] / ʁuɹɹəəq ʁuɹɹəəq" (also upside down; *TNM,* 51). Two full pages (the same page twice but inverted) are replete with tension: "sea of blood," "crucified," "malicious author," "I am weary of life" (*TNM,* 56–57). What happens in moments of social upheaval, such as when a king is executed or a text is not trustworthy? Who do we believe? A piece out of these longer jumbled pages appears later in the midst of the transcription of the king's trial, as if to show the extent of the emotional impact of a scene that on the surface is a mere description of his forthcoming beheading.

Toward the end of the poem are another two full pages of nonhorizontal text lines, but these lines, while not in a traditional orientation, start to co-

alesce into spiraling drifts of words (*TNM,* 79, 82). These lines include references to the Greek myth of Ariadne and to weaving: "thread," "weft," "silk," "she was winding wool cloud soft threada twist," "thread trace weft." Do these lines refer to Ariadne helping Theseus find his way back through the labyrinth after killing the Minotaur? Are they a reference to Theseus's broken oath to Ariadne that if she helps him, he will marry her and take her to Athens with him? (He instead abandons her on the Island of Naxos.) Or do these lines hark back to the poet Nonnos's connection between himself and Ariadne, a poet who "weaves his poem, as though into a web"?[24] Since the poem ends with one of these pages, and especially with one that drifts slowly downward, with "deft," I am inclined to the idea that the poet, if not completely successful, is on her way to intersplicing these myriad texts in order to create a text culture that can effectively "self-fashion" an identity and a basis for authenticity.[25] Golding argues that the weaving is feminist in nature, that "Like Arachne, Howe has been subtly 'winding wool' through the 'Eikon Basilike' sequence, 'trace' and 'weft' bending and stretching on this page but holding, her female 'thread' on the righthand side running through the male military 'shield'—a shield from the partial erasure of which emerges female potential, 'she'll' echoing in 'shiel.' "[26]

In describing her sources, Howe acknowledges that "Stephen Greenblatt's *Renaissance Self-Fashioning* was a big influence on this poem. And I had in mind Marx's magisterial beginning of *The 18th Brumaire of Napoleon Bonaparte.* Marx saw the revolutionary situation as theatrical spectacle. And the idea of the dead generations weighing like a nightmare on the brain of the living—the idea of the ghost of the revolution walking about is so right. The spectacle of the killing of the king accomplished the bourgeois transformation of English society, Marx wrote. It was real, and it was a theatrical event. The ghost is still walking around" (*BM,* 176).[27]

Greenblatt argues that a feature of Renaissance identity is what he calls "self-fashioning," that just as social institutions created individuals, individuals created themselves. "The power," he says, "to impose a shape upon oneself is an aspect of the more general power to control identity—that of others at least as often as one's own," and "fashioning oneself and being fashioned by cultural institutions . . . were inseparably intertwined."[28] The problem was, it appears, that this self-fashioning was enacted on a conscious level; those creating their identities knew full well that these identities were just that—creations rather than authenticities. Greenblatt (and Howe in this poem) develops the metaphor of the theater to reinforce this self-consciousness.[29]

However, this self-awareness of the artificiality of identity sets up deep-rooted anxieties, evident as well in this poem. Greenblatt suggests that "What we find then in the early 16th century is a crucial moment of passage from one mode of interiority to another. . . . The fashioning of a Protestant discourse of self out of conflicting impu
fication with authority, hatred of the
with the father, confidence in oneself
sinfulness, justification and guilt."[30]

Howe describes her reliance on G

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> holy. And this was a culmination of vic
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force this self-consciousness.[29]
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crucial moment of passage from
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course of self out of conflicting impulses: rage against authority and identification with authority, hatred of the father and ardent longing for union with the father, confidence in oneself and an anxious sense of weakness and sinfulness, justification and guilt."[30]

Howe describes her reliance on Greenblatt's theory in *The Birth-mark:*

> In this case the icon, Charles, the king, is murdered by those who bowed down to him. He was God's representative on earth. People still believed a king was holy. And this was a culmination of violent deaths on the scaffold in England during the sixteenth century. . . . These men and women in power had to be performers. They acted until the moment of death. So executions were staged, but they were real. During the seventeenth century the masque developed as a sort of political theater where the performers, who were members of the power structure, played other parts. Charles Stuart enjoyed court masques. He performed brilliantly when he was called on to play the victim in his own tragedy. His Puritan accusers also acted brilliantly. (*BM,* 176)

