

Notes

Preface

1. Born Laura Reichenthal, Laura (Riding) Jackson published the majority of her early writings under the name Laura Riding (she also used a small number of pseudonyms for individual texts). After her second marriage, to Schuyler B. Jackson, she began to publish under the name Laura (Riding) Jackson. Unfortunately, there is not yet a convention in place for referring to Riding/(Riding) Jackson by name when discussing all phases of her career. This poses particular problems for bibliographic citation, as reprint editions often carry both names. To avoid clumsiness and painstaking distinctions that are often unnecessary, I will use (Riding) Jackson throughout this study except when the anachronism of that name would introduce confusion. For ease of reference, the Works Cited section collates all of her publications under “(Riding) Jackson” instead of “Jackson” so that all entries appear in close proximity to one another.

1 *The True Forms of Things: Cratylism and American Poetry*

1. All quotations from the *Cratylus* come from Benjamin Jowett’s translation, published in *The Collected Dialogues*, ed. Edith Hamilton and Huntington Cairns. As in that edition, “references to the text are given by means of marginal sigla derived from the pagination and page divisions of the 1578 edition of Plato by Henri Estienne (Stephanus), which is conveniently used for references to the text of Plato” (1609). I also consulted the more recent translation of C. D. C. Reeve.
2. The phrase “intentional fallacy” is, of course, W. K. Wimsatt’s formulation; see, e.g., *The Verbal Icon*, the classic theoretical justification for New Critical methodology.
3. I would note, however, that (Riding) Jackson’s post-poetic prose writings give in to fantasies of accomplishment just as much as the poetic writings of Whitman and Olson.
4. Whitman made many general references to Plato, and read at least some of the Bohn edition of Plato’s works in the 1850s (see, e.g., NUPM 5:1881–83). An

indirect but earlier source of information on Plato was the Quaker minister Elias Hicks, whom Whitman considered his spiritual guide, and to whom he dedicated a profile in *November Boughs* (PW 1892 2:626–53). Hicks, as Whitman reports, placed Plato's works among the highest forms of thought in literature and philosophy. (Riding) Jackson was more secretive about her studies, but she was well read in philosophy and in the classics, as documented in Elizabeth Friedmann's authorized biography. While an undergraduate at Cornell, (Riding) Jackson studied with Lane Cooper, a classicist whose "remarkable erudition" she found "exhilarating" (Friedmann 20). She also shared readings and intellectual interests with Louis Gottschalk, a graduate teaching assistant in Ancient History whom she later married. More importantly, in *Rational Meaning*, she makes a distinction between her own ideas about language and truth and Plato's doctrine of Forms, demonstrating a direct and accurate knowledge of the Greek philosopher (see, e.g., RM 122, 490). Olson's graduate reading at Wesleyan and Harvard, documented with painstaking precision by Ralph Maud in *Charles Olson's Reading*, included Plato's dialogues. Olson, notoriously, attacked Plato as complicit in the pervasive state of alienation of modern thought. Although, as Maud points out, "Olson's library contained no Plato at the end," he had several books on Greek thought that he "heavily marked" (Maud 283 n. 22), most notably Eric A. Havelock's *Preface to Plato*. Olson first read and reviewed Havelock in 1963, and the book soon became for him a "standard text" of reference until his death in 1970 (Maud 167, 198, 205). The last chapter of *Preface to Plato*, "Origin of the Theory of Forms," makes specific reference to the *Cratylus*.

5. The exceptions occur in Chapters 10 and 11, which take up the link between "the genius of natural language" and "*the genius of national characters*" (Genette 188). I explore this link in my discussion of the "linguisticity" of Whitman's poetic project.
6. Gadamer discusses the import of "effective historicity" throughout the second part of *Truth and Method*. See in particular Section 2 of Part 2 (on "Elements of a Theory of Hermeneutic Experience"), 265–379.
7. Stein articulates her Cratylist poetics in *Lectures in America*. There, placing herself in a lineage that includes Whitman, she defines poetry as "a state of knowing and feeling a name" (328), then speaks of her discovery of poetry after writing *The Making of Americans*:

And then, something happened and I began to discover the names of things, that is not discover the names but discover the things the things to see the things to look at and in so doing I had of course to name them not to give them new names but to see that I could find out how to know that they were there by their names. . . . I remember in writing *An Acquaintance With Description* looking at anything until something that was not the name of that thing but in a way that actual thing would come to be written. (329–30)

For Williams, as for (Riding) Jackson, "meanings have been dulled, then lost, then perverted by their connotations (which have grown over them) until their

effect on the mind is no longer what it was when they were fresh, but grows rotten" (*Selected Essays* 89–90). The solution is a poetry in which words are used in "their exact significances" (*Collected Poems* 2:54). His famous description of the poem as a machine made of words does not take away, then, from the fact that words themselves are natural phenomena. "Writing is made of words," he writes, "of nothing else. These have a contour and complexion imposed upon them by the weather, by the shapes of men's lives in places" (*Selected Essays* 132). Pound, in *ABC of Reading*, distinguishes between spoken and written language, but in terms that reprise the conflict between Hermogenism and Cratylysm. According to Pound, spoken language operates by "more or less approximate agreement" (28), but written language, although it incorporates an element of transcription, "starts out by being a picture" (28) and so retains an element of "hard, cut-off meanings" (37), that is, of communication free from approximation and independent of agreement. His "ideogrammic method," inspired in equal measure by Ernest Fenollosa and Louis Aggasiz (that is, by the Chinese ideogram and taxonomic methodology), is an attempt to recapture for literature the capacity for communication only possible in a language in which each word "means the thing or the action or situation, or quality germane to the several things that it pictures" (21). The correlation of language theory and vision of society is most pronounced, of course, in Pound.

8. Olson (taken up in chapter 4) is the preeminent example among the New American Poets, but the magic thinking of Beat and San Francisco Renaissance writing often turns in a Cratylist direction as well. See, e.g., Allen Ginsberg's "Wichita Vortex Sutra," in which the poet (specifically invoking Pound's conception of picture writing) blames the Vietnam War on "language abused" (401). By Objectivism I mean above all Louis Zukofsky, whose Cratylysm has often been discussed, but as a form of Jewish mysticism. The compressed noun-language of *80 Flowers*, which all but does away with conventional syntax, is perhaps the most perfectly realized model of Cratylist poetry in American literature. George Oppen too pays homage to the Cratylic when he notes, e.g., "A ferocious mumbly, in public / Of rootless speech" (173), or when he dreams, in one of his last poems, of "the word opening / and opening" with "the magic / infants speak" (276). Cratylist traces in Language writing are taken up in my "Coda."
9. In distinguishing different degrees of commitment to a Cratylic project I would first note different degrees of Cratylysm and then different degrees of belief in or willingness to think through that Cratylysm. In regard to the first point, I would make a distinction between the pure Cratylysm of a perfect, natural language univocal in meaning and consubstantial with things (what Genette calls "primary Cratylysm," as I shall explain later in this chapter) and the modified Cratylysm of those forms of mimesis that imagine an imperfect language that nonetheless has a semblance of univocality and consubstantiality as its goal (Genette's "secondary Cratylysm"). Two fainter forms of Cratylysm related to the second category bear notice: Platonic conceptions of language in which words correspond to ideal forms rather than things; and organicist conceptions of language in which language is taken to be a system of meanings (an anti-Cratylic idea), but the

system as a whole is taken to be consubstantial with reality. If organicism abandons key elements of Cratylysm, it nonetheless holds true to the underlying desire for univocality and consubstantiality (I discuss this desire in my Coda under the rubric of “neo-Cratylysm”). In regard to the second point (the different degrees of belief in Cratylysm or different degrees of intellectual commitment to Cratylysm as a program), I would mark out a continuum stretching from, at one end, the profound belief and commitment of Whitman, (Riding) Jackson, and Olson, to, at the other end, the playful adoption of Cratylysm as trope and/or momentary nostalgic reveries of wholly anti-Cratylyc poets such as Emily Dickinson, Wallace Stevens, and A. R. Ammons. I attach importance to this taxonomy and see value in placing poets within it because, first, it establishes a literary-historical and intellectual context for the projects of the poets I discuss in this book, and, second, it helps to organize and so make intelligible aspects of poets’ projects that would otherwise seem idiosyncratic or aberrational (this is especially true for certain intellectually capacious modernists such as Stein, Williams, and Pound).

10. As Kramer explains, after F. O. Matthiessen, every major critic of classic American literature, from Charles Fiedelson (*Symbolism and American Literature*, 1953) to Richard Poirier (*A World Elsewhere*, 1966), John Irwin (*American Hieroglyphics*, 1980), and Michael Davitt Bell (*The Development of American Romance*, 1981), “considered linguisticity . . . a defining feature of the American Renaissance”; though lacking a common term, each critic described it according to his own theoretical interests, i.e., as “symbolism, ambiguity, word-play, narrative unreliability—anything that would indicate a more than ordinary consciousness of how to do things with words” (14).
11. This included a selection of stories from the Bible and a translation into BASIC of a section of Joyce’s *Ulysses*.
12. For an annotated bibliography of articles on (and against) BASIC, updated as of 1990, see W. Terrence Gordon’s excellent bio-bibliographic study of Ogden. For a sustained critique of BASIC as a concerted episode of cultural imperialism, see Robert Phillipson, *Linguistic Imperialism*. More recently, Barrett Watten has critiqued BASIC as “a vehicle . . . for . . . social control and imperial politics” . . . aimed at “restrict[ing] language to an optical economy and transparency in order to simplify and clarify meanings” (*Constructivist Moment* 5–6).
13. Ogden’s “domestic front,” his hope to eliminate “the majority of idiomatic overgrowth” through BASIC, recalls Henry James’s far more virulent denunciation of the proliferation of idiomatic forms of spoken English among new European immigrants in America advanced by James in *The Question of Our Speech*. For a discussion of James’s linguistic nativism, see Quartermain 9–10.
14. On universal languages and the Renaissance see Paulo Rossi’s *Logic and the Art of Memory*.
15. As in the 1950s science fiction movie *The Next Voice You Hear*, in which God speaks to humankind over the radio, each individual hearing the message in his

- or her own language, the perfect language of Cratylism, at least in the modern era, is not necessarily unique. Though each “thing” in Cratylism has a correct name, that name need not be the same in each language; all that matters is that the names be univocal in reference. When this is the case, translation is no longer a matter of approximation, but of identity, a harmony of differences in which all meanings are exact and nothing is lost in the movement from one language to another. (Riding) Jackson was the most explicit on this point. As she writes in *Rational Meaning*: “The mode of common human knowledge varies from one site to another of human association formed around a sense of existence in a world: language varies—is, languages. Language is everywhere and in all times the general pattern of human knowledge, the way the human mind deals with experience as a whole. However much languages vary in internal composition, they conform in their constitutional character” (RM 207).
16. F. O. Matthiessen and John T. Irwin, most notably, overlap the Cratylism with the Adamic; curiously enough, Reeve does also in his introduction to his translation of the dialogue.
 17. Pertinent here is Paul A. Bové’s rejoinder to R. W. B. Lewis’s reading of Whitman and the tradition of American literary scholarship that follows Lewis in its readings of subsequent poets. “Charles Olson’s poetry and prose works insist upon a relationship to the past which denies the Adamic myth. His concern for ‘origins,’ like Whitman’s, is not a desire to return to some timeless moment out of the world, in which the poet’s ability to create poems independently of history and place is possible” (Bové 228).
 18. The condensation of God and Adam into a single figure is evident, e.g., in Lewis’s description of Whitman in *The American Adam*: “This new Adam is both maker and namer; his innocent pleasure, untouched by humility, is colored by the pride of one who looks on his work and finds it good. The things that are named seem to spring into being at the sound of the word. It was through the poetic act that Whitman articulated the dominant metaphysical illusion of his day and became the creator of his own world” (51).
 19. Here it should be noted that mystical traditions in Judaism and Christianity, often influenced by Greek thought, reinterpret God’s acts of creation and Adam’s acts of naming by introducing Cratylism ideas. See, e.g., the Kabbalah as described by Umberto Eco in *The Search for the Perfect Language*.
 20. Zemach’s notion of “Substance Logic” is further developed in a number of other publications, but the definition and basic intention remains the same.
 21. The literature on the *Cratylus* is small only in comparison to that which concerns Plato’s other dialogues. My own reading was shaped in particular by J. L. Ackrill, *Essays on Plato and Aristotle*; Rachel Barney, *Names and Nature in Plato’s Cratylus*; Timothy M. S. Baxter, *The Cratylus: Plato’s Critique of Naming*; Gérard Genette, *Mimologics*; T. P. Kasulis, “Reference and Symbol in Plato’s *Cratylus*”; C. D. C. Reeve, “Introduction”; David Sedley, *Plato’s Cratylus*; Allan Silverman, “The End of the *Cratylus*: Limning the World”; and Bernard Williams, “Cratylus’ Theory of Names and Its Refutation.” On Plato and language more generally, I found especially helpful David Bostock,

- “Plato on Understanding Language,” and Susan B. Levin, *The Ancient Quarrel between Philosophy and Poetry Revisited*. Eric A. Havelock’s *Preface to Plato*—an important text for Charles Olson—contextualizes the dialogue admirably. I also draw extensively on Stephen Halliwell’s important work on the broader issue of Mimetism, *The Aesthetics of Mimesis*.
22. According to some scholars, Plato continued to revise the dialogue well into his late years. As Sedley remarks, “The *Cratylus* is a possibly unique hybrid, a product of more than one phase of Plato’s thought. . . . Although it reads and feels like a middle-period dialogue, no single sentence or passage in it . . . can be guaranteed not to represent a late revision of the text” (16). For a different point of view, see Baxter 3.
 23. The old view (shared by Genette) that Socrates’s relentless exposition of Cratylus’s beliefs amounts to a mild ridiculing has come under criticism from recent scholars, who suggest that Socrates is in fact fascinated by those beliefs, although well aware of their shortcomings and philosophical limitations. It is not by chance, these scholars suggest, that Hermogenes comes to value mimesis over the course of that exposition. There is no question, however, that Socrates has a little fun with Cratylus along the way.
 24. In Stephen Halliwell’s account, never before the *Cratylus* had Plato attempted to write a dialogue that “broache[d] overarching philosophical questions about the relationship between human understanding (language and thought) and reality (*ta onta*: everything that is the case . . . independently of human thought)” (44). On this point, see also Barney, Reeve, and Sedley.
 25. On Plato’s intimation of his theory of Forms, see Sedley 6 (and n. 10 for reference to a counterview).
 26. Sedley calls Cratylus “maddeningly secretive” (23). Barney contends that “Socrates’s exposition of the Cratylian” doctrine is so careful and comprehensive that “Cratylus finds he has nothing to add to it” (56). Barney adds that Socrates’s “rational reconstruction” of Cratylus’s doctrine “is an emblem of Plato’s own practice as a writer of dialogues,” a practice based on “the sympathetic presentation of views which, though incorrect or incomplete, are in some way important or helpful” (56).
 27. According to Bernard Williams, the *Cratylus*, a “brilliant, tough-minded and still underestimated dialogue[,] does not only show that the idea of language’s having mimetic powers could not explain what language is; it leaves the belief in such powers looking like what it is, a belief in magic” (36). On the magic or prephilosophical components of Cratylism, see also T. P. Kasulis, “Reference and Symbol in Plato’s *Cratylus*.”
 28. See Sedley 16, citing Aristotle’s *Metaphysics* A 6, 987a32–b7. Thus it can be said that Hermogenes (i.e., Protagoras) and Cratylus (i.e., Heraclitus) were in conversation long before Socrates appeared on Plato’s horizon. The dialogue, Sedley argues, represents Plato’s “graduation from the Cratylan . . . perspective” (23). Baxter has a detailed comparison of the historical Cratylus and his fictional counterpart in the dialogue; see 26–29.

29. See, e.g., *Cratylus* 366, etc.
30. See Genette 13–15 and Baxter 56–65 for a discussion of Socrates’s etymological procedures.
31. See, e.g., *Cratylus* 425a–b. On the expertise of the dialectician, see Sedley 43–46.
32. See, e.g., *Cratylus* 438–440.
33. “Mimology” and its cognates (“mimologism,” “mimologic,” etc.) are Genette’s terms for mimesis in language.
34. Discussion of Hermogenes’s name occurs at *Cratylus* 384c-d, 408b, and 429b-e.
35. See, e.g., *Cratylus* 437a–e.
36. As I show in chapter three, (Riding) Jackson’s view of human beings as destined to be “articulate residents of reality” (RM 110) is inspired in part by Spinoza, who, she writes, “[tells] of a universe of being in which its inhabiting speaking minds have not yet or yet or yet achieved an intelligible consciousness or occupation of it” (LRJR 309).
37. (Riding) Jackson counted Shelley as an important early influence, but in matters of language her adjudications were not conceived of as the privilege of a special kind of knowledge but as rational distinctions accessible to all.
38. The American *Cratylus* as *nomothete* resembles Socrates’s depiction of the dialectician, the user of language who is able to distinguish proper from improper, not in absolute terms, but in a compromise with the empirical fact of how language is used in everyday life. The legislator is instead an absolutist. It should be noted, however, that Whitman—and (Riding) Jackson while she was still writing poetry—instrumentally occupied the role of dialectician while claiming for themselves the capacity of legislator.
39. (Riding) Jackson began work on the book that became *Rational Meaning* in Majorca in the 1930s before she had even met Jackson, and she continued work on the manuscript even after his death in 1968 (the published version begins with a foreword and three prefaces composed after that date). The book, credited to both, was certainly a collaborative effort, and I mean no minimizing of Schuyler B. Jackson’s contribution when I refer to it in my chapter on (Riding) Jackson as her work. Citing both names in each instance would be cumbersome, and my reading of the book emphasizes its culminating place in her career. As a rule, in referring to works (Riding) Jackson wrote in collaboration, I mention her collaborator only when the work is first cited. For (Riding) Jackson’s own account of the composition of *Rational Meaning*, see RM 14–16.
40. Bernstein cites Deborah Baker, who argues for a direct birth of *Rational Meaning* out of the dictionary work of the mid-1930s, but (Riding) Jackson scholars have not reached consensus on the precise relationship between the two projects. Elizabeth Friedmann, most notably, traces a more arduous path.
41. The relationship between Olson’s work on Mayan language and his poetics overall is developed by Nathaniel Mackey in *Discrepant Engagement*. For other discussions see n. 4 in chapter 4.

