

Notes

Introduction

1. There is a substantial critical literature on language writing. See, e.g., books by Hartley, Perloff (1991), Perelman, Reinfeld, and Nerys Williams.
2. See Silliman, ed. (1986). Howe's work was also included in Douglas Messerli's anthology of language writing.
3. The Hejinian, Taggart, and Hamilton Finlay letters are at Special Collections at UCSD, the Brown correspondence at Santa Cruz.
4. Nicholls (1999), 155.
5. *Ibid.*, 155–56.
6. See Richardson.
7. See, e.g., letter of 3 December 1981 to Hejinian, where Howe writes of her love of late Stevens.
8. Originally published as “Statement for the New Poetics Colloquium” in the magazine *Jimmy and Lucy's House of 'K'* in 1985.
9. This is a version of a passage from William Carlos Williams's *In the American Grain*: “The land! don't you feel it? Doesn't it make you want to go out and lift dead Indians tenderly from their graves, to steal from them—as if it must be clinging even to their corpses—some authenticity” (89).
10. While the use of historical material tends to shift from public toward private in her more recent work, in *Pierce-Arrow* she writes of the language of the dead, and in *The Midnight* of the legacy of “European memory” in New England.
11. Examples of the diverse thinkers that critics have aligned with Howe's poetry include Kristeva and Wittgenstein (see Middleton); Lacan and Derrida (Nicholls, 1996); Heidegger (McCorkle, Taggart); Benjamin (Naylor); Serres (Adamson); and Adorno (Reinfeld).
12. All concepts that have come under attack from many of Howe's peers among the late-twentieth-century American poetic avant garde.
13. The term “similitudes” derives from the King James Version of Hosiiah 12:10 (“I have also spoken by the prophets, and I have multiplied visions, and used similitudes, by the ministry of the prophets”). The phrase “I have used similitudes” is

- cited on the title page of the first edition of Bunyan's *Pilgrim's Progress*; Howe rings the phrase on a facsimile that she appends to a 19 December 1988 letter to Norman O. Brown. To the typescript of a letter of 28 December 1988 to Brown, she adds in longhand, "similitudes. That's what the puritans spoke in. That's what it's all about. Poetry."
14. Beckett interview, 26.
 15. Bernstein interview, n.p.
 16. Howe's allusion is to Adorno and Horkheimer's analysis of the development of rationalism in *The Dialectic of Enlightenment*.
 17. Howe is linking contemporary events with early American history, when predestination was a given of the intellectual environment. See my first and final chapters for further discussion of the idea of 'relation'.
 18. In an interview with the author, in June 2001, Howe remarked: "Sacrificial daughter, that's a big sacrifice. When I was 10 I played Astyanax. That was the first part I had in an Upper School play (I was then in the Lower School). Astyanax is sacrificed when the Trojans are defeated. A year later I played Iphigenia who was also sacrificed." See my discussion of *Liberties* and *Eikon* for treatment of the sacrificial victim in Howe's work.
 19. See Perloff (1999), n.p.
 20. "The Captivity and Restoration of Mrs Mary Rowlandson," collected in *Birth-Mark*.
 21. The phrase "geopolitical chain of violence" comes from Howe's 1996 essay on the work of documentary film-maker Chris Marker, "Sorting Facts; or Nineteen Ways of Looking at Marker" (318).
 22. The reader is referred to articles by Kaplan Harris, Brian Reed, and Fiona Green for accounts of this period.
 23. See Ma (1994) and Quartermain for discussion of "Scattering as Behavior Toward Risk"; see Martin for "Kidnapped."
 24. The work is available on the archival Web site Eclipse (<<http://english.utah.edu/eclipse/>>).

1 *The Maternal Disinheritance*

1. Falon interview, 37.
2. Howe mentions Yeats directing her mother in a letter to Norman O. Brown dated 25 August 1987.
3. O'Hara's early play *Try! Try!* was performed at the theater in 1951 (with a set designed by Edward Gorey); the poet had a six-month residency at the theater in 1956 (the same year in which John Ashbery's *The Compromise* was performed). John Weiners was involved in the theater as an actor and stage manager in the 1960s.
4. See Keller, 198.
5. See Back, 61–106; Golding, 168–81.
6. Golding, 173.

7. C.f. the seventeenth-century lyric “Kilcash,” which begins “What shall we do for timber?”
8. These letters gained their title posthumously. They were ostensibly sent to both Johnson and her friend Rebecca Dingley, but the frequent use of a private language of intimacy—“Stellakins” and so on—makes it hard to not see them as pertaining to Swift’s relationship with “Stella.”
9. Early drafts of *Pythagorean Silence*, preserved at the UCSD archive, contained a dramatized section; Howe also dramatized aspects of Anne Hutchinson’s speech in her *Birth-mark* essay “Incloser.”
10. The tripartite theme is reinforced by the lines quoted in section II from St Patrick’s hymn: “I bind unto myself today/ The strong Name of the Trinity,/ By invocation of the same,/ The Three in One and One in Three” (*Liberties*, 189). The Swift/ Stella/ Vanessa trio is converted to a Swift/ Stella/ Cordelia trio.
11. The city of Dublin was founded at the confluence of two rivers, the Liffey and the Poddle (which now runs underground). The references in the word-grid to “wattled dwellings” and “Thingmount” come from an early twentieth-century history of Dublin by Samuel A Ossory Fitzpatrick. Other phrases that Howe takes from this text include “loe, a blaze” (*Liberties*, 165) and “John the Mad or Furious fought like a true beserker” (*Liberties*, 167).
12. See Deane for discussion of the co-option of the Celtic mode by the Anglo-Irish literary elite (28–29). As has been noted by Back, the “God’s spies” section has a Beckettian cast (91).
13. During the question and answer session following a 1988 reading, Howe remarked on how she came to feel the necessity of providing a basic level of prefatory information for the reader: “Some things the reader *has* to know” (reading at UCSD, 22 November 1988). The term preface does not do justice to the curious texts with which Howe begins some of her poems, most of which can be regarded as prose or prose-poetry components of the poems themselves.
14. See, e.g., *Eikon*.
15. *Liberties*, 157. See Swift ([1784] 1948), vol. 1, 291. Back also discusses the passage (67).
16. Conroy is “ready to carve a flock of geese, if necessary” (187). In Ireland, “to go west” encompasses meanings both of exile and of death.
17. Yeats, ed. ([1888, 1892] 1977.), 255. The version of the story that Yeats uses is by Patrick Kennedy.
18. Swift ([1765] 1973), 391. Howe alludes to the phrase in her preface and cites it, without the “in,” later in the poem (*Liberties*, 163). During the playlet, Stella reinforces the link with: “her snowy flesh” (*Liberties*, 187).
19. Howe is citing a letter to Wallis, 12 February 1723 (Swift, 1963, 450).
20. Vanhomrigh, like Esther Johnson a student of Swift’s, fell in love with her tutor and corresponded with him. Swift’s “Cadenus and Vanessa” was a by-product of the friendship.

21. Compare, e.g., Howe's treatment of the figure of Pamela (from Sidney's *Arcadia*) in *Eikon Basilike*.
22. Letter dated 28 April 1978.
23. Some of these motifs appear at the end of a letter of 27 May 1991 to Norman O. Brown: "That's why you hear the wind howling on the heath. I heard it on the day of Pearl Harbor. It has been howling ever since. I have always been Cordelia. 'The weight of this sad time we must obey;/ Speak what we feel, not what we ought to say.' We are God's spies."
24. See Foster interview, 166: "in the cathedral, Stella is buried under the floor near the entrance, or that's where her grave marker is. You walk over it as if there were a dog buried there. Swift's pet dog. At the same time, considering that Swift was the dean of the cathedral, it seems a flagrant gesture. A swipe at respectability."
25. Figures of three recur throughout the poem.
26. Fraser, 186.
27. Duncan, cited in Fraser, 186.
28. See "Sorting Facts" for reflections on poetry, history, and montage.
29. See *Birth-mark*, 18.
30. This idea will be discussed more fully in my next chapter.
31. Letter dated 25 September 1983. See also "Sorting Facts" for more recent reflections on *Hamlet*, especially the Laurence Olivier film, important to Howe since she first saw it as a child.
32. The indirect references are combined with such direct quotations as "We are left darkling" (*Liberties*, 176) or "Enter Bastard, solus with a letter" (*Liberties*, 217).
33. The couplet is from Swift's "To Stella, Who Collected and Transcribed My Poems."
34. As Howe notes in her preface, Stella's relation to Swift, her former tutor, is akin to that of daughter and father. Stella was the daughter of a steward on the estate of Swift's patron, Sir William Temple, but she was rumored to have been Temple's daughter. It has also been suggested that Swift was the son of Temple. This speculation, which Howe alludes to in her preface, is dismissed by Swift's biographer Ehrenpreis, but it seems possible that Swift himself may have considered himself to be related to Stella and to be unable for that reason to marry her. See also Nokes, 19.
35. Letters of 11 and 24 May 1982.
36. Letter to Taggart, 22 May 1983.
37. With "estersnowe" (*Liberties*, 205, my italics), Howe aligns herself with Esther/Stella. She, Howe, like Stella, doesn't have access to the literary establishment of her day. Howe's correspondence contains many references to her isolation as a woman writer. Taken in conjunction with the poem's sympathy with Cordelia's experience of paternal neglect and with Howe's identification with Swift, discussed above, it is possible to read the poem's trinity of characters as projections of Howe.
38. An uncertain paternity, then, hovers over Hedvig, Swift and Stella.