In spite of her efforts to reflect a history based on fact, she can, however, only pose suspect elements, leading further away from the truth and from the identity that could be created by that truth rather than closer to it. Howe would like to be, as she calls it, "The Author and Finisher / the Author of the Fact" (*TNM,* 63), but she is instead the "Real author of The Lie / 'The Lie' itself / fallible unavailable" (*TNM,* 68). She may see herself as real, now, but only in terms of the untruths that she disseminates. It may be that she sends out these efforts like Mr. Dick on a kite, but things enter into her text as much as she would like to think that they are absent, like Charles I in his memorial. She has so little control over how these texts are taken, with her "Lost power of expression / Last power of expression" (*TNM,* 63), that the ghosts of betrayed historical and dramatic figures, from Charles I to Hamlet's father to Caesar to Richard II to the "judges and ghostly fathers," resurface at any moment (*TNM,* 71). The truth becomes a ghost like all of these others, "the Truth a truth / Dread catchword THE" (*TNM,* 68). Even if it were possible to find one truth, it would never be possible to move from that lucky moment to the general form of the concept, THE truth.

If it were the case that it could be possible to discern oneself, one's own identity, through the course of a poem, then the physical and psychological absence engendered by discourse would be refutable, possible to overcome. The poet will not believe this: "Disembodied beyond language / in these copies are copies" (*TNM,* 80). Somewhere outside of the text she must exist, but wherever that is, she is trapped by having to repeat what others have said without assurance that these words are real, that she is real, that anything is or could be the truth.[31] "Must lie outside the house / Side of space I must cross / To write against the Ghost" (*TNM,* 61). It will not be until these

ghosts, of deception, of those transgressed by others, of those kings killed by their followers, stop entering into her poetry that she can finish her work. As David Copperfield says about Mr. Dick:

> Every day of his life he had a long sitting at the Memorial, which never made the least progress, however hard he laboured, for King Charles the First always strayed into it, sooner or later, and then it was thrown aside, and another one begun. The patience and hope with which he bore these perpetual disappointments, the mild perception he had that there was something wrong with Charles the First, the feeble efforts he made to keep him out, and the certainty with which he came in, and tumbled the Memorial out of all shape, made a deep impression on me.[32]

Howe is equally perturbed in her efforts to do the same, to write about the truth without these other voices entering into the poem and displacing her and forcing the pages of her poem to be "tumbled . . . out of all shape." Finding the truth in a context of lies and forgeries, ill-meant or ill-gotten words, traitors and dissimulators, is as likely as finding oneself, perpetually deferred by the ghosts of others.

"Thorowly" America to Orienteering

As SUSAN HOWE EXPLAINS IN HEF spent the winter and spring of 198 York state, working at the Lake Ge George. Her disgust with the tawd ism rendered especially vulgar by it her away from the town itself and tc wilderness of the lake and surround opted her recurrent use of history t history's narrative in order to exan ness when the Europeans first enco sential cultural forces to transform named by Native Americans into and by the civilizing power of Eur her driving focus in her poetry is history, voices that are anonymous, always bears in mind that her purs wilderness, in fact tears it apart inst qualities: "It's a first dream of wildr der to breathe; and yet to inhabit

This chapter addresses these issu adherence to Henry David Thore and Félix Guattari's theory of nar troduction to the poem. But mor ence to the organizing function o when "I pick my compass to piec ties that previously existed in the this poem an emblem of cultural irrationality of the wild into the t on words, such as *Thorow, Thoreau* becomes a metaphor for the "mu gest is inherent in one's identity

ough intertwining ideas of clanship,
ve and place)," and it is these ideas
meless people in a landscape other
ɔ-day lives."[105] Basu says that "this
cestral homeland [draws] upon the
to assert 'stasis and purity' not only
contamination but also *co-existently*
luals of Scottish ancestry create this
gh the "intertwining of family sur-
vith notions of Highland clanship,
es a monument that these people
gible relationship between a people
s continued absence, the clan in its
ries of homeland and diaspora are
orama of the monument."[108] Basu
e understood, not as the unfolding
he minutiae of thousands of indi-
g their new homesteads after old
ıal colonists were not only making
g out their futures onto what was,
tory; I suggest that they were also
d' landscape by importing place
ith memories and associations with