42. The entire essay, entitled “Projective Verse II,” remains unpublished. I quote this passage from the notes to “Projective Verse” in *Collected Prose*.
43. Blood’s alphabet also includes a Rabelaisian fable involving “the absurd genius of u flat”:

U, guttural, or flat, is a humorous savage, best described in his own words: a huge, lubberly, blundering dunderhead, a blubbering numskull and a dunce, ugly, sullen, dull, clumsy, rugged, gullible, glum, dumpish, lugubrious—a stumbler, mumblor, bungler, grumbler, jumbler—a grunter, thumper, tumbler, stunner—a drudge, a trudge; he lugs, tugs, sucks, juggles, and is up to all manner of bulls—a musty, fussy, crusty, disgusting brute, whose head is his mug, his nose is a snub, or a pug, his ears are lugs, his breasts dugs, his bowels guts, his victuals grub, his garments duds, his hat a plug, his child a cub . . . ; he is . . . a “tough cuss” all around; he has some humor, more crudity, but no delicacy; of all nationalities you would take him for a Dutchman. (Rasula and McCaffrey 414–15)

2 Substantial Words: Walt Whitman and the Power of Names

1. *An American Primer* is Horace Traubel’s edited version of Whitman’s “Primer on Words” (DBN 3:728–57). The quoted lines come from Traubel’s foreword; to the best of my knowledge they do not appear in the recorded conversations of *With Walt Whitman in Camden*.
2. Among the early works of Whitman criticism that prepared the way for my reading of Whitman as Cratylid, the most important for my work have been Leon Howard’s early essay “Walt Whitman and the American Language” and the Whitman section of F. O. Matthiessen’s *American Renaissance*. Crucial also have been a number of significant monographs from the last two decades that focus on language, beginning with James Perrin Warren, *Walt Whitman’s Language Experiment*, and continuing with Mark Bauerlein, *Whitman and the American Idiom*, Tenney Nathanson, *Whitman’s Presence*, Ed Folsom, *Walt Whitman’s Native Representations*, Erik Ingvar Thurin, *Whitman between Expressionism and Impressionism*, and Andrew Lawson, *Whitman and the Class Struggle*. Warren and Nathanson elaborate Whitman’s project in fine detail, the former discovering coherence, the latter tracing out ambivalences. Bauerlein, focusing on the problem (as it was for Whitman) of language as mediation identifies the desire for inherent meaning that I treat here as Cratylism. Thurin situates Whitman’s “nominal writing” (89) in relation to the European avant-garde. Folsom’s examination of dictionaries and Lawson’s look at language as the site of class struggle are exemplary instances of historical analysis. My understanding of Whitman’s historical situation also draws on Philip F. Gura, *The Wisdom of Words*, David Simpson, *The Politics of American English*, Kenneth Cmiel, “A Broad Fluid Language of Democracy,” Michael P. Kramer, *Imagining*

Language in America, and Jill Lapore, *A Is for American*. Most of those language studies (Kramer in particular) touch on Whitman. Apart from the works mentioned above I have also benefited from R. W. B. Lewis, *The American Adam*, Rohn S. Friedman, "A Whitman Primer" (1975), Carrol C. Hollis, *Language and Style in Leaves of Grass*, Kerry C. Larson, *Whitman's Drama of Consensus*, Betsy Erkkila, *Whitman: The Political Poet*, Jay Grossman, *Reconstituting the American Renaissance*, Heidi Kathleen Kim, "From Language to Empire," and George B. Handley, *New World Poetics*. For reasons of space I exclude mention of the wealth of Whitman scholarship touching on issues other than language; some of those works are cited elsewhere in the text.

3. A good instance of Whitman's nonchalance regarding scholarly niceties is his comment on the word "Yonnonodio" in conversation with Traubel: "You notice that name? They printed it in *The Critic* first, and *The Critic* fellows objected to it that my use of the word was not correct, not justified. . . . I make it mean lament and so forth: they say, no, that it is not: Yonnonodio signifies governors—was an Indian name given to the French governors sent over to this continent in colonial times. No doubt there's considerable to warrant their argument, but'—putting his forefinger down on the poem and looking at me waggishly—'I had already committed myself to my own meaning—written the poem: so here it stands, for right or wrong'" (WWWC 2:269).
4. On Locke's influence on American cultural life, see, most recently, Brown.
5. John B. Wilson points out (at 237) that Peabody makes explicit reference to the *Cratylus* in her 1849 essay "Language."
6. On Whitman's appropriation of Hegelian philosophy after the Civil War, see in particular Lindberg, "Whitman's 'Convertible Terms.'"
7. Whitman's own favored borrowings came from France, a nation with its own revolutionary culture; see on this point Roger Asselineau's entry on "Foreign Language Borrowings" in *Walt Whitman: An Encyclopedia* (LeMaster and Kummings 226–29).
8. See Stewart 311. Nor was Whitman capricious in his comment on Idaho. That name lost out to Colorado late in the process, then gained second life in a new territory (see, e.g., Stewart 303, 305). Whitman devotes two full pages to the names of states in DBN 3:705–6.
9. "America's Mightiest Inheritance" originally appeared in *Life Illustrated*, 12 April 1856. There are also references to Anglo-Saxon as the foundation of American English in William Swinton's *Rambles among Words* (1864), a pamphlet that many scholars now accept as written in collaboration with Whitman (see, e.g., Hollis, "Whitman and William Swinton"; and Warren, "Whitman as Ghostwriter"), and in Whitman's notebooks; see NUPM 5:1654 and DBN 3:816 (as well as the clippings at DBN 3:667–68 and 3:679). In "From Language to Empire," Kim points out that Whitman's Anglo-Saxonism is particular to the antebellum period, but points to a text from 1883, "The Spanish Element in Our Nationality" (PW 2:552–54), to indicate how Whitman's altered "language politics" remains linked to race (Kim 11).

10. Humboldt's sentence appears as an epigraph to one of the sections of *Rambles among Words*.
11. See, in addition to Kim, "From Language to Empire," the discussions by Kramer in *Imagining Language in America* (96–106), and Lawson in *Walt Whitman and the Class Struggle* (72–76 and 131–32 nn. 69–70).
12. Is diversity in fact natural? This is the problem posed in Plato's dialogue, where Socrates sees a contradiction between Cratylus's belief in a language of nature and his adherence to the Heraclitean doctrine *all is flux*. Organicist language theory—which, as I noted in my introduction, supports what Genette calls secondary Cratyism—attempts to reconcile the two by defining nature as a principle first and set of objects second.
13. Allen Grossman elaborates on this point in conversation with Mark Halliday; see *Sighted Singer* 54.
14. Emerson addresses the correlation of matter and spirit as a philosophical problem in "Nominalist and Realist," although there framed as the relationship between the particular and general. See *Essays: Second Series* 133–45.
15. Emerson's formulation in *Nature* is not contradicted, only rephrased with a different sense of the status of human intellect, when he writes in *Essays: Second Series*, "Man is fallen; nature is erect, and serves as a differential thermometer, detecting the presence or absence of the divine sentiment in man" (104).
16. Emerson makes the point again, without sarcasm, in his later essay "Poetry and Imagination":

When people tell me they do not relish poetry, and bring me Shelley, or Aikin's Poets, or I know not what volumes of rhymed English verse, to show that it has no charm, I am quite of their mind. But this dislike of the books only proves their liking of poetry.... They like to... name the stars; they like to talk and hear of Jove, Apollo, Minerva, Venus and the Nine. See how tenacious we are of the old names. They like poetry without knowing it as such. (*Letters and Social Aims* 25)

17. Linking this poem to a broader account of Whitman's treatment of voiced words, Tenney Nathanson reports, "Whitman asserts that sound reveals the essential natures of the things from which it emanates" (224); he also points out that "the poem appears [in the 1856 *Leaves of Grass*] under the awkward but revelatory title 'Poem of the Sayers of The Words of The Earth'" (271 n. 21).
18. For a catalogue of Whitman's writings on language, including references to language in *Leaves of Grass*, see Southard, "Whitman and Language." The pieces I mention can be found as follows: "America's Mightiest Inheritance" (NYD 51–65, 209–13), "Slang in America" (PW 2:572–77), *Rambles among Words* (excerpts in NUPM 5:1624–62), "The Primer of Words" (DBN 3:728–57), "Words" (DBN 3:664–727), "Other Notebooks, &c. on Words" (DBN 3:759–825), prose fragments on "Language" and "Words" (NUPM 5:1616–18, 5:1622–23, 5:1663–1709), prose fragments on "Oratory" (NUPM 6:2222–44).
19. Warren argues that Whitman also owed "an unstated intellectual debt to Richard Chevenix Trench, *English Past and Present*" (46 n. 6); Hollis outlines

- the texts and notions that Whitman might have picked up from his friend William Swinton; Cmiel gives an account of the books on language published in America during the 1850s, the period of Whitman's greatest attention to the topic. The clippings in Whitman's notebooks also point to other readings (e.g., there are two extended passages from John Pickering, Noah Webster's antagonist). On Whitman and dictionaries, see Foster 12–26, 179.
20. Aarsleff ties von Humboldt to Locke, but by way of Herder and Condillac; see, e.g., 335–55.
 21. Kramer quotes Webster from a text Whitman knew, the introduction to the 1847 dictionary: “numerous local causes, such as a new country, new associations of people, new combinations of ideas in arts and sciences, and some intercourse with tribes wholly unknown in Europe, will introduce new words into the American tongue” (cited in Kramer 55). Notes Simpson, in the midst of a fine chapter on Webster, “Although Webster is thought to have himself coined only one word, the verb *to demoralize*, and although he argues *against* many grammatical and syntactic innovations that have since become part of American English . . . , there is yet no doubt that Webster is in favor of words existing in America that did not exist in Britain” (80, citation elided). Simpson also says of Jefferson that he favored “‘neology’ (itself a new word) because the diversity and novelty of American geography and culture must ‘call for new words, new phrases, and the transfer of old words to new objects’” (32). Whitman's own fondness for neologisms is evident in his repeated expression to Horace Traubel of a desire to see his own coinage “Presidentiad” included in the Century Dictionary, then appearing in installments. “W. said: ‘I have almost been disposed to write to . . . one of the fellows myself, cautioning them not to omit my word ‘Presidentiad.’ Oh! That is eminently a word to be cherished—adopted. Its allusion, the four years of the Presidency: its origin that of the Olympiad—but as I flatter myself, bravely appropriate, where not another one word, signifying the same thing, exists!’” (WWWC 5:194).
 22. See, e.g., DBN 3:717.
 23. Thus, with specific regard to translation, Whitman once made a note to himself to leave “a passage in some poem to the effect of denouncing and threatening whoever translates my poems into any other tongue without translating every line and doing it all without increase or diminution” (NUPM 1:326).
 24. The words and phrases in this last sentence come from “A Song of the Rolling Earth” (LG 219–20), “Starting from Paumanok” (LG 18), “Song of the Redwood-Tree” (LG 206, 210), and “Thou Mother with Thy Equal Brood” (LG 458).

3 *The Linguistic Ultimate:* *Laura (Riding) Jackson and the Language of Truth*

1. Although (Riding) Jackson scholarship is not extensive, she has been the beneficiary of two fine biographies (by Deborah Baker and Elizabeth Friedmann), and two excellent monographs (by Joyce Piell Wexler and Barbara Adams) that

provide judicious surveys of the entire career despite lack of access to *Rational Meaning*, which had not yet been published. Subsequent scholars have not filled this gap. Apart from Charles Bernstein's introduction to the book, the one significant account of *Rational Meaning* is given by Jennifer Ashton, who is largely concerned with the generative misrecognition of (Riding) Jackson by postmodern poets and critics seeking to produce a counternarrative of modernism. There are no general accounts of (Riding) Jackson and language equivalent to the historically sensitive, linguistically sophisticated studies of Whitman and language that I was able to rely on in the previous chapter, but I have found much to assist me in essays and chapters from the past two decades or so that treat the relationship between language and poetry. See, in particular, Michael A. Masopust, "Laura Riding's Quarrel with Poetry"; Jerome McGann, *Black Riders* and "The Grand Heretics"; Daniela Ciani, "Laura Riding's Truthfulness"; Lisa Samuels, "Creating Criticism"; and John Nolan, "Editor's Introduction: Poetry, Language, Truth-Speaking." Almost all of the remaining scholarship focuses on issues of gender (see, e.g., Susan Schultz, "Laura Riding's Essentialism"; Jo-Ann Wallace, "Laura Riding and the Politics of Decanonization"; Jeanne Heuving, "Laura (Riding) Jackson's 'Really New' Poem"; and Seija Paddon, "The Diversity of Performance/Performance as Diversity") and/or modernist aesthetics (Steven Meyer, "An Ill-Matched Correspondence"; Barrett Watten, *The Constructivist Moment*; and Ella Zohar Ophir, "The Laura Riding Question" and "Toward a Pitiless Fiction").

2. Throughout this chapter I will cite (Riding) Jackson alone as author when quoting from *Rational Meaning*. No slighting of Schuyler B. Jackson's contribution is meant by this: my focus here is (Riding) Jackson's work as a whole, and citing both authors in every instance would be burdensome and confusing. A reading of *Rational Meaning* in the context of Schuyler B. Jackson's work as a whole and an assessment of his influence on the book and (Riding) Jackson herself remains needed.
3. The significant dates and facts are as follows: In 1938, Riding published her *Collected Poems* and *The World and Ourselves*. The latter (where Riding first set down what was in effect a Cratylist position, emphasizing the need for correct practice instead of wholesale improvement of language itself) was fourth and last volume of *Epilogue*, a journal founded in 1935 with Robert Graves, although Graves did not take part in the editorial work for the last volume. In 1939, Riding published two books in which she named herself "Laura Riding" for the last time: *Lives of Wives* and *The Left Heresy in Literature and Life* (this last coauthored with Harry Kemp). In 1941, she married Schuyler B. Jackson, and took her husband's name. In 1942, she composed a text for the *Biographic Dictionary of Modern Literature* (where she was still named "Laura Riding") in which she wrote, "Together my husband and I are at work on A Working English Dictionary and Thesaurus. Our object is to give each of the 30,000-odd words dealt with a distinct definition or set of definitions, and also to arrange words according to their meanings in small homogeneous groups" (Bio1 1173). She also published an article in *The Wilson Library Bulletin* credited to "Schuyler and Laura Jackson" (see Alan J. Clark 164). In 1955, after a long public silence, (Riding) Jackson composed an entry for

- the first supplement to the *Biographic Dictionary* of 1942. She is there cited as “Laura (Riding) Jackson,” although the editors note that “she asked to be styled Laura Jackson” (Bio2 482). The parenthetical “Riding” is given by way of cross-reference to the earlier volume. In her long entry, she dated her renunciation of poetry to 1942 and described, without naming it as such, the project of *Rational Meaning*. In 1963, she first adopted the name of “Laura (Riding) Jackson” for publication in Italy in *Civiltà delle macchine* (see Friedmann 402). Piecing together exactly what happened over this period is extremely difficult, especially for the years between the two biographical dictionary entries, since, as Friedmann points out in her biography, (Riding) Jackson continued to write poems and seek their publication after 1942. Friedmann gives 1948 as the turning point in (Riding) Jackson’s attitude toward poetry, citing a 1948 letter in which poetic language is clearly found to be incompatible with truth-telling, and she dates the beginning of *Rational Meaning* to 1950. Deborah Baker sees a smoother continuity between (Riding) Jackson’s earlier work on the dictionary project and *Rational Meaning*. For my point of view, what matters is not the exact starting point of *Rational Meaning* but the increasing intensity of (Riding) Jackson’s focus on language.
4. The list of poets who have written on (Riding) Jackson is extensive and includes John Ashbery, Charles Bernstein, Benjamin Friedlander, Jeanne Heuving, Jed Rasula, Lisa Samuels, Susan Schultz, Chris Stroffolino, and Barrett Watten.
 5. Let me emphasize here that (Riding) Jackson never uses the word Cratylist to characterize her philosophical outlook, speaking only of “the *natural* in language” (PLR xxxiii).
 6. (Riding) Jackson writes about Empson’s use of her work in “Correspondence: On Ambiguity,” an article in letter form published in *Modern Language Quarterly*. For a fine discussion of *A Survey of Modernist Poetry* and (Riding) Jackson’s relationship to and strong differences with the New Criticism, see Jennifer Ashton, *From Modernism to Postmodernism*.
 7. Quoted in Friedmann at 198.
 8. Quoted in Friedmann at 200.
 9. The 1942 and 1943 changes of the book title were an answer to the publication of Webster’s new *Dictionary of Synonyms*, a publication the Jacksons perceived as in direct competition with their own book project. In her letter to her American publisher, (Riding) Jackson explained that the objective of their now retitled work was to prove “a sense of linguistic discovery” lacking in the *Dictionary of Synonyms*, which was, in her views, a “museum and a mausoleum” of language (quoted in Friedmann at 368–69).
 10. The essays on language published in *Chelsea* 35 (1976), a special issue exclusively dedicated to (Riding) Jackson’s work, include: “Habits of Linguistic Curtailment,” “Toward the Creation of a Consciousness of the Linguistic Ineptitude of Certain Uses of ‘Create,’” and “The Matter of Metaphor.” This last also appears in the appendix of *Rational Meaning*. Essays on language featured in *The Failure of Poetry*, *The Promise of Language* include: “The Failure of Poetry,” “Then, And Now,” and “The Otherwise of Words.” The first two of these essays use poetry as a foil for (Riding) Jackson’s argument on the perfect