39. See the earlier exchange:
Stella: Tangle and Seaweed—
Cordelia: In history people are all dead. (*Liberties*, 187)
40. See the Andersen tale cited above. Apollo's chariot, moreover, was harnessed to seven white swans. See Yeats's "Nineteen Hundred and Nineteen": "Some moralist or mythological poet/ Compares the solitary soul to a swan; I am satisfied with that." The lines also echo Yeats's "Wild Swans at Coole": "All suddenly mount/ And scatter wheeling in great broken wings/ Upon their clamorous wings."
41. Letter of 11 May 1982. Heidegger's essay "What are Poets For?" meditates on Hölderlin's question "what are poets for in a destitute time?" When Hedvig is lying dead, Old Ekdal says, "The forest has taken its revenge" (Ibsen, 214).
42. See Yeats's "The Madness of King Goll": "And now I wander in the woods/ When summer gluts the golden bees."
43. In a working journal entry dated 14 May 1985 Howe writes: "But my father I am here to hold onto you—the daughter you really did not like very much. This mystery of birth."
44. See Foster interview, 166, and Howe's remarks to Taggart, both cited above.
45. *Macbeth* II, iii, 137.
46. *The Midnight* includes, often in substantially revised form, material that had been published in small press editions, in the dialogue with Cole Swensen in *Conjunctions* 35 (Fall 2000), and the essay "Ether Either."
47. This short text explores Noh Theatre (via Yeats and Pound) and Patrick Brontë's Irish background. See Martin.
48. See Fredman. See also chapter 8 of Marjorie Perloff's *Dance of the Intellect* and her essay "Lucent and Inescapable Rhythms" for discussion of lyric and its post-modern others.
49. Howe's rough working notes include the jottings, "The only touchable element of the dead is their letters and poems. Explore *this via Ma's books*" (Howe's emphasis).
50. Thompson interview, n.p.
51. The Coracle book *Kidnapped* contains a physical interleaf.
52. Howe acknowledges such sources at the end of *The Midnight*. Passages from *Macbeth* provide epigraphs to each of *The Midnight's* five sections, and Lady Macbeth appears to have a strong maternal resonance for Howe.
53. Winnicott, 14.
54. C.f., Foster interview, 179, in which Howe refers to the description in Melville's journal of a woman beside a new grave, calling "to the dead."
55. C.f. the role of Ariadne and Arachne in *Eikon*.
56. C.f. Howe's exploration of fictiveness in *Defenestration*.
57. Stevenson, 192.
58. *Ibid.*, 15.
59. *Ibid.*, 69.

2 *The Ghost of the Father*

1. Letter dated 4 August 1982.
2. Letter to Taggart, 13 July 1986. Howe's emphases (added freehand to the typescript). Howe is referring to Heidegger's essay "What are Poets For?" The lines "blood and water streaming/ swift to its close/ ebbs out/ out/ out/ of/ my pierced side/ *not in my native land*" (*Liberties*, 212) provide a clear alignment of the speaker with Christ and another motif of paternal abandonment.
3. The *History* and *Secret History* were not published until 1841 and 1929 respectively.
4. See the lines "westward and still westward/ matches coughing like live things" (*Secret History*, 95). As Green notes, this adaptation of words from *The Mystery of Edwin Drood*, changes "eastward" to "westward."
5. See introduction to the Dover edition, xix. See also passages such as: "My landlord had unluckily sold our Men some brandy, which produced much disorder, making some too Choleric, and others too loving. (So that a damsel who came to assist in the kitchen would have been ravish't, if her timely consent had not prevented the Violence.) . . . Firebrand and his servant were the most suspected, having been engag'd in those kind of Assaults before" (147–49).
6. Another Mark, who died at the age of two, was the half brother of Howe's grandfather. *Secret History* contains the dedication: "*for Mark my father, and Mark my son*" (*Secret History*, 91).
7. See the introduction to *Frame Structures*, 16–17, where Howe implies that overwork led to his premature death at the age of 60.
8. The term "library cormorant," also cited at the head of the essay "Submarginalia" in *Birth-mark*, 27, is Coleridge's.
9. See also *Birth-mark*, 18: "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 the Widener Library and all the great libraries in the world are still the wild to me. . . . I go to libraries because they are the ocean."
10. See Green, 82, 83, 99. See also Back, 19–37, for an extended reading of this poem.
11. Although, as Green notes, Howe herself in a journal entry writes that she somehow laid her father "to rest" in the poem, *Secret History* shares formal attributes and a preoccupation with father-figures that will be apparent in many of her later poems (95).
12. The lines "crucified by ordinance" (*Eikon*, 56, 57) and "of Gold of Thorn of Glory" (*Eikon*, 63) draw attention to this association with Christ.
13. See also Madan.
14. See also Foster interview, 176: "Charles, the king, is murdered by those who bowed down to him. He was God's representation 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. Raleigh was executed; before him, Thomas More, Mary Queen of Scots, Lady Jane Grey, Essex, just a stream of women and men, powerful ones, religious heretics, biblical translators even,

- who ended their lives as sacrificial victims. 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.”
15. DuPlessis refers to Howe’s texts as “matted palimpsests” (126); Davidson applies the coinage “palimtext” (64ff).
 16. In her Foster interview, 175, Howe remarks on Hawthorne’s story “Roger Malvin’s Burial,” which she reads as a portrayal of the guilt of the regicides.
 17. Nicholls (1999), 155. Nicholls is citing Lyotard’s *Heidegger and “the jews”* (1990), 10.
 18. See also Nietzsche’s “On the Uses and Disadvantages of History for Life” for a related discussion of the “monumental,” “antiquarian,” and “critical” species of history. Howe discusses antiquarianism in her preface to *Frame Structures*, 17–18. See also Bruns (2009), 18–19.
 19. Lyotard (1990), 10.
 20. Nicholls is not representative of this tendency.
 21. Macherey, 27. Howe misquotes slightly: Macherey’s phrase begins “sealed and interminable, completed.” Macherey’s book is also cited in *Birth-mark*, 46.
 22. Howe links her father and Butterick, both scholars working in the shadow of what she calls “commanding and prolific figures” (Foster interview, 174).
 23. Foster interview, 175. In an autumn 1988 letter to Taggart, Howe explained the background to a paper she had given at Buffalo that had been critical of Olson: “I think I was shattered by [Robert] Duncan’s death, George’s sickness, David’s sickness, the ghost of my father in Buffalo, and it all gathered into a striking out at fathers.”
 24. See Beckett interview, 24.
 25. In a letter dated 1 November 1993 Howe writes to Taggart that she admires de Certeau’s “writing about writing,” and in particular his *Heterologies* (1986).
 26. Howe devotes a considerable portion of her *My Emily Dickinson* to a discussion of the idea of sovereignty.
 27. De Certeau (1986), 110–11.
 28. An analogy might also be drawn to the nexus of ideas on law and sovereignty to be found in Carl Schmitt’s *Political Theology*, Walter Benjamin’s essay “Critique of Violence,” Jacques Derrida’s essay “Force of Law: ‘The Mystical Foundation of Authority,’” and Giorgio Agamben’s *State of Exception*.
 29. Reading at UCSD, 22 November 1988.
 30. Howe’s correspondence with Norman O. Brown contains several approving references to John Cage.
 31. Foster interview, 175
 32. See pp. 54, 56–57, 58–59, 73, 78–79, and 82.
 33. Reading at UCSD, 22 November 1988. Howe’s “scattering” comment also recalls the gendering of antinomian speech at the end of her interview with Foster: “History has happened. The narrator is disobedient. A return is necessary, a way for women to go. Because we are in the stutter. We were expelled from the Garden of the Mythology of the American Frontier. The drama’s done. We are the wildness. We have come on to the stage stuttering” (181).

34. Howe would develop this idea in her *Bed Hangings* poems. Arachne the weaver produced a cloth so faultless that the goddess Athena tore it apart in frustration; Arachne then tried to hang herself, but Athena loosened the rope, and Arachne became a spider and the rope a cobweb. Ariadne fell in love with Theseus and gave him the thread with which he found his way out of the Minotaur's labyrinth; Ariadne was deserted by Theseus in Naxos, where she was married to Dionysus, who placed among the stars the diadem he gave her at their wedding. The two figures are closely linked for Howe.
35. Milton ([1649] 1962), 362. Howe glosses this as "the prayer of a pagan woman to an all-seeing heathen Deity" (*Eikon*, 49). The phrase "all-seeing deity" derives from the editor's discussion of Pamela's prayer in the Hughes edition of *Eikonoklastes*, 153.
36. For a summary of the correspondence on this point between Empson and other scholars in the *Times Literary Supplement* see Milton ([1649] 1962), 154, n14.
37. Back, 130.
38. A scrip is an archaic term for a wallet or purse. Pseudomisus is the name adopted by the pseudonymous author of a 1654 pamphlet on enclosure legislation.
39. Foster interview, 176–77. Her reference to the masque is an allusion to Milton's critique of the form in *Eikonoklastes*: "quaint Emblems and devices, begg'd from the old Pageantry of some Twelf-nights entertainment at *Whitehall*, will doe but ill to make a Saint or Martyr" (Milton, [1649] 1962), 342).
40. Howe's strange polemic about Harvard and Milton appears to be indebted to the work of René Girard, particularly his book *The Scapegoat*, which Howe has said had "a big effect" on her (e-mail correspondence with author, 6 August 2002). *The Scapegoat*, like its predecessor *Violence and the Sacred*, argues that violence is the repressed origin of human culture. The persecution of the victim, or scapegoat, is a means of bringing about the "cure" of a social crisis. See Girard, 44.
41. Howe might almost be reiterating Sidney's praise in the *Defense of Poesy* of the "perfect picture" painted by the poet against the mere "wordish description" of philosophical prose. The line "The Foundation of hearsay" (*Eikon*, 66) is a quotation from *The Defense of Poesy*. *Defenestration's* "peerless poesie" (*Defenestration*, 108) also echoes this source.
42. *Birth-mark*, 19–20. The phrase beginning "the subject" is from Foucault's essay and is acknowledged by Howe. The phrase "What matter who's speaking," from Beckett, and the idea of 'indifference' are also both imported from Foucault's essay, 115, 138. See also *MED*, 13: "My voice formed from my life belongs to no one else. What I put into words is no longer my possession."
43. Collis, 19.
44. *Ibid.*, 10, 18.
45. There is an equivocation in Howe's work on this point. See *My Emily Dickinson*, 138: "Poetry leads past possession of self to transfiguration beyond gender."
46. Milton ([1649] 1962), 342.