ıber those fragments "twined" on
se "monuments" of poetry. Enter-
and some suggest that part of the
o anxiety. Elements of defense, like
y, as do overt mentions of fear: "I
(*FS*, 64). However, as much as this
the safety of others, her concern
ıvoluntary, affects her, Howe con-
d fractured self through poetry. As
r resting- / place and bridge cross
war imagery a / zeal skeleton we
licy by theft what lamp / they do
at / our song is do you hope / to

Notes

Introduction

1. Susan Howe, unpublished poem, September 15–December 13, 1976, Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 12. It is important to note that when I draw on Susan Howe's manuscript materials, I regularize her grammar, leaving out those dashes that are exact replicas of those that she found in Emily Dickinson's papers.
2. Susan Howe, "*The Difficulties* Interview," 21.
3. McCaffery, *North of Intention,* 100.
4. Mitchell, "Spatial Form," 545.
5. Ibid., 547.
6. Ibid., 563.
7. Braidotti, "Organs without Bodies," 153.
8. Howe, "Encloser," 178–79.
9. Koskela, "Gendered Exclusions," 112.
10. Massey, *Space, Place and Gender,* 3. Massey, for example, relates one aspect of social construction of geographical space, borders, to a masculine sensibility: "the argument is that the need for the security of boundaries, the requirement for such a defensive and counterpositional definition of identity, is culturally masculine" (*Space, Place and Gender,* 7). Dolores Spain explores "the relationship between spatial segregation and gender stratification," the "reciprocity between the social construction of space and the spatial construction of social relations" (*Gendered Spaces,* 29).
11. Susan Howe, "An Interview with Susan Howe."
12. Howe, "*The Difficulties* Interview," 23.
13. Ibid., 26.
14. Susan Howe, journal, Summer–Sept. 11 1988, Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 37, Folder 6.
15. Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 37, folder 5.
16. Susan Howe, "The Space Between," 1 (translation, the author).
17. Edward Soja, *Postmodern Geographies;* Michel Serres, *Parasite;* Pierre Bourdieu, "Berber House"; Roland Barthes, *Le Neutre;* Gillian Rose, "Progress"; and Sophie Watson and Katherine Gibson, "Postmodern Politics."
18. Casey, *Getting Back into Place,* 121.
19. Ibid., 121.
20. Casey, "Body, Self and Landscape," 413.
21. Barthes, *Le Neutre,* 31 (translation, the author).
22. Casey, "Body, Self and Landscape," 409. In defining habitus, Casey quotes Bourdieu's *Outline of a Theory of Practice:* "The habitus is the product of the work of inculcation and ap-

propriation necessary in order for those products of collective history, the objective structures (e.g., of language, economy, etc.) to succeed in reproducing themselves more or less completely, in the form of durable dispositions, in the organisms (which one can, if one wishes, call individuals) lastingly subjected to the same conditioning, and hence placed in the same material conditions of existence" (85, quoted in Casey, "Body, Self and Landscape," 422).

23. DuPlessis, "Manifests," 41. DuPlessis says that "One must work at undoing the gender dichotomy (and rejecting its binary) with one hand, while with the other work on undoing its social and political results (and thus temporarily strategizing via that binary)" (49) and that her poetry works in this direction: "all the 'Drafts' evoke and override binary systems of limit" (50).

24. Nedra Reynolds, *Geographies of Writing,* 16. Reynolds argues that "These spatial practices—acts of writing—are enacted not in stable, always-the-same places but within shifting senses of space, in the betweens, in thirdspace" (5). Casey uses Edward Soja to define third space as " 'a knowable and unknowable, real and imagined lifeworld of experiences, emotions, events, and political choices that is existentially shaped by the generative and problematic interplay between centers and peripheries, the abstract and concrete, the impassioned spaces of the conceptual and the lived, marked out materially and metaphorically in *spatial praxis,* the transformation of (spatial) knowledge into (spatial) action in a field of unevenly developed (spatial) power' " (quoted in Casey, "Body, Self and Landscape," 423, n. 54).