- state of natural language and the misleading craft of poetry. The book also takes up topics other than language.
11. These essays appear in *Under the Mind's Watch*, in a robust opening section on "Language" which also includes: "Freedom of Tongue," "Terms and Error," "A Linguistic Note on the Philosophical Labors of Susan K. Langer," "The Nature of 'Prose,'" "The Nature of Sanity," "Another Language Expert (George Steiner)," "The Same Language?," "Anti-Language Sentiment in Contemporary Literary Attitudes," and the manifesto "Under the Mind's Watch." Pertinent essays on language appear in the other two sections of the book (respectively titled "Literature" and "Life"): "The New Immorality," "Language in the Mind" (from "Literature"); "Bertrand Russell, And Others: The Idea of the Master-Mind," and "Signs" (from "Life").
 12. "American sociality," writes (Riding) Jackson in "The Word 'Human,'" "is the only one that has no spiritual culture to offer: it has not yet arrived at one. All the other human socialities have made their spiritual definition, and these have variously failed. . . . America could be capable of a spirituality . . . that could be translatable into a world polity" (UMW 385–86).
 13. Thus she writes, at the end of an essay on Gertrude Stein, "And so it is that the charge that falls upon Americans, . . . the charge of defining the human being, has not yet had any fulfillment in them but a diminutive truncated version of it" (UMW 208).
 14. Jerome McGann pays tribute to the painstaking nature of (Riding) Jackson's development when he declares, "Her writing executes a standard of self-examination so deep and resolute that it cannot be decently evaded" (*Black Riders* 134).
 15. Truth was a term (Riding) Jackson used to indicate the complete apprehension of natural or psychological phenomena throughout her life, and since her earliest days. For discussions of the meaning of truth in (Riding) Jackson, see Wexler, Adams, Masopust, McGann (*Black Riders*), Ciani, and Ophir ("The Laura Riding Question").
 16. Because (Riding) Jackson's interest in language as language begins in the 1930s and does not fully develop until after the turn I identify in her conception of language—most likely, her increased focus on language produced this turn—the most precise accounts of her early conception of everyday language are retrospective. Prior to the turn, the clearest articulation of this all-important distinction between everyday and poetic language is given in the poetry, especially in "Hospitality to Words," "Come, Words, Away," "The World and I," and "The Talking World." I look at these poems in the next section of this chapter. In her prose, (Riding) Jackson—then "Laura Riding"—focused on the difference made by poetic language but did not specify what it is different *from* (meaning, here, its linguistic, not its generic, difference). There are exceptions, of course, places where (Riding) Jackson articulates the opposition between what she will retrospectively describe as "the language I heard spoken everywhere—sordidly chaotic to my ears" and the "intonations of truth" that poetry ("the redemption of human life from its deadly disorder by truth")

- anticipated for her (Bio2 482). The most significant of these early accounts of her foundational language belief in the first phase is worked out in *Though Gently* (1930), but with an intricacy and idiosyncrasy that does not lend itself to brief excerpts without painstaking framing. See, on this important text, the critical “Responses to *Though Gently*” edited by Jeff Hamilton with a reprint of the original book in the literary journal *Delmar*. (Riding) Jackson makes briefer references to the problem of everyday language in *Anarchism Is Not Enough*. In any event, I take (Riding) Jackson’s retrospective comments on her language beliefs as accurate, a clarification that makes explicit what is generally implicit and often obscured in her writings of the 1920s and 1930s.
17. See chapter 2, the section on “Cratylyzation,” 69–71.
 18. Spinoza’s *Ethic* and Shelley’s visionary politics may also explain the social urgency that informed her Idealism and later Cratylyism. On the presence of Shelley in (Riding) Jackson’s early poetry, see Friedmann. This influence is active through (Riding) Jackson’s life, from her earliest poems (gathered in *First Awakenings*) to *Epilogue* and *The Left Heresy*. There is no way of ascertaining when (Riding) Jackson first read Spinoza, but it must have been relatively early, for according to Friedmann, throughout her undergraduate years in Cornell (1919–21) (Riding) Jackson shared her “respect” for Spinoza with one of her closest friends (Friedmann 23). (Riding) Jackson discusses Spinoza at length and always favorably in *The Telling* (see, e.g., 162–65), and in her essays of the 1960s, 1970s, and 1980s: “Poetry and the Good,” (LRJR 208–19), “The Word ‘Human,’ The Living of Human Life” (UMW 355–91), “Thoughts on Thought (UMW 404–17), and the already-cited “Body & Mind and the Linguistic Ultimate” (LRJR 290–331). In “Poetry and the Good,” (Riding) Jackson presents Spinoza as the only philosopher who successfully solved the impasse Plato had brought to poetic and philosophical thinking, thus giving a hint of what caused her decisive turn away from Platonic imprint of her earlier years.
 19. “A Prophecy or a Plea” was originally published under the name “Laura (Riding) Gottschalk.”
 20. See, e.g., FA 278.
 21. On (Riding) Jackson’s debt to Emerson, see Adams 100 and Schultz, “Laura Riding’s Essentialism” 12–13.
 22. (Riding) Jackson did not suddenly arrive at this Cratylic formulation of the role of natural language in the reshaping of society. Inklings of her belief in the natural state of being as the only corrective to contemporary societal ills can be found in *Four Unposted Letters for Catherine* (1930), an educative fictional epistolary addressed to Robert Graves’s daughter Catherine. In this work “Laura Riding” defends the “straight” moral force of nature against the immoral and artificial ways of society. Nature, she argues, holds the answer to the confusing “muddle” of society, history, and politics; the only possible course of moral conduct must therefore be modeled after what is most natural and “straight” in human life, the cultivation of one’s mind. The mind, as she would later elaborate in *The World and Ourselves*, *The Telling*, and *Rational*

- Meaning*, naturally knows the way of living correctly and truthfully. The divisive argument between nature and history (and, by extension, politics, religion, and philosophy) reappears in her collection of short stories *Progress of Stories* (1935), whereby “Laura Riding” ridicules the irrational ways of the “historical beings” in the name of the proper natural of story-telling. For a discussion of Riding’s antihistorical position in *Four Unposted Letters for Catherine* and *Progress of Stories*, see Billitteri, “Stories, Not History.” The opposition between the natural and the artificial developed in *Four Unposted Letters* is at the center of a short preface in verse she contributed to James Reeves’s collection of poems *The Natural Need* (1935). With a complex sense of humor, (Riding) Jackson praises the “wisdom-time of nature, / flesh in feeling ripened word-frank” although her preface is written in highly artificial language and consists of an elaborate chain of allegorical images (7). This preface should be taken up in future readings as an example of Laura Riding’s ambivalence toward the aesthetic and/or intellectual pleasures of plain language vis-à-vis poetry, an ambivalence foregrounded in her long poem “The Life of the Dead,” a darkly humorous sequence of allegorical tales written to celebrate the unnaturality of poetic language. Riding wrote the poem in French, and then translated it into English, so as to augment its linguistic strangeness; in her envoi, she provokingly calls this work “a highly artificial poem” (PLR 417). For discussions of this poem, see McGann, *Black Riders*; and Samuels, “Creating Criticism.”
23. The entrenchment of (Riding) Jackson’s position in this book reflects her deeply embattled response to the difficult historical and political situation of the late 1930s. For a discussion of the tight interlacement of poetics and politics in (Riding) Jackson’s work, see Billitteri, “A Form of Tidiness.”
 24. As Christopher Norris accurately notes in his harsh critique of *The Telling*, truth for (Riding) Jackson is “the object discoverable by an archeology of language requiring... that ‘games’ of special kinds be constantly criticized” so that “the deepest ground of truth-in-language... [can be] discovered” (137).
 25. In his analysis of the rhetoric of *The Telling*, James Oldham argues that this text is a prime example of epideictic rhetoric, a mode of address that emphasizes “the moment in which the speaker and audience find themselves joined, a moment for taking stock and celebrating the communal values present in the occasion” (254). The goal of epideictic discourse, much like the goal of *The Telling*, is that of guiding the audience toward the recognition of “our common origin, common being, and common destiny” as the “foundation for all of our discourse” (254).
 26. The finest account of (Riding) Jackson’s transition from elitism to universalism is Ella Zohar Ophir’s in two recent essays, one on the poetry, the other on the fiction. Where most critics, notwithstanding their recognition of a break, treat (Riding) Jackson’s career as a coherent whole, emphasizing continuities, Ophir points out significant discontinuities. In her essay on the poetry, she speaks of the early “apocalypticism” as “at its worst... self-righteous and intolerant,” referring to “Riding’s break with poetry” as “a deeply egalitarian gesture” and “move toward inclusiveness” (“The Laura Riding Question” 111–12). In her

- essay on the fiction, Ophir characterizes the early social vision as belonging “to the long line of utopian visions that are content to pay their way with human lives,” in strong contrast to the stance adopted in *The Telling*, where (Riding) Jackson “subordinates creative and intellectual distinction, and individuality itself, to a greater whole unified being” (“Toward a Pitiless Fiction” 109, 112).
27. In *Rational Meaning*, (Riding) Jackson’s Spinoza-inspired reconciliation of Idealism and Cratylism is made plain when she writes, “There is, surely, a shape that consciousness takes to which these words correspond, one that forms part of a number of constant shapes that have gentle presence in the mind. Such an elementary observation may be thought of as part of the permanent substance of intelligence. It can be properly termed a ‘notion,’ in the sense of ‘innate idea’” (RM 223–24). I take the phrase “substance monism” from Laura Byrne, who writes that it “explains the consonance of logic and the fabric of reality. Mind mirrors the physical world. . . . The unity and order of the world can be captured in a unified and ordered system of propositions that have been deduced from first principles because the world it represents is the necessary consequence of God’s self-caused nature” (452).
 28. “In the early phase of my thinking,” (Riding) Jackson writes in her “Afternotes” to “Body & Mind and the Linguistic Ultimate,” “I distinguished between ‘the human,’ as a historically conditioned, still inconclusive quantity, and a ‘something else,’ which I termed, for a time, ‘the non-human.’” After clarifying her use of “human,” she writes, “As to ‘the non-human,’ or the ‘something else’: this term had no connotation, for me, of divinity (or animality). It bespoke consciousness of a quality inhering in being-entire” (LRJR 326–27). John Nolan in a strong reading of *Though Gently* cites a reference to the “non-human part of language” from *Epilogue*, usefully commenting, “‘Non-human’ needs to be understood in the light of her account in *The Telling* of the change that came about in her understanding of the word ‘human’: in the later work, but not in the earlier, it is a word of unqualified good import” (“The Place of *Though Gently*” 121, 123, citation omitted).
 29. By and large, the view of poetry as a stage in the achievement of truth is presented in the poems themselves while (Riding) Jackson’s prose pronouncements about poetry present the poems as the final stage. In support of the former view, however, are key passages in *Anarchism Is Not Enough*. I find it significant that in each genre truth is identified as achievable elsewhere: in the prose it is ascribed to poetry; in the poetry to an “utter telling” beyond poetry (PLR 139). With regard to the argument I am making in this section of my chapter, I would emphasize that (Riding) Jackson in her first phase accommodates a version of the failure she claims in her second phase to have only discovered later.
 30. For much of the poem (Riding) Jackson speaks of two signs but at the end she asserts, “The first sign and the second sign are the one sign” (PLR 233).
 31. Coming at the poems from a different critical vantage point, Susan Schultz identifies this same emptying, noting: “Riding’s triumph is also her shortcoming: her attempt to rid poetry of images is so radical that it threatens to destroy her poems by ridding them of a subject” (14).

32. See e.g., “Sea, False Philosophy” (PLR 105), “By Crude Rotation” (PLR 106–107), “Further Details” (PLR 161–62), and “Intelligent Prayer” (PLR 185).
33. This fragment first appeared by itself in *Though Gently*.

4 A State Destroys a Noun: Charles Olson and Objectism

1. It should be noted that the R. G. Collingwood citation also appears in Havelock’s *Preface to Plato* 193 n. 28.
2. Olson cites this definition of meaning in his lectures *Causal Mythology* and *Poetry and Truth* (see, e.g., Muth 1:64 and 2:51). Charles Altieri’s discussion of those passages in two early essays is central to his influential distinction between symbolism and immanence in American poetry, fully developed in *Enlarging the Temple*.
3. As Olson writes in “Human Universe,” “All that comparison ever does is . . . take one thing and try to understand it by marking its similarities to or differences from another thing. Right here is the trouble. . . . There must be . . . a way which is not divisive as all the tag ends and upendings of the Greek way” (CPr 157–58).
4. My reading of Olson builds on a brief but rich tradition of scholarly effort, much of which disappears into subsequent scholarship because it is focused so scrupulously on making available Olson’s own writings and the range of sources from which his writing developed. George F. Butterick’s carefully annotated editions of Olson’s poetry, prose, recorded lectures, interviews, and correspondence, supplemented by his guide to the *Maximus* poems and his ten volumes of *Olson: The Journal of the Charles Olson Archives*, are the basis for all subsequent readings. Those Traubel-like labors have since been taken up by Ralph Maud, whose many projects include the invaluable study *Charles Olson’s Reading*. Among Olson’s other editors and annotators, let me cite in particular the work of Donald M. Allen and Benjamin Friedlander in their edition of Olson’s *Collected Prose*. My own introduction to this poet’s work came from an early essay by the Italian scholar Luciano Anceschi (I have not been able to track this essay down to cite here, but it left a deep impression). My subsequent readings were shaped by four formative monographs that are still the most important studies of Olson’s poetics: Robert von Hallberg, *Charles Olson: The Scholar’s Art*; Don Byrd, *Charles Olson’s Maximus*; Thomas F. Merrill, *Charles Olson: A Primer*; and Stephen Fredman, *Charles Olson and the Grounding of American Poetry*. Although I differ from von Hallberg in my valuation of the late work, his historically acute analysis of the poet’s development remains essential reading for any political account of Olson’s thought; Byrd’s presentation of the work’s theoretical design (which, unlike von Hallberg, he sees as continuous and whole) remains unsurpassed for Byrd’s ability to elaborate on Olson’s most elusive lines of thought and most eclectic conceptual sources; Merrill’s careful elucidation of Olson’s moral concerns and of the poet’s rethinking of classical thought points in directions that still await development; Fredman’s situation of Olson in a

- literary lineage that looks well beyond the Pound-Williams tradition so as to probe the scope and definition of the American-ness of Olson's project has been a model for my thinking. I have also benefited from numerous shorter studies. In addition to those cited elsewhere in this chapter (see in particular the critiques of Olson's gender politics listed in note 11 below), let me mention Burton Hatlen, "Kinesis and Meaning," which clarifies the implications of Olson's poetics for reading; and Anne Dewey, *Beyond Maximus*, which persuasively shows how Olson appropriates scientific terms as tropes for his social vision. On Olson and scientific language, see also Brian Carpenter's unpublished M.A. thesis, which contextualizes Olson's interest in what I will subsequently call "stone-writing." The conjunction of language theory (as distinct from poetics or style) and social vision so central to my book has not had the same airing in Olson scholarship that it has had in regard to Whitman or (Riding) Jackson. Indeed, with the sole exception of a handful of studies of Olson's work on the Mayan hieroglyphs and his interest in the Pound-Fenollosa notion of the ideogram, Olson's speculative, often technical writings on the subject of language and his extensive readings in linguistics and philology have not received any serious examination at all. On Olson and glyph-writing, the most helpful studies for me have been Laszo Géfin, *Ideogram: History of a Poetic Method*; Steve McCaffrey, *North of Intention* (the Olson portions later consolidated into "Charles Olson's Art of Language"); Nathaniel Mackey, *Discrepant Engagements*; Eleanor Berry, "The Emergence of Charles Olson's Prosody"; and Joon-Hawn Kim, *Out of the "Western Box."* Scholarly attention to Olson's political views has focused almost entirely on the experiential; Olson's theoretical knowledge is long overdue for substantive attention. The best overview remains von Hallberg. Tom Clark's biography provides significant context. On Olson and the cultural front, see Alan Gilbert, "Charles Olson and Empire"; Barrett Watten in *Total Syntax* and Susan Vanderborg in *Paratextual Communities* link Olson's politics to his style and literary technique.
5. I draw this list from Maud, *Charles Olson's Reading*. Because Maud's work is so thorough, I will not provide a representative list of authors and titles. What I would emphasize here is the way these readings are cited within or influenced Olson's own work. The most noteworthy example of this in the present context is his taking over of the term "logography" from I. J. Gelb's *A Study of Writing* (1952), which I discuss in the section "Knowing Your Own Name."
 6. The list of authors is again drawn from Maud, *Charles Olson's Reading*.
 7. The term *logos* is one of the most complex in Greek thought, as Olson well knew. He uses the term negatively in "Projective Verse," "Human Universe," and *Proprioception* (see, e.g., CPr 244, 155, 196) as a shorthand for abstraction, logic, classification, and discourse as conceived by Plato and Aristotle. Elsewhere, however, Olson uses the term positively, accepting its earlier meaning as given by J. A. K. Thomson: "Logos did not originally mean 'word' or 'reason,' or anything but merely 'what is said.' This meaning it never lost, although in its long strange history it acquired many others. . . . For some reason Homer avoids Logos, preferring Muthos; but Muthos with him means 'what is said' in speech or story exactly like Logos in its primary sense" (17). For simplicity's sake, and