47. By Edmund Calamy. Calamy's 1702 version of a historical narrative written by Richard Baxter was revised and abridged by Samuel Palmer in 1775 and published as *The Nonconformist's Memorial*.
48. Bernstein interview, n.p.
49. Letter to Norman O. Brown of 3 March 1989.
50. Letter to Taggart, 13 July 1986 (cited at greater length in my discussion of *The Liberties*).
51. "Four-Part Harmony," 22.
52. Beckett interview, 21. Howe's language echoes the language of Puritan sermons—the "unbeaten way" comes from the Puritan cleric Thomas Hooker, who founded the town of Hartford, Connecticut, near Guilford, where Howe has lived since the 1970s. Howe's working journal for the period 30 December 1987 to 21 June 1988 contains the source quote: "The secresie of God does drive men to much trouble, it is like an unbeaten way to the seamen, they must sound every part of it."
53. Quartermain, 194.
54. See Nicholls, 597.
55. The lines on page 32 allude glancingly to Hopkins's "The Blessed Virgin compared to the Air we Breathe" and "To seem the stranger, lies my lot, my life." The line "bereft of body" derives from Aristotle's *Physics*.
56. See Jenkins for a recent and ethically oriented reading of *The Nonconformist's Memorial*.
57. The first printing was a limited edition artist's book, a collaboration with Robert Mangold.
58. Letter dated 24 February 1989 (Howe's emphases).
59. Letter to Norman O. Brown, 15 February 1989.
60. See also *MED*, 129: "the unsaid words—slavery, emancipation and eroticism."
61. See *MED*, 35: "My Life had stood—a Loaded Gun" . . . carefully delineates and declines all aspects of the 'Will to Power' nearly 20 years before Nietzsche's metaphysical rebellion." "Touch Shakespeare for Me," an unpublished paper written after *My Emily Dickinson*, also discusses Dickinson and Nietzsche.
62. Hart, 175.
63. Bernstein interview, n.p. Haskins notes that Pope Gregory the Great in the sixth century linked Mary Magdalene with the sinful woman of Luke and the woman who, in Mark, has seven devils thrown out of her. She was also often identified with the Mary of Bethany (the brother of Lazarus) and the woman taken in adultery in John. Thus the dominant Western representation of Magdalene was as a reformed prostitute. See Haskins, 16; 96.
64. Bernstein interview, n.p.
65. Haskins, 407, n62.
66. Back, 178.
67. *Ibid*, 180, 164.
68. Letter to Norman O. Brown, 15 February 1989.
69. Williams, 9.
70. Letter dated 24 February 1989. Howe's emphasis.

71. Keller interview, 11.

72. See Braine, 759:

The pre-Christian idea of a name as a means of control over what is named, bringing it within reach of human science and manipulation, is echoed in the negative emphasis both in the Old Testament and the Greek Fathers, who said that God ‘has no name,’ or is ‘ineffable.’ This negative perspective was reinforced by Exodus 33:18–23, which represents Moses as unable to see God’s face, but only his back, and is echoed in the Gospels: ‘no man has seen God at any time’ (John 1:18). . . . later Eastern tradition developed the idea that we never say anything positive of God’s ‘essence’ (God as he is in himself), but only about his ‘uncreated energies.’

73. Pseudo-Dionysius, 141.

74. Keller interview, 6, 9, 22.

75. The Hamilton Finlay correspondence is held at UCSD.

76. Harris, 449.

77. See Hart and essays in Berry and Wernick, eds.; Budick and Iser, eds.; Coward and Foshay, eds.; and Scharlemann, ed. Derrida’s fullest treatment of the subject, “How to Avoid Speaking: Denials,” can be found in Budick and Iser’s book.

78. Derrida (1982), 6.

79. However accurate that critique may itself be: Hart, 202, points out that Derrida’s critique of Pseudo-Dionysius is based on a mistranslation of “superessentiality,” which should be rendered by a more negative term.

80. See Keller interview, 9–16, for Howe’s discussion of the ways in which opposing voices speak in *The Nonconformist’s Memorial*. These lines are sometimes printed upside down (as in 6–7), but page 10 allows the voice of exegetical commentary and the insistent voice of “I” to run alongside one another. For Jesus’s “I am” statements (also noted by Back, 166), see, respectively, John 6: 35; 9:5; 10:7; 10:11; 14:6; 15:5.

81. In her letter to Taggart of 5 June 1993, written eight months after the death of David von Schlegell, Howe remarks of Melville’s graveside description, “I am that woman. . . . That woman knows there is no consolation. Melville knew there was no consolation. I know there is no consolation.”

82. Back, too, discusses these lines in relation to the “dramatic scriptural events as experienced by Mary,” suggesting that Howe is attempting to restore the “absent I” of the “acting individual” to “tradition” (167).

83. “A predicate nominative” may also be taken from a scholarly account of the grammar of the prologue. See Colwell.

84. Keller interview, 29.

3 Susan Howe’s Renaissance

1. See, e.g., the letter to Hejinian dated 28 December 1981: “I have lost all interest in LANGUAGE MAG concerns. ALL.” Howe goes on to say how much more interested she is in the later poetry of Stevens—an interest that would find its fullest expression in her late work.

2. Letter of 27 December 1985.
3. See, however, McHale's discussion of Howe's use of Shakespeare in *Pythagorean Silence* and Spenser in *Defenestration of Prague*.
4. Silliman, Harryman, Hejinian, Benson, Perelman, Watten (1988), 264.
5. See *Souls of the Labadie Tract* for Stevens and Edwards. In her letter of 3 December 1981 to Hejinian, Howe talks of combining elements of Duchamp's *Large Glass* with books II and IV of Spenser's *Faerie Queene*.
6. Letter to Silliman, 4 August 1982. Howe makes this point with reference to a passage from Alastair Fowler's book *Spenser and the Numbers of Time*. In a letter of 28 December 1988 to Norman O. Brown, Howe asserts the importance of the work of Frances Yates, G Wilson Knight's *The Crown of Life*, and Walter Benjamin's *The Origin of German Tragic Drama* to both *Pythagorean Silence* and *Defenestration*. Knight's *Wheel of Fire* was important to *The Liberties*.
7. Letter to Silliman, 4 August 1982.
8. *Ibid.*
9. Letter dated 6 November, 1985.
10. See Howe's comments in her Foster interview, 168–69.
11. See Iamblichus, in K. S. Guthrie, 82. See also Sendler, 144–45.
12. See Beckett interview, 19, in which Howe discusses Melville: "The first nameless avatar of *The Confidence Man* possibly comes from the East. Like Pythagoras he dresses in white and remains apart." *The Life of Pythagoras* of Diogenes Laertius describes him as dressed in white; see Guthrie, KS, 146.
13. The teachings of Pythagoras are virtually impossible to disentangle from those of his followers. Such attributes of Pythagoreanism as asceticism, dietary regulations, a theory of number, a related musical theory that extends to the doctrine of the harmony of the spheres, geometry, the theory of opposites, and the doctrine of the transmigration of souls can be grouped around his name, but Pythagoras remains an elusive presence. See Cornford, K. S. Guthrie, W. K. C. Guthrie, Kahn, and Riedweg.
14. See W. K. C. Guthrie, 167: "Silence and secrecy were prominent features of [the Pythagoreans'] behavior." According to Iamblichus, in K. C. Guthrie, 74, Pythagorean initiates were required to be silent for five years.
15. Emerson ([1838] 1983), 106.
16. See Beckett interview, 21: "I can't get away from New England. It's in my heart and practice. The older I get the more Calvinist I grow. . . . I am at home with them."
17. The Heideggerean readings of Howe's poetry offered by McCorkle and Taggart have much to offer in this regard. See also Bruns (1989), 11: "I understand the later Heidegger as opening us up to the ancient and discredited tradition that figures poetry in terms of the darkness of speech, that is, the *ainigma* or dark saying that reduces us to bewilderment and wonder and exposes us to the uncontrollable."
18. Beckett interview, 18. Howe is clearly thinking of the critique of such hierarchized oppositions in the work of some feminist theorists. See, for example, Cixous's "Sorties: Out and Out."