25. Patricia Yaeger, "Narrating Space," 15.

26. Jeffrey Weiss, "Language in the Vicinity of Art," 119–20. Nigel Thrift argues that many theorists have adopted some version of this approach for the same reason:

> Hägerstrand's maps of everyday coping can best be placed, therefore, in a line of thinking which stretches from the early Heidegger and the later Wittgenstein, through Merleau-Ponty, to, most recently, Bourdieu, de Certeau and Shotter, who have tried to conjure up the situated, pre-linguistic, embodied, states that give intelligibility (but not necessarily meaning) to human action—what Heidegger called the primordial or pre-ontological understanding of the common world, our ability to make sense of things, what Wittgenstein knew as the background, what Merleau-Ponty conceived of as the space of the lived body, or, later, "the flesh," and what Bourdieu means by the habitus. Each of these authors is concerned, in other words, to get away from Cartesian intellectualism, with its understanding of being as a belief system implicit in the minds of individual subjects, and return to an understanding of being as "the social with which we are in contact by the mere fact of existing and which we carry with us unseparably before any objectifications." In this "view," being is not an entity but a way of being which constitutes a shared agreement in our practices about what entities can show up, and, likewise, "humans are not entities but the clearing in which entities appear." (Thrift, *Spatial Formations,* 9)

27. McHale, "Poetry under Erasure," 278. McHale concedes elsewhere that what he sees as erasure might perhaps be an overriding concern with space, and that the emptiness that he perceives here is merely addressing that concern: "Postmodern poetry . . . is 'spatial' in its emphasis on the materiality of the poetry itself, . . . on poetry's existence as lines of type, pages of paper, binding . . . visionary other world spaces . . . *archaeological space* . . . *architectural space* . . . *cartographic space* of Howe's 'maps' in *Europe of Trusts* . . . *corporal space* of body-mapping poems" (*Obligation,* 260).

28. Weiss, 217.

29. Scully, untitled, 107.

30. Deleuze and Parnet, *Dialogues,* 1–2.

31. See Mary Poovey, "Feminism and Deconstruction," for more on feminism and between spaces, especially p. 54.

32. Barthes, *Le Neutre,* 83. Allan Pred says, "In the simultaneous unfolding of socialization and social reproduction the individual and her or his consciousness are shaped by society, while society is unintentionally and intentionally shaped by the individual and her or his consciousness. That is, socialization and social reproduction (and transformation) always become

one another" and "To deal with the dialectical the constant becoming of both, one must real alectics of practice and structure" ("Place as Hi

33. Reynolds, 153.

34. Pred, 288. Pred says, "According to the consecutively making up the existence of an ir utes. Consequently, the biography of a person through time-space" (280). See Spinoza and Br of "bodies in motion."

35. Howe, "Encloser," 176.

36. A salient feature of the third space is its tinctness. Barthes says that *le neutre* is so difficu to think about indistinction, and that, in fact, *l* tinct. He says, "One sees therefore that the de fascinating and the most difficult to think abo is that between the distinct and the indistinct, tral is difficult, provoking, scandalous: because tation of the last (or the first) paradigm: that translation mine).

37. McHale, "How (Not) to Read," 566.

38. Michael Davidson, Susan Vanderborg, terms of the palimpsest, what Davidson refers

39. For more on this intersection, see Kapl 1974." See DeLanda, too, for attention to "m Howe's "Fragment of the Wedding Dress of Sa *Tract,* reveals an interesting turn to use of new font shifts in its focus on texture and cloth.

40. Howe, Summer–September 11, 1988. lections Library, University of California, San

41. Marcus Doel argues that "Unlike the procession of unfolding oppositions is mirac thirdspace forms a *hole* within periodic serie onto-theological Order of Things, but a colla serialization plunges. Since thirdspace is cris in it without properly belonging to it" (*Post*

42. Doel suggests that "There are infinit spacing. The minimal element is always alre mere given), but a *singularity*—in the math density" (3). Mikhail Bakhtin sees culture in "some kind of spatial whole . . . located er everywhere" (274). I prefer analogies that re as opposed to notions of boundaries, for b and this situation can never support those. M ception when she says that she sees "spaces for the security of boundaries, the requirer definition of identity, is culturally masculine argues that space is "constituted out of social they are inherently dynamic" (2).

43. Doel talks about this risk that defini

> Insofar as the twist of plasticization deforms th another, it could be called a "thirdspace." Howe

one another" and "To deal with the dialectical relationships between individual and society, the constant becoming of both, one must really deal with material continuity and the dialectics of practice and structure" ("Place as Historically Contingent," 280).

33. Reynolds, 153.

34. Pred, 288. Pred says, "According to the path concept, each of the actions and events consecutively making up the existence of an individual has both temporal and spatial attributes. Consequently, the biography of a person can be conceptualized as a continuous path through time-space" (280). See Spinoza and Braidotti for more on human existence in terms of "bodies in motion."