- because *logos* has become a shorthand in recent critical theory for language as rationality, I will use it solely in this chapter to refer to Olson's negative sense, as his name for "an enormous fallacy, called discourse, invented by Socrates" (SV 21). In this usage I follow Sherman Paul, Don Byrd, and other critics.
8. This position corroborates Jennifer Ashton's acute discussion of the nominalization of the verb in the Fenollosa-Pound-Williams-Zukofsky line of poetic reflections on language, a line entirely pertinent to Olson's intellectual development. See, e.g., 119–45.
 9. The specific reference in *Call Me Ishmael* is to a story of mutiny that influenced Melville's writing of *Moby-Dick*, but as Olson notes in an unpublished prose note quoted by his editors in *Collected Prose*, "Mutiny, translated from the sea, is known on land as revolution" (CPr 389).
 10. In lecture notes from Black Mountain College (see, e.g., OJ 10:53), Olson links *drama* etymologically to *dance*, a word he uses in the opening poem of *Maximus* to link art to public life ("I, Maximus / . . . tell you / what is a lance, who obeys the figures of / the present dance" [Max 5]). Here I would note Thomas F. Merrill's description of Olson's poems as "performative moral acts that demand . . . allegiance to the rigid doctrines that support them" (214).
 11. In setting aside sexual politics I do not mean to minimize the importance of this question, taken up late in Olson scholarship in the important feminist readings of Philip Kuberski, "Charles Olson and the American Thing"; Robert O'Brien Hokanson, "'Projecting' Like a Man"; and Rachel Blau DuPlessis, "Manifests." These were followed by the epochal studies of homosociality and masculinity by Libbie Rifkin, *Career Moves*; Michael Davidson, *Guys Like Us*; Andrew Mossin, "In Thicker"; and DuPlessis, "Manhood and Its Poetic Projects." The key point, anticipated by Davidson and articulated succinctly by DuPlessis in her second essay, is that Olson and his male peers "constructed a dissident and analytic subjectivity on the periphery of their culture, including critiques of masculinity, yet simultaneously they claimed the powers and privileges of normative manhood." This speaks directly, as I see it, to the difficulty, or rather to Olson's failure to face the difficulty, of critiquing the *logos* from within the culture it founds.
 12. Eleanor Berry in "The Emergence of Charles Olson's Prosody" anticipates my reading here. Olson, she points out, "does not take writing as the opposite of speech, the visual as the opposite of the oral. For him it is discourse, written or oral, that is the opposite of speech—discourse as comparison, analysis, or description that is the opposite of speech as enactment" (52). See, however, Richard Bradford's Derridean reading, "Speech and Writing," which emphasizes the opposition.
 13. Olson's recognition that ideograms belong to complex writing systems would soon lead him to distinguish between *ideography* (idea-writing) and *logography* (word writing). I take this up in my fourth section, "Knowing Your Own Name."
 14. Steve McCaffery cites Schlegel to the effect that "syllables, and not letters, form the basis of language," commenting that the remark "could have prefaced

- any anthology of projective verse” (*North Of Intention* 127). Schlegel’s organicism places letters at a later stage of language’s evolution—at a point of abstraction, as Olson would have it—and this helps explain why Olson pays no attention to them.
15. The distinction between “bad” and “good” writing derives from Emerson’s lectures on “Nature” and “The Poet” (discussed in chapter 1) as well as from Jacques Derrida’s reflections in *Of Grammatology* (see, e.g., 16) and *Dissemination* (149–50).
 16. Olson, of course, would have known this book well. He is cited several times in the notes for his work tracking down Melville’s library (one of Melville’s marginal notations becomes an epigraph to Matthiessen’s book). See, in particular, *American Renaissance* 457–58 n. 6, which cites Olson’s 1938 essay “*Lear and Moby-Dick*,” originally written for Matthiessen’s seminar and later absorbed into *Call Me Ishmael*.
 17. See, e.g., Derrida’s remarks on “iterability” in *Limited Inc.*
 18. Ortega was one of the first philosophers to theorize the condition of post-modernity as a minimal humanism, a humanism of resistance very similar to Olson’s own project.
 19. The key terms in this grammar as noted by Merrill are “*particularism and physicality*,” “[*t*]opos, place, objectism, complementarity, and, of course, projective” (45).
 20. The compositional equivalent to illiteracy would appear to be anti-usage. Pauline Wah’s notes on Olson’s 1963 classes in Vancouver include the following line of thinking:

Word: look at it as it is—it has its own life, roots, existence—word is objective not subjective.

root: “to find *activeness* in *use & meaning*” of the word (not denotation & connotation that we have been hung up with since Socrates)

word always means an *action* or a *thing* (not an abstraction); looking at root helps you see it this way

words have lost efficiency not through misuse but through habits of using them in discourse (as abstractions), so that when a person uses them, not really seeing them.

Hence anti-usage. . . . Anti-words as abstractions, become sloppy then. Anti-words in the universe of discourse, words in the human universe. (OJ 4:66)

Because words have become anti-words in the culture of *logos*, their correction requires an anti-usage.

21. In later years Olson will make explicit reference to ethics as “*ethos*,” which he takes in the etymological sense, as “cave-of-being” (CPr 369), and the human in itself is an *ethos* from this perspective, not because of its interiority as conceived by psychology, but because its physiological recesses are the source of its power. As Olson had earlier written in an unpublished prose note, distinguishing his own notion of the human from the antimaterialist philosophy of personalism:

For person at least does insist that the problem is inside us, and won't go away by going outside. But what has brought personalism down in our own time is just the other exaggeration: that what happens inside is person. For person then—so dependent on—stifles of itself and ego, and all its arrogations of importance. . . . I myself would put the problem differently, and in the present context of primaries, look again to the cave as sign. For the question which presses home to me is, do we so much inhabit ourselves as we use our recesses for that morality we crave—that morality which is the issue of what Ortega called life to be, preoccupation with itself. (Storrs, "The Three Traps")

22. Olson's Heraclitean aspect is evident, for example in his fondness for two fragments that he took from the philosopher, "*Man is estranged from that with which he is most familiar*" (one of two epigraphs to *The Special View of History* [SV 14]) and "What does not change / is the will to change" (the opening line of "The Kingfishers" [CP 86]). Olson enlarges upon the meaning of the first fragment all through the *Special View*; Guy Davenport in "Scholia and Conjectures" discusses Olson's translation of the second (see 252). On Olson and Heraclitus, see also von Hallberg 48–49 and 235 n. 47; and Byrd 14–15.
23. I quote these lines from the version of Zukofsky's text that Olson might have known, the preface to *An "Objectivists" Anthology* (1932). Zukofsky revised this text and made it the third part of "An Objective" when he prepared his essays for publication in book form as *Prepositions* (1967). Zukofsky, I should note, felt that Olson had "mungled" his ideas, and was resentful of the younger poet's appropriation and alteration of his term (cited in Stanley 147).
24. Olson received the grant but the book was never written.
25. (Riding) Jackson, I would note here, differs from Whitman and Olson in that her Cratylism avoids Heraclitean commitments. Although she is emphatic that the perfect language is natural, it is not "nature" in the empirical sense that she upholds, but the nature of the mind. "The world of the mind's life," she writes, "substantiated by thought, thrusts its reality into the world of the body's life in *words*" (UMW 74). The body, then, is nature subject to change, properly made subservient to the mind, which, by "*thought*, knows truth as a unity": "The human body rises out of the general physical numerical accumulation of recurrences—which takes on the appearance of an articulate Nature but does nothing but translate the entire event of being into incidents in a succession, of no meaning other than that of succession" (UMW 74).
26. I base the dating of Olson's reading of Gelb on several footnote by Richard Blevins to the Olson-Creeley correspondence; see, e.g., CORC 10:246 n. 150 and 10:247 nn. 155–57. According to Maud in *Charles Olson's Reading*, the book was purchased in 1957 (see 132), but Olson often owned multiple copies and the book may well have been part of the Black Mountain College library. For the letters to Creeley that look forward to "Logography," see CORC 10:90–102.
27. The best reading of Pound's influence on "Projective Verse" is Burton Hatlen, "Ezra Pound's *Pisan Cantos* and the Origins of Projective Verse," which deals

specifically with Olson's reading of the typescript of the *Pisan Cantos* at the time of his visits to St. Elizabeth's.

28. Thus, when, at the Berkeley Poetry Conference, Olson observed, "I wrote those essays—they're incongestable or something. They're not readable. If they're interesting, they can be dug up as signs" (Muth 1:133), his reference to incongestability was in part an ironic acceptance of the fact that *Proprioception*, like an ancient stone tablet, required decipherment.

Coda Language Poetry and Neo-Cratylism

1. The best introductions to Language poetry remain two edited volumes from the 1980s: Andrews and Bernstein, eds., *The L=A=N=G=U=A=G=E Book*, a collection of critical writings; and Silliman, ed., *In the American Tree*, an anthology. A bibliography of works by the poets included in those two volumes would run to several dozen pages. For the poets' own accounts of the history of the group, see Bob Perelman, *The Marginalization of Poetry*; Barrett Watten, *The Constructivist Moment*; and, more recently, the *The Grand Piano*, an ongoing "experiment in collective autobiography" by Rae Armantrout, Steve Benson, Carla Harryman, Lyn Hejinian, Tom Mandel, Ted Pearson, Bob Perelman, Kit Robinson, Ron Silliman, and Barrett Watten. The earliest and most ongoing scholarship on Language poetry can be found in the work of Marjorie Perloff; see in particular *The Dance of the Intellect*, *Poetic License*, and *Differentials*. Other significant interventions include Jerome McGann, *The Point Is to Change It*; George Hartley, *Textual Politics and the Language Poets*; Peter Nicholls, "Difference Spreading"; Linda Reinfield, *Language Poetry: Writing as Rescue*; Walter Kalaidjian, *American Culture between the Wars*; Marnie Parsons, *Touch Monkeys*; Alan Golding, *From Outlaw to Classic*; Christopher Beach, "Antiabsorptiveness and Contemporary American Poetry"; Ann Vickery, *Leaving Lines of Gender*; Susan Schultz, "Language Writing"; and Henry Sussman, *The Task of the Critic*.
2. The utopian project of what I am calling neo-Cratylism has been recognized, though discussed in very different terms, since the late 1980s. See, e.g., Andrew Ross, "The New Sentence and the Commodity Form"; Hartley, *Textual Politics*; Peter Middleton, "Language Poetry and Linguistic Activism"; Norman Finkelstein, *The Utopian Moment*; Jed Rasula, *The American Poetry Wax Museum*; Bob Perelman, "Polemic Greeting to the Inhabitants of Utopia"; Jeff Derksen, "Where Have All the Equal Signs Gone?"; and David Marriott, "Signs Taken for Signifiers." Other political stances within Language poetry than the one addressed in this chapter can be found in Bernstein, ed., *The Politics of Poetic Form*.
3. There is at present almost no critical comment on Grenier, although his reflections on Olson and Stein are often favorably cited in scholarship on Language poetry. See, however, Perelman's chapter on Grenier in *The Marginalization of Poetry* and Stephen Ratcliffe's reflections on Grenier's "scrawl" in *Listening to Reading*. For critical approaches to Andrews's work, see, again, Perelman, and

also McGann, *The Point Is to Change It*, and the special issue of *Aerial* edited by Rod Smith. Scholarship on Hejinian is extensive, much of it dealing with *My Life*. For strong accounts of her poetics, see Charles Altieri, “Lyn Hejinian and the Possibilities of Postmodernism in Poetry”; Paul Naylor, *Poetic Investigations: Singing the Holes in History*; Peter Nicholls, “Phenomenal Poetics: Reading Lyn Hejinian”; and Philip Jenkins, *Poetic Obligation*.

4. Versions of this definition of symbolism also appear in an essay on Robert Creeley (“‘symbolism’ not as referential signification but language trace, a token of recurrent, dogmatic experience of structural identity, something *is*, something” [“A Packet” 424]) and in a short statement of poetics for $L=A=N=G=U=A=G=E$ (“symbolism not ‘reference’ but recognition of structural identities binding the world” [“Hedge-crickets Sing” 20]).
5. Craig Dworkin has eloquently written about this loss of legibility, a condition of textual sublime, and linked it with the Language writers’ fascination with the “‘inhumanness’ of language,” an inhumanness central, as I show in chapter 1, to Cratylism (83).
6. Important parallels to Grenier include Clark Coolidge (whose substantialism developed on the model of geology) and Hannah Weiner (whose writing is composed from words seen clairvoyantly, as she called it, on objects in the world around her).
7. The most extensive scholarly account of the politics of the Language poets is also one of the earliest, that of George Hartley in *Textual Politics*, which situates the work within the lineage of Western Marxism. I am particularly indebted to his reading of McCaffery in the chapter on “Realism and Reification.”
8. Drawing on critical writings by Lyn Hejinian that I discuss below, Armantrout’s treatment of metaphor and metonymy highlights the feminist stance behind Hejinian’s theoretical work. For a feminist study of the philosophy of language in Hejinian and other women Language poets, see Megan Simpson.
9. The fascination of this dream is evident in Bob Perelman’s questioning reexamination of Language poetry’s utopian politics (which he finds “ultimately mystifying” in its most radical forms [“Polemic Greeting” 377]). Notwithstanding his reservations, Perelman concludes with an affectionate evocation of the utopian project, a long paragraph that begins, “I have heard paradise within words and I have read utopia in language” (382).

Works Cited

- Aarsleff, Hans. *From Locke to Saussure: Essays on the Study of Language and Intellectual History*. Minneapolis: U of Minnesota P, 1982.
- Ackrill, J. L. *Essays on Plato and Aristotle*. Oxford: Clarendon P, 1997.
- Adams, Barbara. *The Enemy Self: Poetry and Criticism of Laura Riding*. Ann Arbor: UMI Research P, 1990.
- Althusser, Louis. *Lenin and Philosophy and Other Essays*. Tr. Ben Brewster. New York: Monthly Review P, 1971.
- Altieri, Charles. *Enlarging the Temple: New Directions in American Poetry during the 1960's*. Lewisburg, PA: Bucknell UP, 1979.
- . "From Symbolist Thought to Immanence: The Ground of Postmodern American Poetics," *Boundary2* 1.3 (Spring 1973): 605–42.
- . "Lyn Hejinian and the Possibilities of Postmodernism in Poetry." In *Women Poets of the Americas: Toward a Pan-American Gathering*. Ed. Jacqueline Vaught Brogan and Cordelia Chávez Candelaria. Notre Dame: U of Notre Dame P, 1999. 146–55.
- . "Olson's Poetics and the Tradition," *Boundary2* 2.1–2 (Autumn 1973): 173–88.
- Andrews, Bruce. *Paradise & Method: Poetics & Praxis*. Evanston, IL: Northwestern UP, 1996.
- Andrews, Bruce, and Charles Bernstein, eds. *The L=A=N=G=U=A=G=E Book*. Carbondale: Southern Illinois UP, 1984.
- Armantrout, Rae. "Feminist Poetics and the Meaning of Clarity," *Sagetrieb* 11.3 (Winter 1992): 7–16.
- Armantrout, Rae, Steve Benson, Carla Harryman, Lyn Hejinian, Tom Mandel, Ted Pearson, Bob Perelman, Kit Robinson, Ron Silliman, and Barrett Watten, eds. *The Grand Piano: An Experiment in Collective Autobiography*. 5 vols. Detroit, MI: Mode A, 2006. Ten volumes are projected.
- Ashbery, John. *Other Traditions*. Cambridge, MA: Harvard UP, 2000.
- Ashton, Jennifer. *From Modernism to Postmodernism: American Poetry and Theory in the Twentieth Century*. New York: Cambridge UP, 2005.
- Baker, Deborah. *In Extremis: The Life of Laura Riding*. London: Hamish Hamilton, 1993.

- Barney, Rachel. *Names and Nature in Plato's Cratylus*. New York: Routledge, 2001.
- Bauerlein, Mark. *Whitman and the American Idiom*. Baton Rouge: Louisiana State UP, 1991.
- Baxter, Timothy M. S. *The Cratylus: Plato's Critique of Naming*. Leiden: E. J. Brill, 1992.
- Beach, Christopher. "Antiabsorptiveness and Contemporary American Poetry: New Principles of Pleasure." In *New Definitions of Lyric: Theory, Technology, and Culture*. Ed. Mark Jeffrey. New York: Garland, 1998. 201–13.
- Bell, Michael Davitt. *The Development of American Romance: The Sacrifice of Relation*. Chicago: U of Chicago P, 1980.
- Bernstein, Charles. *Content's Dream*. Evanston, IL: Northwestern UP, 1986.
- . "Introduction." In *Rational Meaning: A New Foundation for the Definition of Words and Supplementary Essays*. By Laura (Riding) Jackson and Schuyler B. Jackson. Ed. William Harmon. Charlottesville: UP of Virginia, 1997. ix–xxi.
- , ed. *The Politics of Poetic Form: Poetry and Public Policy*. New York: Roof, 1990.
- Berry, Eleanor. "The Emergence of Charles Olson's Prosody of the Page Space," *Journal of English Linguistics* 30.1 (March 2002): 51–72.
- Billitteri, Carla. "A Form of Tidiness: Laura (Riding) Jackson and the Work of Poetry-Writing," *Textual Practice* 22.2 (2008): 315–36.
- . "Stories, Not History: Laura Riding's Progress of Truth," *Arizona Quarterly* 65.1 (Spring 2009): 85–105.
- Bostock, David. "Plato on Understanding Language." In *Language*. Ed. Stephen Everson. Cambridge: Cambridge UP, 1994. 10–27.
- Bové, Paul A. *Destructive Poetics: Heidegger and Modern American Poetry*. New York: Columbia UP, 1980.
- Bradford, Richard. "Speech and Writing in Poetry and Its Criticism," *Visible Language* 22.2–3 (Spring 1988): 169–94.
- Bram, Shahar. *Charles Olson and Alfred North Whitehead: An Essay on Poetry*. Lewisburg, PA: Bucknell UP, 2004.
- Brown, Gillian. *The Consent of the Governed: The Lockean Legacy in Early American Culture*. Cambridge, MA: Harvard UP, 2001.
- Bushnell, Horace. *Selected Writings on Language, Religion, and American Culture*. Ed. David L. Smith. Chico, CA: Scholars P, 1984.
- Butterick, George F. *A Guide to The Maximus Poems of Charles Olson*. Berkeley: U of California P, 1980.
- Byrd, Don. *Charles Olson's Maximus*. Urbana: U of Illinois P, 1980.
- Byrne, Laura. "The Geometrical Method in Spinoza's *Ethics*," *Poetics Today* 28.3 (Fall 2007): 443–74.
- Carpenter, Brian. "'A Marvelously Big Stone': Geological Objects and Mythological Experience in the Writing of Charles Olson." M.A. Thesis, University of Maine, 2005.
- Ciani, Daniela. "Laura Riding's Truthfulness to the Word and to the Self," *Revue Française D'Études Américaines* 61.17 (1994): 301–10.