19. See Schultz (1994), n.p.
20. Letter of 1 April 1986.
21. *Oxford English Dictionary*.
22. Letter of 13 November 1981. One of Howe's source may have been Norman O. Brown, "Daphne, or Metamorphosis," in his book *Apocalypse and/or Metamorphosis*. The essay reflects on parallels with the Apollo and Daphne tale in texts by authors including Petrarch, Bacon, Rilke, Yeats, Joyce, and Gide, among many others. In the 1991 edition, Brown appends the lines that open *Pythagorean Silence*. In her letter to Brown of 6 November 1985, Howe writes, "Women can return with Daphne who is running to meet them in a place of Peace or play of Place where they will be and have been unremembered and sovereign. A place outside standard grammatical and historical Control. Your writing and Robert Duncan's in its de-centering of issues, its fracturing of messages and meanings offers the best hope for women who are interested in Change which is after all mutability."
23. In Ovid, trans. Arthur Golding, 288–89. The extent of Ovid's Pythagoreanism is a matter of some dispute and modern commentators see Golding's reading on this point as inadequate. See Lyne, 25 and 52.
24. Ovid, trans. Golding, XV 188–92.
25. *Ibid.* I, 694.
26. Ovid, *Metamorphoses*, trans. Dryden, I, 554–57. See below for discussion of Ophelia's "coronet."
27. Duncan, iv, 7.
28. See Howe's dialogue with Creeley, "Four-Part Harmony," 22: "I do feel my models would be people like Pound or Eliot. A modernist list of models. That there are so few women in any list is very problematic to me."
29. Pound (1948), 31 [1910].
30. *Ibid.*, 75 [1912].
31. *Ibid.*, 175, 180 [1920].
32. Pound (1917, 238n).
33. HD, 47–55 [1913–1917].
34. Eliot ([1922] 1972) II, 98–103; III, 203–6. See Tomlinson 152–62, especially 158ff for analysis of the Tereus/ Philomela tale in the Cantos. See also Sarah Annes Brown, chapter 10. See my note 53 below for Howe's use of motifs from *The Waste Land*.
35. This may betray the influence of Nietzsche's *Philosophy in the Tragic Age of the Greeks*, a key work for Howe at the time, according to her letters to Hejinian (12 February 1978) and Taggart (7 March 1982). *Pythagorean Silence* contains many references to pre-Socratic thought.
36. It is important to emphasize the centrality of theatrical performance to Howe's writing. Discussing her work in her interview with Lynn Keller, she remarks, "the pages in Eikon and in Nonconformist's Memorial we have been talking about are in my head as theater. I hear them one particular way. I think that comes from my childhood and very directly from my mother" (Keller interview, 13).

37. Berry, 71, makes the *Ros marinus* suggestion.
38. *Ibid.*, 27, 71.
39. *Hamlet* 4.7.173–84.
40. Berry, 27, notes the sexual connotations of mermaid, a term applied to prostitutes in Shakespeare's time.
41. *Ibid.*
42. See also page 23, in which *Hamlet* 1.4 is mined and in which, with "scatters flowers," Howe links an early speech by Polonius to Ophelia's flowers.
43. Beckett interview, 24.
44. In her letter to Norman O. Brown of 6 November 1985, Howe remarks of her title,

I used it...for many reasons aside from the fact of the beauty of the word DEFENESTRATION. It goes back to Spenser by strange paths through Sidney and John Dee, and wandering English players through Masques and echoes of *The Tempest* and *Cymbeline*... but it's all very tenuous how all the connections meet and part and lead on through the poem. Rilke and Kafka were born in Prague. Czech was dismembered by all the European powers at Munich when I was one, and spending the summer in Ireland with my mother and her family who are Irish. Ireland is in all my poetry because I have spent a lot of time there. But we are Anglo-Irish as was Spenser and Yeats.

- Some of these remarks point to Howe's interest in Frances Yates's work. *The Rosicrucian Enlightenment* contains reference to the defenestration (18), Sidney, and John Dee. *The Tempest*, *Cymbeline*, and Jonson's masques are discussed in *Shakespeare's Last Plays: A New Approach*. See *A Study of Love's Labours Lost* for discussions of Pythagoras (97–99) and revelry (152ff) that seem pertinent to *Pythagorean Silence* and *Defenestration*, respectively.
45. See *Defenestration*, 93–94, and Spenser's *A View of the Present State of Ireland* ([1633] 1997). The *View*, begun three years before Spenser's death in 1599, argues that a strong hand should be used against those in this "most barbarous Nation in Christendome" who opposed English rule (172).
 46. The theme of the mask is discussed in relation to Yeats in Bruns (2009).
 47. Beckett interview, 25 (Howe's emphasis).
 48. C.f. the epigraph, from Dr. Johnson, of *Cabbage Gardens* (*FS*, 74), discussed above, and the preface to *Thorow*, 41–42.
 49. Spenser ([1596] 1970), IV, xii: 2.
 50. *Ibid.*, III, vii, 26.
 51. Beckett interview, 25–26.
 52. *Ibid.*, 26.
 53. Howe may also have *The Waste Land's* "sylvan scene" (II, 98) in mind (the phrase derives, in turn, from *Paradise Lost*). Eliot's poem also contains reference to Tristan and Isolde (I, 31; see *Defenestration* 99–100), Ophelia's farewell (II, 170–71), overhanging boughs (III, 172–73), and Psalm 137 (III, 182; see *Pythagorean Silence*, 44). In her 2004 article "Furious Calm," on Wallace Stevens, Howe points to the way Thoreau linked the word "savage"

- to “salvage” and, thus, to “sylvan” in his journals. Writing of the “old books” of the early settlers, Thoreau observes, “there is some of the wild wood and its bristling branches still left in their language” (cited in “Furious Calm, 135).
54. Swensen interview, 376; *TM*, 63; “Ether Either,” 125.
 55. This quality of elusiveness is also, for Howe, a property of the author and speaker of “My Life had stood a—Loaded Gun”: “Like Edgar/Tom...she escapes the violence of definition, blood of the hunt—by camouflage and cunning. Anonymous dramatic monologue, figment revealing only its disguising, we will never capture Dickinson in one interpretation” (*MED*, 105–6).
 56. Letter of 17 March 1983.
 57. This particular masque was, of course, a post-Jacobean one.
 58. See Howe’s letter to Taggart of 13 November 1981, in which she writes of “a sort of holy trinity of music/ word/ object.”
 59. See Adams, 315.
 60. The cover of Howe’s *Secret History* contains an illustration from an eighteenth-century book on perspective.
 61. The one-off ritual was followed by the destruction of the entire apparatus, lending each event the character of potlatch.
 62. Orgel (1973), 7.
 63. See Beckett interview, 24.
 64. Jonson, in Adams, ed., 350.
 65. *Ibid.*, 350–51.
 66. *The Tempest* 4.1.148–50. In these lines, as both the Orgel and the Kermode editions of *The Tempest* note, Shakespeare is extending a figure that derives from Latin poetry and from Job 20:6–8. Orgel (1987), 180–81, observes that Prospero’s phrase “insubstantial pageant” is comparable to Jonson’s statements on the ephemerality the masque and, furthermore, that his references to “towers” and “gorgeous palaces” recall the fabulous settings of the courtly masques themselves.
 67. C.f. *As you Like It*’s “Are not these woods/ More free from peril than the envious court?” (2.1.3–4).
 68. Milton ([1645] 1968), ll 177–81.
 69. See *The Vision* and the conclusion to “Ego Dominus Tuus”: “I call to the mysterious one who yet/ Shall walk the wet sands by the edge of the stream/ And look most like me, being indeed my double,/ And prove of all imaginable things/ The most unlike, being my anti-self,/ And standing by these characters disclose/ All that I seek” (Yeats, 1994, 212). Daniel Albright, the editor of the Everyman edition, comments (584n), “From his earliest poems Yeats was preoccupied with the concept of an anti-world, a faeryland in which every desire was gratified, an artificial domain related to the ordinary world as presence is to absence.”
 70. The first account of Irish mumming dates from 1685 and features Cromwell as a character. However the tradition is thought to date back at least to the previous century. See Gailey, 8. Cromwell, St. George, and St. Patrick were common characters in the plays’ comic enactment of political conflict.

71. Gailey notes that it was unique among ritualized folk celebrations in that women were allowed to take part (84). Gailey also points to various parallels between Irish mumming plays and the English masque.
72. Orgel (1973), 5.
73. Beckett interview, 25.

4 *The Poetics of American Space*

1. Ma (1995), 471; Back, 56; Perloff (1989), 9, 10; Reinfeld, 124; Schultz (2005), 157.
2. See Schultz (2005), 144: “History in Howe’s work is dependent on the procedures of language; her authority as historian is based on her authority as a poet, not vice versa.”
3. Howe is citing the Thoreau of the essay “Walking,” a key text for her own *Thorow*.
4. See Back, Collis, Frost, and Nicholls (1996) for accounts of Howe’s reading of antinomianism.
5. This remark comes from the transcription of a question and answer session with Howe that is appended to “Encloser,” an early version of her essay “Incloser” (revised and republished in *Birth-mark*).
6. Hall, David, 318.
7. See my discussion of letter and spirit in *Melville’s Marginalia*.
8. Hall, David, 337; 338.
9. *Ibid.*, 338.
10. Bernstein interview, n.p.
11. Caldwell’s essay on the antinomian controversy is cited by Howe in the opening acknowledgements to *Birth-mark*. Howe makes the point that American antinomianism is, first, distinct from its European counterpart, and, second, gendered feminine (*Birth-mark*, ix–x). Caldwell writes that Hutchinson “was intolerable to [her examiners] because she called attention to the failure of language to operate according to their expectations. Anne Hutchinson’s loosening of the form of language, her ambiguities and arbitrariness, must have seemed a threat to the very foundation of things” (359). Howe cites Caldwell’s contention that Hutchinson was speaking “a different language” that had “serious literary consequences in America” (see Caldwell, 347). See also Kibbey.
12. Hall, David, 381.
13. *Ibid.*, 342.
14. See Back, 40.
15. See, e.g., George W Bush’s State of the Union address, 28 January 2003: “We must . . . remember our calling as a blessed country is to make this world better.”
16. See, however, “Federalist 10” (1987) and “Heliopathy” (1990) for roughly contemporaneous American poems that Howe chose not to reprint in book form.