35. Howe, "Encloser," 176.

36. A salient feature of the third space is its insalience, its indistinctiveness, or even indistinctness. Barthes says that *le neutre* is so difficult to address and attain to because it is so hard to think about indistinction, and that, in fact, *le neutre* resides between the distinct and indistinct. He says, "One sees therefore that the definitely great opposition, that which is at once fascinating and the most difficult to think about in the space where it is destroyed and poses, is that between the distinct and the indistinct, the place of the neutral. This is why the neutral is difficult, provoking, scandalous: because it implicates an indistinct thinking, the temptation of the last (or the first) paradigm: that of the distinct and indistinct" (*Le Neutre*, 84, translation mine).

37. McHale, "How (Not) to Read," 566.

38. Michael Davidson, Susan Vanderborg, and Rachel DuPlessis discuss Howe's poetry in terms of the palimpsest, what Davidson refers to in the case of Howe as "palimptext."

39. For more on this intersection, see Kaplan Harris, "Susan Howe's Art and Poetry, 1968–1974." See DeLanda, too, for attention to "meshworks," another metaphor for woven fabric. Howe's "Fragment of the Wedding Dress of Sarah Pierpont Edwards," from *Souls of the Labadie Tract*, reveals an interesting turn to use of new technologies, such as smeared photocopies and font shifts in its focus on texture and cloth.

40. Howe, Summer–September 11, 1988, Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 37, Folder 6.

41. Marcus Doel argues that "Unlike the dialectical third of sublation, through which the procession of unfolding oppositions is miraculously sutured together into a seamless whole, thirdspace forms a *hole* within periodic series. . . . This hole is not an absence or rent in the onto-theological Order of Things, but a collapsar, a black hole into which the entire work of serialization plunges. Since thirdspace is criss-crossed with hybridity everything participates in it without properly belonging to it" (*Poststructuralist Geographies*, 119).

42. Doel suggests that "There are infinite infinities folded into each event of space and spacing. The minimal element is always already maximal in its disjointure: it is not a *point* (a mere given), but a *singularity*—in the mathematical sense of infinite disjointure or infinite density" (3). Mikhail Bakhtin sees culture in terms of boundaries, so that it is not, as he says, "some kind of spatial whole . . . located entirely upon boundaries, boundaries intersect it everywhere" (274). I prefer analogies that relate more to fields and forces and intermersions as opposed to notions of boundaries, for boundaries provide set limits, if only momentary, and this situation can never support those. Massey, too, argues against Bakhtin's boundary conception when she says that she sees "spaces as flows" and that "the argument is that the need for the security of boundaries, the requirement for such a defensive and counterpositional definition of identity, is culturally masculine" ("Geographies of Responsibilities," 7). She also argues that space is "constituted out of social relations" and "that social relations are never still; they are inherently dynamic" (2).

43. Doel talks about this risk that defining a third space might reinforce dualism:

> Insofar as the twist of plasticization deforms the integrity of positions, and is neither one form nor another, it could be called a "thirdspace." However, this thirdspace of polymorphous perversion should

not be confused with the thirdspace of dialectical sublation that conserves and preserves the difference between contrary positions whilst resolving and overcoming it. Indeed, it would be better to call the space of plasticization a "fourthspace." . . . Thirdspace explodes the reduction of the field of possibility to a series of polarized choices. . . . So, [Stephen Pile] informs us that "domesticity" is a disruptive thirdspace for prizing open the dualism of capital-labour; that "sexuality is an excessive thirdspace for rupturing the closure of bourgeois-worker, man-woman, and public-private; and that "hybridity" dislocates the hermetism of centre-margin. However, since Pile yearns for a *place* from which to interview, his thirdspace . . . suspends its differential pullulation to take on a position. (118)

Chapter 1. Contextures

1. " 'Le plagiat est nécessaire' " (Kristeva, "Pour une Sémiologie des Paragrammes," 58; translation, the author).

2. Howe says in an early journal: "Why not bring in quotes—right to the thing even if they are not directly related to immediate writing just as I did on the walls" (journal, April 3–?, 1972, Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 35, Folder 2). Also in a journal she writes about how similar her methods are to Joseph Cornell's: "[H]is scavenging the streets of New York for material for his boxes is exactly the way I scavenge all the treasures of book from the Sterling Library and bring home treasures—[?] the book farm!" (journal, October 9, 1980–January 17, 1980, Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 13).