- Clark, Alan J. "Laura (Riding) Jackson: A Revised Check-List March 1923–January 2001," *Chelsa* 69 (2000): 147–79.
- Clark, Tom. *Charles Olson: The Allegory of a Poet's Life*. New York: W. W. Norton, 1991.
- Cmiel, Kenneth. "'A Broad Fluid Language of Democracy': Discovering the American Idiom," *Journal of American History* 79.3 (December 1992): 913–36.
- Creeley, Robert. *Collected Essays*. Berkeley: U of California P, 1989.
- Davenport, Guy. "Scholia and Conjectures for Olson's 'The Kingfishers,'" *Boundary2* 2.1–2 (Autumn 1973): 250–62.
- Davidson, Michael. *Ghostlier Demarcations: Modern Poetry and the Material World*. Berkeley: U of California P, 1997.
- . *Guys Like Us: Citing Masculinity in Cold War Poetics*. Chicago: U of Chicago P, 2004.
- Dembo, L. S. *Conceptions of Reality in Modern American Poetry*. San Francisco: U of California P, 1966.
- Derksen, Jeff. "Where Have All the Equal Signs Gone? Inside/Outside the L=A=N=G=U=A=G=E Site." In Huk, ed. 41–65.
- Derrida, Jacques. *Dissemination*. Tr. Barbara Johnson. Chicago: Chicago UP, 1981.
- . *Limited Inc.* Tr. Samuel Weber. Evanston, IL: Northwestern UP, 1988.
- . *Of Grammatology*. Tr. Gayatri Chakravorty Spivak. Baltimore: John Hopkins UP, 1974.
- Dewey, Anne. *Beyond Maximus: The Constitution of Public Voice in Black Mountain Poetry*. Stanford: Stanford UP, 2007.
- DuPlessis, Rachel Blau. "Manhood and Its Poetic Projects: The Construction of Masculinity in the Counter-Cultural Poetry of the U.S. 1950s," *Jacket* 31 (October 2006): <http://jacketmagazine.com/31/duplessis-manhood.html> (last accessed May 2008).
- . "Manifests." *Blue Studios: Poetry and Its Cultural Work*. Tuscaloosa: U of Alabama P, 2006. 73–95.
- Dworkin, Craig. *Reading the Illegible*. Evanston, IL: Northwestern UP, 2003.
- Eco, Umberto. *The Search for the Perfect Language*. Oxford: Blackwell, 1995.
- Emerson, Ralph Waldo. *Essays: First Series*. Introduction and Notes by Joseph Slater. Text Established by Alfred R. Ferguson and Jean Ferguson Carr. Cambridge, MA: Belknap P of Harvard UP, 1979.
- . *Essays: Second Series*. Introduction and Notes by Joseph Slater. Text Established by Alfred R. Ferguson and Jean Ferguson Carr. Cambridge, MA: Belknap P of Harvard UP, 1979.
- . *Letters and Social Aims*. Boston: Houghton Mifflin, 1883.
- . *Nature, Addresses, and Lectures*. Introduction and Notes by Robert E. Spiller. Text Established by Alfred R. Ferguson. Cambridge, MA: Belknap P of Harvard UP, 1971.
- Erkkila, Betsy. *Whitman the Political Poet*. New York: Oxford UP, 1989.
- Feidelson, Charles. *Symbolism and American Literature*. Chicago: U of Chicago P, 1953.

- Finkelstein, Norman. *The Utopian Moment in Contemporary American Poetry*. London and Toronto: Bucknell UP, 1993.
- Folsom, Ed. *Walt Whitman's Native Representations*. Cambridge: Cambridge UP, 1994.
- Fredman, Stephen. *The Grounding of American Poetry: Charles Olson and the Emersonian Tradition*. New York: Cambridge UP, 1993.
- Friedlander, Benjamin. "Laura Riding/Some Difficulties," *Poetics Journal* 4 (May 1984): 35–42.
- Friedman, Rohn S. "A Whitman Primer: Solipsism and Identity," *American Quarterly* 27.4 (October 1975): 443–60.
- Friedmann, Elizabeth. *A Mannered Grace: The Life of Laura (Riding) Jackson*. New York: Persea Books, 2005.
- Gadamer, Hans-Georg. *Truth and Method* (1960). New York: Continuum, 1989.
- Gasché, Rodolphe. *The Wild Card of Reading: On Paul de Man*. Cambridge, MA: Harvard UP, 1998.
- Géfin, Laszlo. *Ideogram: History of a Poetic Method*. Austin: U of Texas P, 1982.
- Gelb, I. J. *A Study of Writing*. Chicago: U of Chicago P, 1952.
- Genette, Gérard. *Mimologics* (1976). Ed. Thaïs E. Morgan. Lincoln: U of Nebraska P, 1995.
- Gilbert, Alan. "Charles Olson and Empire, or Charles Olson Flips the Wartime Script." Paper presented at the National Poetry Foundation Conference on North American Poetry in the 1960s, University of Maine, Orono, July 2000. Text available on the Olson Now Documents Page, Electronic Poetry Center, http://epc.buffalo.edu/authors/olson/blog/Olson_and_Empire.pdf (last accessed May 2008).
- Ginsberg, Allen. *Collected Poems 1947–1980*. New York: Harper & Row, 1984.
- Golding, Alan. *From Outlaw to Classic: Canons in America Poetry*. Madison: U of Wisconsin P, 1995.
- Gordon, W. Terrence. *C. K. Ogden: A Bio-bibliographic Study*. Metuchen: Scarecrow P, 1990.
- Grenier, Robert. *Attention: Seven Narratives*. A Curriculum of the Soul, no. 28. Canton, NY: Institute of Further Studies, 1985. Text available on the Eclipse Page. <http://english.utah.edu/eclipse/projects/ATTENTION/attention.html> (last accessed May 2008).
- . "Hedge-crickets Sing." In Andrews and Bernstein, eds. 19–20.
- . "Language / Site / World." In Perelman, ed. 230–45.
- . "Notes on Coolidge, Objectives, Zukofsky, Romanticism, And &." In Silliman, ed. 504–17.
- . "On Speech." In Silliman, ed. 477–78.
- . "A Packet for Robert Creeley," *Boundary2* 6.3/7.1 (Spring/Fall 1978): 421–41.
- . "Realizing Things." A talk delivered at the State University of New York, Buffalo, October 22, 1998. <http://epc.buffalo.edu/authors/grenier/rthings.html> (last accessed May 2008).
- . *Sentences*. Cambridge: Whale Cloth P, 1978. Electronic version available at http://www.whaleclot.org/grenier/sentences_.htm (last accessed May 2008).

- . *Series*. Kensington, CA: This Press, 1978.
- . *What I Believe Transpiration/Transpiring Minnesota*. Oakland, CA: O Books, 1991.
- Grossman, Allen. *The Long Schoolroom: Lessons in the Bitter Logic of the Poetic Principle*. Ann Arbor: U of Michigan P, 2000.
- . *The Sighted Singer: Two Works on Poetry for Readers and Writers*. Baltimore: Johns Hopkins UP, 1992.
- Grossman, Jay. *Reconstituting the American Renaissance: Emerson, Whitman, and the Politics of Representation*. Durham, NC: Duke UP, 2003.
- Gura, Philip F. *The Wisdom of Words: Language, Theology, and Literature in the New England Renaissance*. Middletown, CT: Wesleyan UP, 1981.
- Halliwell, Stephen. *The Aesthetics of Mimesis*. Princeton: Princeton UP, 2002.
- Hamilton, Jeff, ed. "Responses to *Though Gently*" (Contributions by H. L. Hix, Laura Mullen, and Nick LoLordo, Elizabeth Friedmann, Lisa Samuels, Jeff Hamilton, Chris Stroffolino, Tom Fisher, Jed Rasula, Jerry Harp, John Nolan, and Alan J. Clark), *Delmar* 8 (Winter 2002): 55–128.
- Handley, George B. *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott*. Athens: U of Georgia P, 2007.
- Hartley, George. *Textual Politics and the Language Poets*. Bloomington: Indiana UP, 1989.
- Hatlen, Burton. "Kinesis and Meaning: Charles Olson's 'The Kingfishers' and the Critics," *Contemporary Literature* 30.4 (Winter 1989): 546–72.
- . "Pound's *Pisan Cantos* and the Origins of Projective Verse." In *Ezra Pound and Poetic Influence*. Ed. Helen Dennis. Amsterdam: Rodolpi P, 2000. 130–55.
- Havelock, Eric A. *Preface to Plato*. Cambridge, MA: Harvard UP, 1963.
- Hejinian, Lyn. *The Language of Inquiry*. Berkeley: U of California P, 2000.
- . *My Life*. Los Angeles, CA: Green Integer, 2002.
- Heuving, Jeanne. "Laura (Riding) Jackson's 'Really New' Poem." In *Gendered Modernisms: American Women Poets and Their Readers*. Ed. Margaret Dickie and Thomas Trevisano. Philadelphia: U of Pennsylvania P, 1996. 191–213.
- Hokanson, Robert O'Brien. "'Projecting' Like a Man: Charles Olson and the Poetics of Gender," *Sagetrieb* 9.1–2 (Spring–Fall 1990): 169–83.
- Hollis, Carroll C. *Language and Style in Leaves of Grass*. Baton Rouge: Louisiana State UP, 1983.
- . "Whitman and William Swinton: A Co-operative Friendship," *American Literature* 30.4 (January 1959): 425–49.
- Howard, Leon. "Walt Whitman and the American Language," *American Speech* 5.6 (August 1930): 441–51.
- Huk, Romana, ed. *Assembling Alternatives: Reading Postmodern Poetries Transnationally*. Middletown, CT: Wesleyan UP, 2003.
- Inman, P. "One To One." In Bernstein, ed. *Politics of Poetic Form*, 221.25.
- . "Writing and Politics." In Andrews and Bernstein, eds. 154–55.
- Irwin, John. *American Hieroglyphics: The Symbol of the Egyptian Hieroglyphics in the American Renaissance*. New Haven, CT: Yale UP, 1980.

- James, Henry. *The Question of Our Speech; The Lesson of Balzac. Two Lectures*. Boston: Houghton Mifflin, 1905.
- Jenkins, Grant Matthew. *Poetic Obligation: Ethics in Experimental American Poetry after 1945*. Iowa City: U of Iowa P, 2008.
- Kalaidjian, Walter. *American Culture between the Wars: Revisionary Modernism & Postmodern Critique*. New York: Columbia UP, 1993.
- Kasulis, T. P. "Reference and Symbol in Plato's *Cratylus* and Kuukai's *Shojijisogi*," *Philosophy East and West* 32.4 (October 1982): 393–405.
- Kim, Heidi Kathleen. "From Language to Empire: Walt Whitman in the Context of Nineteenth-Century Popular Anglo-Saxonism," *Walt Whitman Quarterly Review* 24.1 (Summer 2006): 1–19.
- Kim, Joon-Hawn. *Out of the "Western Box": Towards a Multicultural Poetics in the Poetry of Ezra Pound and Charles Olson*. New York: Peter Lang, 2003.
- Koeneke, Rodney. *Empires of the Mind: I. A. Richards and Basic English in China, 1929–1979*. Stanford: Stanford UP, 2004.
- Kramer, Michael P. *Imagining Language in America: From the Revolution to the Civil War*. Princeton: Princeton UP, 1992.
- Kuberski, Philip. "Charles Olson and the American Thing: The Ideology of Literary Revolution," *Criticism* 27.2 (Spring 1985): 175–93.
- Larson, Kerry C. *Whitman's Drama of Consensus*. Chicago: U of Chicago P, 1988.
- Lawson, Andrew. *Walt Whitman and the Class Struggle*. Iowa City: U of Iowa P, 2006.
- LeMaster, J. R., and Donald D. Kummings, eds. *Walt Whitman: An Encyclopedia*. New York: Garland, 1998.
- Lepore, Jill. *A Is for American: Letters and Other Characters in the Newly United States*. New York: Alfred A. Knopf, 2002.
- Levin, Susan B. *The Ancient Quarrel between Philosophy and Poetry Revisited: Plato and the Greek Literary Tradition*. New York: Oxford UP, 2001.
- Lewis, R. W. B. *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century*. Chicago: U of Chicago P, 1955.
- Lindberg, Kathryn V. "Whitman's 'Convertible Terms': America, Self, Ideology." In *Theorizing American Literature: Hegel, the Sign, and History*. Ed. Bainard Cowan and Joseph G. Kronick. Baton Rouge: Louisiana State UP, 1991. 233–68.
- Mackey, Nathaniel. *Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing*. Cambridge: Cambridge UP, 1993.
- Mallarmé, Stéphane. *Oeuvres Complètes*. Paris: Gallimard, 1945.
- Marriot, David. "Signs Taken for Signifiers: Language Writing, Fetishism, and Disavowal." In Huk, ed. 338–46.
- Masopust, Michael A. "Laura Riding's Quarrel with Poetry," *South Central Review* 2.1 (Spring 1985): 42–56.
- Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. New York: Oxford UP, 1941.
- Maud, Ralph. *Charles Olson's Reading: A Biography*. Carbondale: Southern Illinois UP, 1996.

- . *What Does Not Change: The Significance of Charles Olson's "The KingFishers."* Madison, NJ: Fairleigh Dickinson UP, 1998.
- McCaffery, Steve. "Charles Olson's Art of Language: The Maya Stratum in Projective Verse," *Ellipses* (Spring 1990): 37–47.
- . "The Death of the Subject: The Implications of Counter-Communication in Recent Language-Centered Writing," *L=A=N=G=U=A=G=E*, supplement no. 1 (June 1980): n.p.
- . *North of Intention: Critical Writings 1973–1986*. New York: Roof, 1986.
- , ed. *The Politics of the Referent*. Published as *L=A=N=G=U=A=G=E*, supplement no. 1 (June 1980).
- McGann, Jerome. *Black Riders: The Visible Language of Modernism*. Princeton: Princeton UP, 1993.
- . "The Grand Heretics of Modern Fiction': Laura Riding, John Cowper Powys, and the Subjective Correlative," *Modernism/Modernity* 13.2 (April 2006): 309–23.
- . *The Point Is to Change It: Poetry and Criticism in the Continuing Present*. Tuscaloosa: U of Alabama P, 2007.
- . *Social Values and Poetic Acts: The Historical Judgment of Literary Work*. Cambridge, MA: Harvard UP, 1988.
- Merrill, Thomas F. *The Poetry of Charles Olson: A Primer*. Newark: U of Delaware P, 1982.
- Meyer, Steven. "An Ill-Matched Correspondence': Laura Riding's Gertrude Stein," *Raritan: A Quarterly Review* 19.4 (Spring 2000): 159–70.
- Middleton, Peter. "Language Poetry and Linguistic Activism," *Social Text* 25–26 (1990): 242–53.
- Mills-Courts, Karen. *Poetry as Epitaph: Representation and Poetic Language*. Baton Rouge: Louisiana State UP, 1990.
- Moraru, Christian. "'Topos/Typos/Tropos': Visual Strategies and the Mapping of Space in Charles Olson's Poetry," *Word & Image* 14.3 (July–September 1998): 253–66.
- Mossin, Andrew. "'In Thicker': Charles Olson, Frances Boldereff, Robert Creeley and the Crisis of Masculinity at Mid-Century," *Journal of Modern Literature* 28.4 (Summer 2005): 13–39.
- Nathanson, Tenney. *Whitman Presence: Body, Voice, and Writing in Leaves of Grass*. New York: New York UP, 1992.
- Naylor, Paul. *Poetic Investigations: Singing the Holes in History*. Evanston, IL: Northwestern UP, 1999.
- Nicholls, Peter. "Difference Spreading: From Gertrude Stein to L=A=N=G=U=A=G=E Poetry." In *Contemporary Poetry Meets Modern Theory*. Ed. Anthony Easthope and John O. Thompson. Toronto: U of Toronto P, 1991. 116–27.
- . "Phenomenal Poetics: Reading Lyn Hejinian." In *Mechanics of the Mirage: Postwar American Poetry*. Ed. Michael Delville and Christine Pagnouille. Liège, Belgium: Liege Language and Literature, 2000. 241–52.
- Nolan, John. "Editor's Introduction: Poetry, Language, Truth-Speaking." In *The Failure of Poetry, The Promise of Language*. By Laura (Riding) Jackson. Ann Arbor: U of Michigan P, 2007. 1–16.

- Nolan, John. "The Place of *Though Gently* in the Development of Laura (Riding) Jackson's Thinking," *Delmar* 8 (Winter 2002): 117–23.
- Norris, Christopher. "Laura Riding's *The Telling*: Language, Poetry, and Neutral Style," *Language and Style* 11.3 (Summer 1978): 137–45.
- Ogden, C. K. *Debabelization*. London: Kegan Paul, 1931.
- . *The System of Basic English*. New York: Harcourt, Brace, 1934.
- Ogden, C. K., and I. A. Richards. *The Meaning of Meaning. A Study of the Influence of Language upon Thought and of the Science of Symbolism* (1922). New York: Harcourt, Brace & World, 1956.
- Oldham, James. "The Telling: Laura (Riding) Jackson's Project for a Whole Human Discourse." In *Reclaiming Rhetorica: Women in the Rhetorical Tradition*. Ed. Andrea A. Lunsford and James J. Murphy. Pittsburgh: U of Pittsburgh P, 1995. 247–63.
- Olson: *The Journal of the Charles Olson Archives*. 10 vols. 1974–1978.
- Olson, Charles. "The Art of the Language of Mayan Glyphs," *Alcheringa* 5 (Spring–Summer 1973): 94–100.
- . "The Bezel," TS., 1962, Box/Folder 29:1497. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . *The Collected Poems of Charles Olson*. Ed. George F. Butterick. Berkeley: U of California P, 1987.
- . *Collected Prose*. Ed. Donald Allen and Benjamin Friedlander. Berkeley: U of California P, 1997.
- . "Credo," TS., ca. 1949, Box/Folder 29:1519. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . "Definitions by Undoing," *Boundary2* 2.1–2 (Fall 1973–Winter 1975): 7–12.
- . *Letters for Origin, 1950–1956*. Ed. Albert Glover. New York: Cape Goliard P, 1970.
- . "Logography," MS./TS., ca. 1959, Box/Folder 32:1613. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . *The Maximus Poems*. Ed. George F. Butterick. Berkeley: U of California P, 1983.
- . *Muthologos. The Collected Lectures and Interviews*. 2 vols. Ed. George F. Butterick. Bolinas, CA: Four Seasons Foundation, 1978–1979.
- . "A New Short Ars Poetica, A Little Boke," TS., ca. 1955–1956, Box/Folder 33:1652. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . "Note on Type-Face," TS., ca. 1950, Box/Folder 33:1658. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . Notebook No. 109, July 15, 1966–October 1967, Box 58. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.