17. See Nicholls (1996) for commentary on the source material for the second section of the poem, George Sheldon's *A History of Deerfield, Massachusetts*.
18. The first section did not appear in the original Awede edition.
19. What Howe calls Hope's "epicene name" is, of course, only a consonant away from her own. In her letter of 29 May 1987 to Taggart, Howe notes James Joyce's use of the word *epicene* to describe his own name.
20. See Scott Howard for discussion of the "seldom opened book" on Hope Atherton that was source material for Howe.
21. Schultz (2005), 153.
22. See Bercovich (1975), 62 and 218, n28.
23. See Scott Howard for reference to the typological ambitions of Atherton's narrative.
24. Bercovitch (1978), 15.
25. Letter of 29 May 1987.
26. *Ibid.* This observation, in turn, echoes the "Cashel has fallen/ trees are turf" of *Cabbage Gardens*, 75.
27. See Keller (1997) and Fraser for feminist readings of Howe that place her in the context of Pound and Olson's long poems.
28. See Rogin, 72–75. Rogin links O'Sullivan's political nationalism to the literary nationalism of Melville's "Hawthorne and his Mosses."
29. See Nicholls (1999), 156.
30. From Cotton Mather's *Magnalia* (c.1725), excerpted in Heimert and Delbanco, 333–34. *Magnalia* is frequently cited in *Birth-mark*.
31. An ultra-violet coronal spectrometer is a device which allows analysis of the sun's corona rather than the sun itself.
32. Genesis 2:23 "This is now the bone of my bones and the flesh of my flesh: she shall be called Woman because she was taken out of man."
33. "Incloser" (*Birth-mark*, 43–86) is closely concerned with Shepard's use of the parable.
34. Back, 49, notes several maternal references in "Taking the Forest."
35. Howe has written relatively little on twentieth-century poetry, but she has published essays on Olson and two other Black Mountain poets, Robert Creeley and Robert Duncan.
36. Fraser, 176.
37. See Mellors, 105–6. Howe is explicit about her antipathy to Olson's misogyny in a letter to Norman O. Brown dated "20 something" September 1988:

The fact is that the violent and ugly language toward women that Olson used is on a par with Pound's talk about kikes and Olson went on very righteously about that. Pound on that subject was genuinely cracked, Olson was not cracked. I can't think of another poet who uses such violent language towards a part of the human race. I could never never dictate what should be said. Language must never be ruled by anyone—but I can at least state my hurt and shock at it. Olson's view of American history reflects this lack in him, and ultimately destroys his view of Melville—though *Call Me I* is

- one of the finest things written on the subject because of its *love*. But later Melville is lost on Olson and he says its because of M's Christianity—I think it's something else that has to do with the feminine that Olson is blind to. As to history—his American history is the story of the Patriarchs. Liberal though he was. Careful study of the Captivity Narratives and conversion narratives and the history that goes along with it just shows me how strident and narrow his view was.
38. Keller interview, 20.
 39. This essay, published in 1987, expands themes addressed in *Call Me Ishmael* and announces itself as a “preliminary exploration of the hidden feminine in Melville and Olson” (although femininity is not explicitly addressed until the closing paragraphs). Howe's essay is concerned with teasing out the affinities between Melville and Olson through an examination of their shared preoccupation with the deep logic of American culture. See also Howe's comment in her essay “Charles Olson: A Dialogue There Is”: “For me, Olson gave birth to Melville, and *Call Me Ishmael* gave birth to *My Emily Dickinson*” (167).
 40. See Michael André Bernstein, 235, on myth as counter-myth in *Maximus*.
 41. Olson ([1947] 1967), 97. Howe does much to disrupt lines “drawn straight ahead,” often returning to motifs of drifting or errancy.
 42. C.f. Howe's discussion of the word “whale” in Melville, cited below.
 43. See *Moby-Dick*, chapter 32: “But I have swam through libraries and sailed through oceans.” The phrase forms the epigraph to the preface of *Melville's Marginalia*.
 44. Melville's “white doe” comment, from “Hawthorne and His Mosses” (408), is cited in *Call Me Ishmael* (43). The image recalls Howe's characterization of Florimell in *Defenestration*. See DuPlessis for discussion of the tropes of hunting in Howe's work (128–29).
 45. Middleton, 93.
 46. Olson (1970), 23.
 47. For her friend George Butterick, etymology was the pathway to a point of pristine linguistic origin: “Etymology . . . is [Howe's] true genealogy. . . . She instinctively seeks to possess language to its roots, pre-family, pre-historical, even before language semanticizes itself” (313).
 48. Melville [1850], 407.
 49. Swensen interview, 381.
 50. The Awede edition allocates a page to each poem, whereas the Wesleyan reprint occasionally doubles them up.
 51. Interview with the author, June 2001. Johnson was a powerful fur trader and landowner who gave the lake the name of the English king in 1755 and, during the French and Indian War of 1754–63, oversaw the British forces in the Battle of Lake George. The lake had earlier been named Lac St Sacrement by the French. The French and Indian War is also known as the Seven Years' War, referring to the years 1756–63. Johnson was, like other historical figures that have interested Howe, a kind of border crosser: an intermediary between the

- colonialists and Native Americans, responsible for overseeing trade between the English settlers and various Native American tribes. See Steele, viii. Jenny White makes a strong case for the importance of Fenimore Cooper's *The Last of the Mohicans* and *The Pioneers* to *Thorow*.
52. Back, 56.
 53. Susan Howe and David Grubbs, *Thieft* (Blue Chopsticks, 2005).
 54. *Thieft* was issued by Blue Chopsticks, an offshoot of Drag City records, which is a label normally associated with experimental rock music.
 55. Grubbs makes use of material recorded by Swedish saxophonist Mats Gustafsson and the Greek cellist Nikos Veliotis, both of whom have collaborated with him on other projects.
 56. Grubbs (2009), n.p.
 57. These are published in a fourteen-volume edition.
 58. Later in *Thorow*, a poem that begins "Walked on Mount Vision" ends at the foot of the page with "my whole being is Vision" (*Thorow*, 49); again, Howe assimilates herself to the landscape.
 59. "God and grammar" alludes to a passage from Nietzsche's *Twilight of the Idols* ([1889]1968): "I fear we are not getting rid of God because we will still believe in grammar" (38).
 60. See, e.g., her introduction to *Frame Structures*.
 61. Howe gives a machine-age gloss to the words of another American Romantic, Emerson, on the mobility of poetic language: "But the quality of the imagination is to flow, and not to freeze. . . . Here is the difference betwixt the poet and the mystic, that the last nails a symbol to one sense, which was a true sense for a moment, but soon becomes old and false. For all symbols are fluxional; all language is vehicular and transitive, and is good, as ferries and horses are, for conveyance, not as farms and houses are, for homestead" (Emerson [1844] 1990, 211).
 62. See the notion of the wild sketched in Thoreau's "Walking."
 63. See Back, 18 and 51, on the importance of Todorov's *The Conquest of America: the Question of the Other* to understanding Howe's American work. Although distinct in its ambitions from the writing of thinkers that Howe mentions by name in her preface, Todorov's book's emphasis on power as a phenomenon of signification brings it within the orbit of *Thorow*'s preoccupations.
 64. Todorov, 27.
 65. Bercovitch (1975), 38–44, discusses the "redemptive history" of Cotton Mather's biography of John Winthrop.
 66. See also Howe's remark: "Maybe [Robert Duncan] could have explained why, for me, Lake Erie is an allegory of elemental irrationality" ("Then *He* is in Range," 54).
 67. Beckett interview, 21.
 68. Nicholls (1996), 589.
 69. In "Ktdaan," Thoreau writes of the woods of Maine: "These are not the artificial forests of an English king—a royal preserve merely. Here prevail no forest laws,

- but those of nature. The aborigines have never been dispossessed, nor nature disforested. . . the country is virtually unmapped and unexplored, and there still waves the virgin forest of the New World” (Thoreau [<1864> 1988], 111).
70. Thoreau [1862], 277–78.
71. *Ibid.*, 281.
72. C.f. Freud’s belief that ontogeny recapitulates phylogeny: that the infant’s development repeats the movement from savage to civilized human. See, for example, Freud [1915], 195: “The content of the Ucs. may be compared with an aboriginal population in the mind.”
73. See Sayre for an extended treatment of Thoreau’s relationship to “savagism,” which Sayre describes as “the complex of theories about Indians held by nearly all Americans of Thoreau’s time” (3). Howe’s “under a spell of savagism” adapts Sayre’s description of the younger Thoreau as “under the spell of savagism” (18).
74. Thoreau writes in *Walden*, “Thus it seemed that this one hillside illustrated the principle of all the operations of Nature. The Maker of this earth but patented a leaf. What Champollion will decipher this hieroglyphic for us, that we may turn over a new leaf at last?” (Thoreau [<1854> 2008], 207). Champollion was a Frenchman who in the 1820s deciphered Egyptian hieroglyphics (see Irwin’s *American Hieroglyphics*). Bercovitch notes the religious origins of Romantic attempts to read the scripture of nature:
- All Romantics regarded nature as the temple of God. All of them, that is, were the heirs of natural theology—the traditional Christian view, shared by Catholics and Protestants alike, that Creation is God’s ‘other book’, a Holy Writ of living hieroglyphs. The tradition leads forward to Romantic naturalism through a process of redefinition which, for our present purpose, may be simply stated. As the Bible gradually lost its authority after the Renaissance, *sola scriptura* became *sola natura*.” (Bercovitch, 1975, 152)
75. Comment made after reading at UCSD, 22 November 1988.
76. Lyotard (1984), 13.
77. Marsh, 251.
78. Howe is citing Deleuze and Guattari’s *A Thousand Plateaus*, 42. See also Todorov on naming and the natural world:
- Proper names form a very particular sector of the vocabulary: devoid of meaning, they serve only for denotation, but not directly for human communication; they are addressed to nature (to the referent), not to men; they are, in the fashion of indices, direct associations between aural sequences of sounds and segments of the world. The share of human communication that occupies Columbus’s attention is therefore precisely that sector of language which serves, at least in an initial phase, only to designate nature.” (28)
79. Thoreau [1862], 268.
80. Howe, thereby, transposes the notion of westward movement from the particularly Irish associations that she had explored in *The Liberties*. For discussion of the compass see Elisabeth Joyce.