3. Susan Howe, "Interview with Susan Howe." In *Obligation* McHale describes the disappearance of the author in quotation appropriation (185–86).

4. Critics who write on this poem include John Palattella, "End of Abstraction"; Susan Vanderborg, "Communal Lyric"; Hank Lazer, *Opposing Poetries;* Alan Golding, "Drawings with Words"; W. Scott Howard, " 'writing ghost writing' "; Kent Lewis, "Susan Howe's Poetics"; Kornelia Freitag, "Writing Language Poetry"; and Rachel Tzvia Back, *Led by Language.*

5. In discussing *Melville's Marginalia,* Davidson also talks about Howe's poetry as "author-evacuated" (*Ghostlier,* 92).

6. Howe, "*The Difficulties* Interview," 23–24. Palattella argues that "[James] Clifford and Howe plot how identity and agency emerge from a predicament—the fashioning of a self from competing cultural languages and interests" ("End of Abstraction," 80), and Kent Lewis says, "For Howe . . . authorship is not a solitary primal event, and authority is ambiguated" ("Susan Howe's Poetics," 121). Back, too, suggests that Howe is concerned with authorship and authority: "Howe foregrounds the questions of literary 'originality' and 'ownership,' and the reality of the 'layered' text" (*Led by Language,* 129).

7. Howe, diary, August–December 1989, Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 40, Folder 4.

8. Vanderborg describes this poem as one concerned with "textual authenticity" ("Communal Lyric," 107). Golding concurs by saying, "At one level, the 'absent center' of this sequence is the ghostly king Charles I (the absent center of patriarchal power)" ("Drawings with Words," 156). In her manuscript materials Howe has written out a quotation from Marilla Battilana's book, *The Colonial Roots of American Fiction:*

in the "Rectorship Address" this risk is not just a risk run. If its program seems diabolical, it is because without there being anything fortuitous in this, it capitalizes on the worst, that is, on both evils at once: the sanctions of Nazism and the gesture that it is still metaphysical. Behind the ruse of quotation marks, of which there is never the right amount (always too many or too few of them), this equivocation has to do with its Geist: a spirit or in other words, in French [and English] as in German, a phantom, always surprising by returning to be the other's ventriloquist. Metaphysics always returns, I mean in the sense of a revenant [ghost], and Geist is the most fatal figure of this revenance [returning]. Of the double that can never be separated from the single. (470)

Howe's note says, "Each word union between
says, "My Eikon!" (Howe, journal, Winter 198
lections Library, University of California, San

9. It is because of this historical context t
ritan rebellion [allows Howe to investigate] t
ism and sacred authority" ("End of Abstractio
book that Howe writes about here is a gift fr
rifice to be a gift to the community, the poe
feature of the sacrifice. This, as he calls it, "int
of remembering and creates a "textual anim
("writing ghost writing," 118–19).

10. In other senses the ghosts are the texts
in "Encloser": "My writing has been haunt
shrouds and cordage of classic American 19t
body them forth" (178).

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13. Stein, *The Geographical History,* 235. T
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see Back, *Led by Language,* 147–50.

14. Macherey, *Theory,* 58. Aside from her
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15. Kristeva, "An Interview with Julia K

16. Kristeva, *Kristeva Reader,* 37.

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("Communal Lyric," 99–100).

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19. Charles Dickens, *David Copperfield,* 1

20. Ibid., 161.

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commands and drams, verticals and circles.
cause it's about impossibility anyway. About
really sees and the impossibility of finding t
thinking about the mis-editing of Dickinson
poem, all the forgotten little captivity narr
Eikonoklastes, and regicide—all sharp verti
(*BM,* 175). Picking up this point, Back arg
bility; it is a visual and formal representatio

Howe's note says, "Each word union between spirit and history," and the note in the margin says, "My Eikon!" (Howe, journal, Winter 1989, Susan Howe Papers, Mandeville Special Collections Library, University of California, San Diego, MS 201, Box 37, Folder 1).

9. It is because of this historical context that Palattella argues that the focus on "the Puritan rebellion [allows Howe to investigate] the origin of the tension between antinomianism and sacred authority" ("End of Abstraction," 79). Howard argues compellingly that as the book that Howe writes about here is a gift from her son, and as many cultures consider sacrifice to be a gift to the community, the poem devolves into the unspeakable that is often a feature of the sacrifice. This, as he calls it, "interdiscursive potlatch" sets up the impossibility of remembering and creates a "textual animality" that precludes speech and effaces itself ("writing ghost writing," 118–19).