- . “Nudae Quantitates: A Character to Verse Now,” TS., 1956, Box/Folder 33:1666. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . “Once You Know Your Own Name . . .,” MS., 1965, Box/Folder 33:1669. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . “The Place & the Thing & the Act, of the Action,” MS., 1955–1956, Box/Folder 34:1680. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . “Poetry and Criticism,” TS., 1947, Box 34. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . “The Principle Extrications & New Coordinates Now Called For,” MS./TS., ca. 1951, Box 37. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . “Projective Verse II,” TS., 1956, Box 34. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . “Propositions,” TS., ca. 1952, Box 37. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries.
- . “Rhapsodia: To Sew Song Together,” TS., 1949, Box 35. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . *Selected Letters*. Ed. Ralph Maud. Berkeley: U of California P, 2000.
- . *The Special View of History*. Ed. Ann Charters. Berkeley: Oyez, 1970.
- . “A ‘State’ Destroys a Noun,” TS., 1963, Box 36. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- . “The Three Traps,” TS., 1953, Box 36. Charles Olson Papers. Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Used with permission.
- Olson, Charles, and Cid Corman. *Complete Correspondence, 1950–1964*. 2 vols. Ed. George Evans. Orono, ME: National Poetry Foundation, 1987.
- Olson, Charles, and Robert Creeley. *The Complete Correspondence*. 10 vols. Ed. George F. Butterick (vols. 1–8) and Richard Blevins (vol. 9–10). Santa Barbara and Santa Rosa, CA: Black Sparrow P, 1980–96.
- Ophir, Ella Zohar. “The Laura Riding Question: Modernism, Poetry, and Truth,” *Modern Language Quarterly* 66.1 (March 2005): 85–114.
- . “Toward a Pitiless Fiction: Abstraction, Comedy, and Modernist Antihumanism,” *Modern Fiction Studies* 52.1 (Spring 2006): 92–120.
- Oppen, George. *New Collected Poems*. Ed. Michael Davidson. New York: New Directions, 2002.

- Ortega Y Gasset, José. *The Revolt of the Masses*. Tr. Anonymous. New York: W. W. Norton, 1932.
- Paddon, Seija. "The Diversity of Performance/Performance as Diversity in the Poetry of Laura (Riding) Jackson and Evan Boland," *English Studies in Canada* 22.4 (December 1996): 425–39.
- Parsons, Marnie. *Touch Monkeys: Nonsense Strategies for Reading Twentieth-Century Poetry*. Toronto: U of Toronto P, 1994.
- Paul, Sherman. *Olson's Push: Origin, Black Mountain, and Recent Poetry*. Baton Rouge: Louisiana UP, 1978.
- Perelman, Bob. *The Marginalization of Poetry: Language Writing and Literary History*. Princeton: Princeton UP, 1996.
- . "Polemic Greeting to the Inhabitants of Utopia." In Huk, ed. 375–83.
- , ed. *Writing/Talks*. Carbondale: Southern Illinois UP, 1985.
- Perloff, Marjorie. *The Dance of the Intellect: Studies in the Poetry of the Pound Tradition*. New York: Cambridge UP, 1985.
- . *Differentials: Poetry, Poetics, Pedagogy*. Tuscaloosa: U of Alabama P, 2004.
- . *Poetic License: Essays on Modernist and Postmodernist Lyric*. Evanston, IL: Northwestern UP, 1990.
- Phillipson, Robert. *Linguistic Imperialism*. Oxford: Oxford UP, 1992.
- Plato. *The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Tr. Lane Cooper, F. M. Cornford, W. K. C. Guthrie, R. Hackforth, Michael Joyce, Benjamin Jovett et al. Bollingen Series LXXI. Princeton: Princeton UP, 1961.
- . *Cratylus*. Tr. C. D. C. Reeve. Indianapolis, IN: Hackett, 1998.
- Poirier, Richard. *A World Elsewhere: The Place of Style in American Literature*. New York: Oxford UP, 1966.
- Pound, Ezra. *ABC of Reading*. 1934. New York: New Directions, 1960.
- Quartermain, Peter. *Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe*. Cambridge: Cambridge UP, 1992.
- Rasula, Jed. *The American Poetry Wax Museum: Reality Effects, 1940–1990*. Urbana, IL: National Council of Teachers of English, 1996.
- . "Though Gently," *Delmar* 8 (Winter 2002): 106–11.
- Rasula, Jed, and Steve McCaffery, eds. *Imagining Language: An Anthology*. Cambridge, MA: MIT, 1998.
- Ratcliffe, Stephen. *Listening to Reading*. Albany: State U of New York P, 2000.
- Reed, Sampson. *Observations on the Growth of the Mind with Remarks on Some Other Subjects (1838)*. Third Edition. Introduction by Carl F. Strauch. Gainesville, FL: Scholars' Facsimiles & Reprints, 1970.
- Reeve, C. D. C. "Introduction." *Cratylus*. By Plato. Tr. C. D. C. Reeve. Indianapolis, IN: Hackett, 1998.
- Reeves, James. *The Natural Need*. Deyá, Majorca, Spain: Seizin P, 1935.
- Reinfeld, Linda. *Language Poetry: Writing as Rescue*. Baton Rouge: Louisiana State UP, 1992.
- Reynolds, David S. *Walt Whitman's America: A Cultural Biography*. New York: Vintage Books, 1996.

- Rich, Adrienne. *The Dream of a Common Language: Poems 1974–1977*. New York: W. W. Norton, 1978.
- Riding, Laura. *Anarchism Is Not Enough*. London: Cape; New York: Doubleday, 1928. Rpr. Ed. Lisa Samuels. Berkeley: U of California P, 2001.
- . *First Awakenings: The Early Poems of Laura Riding*. Ed. Elizabeth Friedmann, Alan J. Clark, and Robert Nye. New York: Persea Books, 1996.
- . *Four Unposted Letters to Catherine*. Paris: Hours Press, 1930. Rpr. Ed. Elizabeth Friedmann and Alan J. Clark. New York: Persea Books, 1993.
- . *Lives of Wives*. London: Cassell; New York: Random House, 1939. Rpr. Los Angeles, CA: Sun & Moon P, 1988.
- . *Poems: A Joking Word*. London: Jonathan Cape, 1930.
- . *Progress of Stories*. Deyá, Majorca, Spain: Seizin Press; London: Constable, 1935. Rpr. New York: Persea Books, 1994.
- . "Riding, Laura." In *Twentieth Century Authors: A Biographical Dictionary of Modern Literature*. Ed. Stanley J. Kunitz and Howard Haycraft. New York: H. W. Wilson, 1942. 1173.
- . *Though Gently*. Deyá, Majorca, Spain: Seizin P, 1930.
- . *The World and Ourselves*. London: Chatto and Windus, 1938.
- Riding, Laura, and Robert Graves, eds. *Epilogue: A Critical Summary*, 3 vols. Deyá, Majorca, Spain/London: Seizin Press/Constable, 1935–37.
- . *A Survey of Modernist Poetry*. London: William Heinemann, 1927.
- Riding, Laura, Harry Kemp, and others. *The Left Heresy in Literature and Life*. London: Methuen, 1939.
- (Riding) Gottschalk, Laura. "A Prophecy or a Plea," *The Reviewer* (April 5, 1925): 1–7.
- (Riding) Jackson, Laura. "Correspondence: On Ambiguity," *Modern Language Quarterly* 36 (March 1975): 102–6.
- . *The Failure of Poetry, The Promise of Language*. Ed. John Nolan. Ann Arbor: U of Michigan P, 2007.
- . "Is There a World for Literature?—Is There Literature for a World?" *Chelsea* 44 (1995): 14–30.
- . *It Has Taken Long—: From the Writings of Laura (Riding) Jackson*. Published as *Chelsea* 35 (December 1976).
- . "Jackson, Laura (Riding)." In *Twentieth Century Authors, First Supplement: A Biographical Dictionary of Modern Literature*. Ed. Stanley J. Kunitz and Vineta Colby. New York: H. W. Wilson, 1955. 482–83.
- . "Laura (Riding) Jackson in Conversation with Elizabeth Friedmann," *P. N. Review*, 17.4 (March/April 1991): 67–76.
- . *The Laura (Riding) Jackson Reader*. Ed. Elizabeth Friedmann. New York: Persea Books, 2005.
- . *The Poems of Laura Riding*. New York: Persea Books, 2001.
- . *The Telling*. New York: Harper & Row, 1972.
- . *Under the Mind's Watch: Concerning Issues of Language, Literature, Life of Contemporary Bearing*. Ed. John Nolan and Alan J. Clark. Bern: Peter Lang, 2004.

- (Riding) Jackson, Laura, and Schuyler B. Jackson. *Rational Meaning: A New Foundation for the Definition of Words and Supplementary Essays*. Ed. William Harmon. Charlottesville: UP of Virginia, 1997.
- Rifkin, Libbie. *Career Moves: Olson, Creeley, Zukofsky, Berrigan, and the American Avant-Garde*. Madison: U of Wisconsin P, 2000.
- Rimbaud, Arthur. *Complete Works, Selected Letters*. Tr. Wallace Fowlie. Chicago: U of Chicago P, 1966.
- Ross, Andrew. "The New Sentence and the Commodity Form: Recent American Writing." In *Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. Urbana: U of Illinois P, 1988. 361–80.
- Rossi, Paolo. *Logic and the Art of Memory: The Quest for a Universal Language*. Tr. Stephen Clucas. London: Athlone P, 2000.
- Samuels, Lisa. "Creating Criticism: An Introduction to *Anarchism Is Not Enough*." In Riding, *Anarchism Is Not Enough*. xi–lxxviii.
- . "The T Function in Laura Riding's *Though Gently*," *Delmar* 8 (Winter 2002): 81–86.
- Schultz, Susan. "Language Writing," *Talisman: A Journal of Contemporary Poetry and Poetics* 23–26 (2001–2): 321–32.
- . "Laura Riding's Essentialism and the Absent Muse," *Arizona Quarterly* 48.1 (Spring 1992): 1–24.
- Sedley, David. *Plato's Cratylus*. Cambridge: Cambridge UP, 2003.
- Silliman, Ron, ed. *In the American Tree: Language, Realism, Poetry*. Orono, ME: National Poetry Foundation, 1986, 2002.
- Silverman, Allan. "The End of the *Cratylus*: Limning the World," *Ancient Philosophy* 21 (2001): 1–18.
- Simpson, David. *The Politics of American English, 1776–1850*. New York: Oxford UP, 1986.
- Simpson, Megan. *Poetic Epistemologies: Gender and Knowing in Women's Language-Oriented Writing*. Albany: State U of New York P, 2000.
- Smith, Rod, ed. *Aerial 9: Bruce Andrews*. Washington, DC: Aerial/Edge, 1999.
- Southard, Sherry G. "Whitman and Language: An Annotated Bibliography," *Walt Whitman Quarterly Review* 2.2 (Fall 1984): 31–49.
- Spinoza, Baruch. *Complete Works*. Ed. Michael L. Morgan. Indianapolis, IN: Hackett, 2002.
- Stanley, Sandra Kumamoto. *Louis Zukofsky and the Transformation of a Modern American Poetics*. Berkeley: U of California P, 1994.
- Stein, Gertrude. *Lectures in America*. In *Writings 1932–1946*. Ed. Catherine R. Stimpson and Harriet Chessman. New York: Library of America, 1998. 191–336.
- Stewart, George R. *Names on the Land: A Historical Account of Place-Naming in the United States*. Boston: Houghton Mifflin, 1958.
- Stroffolino, Chris. "*Though Gently*: Intellectual Drama as Human Situation," *Delmar* 8 (Winter 2002): 96–101.
- Sussman, Henry. *The Task of the Critic: Poetics, Philosophy, and Religion*. New York: Fordham UP, 2005.

- Thomson, J. A. K. *The Art of the Logos*. London: G. Allen & Unwin, 1935.
- Thoreau, Henry David. *Walden*. Ed. J. Lyndon Shanley. Princeton: Princeton UP, 1971.
- Thurin, Erik Ingvar. *Whitman between Impressionism and Expressionism: Language of the Body, Language of the Soul*. London and Toronto: Associated UP, 1995.
- Traubel, Horace. *With Walt Whitman in Camden, March 28, 1888–July 14, 1888* [Volume 1]. Boston: Small, Maynard, 1906.
- . *With Walt Whitman in Camden, July 16, 1888–October 31, 1888* [Volume 2]. New York: D. Appleton, 1908.
- . *With Walt Whitman in Camden, November 1, 1888–January 20, 1889* [Volume 3]. New York: Mitchell Kennerly, 1914.
- . *With Walt Whitman in Camden, January 21, 1889–April 7, 1889* [Volume 4]. Philadelphia: U of Pennsylvania P, 1953.
- . *With Walt Whitman in Camden, April 8, 1889–September 14, 1889* [Volume 5]. Ed. Gertrude Traubel. Carbondale: Southern Illinois UP, 1964.
- . *With Walt Whitman in Camden, September 15, 1889–July 6, 1890* [Volume 6]. Ed. Gertrude Traubel and William White. Carbondale: Southern Illinois UP, 1982.
- . *With Walt Whitman in Camden, July 7, 1890–February 10, 1891* [Volume 7]. Ed. Jeanne Chapman and Robert MacIsaac. Carbondale: Southern Illinois UP, 1992.
- . *With Walt Whitman in Camden, February 11, 1891–September 30, 1891* [Volume 8]. Ed. Jeanne Chapman and Robert MacIsaac. Oregon House, CA: W L Bentley, 1996.
- . *With Walt Whitman in Camden, October 1, 1891–April 3, 1892* [Volume 9]. Ed. Jeanne Chapman and Robert MacIsaac. Oregon House, CA: W L Bentley, 1996.
- Vanderborg, Susan. *Paratextual Communities: American Avant-Garde Poetry since 1950*. Carbondale: Southern Illinois UP, 2001.
- Vickery, Ann. *Leaving Lines of Gender. A Feminist Genealogy of Language Writing*. Hanover, CT: Wesleyan UP, 2000.
- Von Hallberg, Robert. *Charles Olson: The Scholar's Art*. Cambridge, MA: Harvard UP, 1978.
- Wallace, Jo-Ann. "Laura Riding and the Politics of Decanonization," *American Literature* 64.1 (March 1992): 111–26.
- Ward, John Powell. *The Spell of the Song: Letters, Meaning, and English Poetry*. Madison, WI: Farleigh Dickinson UP, 2004.
- Warren, James Perrin. *Walt Whitman's Language Experiment*. University Park: Pennsylvania State UP, 1990.
- . "Whitman as Ghostwriter: The Case of *Rambles among Words*," *Walt Whitman Quarterly Review* 2.2 (Fall 1984): 22–30.
- Watten, Barrett. *The Constructivist Moment: From Material Text to Cultural Poetics*. Middletown, CT: Wesleyan UP, 2003.
- . "Robert Grenier, *Sentences*." In Andrews and Bernstein, eds. 235–37.
- . *Total Syntax*. Carbondale: Southern Illinois UP, 1985.

- Wexler, Joyce Piell. *Laura Riding's Pursuit of Truth*. Athens: Ohio UP, 1979.
- Whitman, Walt. *An American Primer . . . , with Facsimile of the Original Manuscript*. Ed. Horace Traubel. 1904. San Francisco, CA: City Lights Books, 1970.
- . *Daybooks and Notebooks*. 3 vols. Ed. William White. New York: New York UP, 1978.
- . *Leaves of Grass. Comprehensive Reader's Edition*. Ed. Harold W. Blodgett and Sculley Bradley. New York: New York UP, 1965.
- . *Leaves of Grass: A Textual Variorum of the Printed Poems*. 3 vols. Ed. Sculley Bradley, Harold W. Blodgett, Arthur Golden, and William White. New York: New York UP, 1980.
- . *New York Dissected: A Sheaf of Recently Discovered Newspaper Articles by the Author of Leaves of Grass*. Ed. Emory Holloway and Ralph Adimari. New York: R. R. Wilson, 1936.
- . *Notebooks and Unpublished Prose Manuscripts*. 6 vols. Ed. Edward F. Grier. New York: New York UP, 1984.
- . *Prose Works 1892*. 2 vols. Ed. Floyd Stovall. New York: New York UP, 1964.
- Wilhelm, Richard, tr. *The Secret of the Golden Flower: A Chinese Book of Life*. New York: Harcourt, Brace, 1931.
- Williams, Bernard. "Cratylus' Theory of Names and Its Refutation." In *Language and Logos: Studies in Ancient Greek Philosophy Presented to G. E. L. Owen*. Ed. Malcolm Schofield and Martha Craven Nussbaum. Cambridge UP, 1982. 83–93.
- Williams, William Carlos. *Collected Poems*. 2 vols. Ed. A Walton Litz and Christopher MacGowan. New York: New Directions, 1986–88.
- Wilson, John. B. "Grimm's Law and the Brahmins," *New England Quarterly* 38.2 (June 1965): 234–39.
- Wimsatt, W. K., and Monroe C. Beardsley. *The Verbal Icon: Studies in the Meaning of Poetry*. Lexington: U of Kentucky P, 1954.
- Wolfson, Harry Austryn. *The Philosophy of Spinoza*. 2 vols. 1934. Cleveland, OH, and New York: Meridian Books, The World, 1958.
- Zemach, Eddy M. *The Reality of Meaning and the Meaning of Reality*. Hanover, CT: Brown UP, 1992.
- Zukofsky, Louis. *80 Flowers*. In *Complete Short Poetry*. Baltimore: Johns Hopkins UP, 1997. 321–51.
- . *Prepositions +: The Collected Critical Essays*. Hanover, CT: Wesleyan UP, 2000.