81. The early settlers saw the land as a blend of “unmitigated harshness and tremendous potential fertility,” according to Richard Slotkin’s *Regeneration Through Violence* (19). Thoreau’s vision, at least in “Walking,” gives pre-eminence to the wild as the source of a cultural renewal. At one point he simply writes: “In short, all good things are wild and free” (Thoreau [1862], 279).
82. Freud [1920], 35.
83. See Beckett interview, 21: “Sometimes I think my poetry is only a search by an investigator for the point where the crime began.”
84. Freud [1920], 21.
85. *Ibid.*, 21–23.
86. Howe uses the term “transference”—although in a different sense—when she describes her encounter with Thoreau: “When I wrote *Thorow* I was staying several months alone on a lake in the Adirondacks and I surrounded myself with books by and about [Thoreau], so I reached some kind of transference” (Keller interview, 16).
87. Beckett interview, 24.
88. See Lacan, 49: “The unconscious is that part of the concrete discourse, in so far as it is transindividual, that is not at the disposal of the subject in reestablishing the continuity of his conscious discourse.”
89. Thoreau [1862], 264.
90. *Ibid.*
91. Freud [1915], 195.
92. Howe is referring to the widely reported slaughter of the defenders of Fort William Henry, a fort Johnson himself had had constructed. The massacre by Mohawks of surrendered British and Americans became notorious as an illustration of Indian brutality and French duplicity. See Steele for a skeptical account that suggests that the extent of the violence was exaggerated.
93. Johnson, vol. 2, 780.
94. *Ibid.*, vol. 7, 652. The second poem on page 47 also includes excerpts from vol. 11, 726. *Thorow* also cites Thoreau. The line “squadrons of clouds” (*Thorow*, 51) is from a journal entry, August 5, 1851 (Thoreau, [<1906> 1962], vol. 2, 374), and the line “A sort of border life” (*Thorow*, 50) comes from “Walking” (Thoreau [1862], 284). Mt Vision (*Thorow*, 49), Erebus (*Thorow*, 54), and Shelving Rock (*ibid.*) are all place names from the immediate area. Johnson had a house nearby at “Sacandaga vläie” (*Thorow*, 58).
95. Writing as late as the mid-1950s, Perry Miller could still describe wildness as a fundamental characteristic of the American artist: “The American, or at least the American artist, cherishes in his innermost being the impulse to reject completely the gospel of civilization, in order to guard with resolution the savagery of his heart” (Miller [<1955> 1967], 207).

5 *Enthusiasm, Telepathy, and Immediacy*

1. See Harris and Reed for excellent discussions of Howe in this period, in particular her relationship with the work of Ad Reinhard and Ian Hamilton Finlay.

2. See Swensen interview, 386: “It would take a book for me to go on about what *The Large Glass* means to me.” Howe goes on to align Duchamp with Henry James.
3. From Duchamp’s “Note for the Green Box.”
4. Keller interview, 6. Howe worked with Greenwald at the St Mark’s poetry workshop.
5. Harris, 456, n.15.
6. Thompson interview, n.p.
7. Fraser 184–87; Reed, n.p.
8. Megan Williams, 127.
9. See Drucker (1998) and McGann (1993).
10. Reed, n.p.
11. See Davidson for a sympathetic account of Howe’s thought on materiality and the act of reading.
12. See also Ashton, 23–24. Ashton’s book attacks “literalism” in language writing (of which she considers Howe’s poetry to be an example).
13. Keller interview, 22. Howe seeks to distinguish her influences among artists from those—Russian Formalism and Frankfurt School Marxism—that she attributes to Language writers: “I suppose I got some of these ideas because they were all around, but I got them first through artists’ writings—through people like Reinhardt, Finlay, Judd, Smithson.”
14. See Michaels, 1–18. Michaels suggests, somewhat misleadingly, that Howe argues for the reproduction in facsimile of the 86 blank pages between the entries in the front and back of the notebook (1–2). Although Howe argues that later editions of the autobiography neglect the “structural paradox of the material object,” she goes no further than the assertion that “[n]either editor saw fit to point out” the material features of the notebook (*Birth-mark*, 60). Howe’s observation that the booklet contains two different narratives separated by an “empty center” might more productively be read in relation to her interest in antinomies—“problematical type and antitype” (*Birth-mark*, 61)—and the preoccupation with points of origin in her poetry.
15. Michaels, 3.
16. Michaels’s position on intention misconstrues Howe (5). See Howe’s partial dismissal, with regard to Dickinson, of Foucault’s argument on intentionality in his essay “What is an Author?” (*Birth-mark*, 19–20).
17. This is specifically related to a paternal injunction. See Howe’s account of being excluded by her father from the Widener stacks at Harvard in *Birth-mark*, 18; see also *Pierce-Arrow*, 5; and *The Midnight*, 120–28.
18. Letter of 14 July 1992, Howe’s emphasis.
19. See Davidson for discussion of the ways in which Howe’s textual collage “destroys the force of Arnold’s condescending rhetoric and reveals its class biases” (88).
20. See Swensen interview: “Perhaps I’m obsessed with the spirits who inhabit a place because my mother brought me up on Yeats. Before I could read, I heard ‘Down by the Salley Garden’ as a lullaby” (375).

21. Yeats ([1891] 1970), 27. Yeats is citing the judgment of John Mitchel, a leader of the Young Ireland movement and the editor of the collection of Mangan poems that Melville owned.
22. Yeats ([1887] 1970), 25–26.
23. James Joyce wrote two papers on Mangan; a translation of the second of these, originally written in Italian and delivered in Trieste in 1907, is cited by Howe in the first section of her poem.
24. For Jacques Derrida, telepathy is itself an alien formation within psychoanalysis: “Psychoanalysis . . . resembles an adventure of modern rationality set on swallowing *and* simultaneously rejecting the foreign body named Telepathy, for assimilating it and vomiting it without being able to make up its mind what to do with it” (Derrida [1988] 38).
25. Letter of 29 June 1851, in *Correspondence*, ed. Horth, 195. See also Melville’s 1 May 1850 letter to Richard Henry Dana: “I am especially delighted at the thought, that those strange, congenial feelings, with which after my first voyage I for the first time read ‘Two Years Before the Mast’, and while so engaged was, as it were, tied & welded to you by a sort of Siamese link of affectionate sympathy” (ibid., 160).
26. Melville [1850], 346. The passage, from his “Hawthorne and His Mosses,” is cited in Cowen’s preface, xiii. See also Wilson, ed., for the relationship between Melville and Hawthorne.
27. See Howe’s description of her technique in the Keller interview, 25: “What I did was to randomly go through [Cowen’s] book and light on something—sort of chance operation without discipline. I would pull a line from one of the portions he had marked and then use it to make a poem.”
28. Freud ([1900] 1953–74), 531.
29. Cowen, vol. 1, xxxiii.
30. See James Joyce ([1902] 2000), 57 “In ‘Dark Rosaleen,’ [Mangan’s poetry] does not attain to the quality of Whitman indeed, but is tremulous with all the changing harmonies of Shelley’s verse.”
31. James Joyce ([1907] 2000), 136. The editor of this text, Kevin Barry, 300, points out the links between Joyce’s Mangan and the character Davin in *Portrait of the Artist as a Young Man*. Mangan’s description of his father as a “human boa-constrictor” in his “Fragment of an Unfinished Autobiography” (Mangan, xxxvi), reappears in *Finnegans Wake’s* “mynfadher was a boer constructor.”
32. Mitchel, 30.
33. Cowen reproduces the pages from Mitchel’s edition of Mangan that Melville annotated.
34. James Joyce ([1907] 2000), 136.
35. Bollas, 143. See Nicholls (2002) for a different construction of the role of *Nachträglichkeit* in Howe’s work.
36. Laplanche, 261.
37. Ibid.
38. Ibid., 265.