10. In other senses the ghosts are the texts that Howe draws on for her poetry, as she says in "Encloser": "My writing has been haunted and inspired by a series of texts, woven in shrouds and cordage of classic American 19th century works, they are the buried ones, they body them forth" (178).

11. Howe says in *The Birth-mark:* "Regicide. I love that word. It's of the king's party. Kings and crosses, blasphemy, and homicide are all packed into it. This was the killing of the king, and the king was holy" (*BM,* 175). In *My Emily Dickinson* she says, "[Poets] know Originality is the discovery of how to shed identity before the magic mirror of Antiquity's sovereign power" (*MED,* 105). A regicide of identity is the route to authenticity.

12. For these remarks, I would like to thank my colleague, Paul Rovang.

13. Stein, *The Geographical History,* 235. The theater analogy derives from Stephen Greenblatt's *Renaissance Self-Fashioning: From More to Shakespeare.* For more on Howe and theater, see Back, *Led by Language,* 147–50.

14. Macherey, *Theory,* 58. Aside from her clear interest in Macherey, as shown by her reference to his theory in the introduction to this poem, Howe mentions him in "Encloser." In "*The Difficulties* Interview" she talks about how the author creates herself: "Poetry is language stripped to its untranslatability. Melville is a poet in that final shattering sense. Real poetry is dangerous. As if a person were author of herself" (19).

15. Kristeva, "An Interview with Julia Kristeva," by Margaret Waller, 281–82.

16. Kristeva, *Kristeva Reader,* 37.

17. Vanderborg argues that "The contemporary palimpsest is a plagiaristic reproduction so detailed, moreover, that it seems to collapse the distinction between source and revision" ("Communal Lyric," 99–100).

18. Kent Lewis talks about how the poem includes all material equally ("Susan Howe's Poetics of the Bibliography," 120).

19. Charles Dickens, *David Copperfield,* 163.

20. Ibid., 161.

21. Howe, "An Interview with Susan Howe," 8. Howe reconfirms these points in *The Birthmark* when she says, "I felt when I finished the poem that it was so unclear, so random, that I was crossing into visual art in some sections and that I had unleashed a picture of violence I needed to explain to myself. The end breaks out of all form completely" (*BM,* 165). She later calls this poem "a catastrophe of bifurcation" (*BM,* 174) and identifies the poem's point as about "impossibility": "So I wanted to write something filled with gaps and words tossed, and words touching, words crowding each other, letters mixing and falling away from each other, commands and drams, verticals and circles. If was impossible to print, that didn't matter. Because it's about impossibility anyway. About the impossibility of putting in print what the mind really sees and the impossibility of finding the original in a bibliography. . . . Somehow, all my thinking about the misediting of Dickinson's texts, George's careful editing of Charles Olson's poem, all the forgotten little captivity narratives, the now-forgotten Eikon, the words Eikon, Eikonoklastes, and regicide—all sharp vertical sounds, all came together and then split open" (*BM,* 175). Picking up this point, Back argues that "*Eikon Basilike* is not just about impossibility; it is a visual and formal representation of this impossibility" (*Led by Language,* 128).

22. Golding argues that "in 'Eikon Basilike' as elsewhere Howe also renders the persistently sought absence in visual terms and genders it female: 'She is the blank page / writing ghost writing' " ("Drawings with Words," 68).

23. Howe, "Interview with Susan Howe," 4.

24. For more on Howe and Ariadne, see Back, *Led by Language,* 153–62. Eric Selinger expounds on the weaving analogies in this poem; see in particular pages 361 and 370, "My Susan Howe." Yet, in My Emily Dickinson, Howe criticizes Gilbert and Gubar for representing Dickinson as a "spider artist" (*MED,* 14). I mention this concern here, for I see Howe as largely talking about herself and her own work in her book on Dickinson. An early version of *Hinge Picture* refers to the poet's work of "linking and weaving sentences." In a point related to weaving and sewing Susan Schultz argues in "Exaggerated History": "Where Bernstein's 'dysraphism' describes a poetry constructed of mis-seaming, or the radical and ironic unraveling of tradition, Howe begins from a place of mis-seaming and reconstructs (or sews together) traditional texts. She doesn't attempt to step outside tradition, but to redescribe and reframe an existing one in such a way that it admits women" ("Exaggerated History," 142). Deleuze and Guattari talk about relations between textiles and text at length (*Thousand Plateaus,* 475–77).