Index

Note: Locators in italics indicate figures.

- Aarsleff, Hans, 64
abstraction, 30, 115–17, 119–27, 135–6
Adam, 13–14
Adamic poetics, 11–13, 14,
 169nn16–19
 Cratylysm and, 13–14
 naming and, 12–13
Adams, Barbara, 175n1
Adams, Henry, 120
Adams, John Quincy, 28
A Dictionary of Related Meaning, 80
adjectives, 9
Aggasiz, Louis, 167n7
Allen, Donald M., 182n4
Althusser, Louis, 159
Altieri, Charles, 182n2, 188n3
America, 6, 10, 37, 113–14, 120
American Cratylus, 6, 31, 34, 40, 43,
 113–14, 154, 164, 171n38
American English, 41, 44, 52, 66–8,
 83, 173n9, 175n21. *see also*
 American language
American Enlightenment, 40, 41
American language, 51. *see also*
 American English
Americanness, 113–14
American poetry, Platonic elements
 in, 15
American Renaissance, 6, 11–12,
 168n10
Ammons, A. R., 168n9
Andrews, Bruce, 155, 159, 160–2, 163,
 187–8n3
 Paradise & Method, 153
 politics and, 163–4
 The L=A=N=G=U=A=G=E Book,
 187n1
Anglo-Saxon, 49–51, 173n9
anti-Cratylism, 168n9
Aquinas, Thomas, *Summa Theologica*, 13
Aristotle, 81, 121, 183n7
 Metaphysics, 19, 20
Armantrout, Rae, 159–60, 187n1,
 188n8
Ashbery, John, 177n4
Ashton, Jennifer, 176n1, 184n8
Asselineau, Roger, 173n7
Atomic Age, 120
Augustine, Saint, 5
Avicenna, 132

Babel, 9, 10
babelization, 64
Baker, Deborah, 171n40, 175n1, 177n3
Barney, Rachel, 35, 170n26
BASIC English, 8–11, 168nn11–13
 as an “Auxiliary Language”, 11
 Second World War and, 10
Bauerlein, Mark, 53, 73–4, 172n2
Beach, Christopher, 187n1
Beat writing, 167n8
Bell, Michael Davitt, 168n10

- Benson, Steve, 187n1
- Bernstein, Charles, 34, 110, 160,
171n40, 176n1, 177n4, 187n2
Content's Dream, 163
The L=A=N=G=U=A=G=E Book,
187n1
- Berry, Eleanor, 183n4, 184n12
- Bible, the, Adamic narrative in, 13–14
- Blevins, Richard, 186n26
- Blood, Benjamin Paul, 172n43
“Poetical Alphabet”, 35
- Bové, Paul A., 169n17
- Bradford, Richard, 184n12
- Bram, Shahar, 136
- Brandeis, Louis, 120
- British American Scientific
International Commercial.
see BASIC English
- British Council, 10
- British Empire, 10
- British English, 44, 67, 83
- Bronowski, Jacob, 80
- Bunsen, Christian Charles Josias, 64
Outlines of Universal History, 63
- Bushnell, Horace, 42, 43
God in Christ, 42
- Butterick, George F., 151, 182n4
- Byrd, Don, 182n4, 184n7
- Byrne, Laura, 181n27
- Campeche Museum, 139
- Carpenter, Brian, 183n4
- Chomsky, Noam, 78
- Christ, 61
- Christianity, 61
- Christian Transcendentalists, 42
- Clarke, John, 135
- Claudel, Paul, 5
- Cmiel, Kenneth, 175n19
- Coleridge, Samuel Taylor, 43
- Collingwood, R. G., 116, 182n1
- Colonial America, 120
- colonialism, 12
- colonial language, 48, 49
- common nouns, 8
- comparative philology, 6
- constructive dissociation, 101–2
- Conventionalism, 17–19, 18, 21, 24, 27,
40–2, 51–3, 63–5, 82, 86, 89,
106, 154
- Coolidge, Clark, 188n6
- Cooper, Lane, 166n4
- Corbin, Henry, 132
- Corman, Cid, 131, 139
- Crane, Hart, 79, 129, 155
- Cratylic poetics, 8, 14, 27–8
- Cratylic themes, 27–37
dream of plenitude, 15, 34–7, 163–4
language as the proper, 27–30
poet as legislator, 31–4
- Cratylicism, 1–38, 47, 51–2, 78–9, 82–3,
98, 107–8, 111, 137–8, 163.
see also neo-Cratylicism
- Adamic poetics and, 11–14, 169n16
- BASIC English and, 8–11
- Cratylic themes, 15, 27–37, 163–4
- Cratylicization, 30, 40, 62–75
- degrees of, 167–8n9
- etymology and, 149
- Hermogenism and, 161–2
- history and, 12
- language as the proper, 27–30
- “linguisticity” and, 7–8
- in the modernist period, 77
- multiplicity and, 134
- mysticism and, 169n19
- naming and, 12–13
- nationalism and, 6
- neo-Cratylicism and, 162, 163
- Olson and, 118–19, 121, 127–36,
140–3, 145–50, 167n8, 186n25
- Platonism and, 53–62
- poet as legislator, 31–4
- poetry and, 14–15
- primary, 24–7
- rhetoric and, 134
- (Riding) Jackson and, 83–4, 85–97,
102–3, 103–4, 105, 106–7,
176n3, 177n5, 179n18,
179–80n22, 181n27, 186n25

- secondary, 24–7, 174n12
 social vision and, 6–7
 Stein and, 166n7
 univocality and, 4, 32, 34, 40, 82,
 95, 111, 121, 134, 142, 149,
 167–8n9, 168–9n15
 utopianism and, 36
 Whitman and, 40, 83, 141,
 172–3n2, 186n25
 Cratylus, 4–5, 9, 18–22, 24–6, 31,
 35–6, 56, 88, 90, 97, 109, 135,
 142, 170nn23,26,28. *see also*
 Plato: *Cratylus*
 Creeley, Robert, 121, 125–6, 139, 144,
 188n4
 Olson and, 186n26
 Pieces, 155
 Cummings, E. E., 79, 138

 Davenport, Guy, 186n22
 Davidson, Michael, 133, 184n11
 Declaration of Independence, 113–14
 deconstruction, 130
 Dembo, L. S., 86
 democracy, 36–7, 44–6, 61, 68–9, 71,
 83, 91, 113, 164
 Derksen, Jeff, 187n2
 Derrida, Jacques, 81, 185n15
 Dissemination, 129–30
 designation, 21–2. *see also* naming
 designatum, 22
 Dewey, Anne, 183n4
 dialecticians, 171n38
 Dickinson, Emily, 168n9
 diction, 95–6
 Doolittle, Hilda. *see* H. D.
 dream of plenitude, 15, 34–7, 163–4
 dromenon, 123, 125
 DuPlessis, Rachel Blau, 184n11
 Dworkin, Craig, 188n5

 Early National period, 51
 Eigner, Larry, 132
 Einstein, Albert, 143
 Eliot, T. S., 79

 embodiment, language and, 186n25
 Emerson, Ralph Waldo, 4, 6, 15, 31,
 40, 68–9, 74, 129
 “The American Scholar”, 44
 Essays: Second Series, 174n15
 Idealism and, 56, 57–8
 “Intellect”, 55
 language and, 42–3, 53–62
 Nature, 42–3, 53–4, 56, 174n15,
 185n15
 nature and, 56
 “Nominalist and Realist”,
 57, 174n14
 Platonism of, 53–62
 “The Poet”, 57, 90–1
 “Poetry and Imagination”, 174n16
 Whitman and, 53–62
 empiricism, 43
 Empson, William, 79–80, 177n6
 English language, 10. *see also* American
 English; BASIC English;
 British English
 Enlightenment, 40, 41
 epideictic rhetoric, 180n25
 Erkkila, Betsy, 46, 173n2
 etymology, 119, 132–3, 149
 exactitude, 32–4, 70–1, 79–80, 82,
 85–8, 111–12. *see also* usage

 Feinstein, Elaine, 149, 150–1
 Fenollosa, Ernest, 120, 128, 138, 145,
 167n7, 183n4, 184n8
 Fiedelson, Charles, 168n10
 Finkelstein, Norman, 187n2
 Folsom, Ed, 172n2
 Fredman, Stephen, 118, 182–3n4
 Friedlander, Benjamin, 177n4, 182n4
 Friedman, Rohn S., 173n2
 Friedmann, Elizabeth, 166n4, 171n40,
 175n1, 177n3

 Gadamer, Hans-Georg, 5
 Truth and Method, 166n6
 Galbraith, John Kenneth, 120
 Gasché, Rodolphe, 134

- Gébelin, Antoine Court de, 72
 Géfin, Laszo, 183n4
 Gelb, I. J., 120, 145, 146–8, 183n5, 186n26
A Study of Writing, 144
 Genesis, 13–14
 Genette, Gérard, 6, 24, 25, 34–5, 174n12
Mimologics, 4–5, 35
 on primary vs. secondary
 Cratylism, 15
 Gibbs, Josiah, “On the Natural Significancy of Articulate Sounds”, 42
 Gilbert, Alan, 183n4
 Ginsberg, Allen, 167n8
 glyphs, 119. *see also* hieroglyphics; Mayan hieroglyphics
 Golding, Alan, 187n1
 Gottschalk, Louis, 166n4
 Graves, Catherine, 179n22
 Graves, Robert, 28, 33, 80, 176n3, 179n22
 “The Exercise of English”, 78
The Reader over Your Shoulder, 80–1
A Survey of Modernist Poetry, 79–80, 81
 Greek language, 116
 Greek thought, 116, 118
 abstraction and, 115–18
 Grenier, Robert, 155–9, 161, 162, 164, 187–8n3, 188n6
 anti-mimetic stance of, 156
Attention, 153
 “Language / Site / World”, 157
 Olson and, 155
 overwriting and, 157
 repudiation of sensual qualities of language, 156–7
 retyping and, 157
Sentences, 155–8
Series: Poems 1967–1971, 155
 social vision and, 158
 symbolism and, 156
 “Twelve Vowels”, 156
 typewriters and, 157
 voice and, 156
What I Believe Transpiration!
Transpiring Minnesota, 157–8, 158
 Grier, Edward F., 63
 Grimm, Jacob, 63
 Grossman, Allen, 53
 Gura, Philip F., 172n2
The Wisdom of Words, 41
 Halliwell, Stephen, 26, 170nn21, 24
 Hamilton, Jeff, 179n16
A Handbook of English Orthography, 63
A Handbook of the Engrafted Words of the English Language, 63
 Handley, George B., 12, 173n2
 Harrison, Jane Ellen, 123
 Harryman, Carla, 187n1
 Hartley, George, 187n1, 188n7
 Hatlen, Burton, 183n4, 186–7n27
 Havelock, Eric A., *Preface to Plato*, 115–17, 166n4, 170n21, 182n1
 H. D., 79
 Hegel, Georg Wilhelm Friedrich, 45–6, 88
 Hejinián, Lyn, 155, 160, 162–4, 187n1, 188nn3,8
My Life, 153
 Heracliteanism, 19–20, 26, 27, 135, 142–3, 174n12, 186n25
 Heraclitus, 19, 20, 27, 142
 Hermogenes, 9, 18–27, 77, 86, 115, 135, 170nn23,28
 Hermogenism, 24, 27–30, 40–1, 47, 51–2, 65–6, 71, 86, 106–7, 140, 145, 154–5, 160–2.
see also Conventionalism
 Heuvig, Jeanne, 177n4
 Hicks, Elias, 166n4
 hieroglyphics, 120, 123, 127–8, 135, 139–45, 171n41, 183n4.
see also glyphs
 history, 5, 12

- Hodge, Alan, 80, 98
The Reader over Your Shoulder, 80–1
- Hokanson, Robert O'Brien, 184n11
- Hollis, Carrol, 173n2, 174–5n19
- Homer, 116, 117
- Howard, Leon, 172n2
- humanism, 185n18
- Humboldt, Alexander von, 5, 28, 42, 50, 52, 63, 64, 67, 72, 151, 174n10
Cosmos: A Sketch of a Physical Description of the Universe, 151
- Idaho, 173n8
- ideal, the, 99–100, 103
- Idealism, 18, 24
 (Riding) Jackson and, 84–7, 89–91, 96–8, 103–4, 179n18, 181n27
 Socrates and, 86
 Whitman and, 43, 54, 57–8
- ideography, 127–8, 138, 144–52, 183n4, 184n13
- ideology, definition of, 159
- idiomatic expressions, 8. *see also* metaphor; metonymy
- Inman, P., 159
- intention, 3
- intentional fallacy, 3, 165n2
- Irwin, John T., 169n16
- Jackson, Schuyler B., 78, 80, 165n1, 171n39, 176nn1,2,3, 177n9.
see also (Riding) Jackson, Laura
 death of, 82
A Dictionary of Analogous Words, 81
The True Word: A Dictionary and Thesaurus of Coherent Language, 81
- Jacksonian period, 40
- Jakobson, Roman, 120
- James, Henry, 168n13
- Jefferson, Thomas, 175n21
- Jenkins, Philip, 188n3
- Jespersen, Otto, 120
- Jevons, F. B., 146
- Jowett, Benjamin, 165n1
 justice, 23
- Kalaidjian, Walter, 187n1
- Keats, John, 137
- Kim, Heidi Kathleen, 50, 173nn2, 9
- Kim, Joon-Hawn, 183n4
- Kneeland, Abner, 51
- knowledge, 98–9, 119
- Koeneke, Rodney, 9, 10
- Korzybski, Alfred, 120, 148
- Kramer, Michael P., 41, 51, 168n10, 172–3n2, 175n21
Imagining Language in America, 6–7
- Kripke, Saul, 146
- Kuberski, Philip, 184n11
- language, 3. *see also* Conventionalism; Cratylism; Hermogenism; Idealism; linguistics; Mimetism; Naturalism; words; *specific languages*; *specific parts of speech*
 as a closed system, 6
 destruction of, 102
 embodiment and, 186n25
 as an embodiment of meaning, 19
 externalization by, 105
 historians of, 2
 language studies, 41, 42
 language theory, 72, 167n7
 materiality of, 154
 mechanization of, 119
 morality of, 111
 national debate on, 41
 nationalism and, 39, 41–57, 65
 as a national phenomenon, 6
 natural, 6–7, 9, 11, 49–51, 78–9, 85, 88–9, 91, 94–5, 104–14, 121, 142–3, 159–60, 163, 166n5, 179–80n22, 186n25

- language, 3.—*Continued*
 ordinary, 87–8, 98–9, 100, 101, 102, 103–4
 perfect, 2, 3, 5–8, 13–14, 78–9
 in Plato's *Cratylus*, 15–18
 politics and, 41–53, 119–27, 158–61
 primordial, 43
 as the proper, 15, 27–30
 pure, 92–4
 the real and, 4, 54–6, 159–60, 162, 163–4
 self-reflexiveness of, 7–8
 as socially constructed, 160
 society and, 7–8, 83, 158–9, 160–2, 163, 179–80n22
 as spiritual, 3
 as “Substance Logic”, 14
 theory of, 2
 thought and, 106–7
 Transcendentalist philosophy of, 4, 40, 42, 43–4, 46, 47
 of truth, 77–114
 universality of, 11
 universal language, 9–10
 usage of, 93–4
 utopian ambitions and, 3–4
 $L=A=N=G=U=A=G=E$, 188n4
 Language poetry, 6, 153–64, 187–8nn1–3
 “inhumanness” of language and, 188n5
 loss of legibility and, 188n5
 Marxist theory and, 188n7
 politics and, 158–64, 188nn7, 9
 realism and, 154, 158–9
 social critique and, 158–9
 society and, 158–62
 strangeness and, 188n5
 symbolism and, 188n4
 utopianism and, 160–1, 188n9
 “Language / Site / World”, 157
 Lanier, Sidney, 32
 Lapore, Jill, 173n2
 Larson, Kerry C., 173n2
 Lawrence, D. H., 126
 Lawson, Andrew, 172n2
 legislator, figure of the, 21–3, 31–4, 171n38
 Levin, Susan B., 16, 23, 146
 Levi-Strauss, Claude, 81
 Lewis, R. W. B., 169nn17–18, 173n2
The American Adam, 11–12
 Lincoln, Abraham, 49
 linguisticity, 6–7, 153–4, 166n5, 168n10
 Cratylism and, 7–8
 linguistics, 2, 6, 41, 78. *see also* language
 linguistic ideals, 3–4, 29
 Saussurian linguistics, 6, 9, 154. *see also* structuralism
 Little, Brown, 81
 Locke, John, 41, 51, 64, 81
 logography, 119, 144–52, 183n5, 184n13
logos, 119–27, 136, 183–4n7
 lyric subject, the, 119
 Machiavelli, Niccolò, 120
 Mackey, Nathaniel, 171n41, 183n4
 Mallarmé, Stéphane, 101
 Mandel, Tom, 187n1
 Mao Tse Tung, 120
 Marriott, David, 187n2
 Marsh, James, 42
Aids to Reflection, 43
 Marxist theory, 159, 188n7
 Masopust, Michael A., 176n1
 materiality of language, 154
 matter, spirit and, 4, 54–7
 Matthiessen, F. O., 7, 168n10, 169n16, 172n2, 185n16
American Renaissance, 129, 185n16
 Maud, Ralph, 182n4
Charles Olson's Reading, 166n4, 183n5, 186n26
 Mayan hieroglyphics, 120, 123, 128, 135, 171n41