39. Foster interview, 174.
40. The phrase is discussed in Lloyd, 123–24. Lloyd’s book makes a persuasive case for attaching certain postmodern motifs to Mangan. Lloyd remarks on the coexistence in George Moore’s *Lalla Rookh* of the “parallel fashions of Orientalism and Celticism” (123). Lloyd’s book is cited in the first part of Howe’s poem. The words “Araby,” “Lalla,” and “Rookh” occur in a poem in *The Midnight*.
41. Lloyd notes the importance to Irish cultural nationalism of Orientalist and philological theories that gave “a scientific orientation and therefore credibility to the tradition that placed the Eden of human origins in the Middle East” (121). Mangan published ‘translations’ from tongues of which he had no knowledge.
42. Cited in Clifford, 95.
43. *Ibid.*, 94.
44. See, e.g., Shelley’s “Alastor, or the Spirit of Solitude” (1816) and Byron’s “The Corsair” (1814). The young protagonist of Joyce’s “Araby” falls for a girl who is known as Mangan’s sister; the word “Araby” casts an “Eastern enchantment” over him.
45. In the French edition of the book, Howe reproduces texts from Melville’s edition of Mangan that identify “the Poet” as “Cain-like” (*Marginalia de Melville*, 84) and Mangan as having a “grand Byronic soul” (*Marginalia de Melville*, 85). Mangan wrote of “the veil of Sais,” an image of veiled beauty prominent in the German Romantic tradition (see Lloyd, 125); he described himself as “the Man In The Cloak” (see Sheridan, 59); his ‘translations’ were often pure invention; and he described the mind as “a Cain that may build cities, but can abide in none of them” (cited in Clifford, 94). There are also links between Mangan and Byron’s poetry in the figure of Cain. See Lloyd, 194, and *Melville’s Marginalia*, 140, for further reference to Cain.
46. Translated in *Potentialities* (1999). Agamben imputes a Pauline preference for spirit over the letter of the law to Bartleby. Agamben’s essay was first published alongside an Italian translation of Gilles Deleuze’s “Bartleby; Or, the Formula,” collected in English in *Essays Critical and Clinical* (1998). Deleuze’s Bartleby also provoked a response from Jaques Rancière: his “Deleuze, Bartleby, and the Literary Formula.”
47. Bernstein interview, n.p.
48. Agamben, 257. This is clearly a different conception from that of the negative, operative in much of Howe’s work. Often, however, the category of nothing and the aporetic guarantor of the law in Howe are generative.
49. *Ibid.*, 253–54.
50. See my discussion of *Articulation*.
51. Lacan, 303.
52. Agamben, 269.
53. *Ibid.* See also *Eikon*’s “Paul also was Romans 7” (*Eikon*, 76).
54. See my discussion of *Articulation*. Agamben, 269, notes this phrase, too.
55. Bernstein interview, n.p.

56. David Hall, 356.
57. See Howe's question in *Birth-mark*, 16—"What is the nature of epistolary enthusiasm?"—for a different kind of letter.
58. The twinning of rushing light and grace also appears in *Birth-mark*, 47: "A poem can prevent onrushing light going out. Narrow path in the teeth of proof. Fire of words will try us. Grace given to few. Coming home through bent and bias for the sake of why so."
59. Cowen, volume 2, 508. The choice of this epigraph may also be related to the death of Howe's husband, David von Schlegell, in 1992.
60. Melville (1853), 126. "I like to be stationary" is the epigraph to the second, "Conversion" section of *The Nonconformist's Memorial* collection (43).
61. Melville ([1853] 1993), 127.
62. Interview with author, June 2001.
63. See "Ether Either," 121–22, for Howe's interest in the pronunciation of the 'ei' diphthong.
64. Howe remarks in an e-mail,
 The whole of *Nonconformist* [i.e., the book] has the coming death of David hanging over it. I identified his treatment in the art world with Melville's treatment in the literary one. I identified David's war experience with Melville's whaling voyage. I identified his love of the sea with Melville. For four years we knew he was going to die. He designed sculptures for memorials and was constantly entering contests for them. The famous Vietnam one by Maya Linn was during that time—she was around the sculpture dept at Yale when he was teaching there—memorials were in the air. I mean as sculptural objects. So it all tied into David. The intensity and the sense of terror that is in both *Non CM* and *MM* was lurking around in my mind—
 (email to author, 6 August 2002).
- In an interview with Lyn Keller conducted in March 1994, Howe remarked that she had been unable to write poetry following the death of her husband.
65. Nicholls (2002), 442ff. C.f. the mourning for Howe's father in *Secret History* or Howe's own suggestion that the deaths of her mother and her Uncle John were the "catalyst" that set *The Midnight* in motion (Thomson interview, n.p.).
66. In Swinburne's "Tristram of Lyonesse" it is the words "Ah, the ship comes surely; but her sail is black" that cause Tristram to die of a broken heart.
67. Howe cites Peter Sacks's book *The English Elegy* in her working notes: "The movement from loss to consolation requires a deflection of desire—with the creation of a trope both for the lost object and for the original characters of the desire itself" (7). She remarks, "But if Sacks says castration lies at the core of the work of mourning what about women elegists?"
68. This technique occurs in more muted ways in other of her works, notably *Melville's Marginalia*.
69. Swensen interview, 379–80.

70. Howe developed this technique in *Birth-mark*, with its use of manuscript material from Emily Dickinson and Shelley. The front cover of *The Nonconformist's Memorial* displays an image from a Shelley manuscript.
71. Howe would later develop her interest in the relationship between American poetry and pragmatism, co-teaching with her third husband, Peter Hare, the module Poetry and Pragmatism in 2002. The course reads pragmatist texts alongside the work of modernist poets such as Williams, Stein and Stevens. See <http://wings.buffalo.edu/epc/authors/howe/syllabi/poetry&pragmatism.html>.
72. See *Birth-mark*, 1, for Howe's remarks on Dickinson as proto-modernist.
73. See also "An Exchange between Joan Jonas, Susan Howe and Jeanne Heuving," n.p. in the online journal *How2*:
 I reached Peirce's existential graphs through my interest in Emily Dickinson's late manuscripts. I felt that his logical graphs were poetry and drawing at the same time they were logic, and that they need to be seen in facsimile rather than transcription. People were accustomed to seeing William Blake's manuscripts in that way. I feel that the same editorial approach should be taken to Dickinson and Peirce, and I would like to see some of the manuscripts displayed as art objects in a gallery.
74. Peirce, "Consciousness and Language," 351. Burks, the editor, dates the lecture to 1866 or 1867.
75. Roberts, 11.
76. MS620, 8. Cited in Roberts, 126.
77. Presented in this way, the sentences bring to mind the iterative sequences of Gertrude Stein, who worked with Peirce's friend William James.
78. Peirce ([1906] 1991), 249.
79. Howe suggests that the name came from Peirce's reading of Pope's translation of the *Iliad*.
80. See, again, Keller interview, 8.
81. See also Howe's conversation with Joan Jonas and Jeanne Heuving: "War in this century ushered in modernism and disrupted classical syntax. *The Iliad*, in particular, unlike many other texts about war, in its brevity and brutality, is very resonant in our lifetime." n.p.
82. Letter of 13 July 1986.
83. Weil, 191.
84. Swensen interview, 380–381. The link that Howe draws between literary form and politics is revealing:
 CS: It's too easy to draw parallels between social upheaval and artistic upheaval, between a disruption of daily space and a disruption of expressive space, so I won't but . . .
 SH: But I will. I insist on it. The Civil War is our *Iliad*. . . . There is no way of overstating the importance of this war to the American psyche.
85. See Howe's conversation with Jonas and Heuving: "The blank space between two poems in a series invites contingencies."

86. See the material cited from Swinburne's "Atalanta in Calydon" or the *Rückenfigur* section.
87. See Thompson interview, n.p.: "I like to lay the pages out on the table so one speaks to and almost mirrors the other. I finish one and answer it with the next."
88. Peirce ([1905] 1998), 332.
89. As Brian Reed points out, there are antecedents for the prominence of Swinburne in *Pierce-Arrow*: see the preface to *Frame Structures* (12) and "Ether Either" (122; 126–27).
90. See Harris for discussion of Howe's early critical writing on art.
91. Letter of 13 December 1979.
92. Keller interview, 9.
93. See Dalrymple Henderson.
94. Thompson interview, n.p. A scrim is a thin sheet of material used on stage in a theatre. When lit from behind, it becomes transparent, revealing what it had previously screened from the audience. The word appears in *The Midnight* (57). See Keller interview, 7: "I can't express how important Agnes Martin was to me at the point when I was shifting from painting to poetry. The combination in Martin's work, say, of being spare and infinitely suggestive at the same time characterizes the art I respond to. And in poetry I am concerned with the space of the page apart from the words on it." See also Howe's remark in an essay published in *Jacket 31* that Agnes Martin's 1960s and 1970s work had "been an inspiration for all my writing life," <http://jacketmagazine.com/31/rc-howe.html>.
95. Krauss, 164. Krauss cautions that Martin's choice of titles has led—or rather misled—critics into reading Martin's work as a version of "abstract sublime," another artistic representation of transcendence. See also Reed for discussion of Krauss, Martin, and Howe.
96. See, e.g., Giesen and Westheider.
97. The *Smithson* piece is discussed in relation to Howe in chapter 2 of Dworkin (32–49).
98. See *Birth-mark*, 152, where Howe talks of how the formal and material aspects of Dickinson's work contribute to the meaning.

6 The Late Lyric

1. There has been a concurrent renewal of the visual and material dimensions of her activity. See *Fragment of the Wedding Dress of Sarah Pierpont Edwards*, *Poems Found in a Pioneer Museum*, and *Frolic Architecture*.
2. See Nerys Williams, Rankine and Spahr, Jeffries, *PMLA*, and anthologies edited by Shepherd, Mengham and Kinsella, and Swensen and St John.
3. Willis, 228. Willis studied with Howe at Buffalo in the early 1990s. Her position on the poem "from elsewhere" has something in common with Susan Stewart's suggestion that "poetry involves being spoken through as well as speaking" in her article "Lyric Possession" (38)—a text to which Willis refers.
4. See Vanderborg's discussion of Howe's "communal lyric" (101).