25. This resolution is apparent in T. S. Eliot's "Little Gidding," where he refers to praying and to Charles I: "If you came at night like a broken king / . . . You are not here to verify, / Instruct yourself, or inform curiosity / Or carry report. You are here to kneel / Where prayer has been valid. And prayer is more / Than an order of words, the conscious occupation / Of the praying mind, or the sound of the voice praying / . . . Here, the intersection of the timeless moment / Is England and nowhere. Never and always" (50–51). Thanks, again, to Paul Rovang.

26. Golding, "Drawings in Words," 159.

27. What is interesting here is that Marx says, "Thus the awakening of the dead in those revolutions served the purpose of glorifying the new struggles, not of parodying the old; of magnifying the given task in imagination, not of fleeing from its solution in reality; of finding once more the spirit of revolution, not of making its ghost walk about again" (301). Howe is "making the ghost walk"; Marx says that these revolutions turn to figures of the past to rekindle the "spirit of the revolution." The "spirit" that the Puritans turned to, Marx argues, was the Old Testament: "Cromwell and the English people had borrowed speech, emotions, and illusions from the Old Testament for their bourgeois revolution. When the real aim had been achieved, when the bourgeois transformation of English society had been accomplished, Locke supplanted Habakkuk" (Marx, 301).

28. Greenblatt, *Renaissance,* 1, 256.

29. In extending the theatrical metaphor Greenblatt says, "for the stage as an emblem of human existence combines . . . tribute to a world that [theater] loves . . . even as it exposes that world as a fiction" (27) and later, "To make a part of one's own, to live one's life as a character thrust into a play, constantly renewing oneself extemporaneously and forever aware of one's own unreality" (Ibid., 31).

30. Ibid., 85.

31. There is a sense in these "copies of copies" of Baudrillard's simulacrum, that things are merely images of reality, that authenticity is an impossibility.

32. Dickens, 171.

Chapter 2. "Thorowly" American

1. Howe describes the Lake George region in several manuscripts:

> The great pass between the French and English settlements in North America / The great carrying place / Hight [height?] of forgetfulness / The capture of Ticonderoga / Over the "Great Path" to Canada / Proposed rout of the invaders / Mo angles / Straggling bands of fugitives / Crept fro

(journal, March 22, 1987, Susan Howe Papers. versity of California, San Diego, MS 201, Box

2. Quoted words from Peter Nicholls, "U telling to look at a map of America, as Tuan ar the artificial shape of their state for granted. C experience for many people. The cause of this state borders, which are conspicuous only or grid pattern of many towns and cities" (87). N plicity' between normative discourse and the she confronted during her stay at Lake Georg

3. Susan Howe, "An Interview with Susa

4. Susan Howe, "*The Difficulties* Interviev

5. Hersey talks about Howe and mapping "Frame Structures." Other sources on *Thorow*

6. Thomas believes that it is cartography find ourselves [as] a horizon of intelligibility'

7. Brewer and Pears, "Frames of Referen representation of space to that of events:

> In the case where co-ordinates are used to rep follows. Two events are represented as being in signed the same co-ordinates. Specifying a fra how co-ordinates are to be assigned to events i certain objects. These objects provide the frame are to be assigned to events is thus fixed, we n chored" to the world. (26)

8. Casey, *Getting Back into Place,* 28. Not concerning landscape and total immersion a between. Casey argues as well that "The p transform an apparently vacuous expanse, a l what can only properly be called *places* (ever

9. Thoreau, *The Portable Thoreau,* 602.

10. Ibid., 604.

11. Ibid., 607.

12. This poem sets up, I believe, an intere (as in walking here) with the static represen Reynolds, Selby, and Middleton.

13. Thoreau, 609.

14. Goody argues that Howe requires t double-page from 'Thorow' that appears at easily how the experience of reading Howe textual Poetry," 12).

15. William deBuys says that "wilderness *Home Ground,* 390–91).

16. Howe writes in "Encloser": "Schism the 'wilderness of the world' to find a have *against.* They were unprepared for the vari reached represented" (181). Part of Howe's est in her father's work. She says in *The E*