5. See Stevens (1997) 178, 665 [1942].
6. Willis, 229. See also Moxley for an essay on contemporary lyric that is colored by Adornian perspectives. For Moxley, too, impossibility is an important category.
7. Stevens (1942), 664: “Nothing could be more evasive and inaccessible.”
8. Blasing, 27–28.
9. *Ibid.*, 136.
10. See Nicholls (2002) for a detailed discussion of this aspect of the poem. The pun on “reconfigure” is inescapable.
11. Swinburne used twelfth-century French versions as his models, unlike Tennyson and Arnold, who based their poems on Malory. See McGann and Sligh, eds., 485.
12. The story has a Homeric analogue, also mentioned in the poem (*Rückenfigur*, 137)—Aegeus in the *Odyssey* commits suicide on seeing his son Theseus’s ship flying a black sail as Theseus returns from his encounter with the Minotaur.
13. Undated working notebook.
14. *Rückenfigur* was first published in *Conjunctions* 30, Spring 1998.
15. Adorno’s suggestion that the most valuable lyric works “are those in which the subject, with no remaining trace of mere matter, sounds forth in language until language itself acquires a voice” has been the most useful for the present discussion. See Adorno, 43.
16. Howe has said that she encountered Klein’s work on mourning, preferring it to Freud, in the aftermath of David von Schlegel’s death (Interview with the author, June 2001). Reflections on primal ambivalence and splitting inform her “Sorting Facts” essay, written during this period.
17. As in *Defenestration* and *Eikon*, a theatrical metaphor—“on an acting/platform”—accompanies the language of dissimulation.
18. W. J. T. Mitchell has discussed the description of Achilles’ shield as a moment in the *Iliad* when ekphrasis becomes a means of exposing the ideological underpinnings at work in a literary text (179–80).
19. The word “brute” occurs three times on 28–29 and again—“actual brute/predestined fact” on the first page of *Rückenfigur* (129). The phrase “actuality is something brute” (*P-A*, 29) seems to refer to Peirce’s notion of secondness, described in one of his letters to Lady Welby in the following terms: “Generally speaking genuine secondness consists in one thing acting upon another,—brute action. I say brute, because so far as the idea of any *law* or *reason* comes in, Thirdness comes in (Burks, ed., vol. 8, 330 [Peirce’s italics]). Howe uses material from the letters to Welby on 81–83 of *Pierce-Arrow*.
20. Schlegel, 150. The fragment appears, among several other from Schlegel’s Critical and Athaeneum fragments, in Howe’s working notes to *Pierce-Arrow*.
21. Schlegel, 175.
22. See Lacoue-Labarthe and Nancy’s *The Literary Absolute* (also cited in Howe’s working notes).

23. By Abbott Lowell Cummings. Poems from pages 7, 10, 12, 15, 16, 36, and 37 of *The Midnight* contain material from this book, which is acknowledged on the first page of *Scare Quotes I*.
24. Lowell Cummings, 2.
25. See *TM*, 93: “The shirt worn by William/ the Silent when he fell by/ an assassin is still preserved/ at the Hague,” comes from page 221 of Palliser’s book. Other references to lace and fabric production show the influence of the Palliser history.
26. Palliser’s book devotes thirty-six pages to the kinds of lace produced in different English regions. Lace, notes Palliser, was banned altogether by Edward IV in 1463; the sumptuary laws of Henry VIII forbade the wearing of lace by anyone below the rank of a baron or a knight’s wife (Palliser, 251); measures were sometimes taken to forbid the use of lace produced abroad.
27. The illustrations of lace from Palliser’s book reproduced on pages 2 and 111 of *The Midnight* recall Howe’s comparison between Peirce’s intricate doodles and late twentieth-century artworks.
28. Stevenson, 121.
29. The issue of the *Wallace Stevens Journal* collects the proceedings of a conference on Stevens held at the University of Connecticut in April 2004. Howe’s had long admired Stevens. In a letter of 3 March 1989 to Norman O. Brown, she writes: “the Stevens of *Harmonium* doesn’t interest me. That’s the Stevens most people like. It’s the late Stevens I adore. ‘Auroras,’ ‘Notes,’ ‘Credences of Summer,’ ‘To an Old Philosopher,’ ‘The Rabbit as King of the Ghosts,’ among many many many short poems. I love his essays; To me he has that dark vision of America that you speak of. I think that he is being done a dis-service by Vendler, Bloom, Hollander, etc and that seems to throw more radical poets off the trail. One doesn’t mention Stevens in Language poetry circles etc. But that’s so wrong. I think the language is wildly experimental in the sense that he is experimenting with the power of words as emblems, as charged and mysterious entities.”
30. “Furious Calm,” 136. See James ([1907] 1978), 118. See also Stevens [1952], “the interrelation between things is what makes them fecund” (867).
31. See “Incloser,” *Birth-mark*, 51, for a comparable assimilation of landscape and poetics:

During the 1850s, when the Republic was breaking apart, newly exposed soil from abandoned narratives was as rich and fresh as a natural meadow.

Emily Dickinson and Herman Melville are bridge builders. Their writing vaults the streams. They lead me in nomad spaces. They sieve cipherings, hesitations, watchings, survival of sound-meaning associations: the hound and cry, track and call. So much strangeness from God. What is saved to be said.

Once dams, narratives are bridges.

32. See James ([1912] 1996), 107.

33. “Furious Calm,” 136. The passage is taken from “On Receiving the Gold Medal from the Poetry Society of America,” in Stevens, 834.
34. All writers of longstanding interest to Howe. *My Emily Dickinson* describes Edwards as “the most astute and original American philosopher to write before the age of James, Peirce and Santayana” (*MED*, 48). His practice of sewing booklets together is compared to Dickinson’s work with fascicles. See also *The Midnight*, 58: “Jonathan Edwards was a paper saver. He kept old bills and shopping lists, then copied out his sermons on the verso sides and stitched them into handmade notebooks. When he was in his twenties, Ralph Waldo Emerson cut his dead minister father’s sermons in manuscript out of their bindings, then used the bindings to hold his own writing. He mutilated another of Emerson senior’s notebooks in order use the blank pages. Stubs of torn off pages show sound bites.” See also Howe’s description of Emerson’s desire to “put on eloquence like a robe” in *The Midnight* (*TM*, 46).
35. “If” is an important word in *The Midnight*—see, e.g., page 45, “Coulds are iffy,” or page 134 for Howe’s interest in counterfactuals and conditions.
36. See Timothy D. Hall, especially 19–20, for material on the Great Awakening that may have informed *The Midnight*’s depiction of the American reception of European thought. Another eighteenth-century dissenting movement that appears in the pages of *The Midnight* is Sandemanianism. This sect had its origins in a revolt against the Church of Scotland. Its founder, Robert Sandeman, visited the United States in 1764, and several congregations were established in New England. The largest of these was in Danbury, Connecticut (about 40 miles from Howe’s home in Guilford), where Sandeman died in 1771 (see Cantor, 24.). The Sandemanians are comparable as European exports to the fabric and lace designs of Europe, the English preachers of the Great Awakening, and the two brothers of *The Master of Ballantrae*, who die far from home in the wilderness of the Adirondacks in upstate New York.
37. “Fragment of the Wedding Dress of Sarah Pierpont Edwards” combines text relating to the documentation of a scrap of material held at the Beinecke Rare Book and Manuscript Library (*Souls*, 114, 116) and the *Transactions of the Connecticut Academy of Arts and Sciences* of December 1949. The *Transactions* details proceedings of the academy’s thousandth meeting, for which Stevens composed and read “An Ordinary Evening in New Haven” (*Souls*, 117, 119). An early version of *118 Westerly Terrace* was published by Belladonna Books in 2005.
38. A recording of *Souls of the Labadie Tract*, made with David Grubbs, was issued as a CD before the poem appeared in book form.
39. See Saxby, 309 and 388n70. Howe uses the text for her reference to the “lap-padee poplar” in a 1790s map of Maryland and as her source for the quotations from “a Swedish pastor” and Samuel Bownas in her introduction.
40. Certeau (1992), 280.
41. *Ibid.*

42. Stevens's father grew up in Bucks County. "Dutch Graves in Bucks County" is one of the poems about which Howe chose to speak when addressing students in a course on poetry and sound run by Charles Bernstein at the University of Pennsylvania (<http://writing.upenn.edu/bernstein/syllabi/sound.html>).
43. Howe uses the masques written for *The Lord Hay's Masque* and *The Somerset Masque*. See Campion, ed. Davis, 212, 217, 271–72. Campion's introduction to his *Somerset Masque* certainly echoes the concerns of *Defenestration* and *Souls*: "I grounded my whole Invention upon Inchauntments and several transformations" (268).
44. See Bender. See also *Eikon's* use of Edward Almack's work on editions of the *Eikon Basilike* and the use of the genetic text of *Billy Budd* in "Scattering as Behavior Toward Risk".
45. Prynne, 141, 142. The essay concludes with brief discussion of a poem Wallace Stevens addressed to George Santayana, "To an Old Philosopher in Rome."
46. *Ibid.*, 168.
47. *Ibid.*
48. *Ibid.*
49. Stevens, 458.
50. See Ilie for an account of the ambiguous figure of Minerva's significance to the Enlightenment. For Ilie, the eighteenth century is the Age of Minerva:

This is the goddess who symbolized the wisdom and knowledge that reaches beyond empirical experience into a transcendent reality where Reason and Unreason fuse into the One. The Minerva of this proposition is not the mythological goddess but the mediating mind between spirit and matter. She is the figure in Ancient Philosophy whose dispersed remnants persisted in the eighteenth century. (23)
51. See Manuth and de Winkel, 13–14.
52. Stevens's long poem "Owl's Clover" was originally published in *The Man with the Blue Guitar* (1937) and "The Owl in the Sarcophagus" in *The Auroras of Autumn* (1950).

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