- McCaffery, Steve, 159, 184–5n14, 188n7
- McGann, Jerome, 176n1, 178n14, 187n1, 188n3
- meaning, 111–12, 113, 154. *see also* univocality
- mediation, 162
- Melville, Herman, 120–1, 184n9, 185n16
Moby-Dick, 185n16
- Merrill, Thomas F., 134, 182n4, 184n10, 185n18
- metaphor, 159–60, 188n8
- metonymy, 159–60, 162, 188n8
- Middleton, Peter, 187n2
- Milton, John, 140
- mimesis, 16–18, 23–6, 86–9, 98, 100, 170n23
- Mimetism, 17–18, 23–4, 26, 28–9, 42, 79, 84–5, 87, 89, 98, 100–1, 103–4, 170n21
- “mimologism”, 24, 25
- mind. *see* spirit, matter and
- monism, 105
- Moore, Marianne, 79
- Moraru, Christian, 134
- Moscow trials, 120
- Mossin, Andrew, 184n11
- Müller, Max, 63
- multiplicity, 134
- Murray, Lindley, *An English Grammar*, 63
- mysticism, 169n19
- names, 8, 21–6, 72, 108–9, 143–52, 159. *see also* naming
correctness of, 15, 20–1
place names, 49, 71, 173n8
proper names, 49
Whitman and, 39–75
- naming, 12–13, 15, 106–7. *see also* names
- Nathanson, Tenney, 47–8, 74, 172n2, 174n17
- nation, the, 6
- national genius, 6
- nationalism, 6, 37, 71, 83, 114
Cratylysm and, 6
language and, 39, 41–57, 65
- Native American language, 27–8, 48, 49–51
- Naturalism, 17–22, 24, 27, 42, 50, 52–3, 63–6, 86. *see also* Cratylysm
- natural language, 6–7, 9, 11, 49–51, 78–9, 85, 88–9, 91, 94–5, 104–14, 109, 121, 142–3, 159–60, 163, 166n5, 179–80n22, 186n25
- natural literateness, 104–14
- nature, 56, 136–7
- Naylor, Paul, 188n3
- neo-Cratylysm, 153–64
Cratylysm and, 162, 163
Hermogenism and, 160–2
as a political program, 158–60
social renewal and, 155
strangeness and, 163
utopianism and, 161–2, 187n2
- neologisms, 65, 66–7, 175n21
- Neoplatonism, 4, 18
- New American Poetry, 6, 167n8
- New Criticism, 3, 33, 79–80, 177n6
The Next Voice You Hear, 168–9n15
- Nicholls, Peter, 187n1, 188n3
- Niedecker, Lorine, 160
- Nolan, John, 181n28
- nominatum*, 23
- nomothete*, 27, 31, 52, 57, 65, 88, 171n38
- Norris, Christopher, 180n24
North American Review, 62
- nouns, 8, 9, 108–9, 118, 121–2, 143–52. *see also* names
- objectism, 115–52
- Objectivism, 6, 138, 167n8
- Oegger, Guillaume, 43
- Ogden, C. K., 8–11, 81, 168nn12–13
as anti-Cratylyc, 9
imperialism of, 10, 11

- Ogden, C. K.—*Continued*
The Meaning of Meaning, 9
The System of Basic English, 10
 “Word Wheel” of, 11
- Oldham, James, 180n25
- Olds, Sharon, 159–60
- Olson, Charles, 1, 4, 15, 36, 71, 78, 91, 114, 120, 155, 160, 187n3.
see also Olson, Charles, works of
- abstraction and, 30, 115–27, 130, 135–6, 144–52, 183n7, 185n20
- the Adamic and, 169n17
- alphabetic writing and, 144, 148
- Americanness and, 183n4
- animism and, 125
- anti-usage and, 185n20
- Aristotle and, 121
- Atomic Age, 120
- at Berkeley Poetry Conference, 187n28
- capitalism and, 121
- capitivity and, 124
- common nouns and, 148
- concreteness and, 37, 138
- contradiction and, 142–3
- cosmos and, 150–2
- Cratylysm and, 8, 11, 15, 30, 118–19, 121, 127–35, 135–8, 140–3, 145–50, 167n8, 186n25
- Creeley and, 139, 144, 186n26
- critique of *logos* as abstraction, 119–27
- critique of the lyric subject, 119
- cultural resistance and, 119–20, 138–9, 141–2, 149
- Cummings and, 138
- democracy and, 37, 121
- Democratic Party and, 120
- Derrida and, 129–30, 185n15
- “difference of discourse” and, 119–27, 134
- distinction between theory and practice, 123
- dromenon* and, 125
- Einstein and, 143
- embodiment and, 126–7
- Emerson and, 129, 185n15
- ethos* of, 135, 137, 185–6nn20–1
- etymology and, 132–4
- exactitude and, 34
- exegetis and, 132–4
- Feinstein and, 149, 150–1
- feminist readings of, 184n11
- Fenollosa and, 138, 145, 183n4
- Gelb and, 144, 145, 146–8, 183n5, 186n26
- Gloucester, Massachusetts, and, 122
- glyphs and, 150. *see also* hieroglyphics
- Greek thought and, 115–18, 121–2, 124, 125, 148, 151, 166n4, 182n3, 183–4n7
- Greek tradition and, 139, 142
- Heracliteanism of, 135, 186nn22,25
- Hermogenism and, 30, 140, 145
- hieroglyphics and, 120, 123, 128, 135, 139–45, 150, 171n41, 183n4
- history and, 5, 12
- homosociality and, 184n11
- humanism of, 185n18
- ideography and, 138, 144–52, 183n4, 184n13
- illiteracy and, 133–4, 150, 185n20
- industrialization and, 124
- interpretation of culture by, 5
- knowledge and, 119, 149–50
- Korzybski and, 148
- kosmos* and, 150–2
- language and, 3, 30, 32, 34, 37, 119–27, 120, 183n4
- language studies of, 3, 120, 183n4
- language theory and, 183n4
- literacy and, 133–4
- literary technique of, 183n4
- logography and, 144–52, 150, 183n5, 184n13
- logos* and, 119–30, 132–3, 135–6, 141–3, 145, 148–9, 151, 183–4n7, 185n20

- magic and, 125
 masculinity and, 184n11
 Matthiessen and, 185n16
 Mayan hieroglyphics and, 120, 123,
 128, 135, 139–45, 171n41,
 183n4
 mechanization and, 119, 125–6,
 130, 131–2
 Melville and, 120–1, 184n9, 185n16
 Milton and, 140
 Moscow trials and, 120
 myth and, 142
 names and, 143–52, 149–50
 narrative and, 142–3
 nationalism of, 6
 natural language and, 142–3
 nature and, 136–7
 nouns and, 8, 118, 121–2, 143–52
 objectism and, 115–52
 Objectivism and, 138
 objects and, 125
 Ortega and, 185n18
 paradox and, 142–3
 passivity and, 119, 124, 141–2
 perfect language and, 4–6
 performance and, 184n10
 personalism and, 185–6nn20–1
 the phallic and, 126
 phonetic alphabets and, 144, 145–6
 phonetics and, 144–5
 phonetization and, 146–8
 pictography and, 138, 144–6
 place and, 15
 plasticity and, 140, 143
 Plato and, 121, 122, 124, 126,
 166n4, 170n21
 poetry and, 31, 32, 121–7
 the *polis* and, 122, 148, 151
 politics and, 118–27, 150–1, 183n4
 Pound and, 127–8, 137, 138, 145,
 148, 183n4, 186–7n27
 print technologies and, 119, 131, 138
 projective verse and, 134–5, 141–3,
 184–5n14
 proper nouns and, 8, 145–52
 the prophetic and, 31
 rational discourse and, 121–2
 rationalization and, 123–4
 reading and, 133–4, 135
 readings on Colonial America, 120
 recuperation of writing and, 127–30
 renewal of society in, 3, 7
 research project proposal on Mayan
 hieroglyphs, 139–40
 Rimbaud and, 139
 scholarship on, 182–3n4, 184n11
 Second World War and, 124
 sexuality and, 126
 social renewal and, 36, 118–19,
 149–50, 151, 152
 social vision of, 118–19, 183n4
 society and, 36, 37, 118–19, 149–50,
 151, 152, 183n4
 sound and, 146
 Spanish Civil War and, 120
 speech and, 119–20, 126, 127–30,
 135–6, 140, 146, 150,
 184n12
 style of, 183n4
 subjectivism and, 137
 subjectivity and, 136–7
 Sumerian pictograms and, 144–5
 the Tao and, 118
 textuality and, 132–4
 truth and, 134
 typesetting and, 131
 typewriters and, 130, 131–2, 138
 typography and, 138
 utopianism and, 36
 verbs and, 122, 184n8
 voice and, 126, 156
 Western culture and, 139
 Western thought and, 123–6
 Whitman and, 126, 151
 Williams and, 137, 138
 words and, 137, 140–1
 work for the Office of War
 Information, 120
 work for the Roosevelt
 Administration, 120

- Olson, Charles—*Continued*
 writing and, 119–28, 135,
 138, 143–6, 184n12,
 185n15
 Zukofsky and, 137–8, 186n23
- Olson, Charles, works of
 “The Act of Writing in the Context
 of Post-Modern Man”
 (class at Black Mountain
 College), 152
 “The Art of the Language of Mayan
 Glyphs”, 139–40
 “A ‘State’ Destroys a Noun”,
 115–18, 117
 “The Bezel”, 122
*A Bibliography on America for Ed
 Dorn*, 150
Call Me Ishmael, 120–1, 123, 126,
 132, 184n9, 185n16
Casual Mythology, 182n2
Collected Prose, 123, 172n42
 “The Connection”, 146
 “Definitions by Undoing”, 37
 “Dogtown”, 15
 “The Gate and the Center”,
 128, 129
 “Human Universe”, 119, 123–4,
 126–8, 144, 182n3, 183n7
 “The Kingfishers”, 138–9
 “The Law”, 125–6
Lear and Moby-Dick, 185n16
 “Letter 3”, 133
 “Letter 9”, 131–2
 “Letter to Elaine Feinstein”, 146,
 150–1
 “Logography”, 144–52, 147
Maximus, 122, 131–2, 133, 151,
 182n4, 184n10
 “Notes on Type-Face”, 130–1
Origin, 131
 “The Poet”, 185n15
Poetry and Truth, 152, 182n2
 “Postscript to Proprioception and
 Logography”, 122
 “The Present Is Prologue”, 151
 “The Principal Extrications & New
 Coordinates Now Called
 For”, 125
 “Projective Verse”, 32, 118, 120–2,
 128–30, 132, 134–8, 140,
 144–5, 155, 172n42, 183n7,
 186–7n27
 “Projective Verse II”, 172n42
 “Projective Voice”, 126
 “repositions”, 124
Proprioception, 138, 144, 146, 151,
 183n7, 187n28
 “Quantity in Verse, and
 Shakespeare’s Late Plays”, 115
Reading at Berkeley, 138
 “Rhapsodia—to sew song together
 (which is to compose)”,
 126, 128
The Secret of the Golden Flower, 118
A Special View of History, 148, 151,
 186n22
stone-writing and, 138–9, 139–44
 “Ten Pound Island”, 15
 “Theory of Society”, 151
- Ophir, Ella Zohar, 180–1n26
- Oppen, George, 167n8
- ordinary language, 87–8, 98–9, 100,
 101, 102, 103–4
- organicism, 6, 8, 40, 51, 52, 63, 64, 67,
 174n12, 184–5n14
- Origin*, 139
- Ortega y Gasset, José, 185n18
The Revolt of the Masses, 132
- Paine, Thomas, 44
 paradise, 164. *see also* utopianism
- Parson, Marnie, 187n1
- parts of speech, 108–9. *see also specific
 parts of speech*
- Paul, Sherman, 184n7
- Peabody, Elizabeth, 43, 173n5
- Pearson, Ted, 187n1
- Peirce, C. S., 81
- Perelman, Bob, 187nn1–2,
 187–8n3, 188n9

- perfect language, 186n25
 Perloff, Marjorie, 187n1
 permanent flux, doctrine of, 19–20
 philology, 6
 Pickering, John, 175n19
 pictographs, 138
 place names, 49, 71, 173n8
 Plato, 5, 23–4, 52, 78, 81, 117,
 121–2, 124, 126, 163,
 165–6n4, 170n28, 183n7
 anti-linguistic position of, 17–18
 attack on Poetry, 116
Cratylus, 1, 4, 8–9, 11, 12–27, 31, 35,
 39, 57, 60, 64, 77, 83, 86–8, 93,
 109, 115, 135, 146, 153, 164,
 165n1, 166n4, 169–70nn21–28,
 173n5, 174n12
 language in, 15–18
 mimesis in, 16–17
 names in, 15–16
 primary and secondary Cratylism
 in, 24–7
 Idealism of, 17–18
Sophist, 17
 Spinoza and, 179n18
Theaetetus, 17, 20
 theory of Forms, 16–17, 20, 26, 57,
 166n4
 Platonism, 15, 53–62, 90–1, 129–30
 plenitude, dream of, 15, 34–7, 163–4
 poetry, 2, 3, 14–15, 32. *see also specific
 poets; specific schools of poetry*
 as antimimetic, 100–1
 apocalyptic, 99–100
 as asocial, 100–1
 constructive dissociation and, 101–2
 destruction of language by, 103
 as *dromenon*, 123
 exactitude and, 33
 foretelling and, 99–100
 the ideal and, 99–100, 103
 insanity and, 101
 ordinary language and, 103–4
 poetics as enabling discourses, 1
 as professional discourse, 104
 telling and, 99–100
 truth and, 99–104
 poets as legislator, 15, 31–4
 Poirier, Richard, 168n10
 politics, 41–53, 119–27, 122, 151,
 158–64
 Ponge, Francis, 5
 postmodernism, 18
 Pound, Ezra, 6, 8, 126, 127–8, 137,
 138, 145, 148, 183n4, 184n8,
 186–7n27
ABC of Reading, 167n7
Pisan Cantos, 187n27
 practice, theory and, 123
 pre-Socratic philosophy, 4, 19
 primary Cratylism, 24–7
 primordial language, 43
 print technologies, 119, 131, 138
 projective verse, 134–5, 155, 184–5n14
 projects, distinguished from works, 3
 proper nouns. *see* names
 prophetic, the, 31
 prose, 2
 Protagoras, 19
 psychoanalytical theory, 35
 pure language, 92–4

Rambles among Words, 62, 63–4, 173n9
 Rasula, Jed, 177n4, 187n2
 Ratcliffe, Stephen, 187n3
 rationality, 85
 real, the, 4, 54–6, 154, 156, 159–60,
 162, 163–4
 realism, 46, 154, 158–9, 160, 162, 163
 reality. *see* real, the
 Reed, Sampson, *Observations on the
 Growth of the Mind*, 42, 43
 Reeve, C. D. C., 165n1, 169n16
 Reeves, James, 180n22
 Reichenthal, Laura, 165n1. *see also*
 (Riding) Jackson, Laura
 Reinfeld, Linda, 187n1
 relativism, 19, 71
 Reynolds, David S., 51, 151
 rhetoric, 134

- Rich, Adrienne, "Cartography of Silence", 154
- Richards, I. A., 81
The Meaning of Meaning, 9
- Riding, Laura, 165n1, 176n3, 180n22.
see also (Riding) Jackson, Laura
- (Riding) Jackson, Laura, 1, 2, 36, 121, 155, 160, 165n3, 171nn36–40, 176n3, 183n4. *see also* Jackson, Schuyler B.; (Riding) Jackson, Laura, works of
- abandonment of poetry by, 2–3, 4
- America and, 83, 178nn12–13
- as an American Cratylus, 113–14
- Americanness and, 113–14
- biographies of, 175–6n1, 176–7n3
- British Romantics and, 90
- commitment to truth, 102–3
- constructive dissociation and, 101–2
- Conventionalism and, 82, 86, 89, 106
- corporealizing of thought and, 106–7
- correct usage and, 93–4
- Cratylism and, 8, 11, 15, 28–30, 36–7, 78–9, 82–97, 102–8, 111, 176n3, 177n5, 179n18, 179–80n22, 181n27, 186n25
- criticism on, 177n4
- culture and, 5
- Declaration of Independence and, 113–14
- democracy and, 91, 113
- diction and, 95–6
- embodiment and, 186n25
- Empson and, 177n6
- English language and, 83
- epideictic rhetoric of, 180n25
- everyday language and, 87–8, 178–9n16
- exactitude and, 33–4, 70, 79, 80, 82, 85–8, 111–12
- existentialism of, 96–7
- externalization through language and, 105
- failure of poetry and, 97–104
- forced to leave Majorca, 91
- foretelling and, 99–100, 103
- Graves and, 78–81, 176n3, 179n22
- Heracliteanism and, 186n25
- Hermogenism and, 28, 106–7
- history and, 5, 12
- Idealism and, 84–7, 89–91, 96–7, 98, 103, 104, 179n18, 181n27
- knowledge and, 98–9
- language and, 28–31, 78–9, 81–2, 89–90, 96–7, 104–14, 178–9n16, 179–80n22
- linguistics and, 29, 78–9, 96–7
- meaning and, 111–12, 113
- mimesis and, 89, 100
- Mimetism and, 28, 79, 84–5, 87, 89, 98, 100, 101, 103–4
- modernism and, 79–80
- morality of good usage and, 82–3, 85
- morality of language and, 111
- moral positions of, 96–7
- name change of, 79
- names and, 108–10
- nationalism and, 6, 83, 95, 114
- natural language and, 78–9, 85, 88–9, 91, 94, 95, 104–14, 179–80n22, 186n25
- natural literateness and, 104–14
- New Criticism and, 79–80, 177n6
- nouns and, 8, 108–10
- Ogden and, 8
- Olson and, 91
- ordinary language and, 98–101, 102–4
- parts of speech and, 108–10
- perfect language and, 4–6, 79
- Plato and, 166n4, 179n18
- Platonism and, 90–1
- poetic language and, 178n16
- poetry and, 29–30, 31, 32, 33–4, 181n29
- poetry of, 179n18, 181n31
- politics and, 180n23

- poststructuralism and, 107
 the prophetic and, 31, 99–100, 103
 pure language and, 86, 92–4
 rationality and, 85, 108–9
 rational use of language and,
 111–12
 renunciation of poetry by, 78–9,
 81, 85, 86, 87, 88, 95, 97–104,
 156–7, 177n3
 scholarship on, 175–6n1
 Shelley and, 90, 171n37, 179n18
 social implications of views on
 language and, 83
 social renewal and, 3, 7, 36, 78,
 179–80n22
 society and, 3, 7, 36, 78, 112–14,
 179n18, 179–80n22
 Spanish Civil War and, 91
 Spinoza and, 84, 85, 90, 96–7,
 105–6, 171n36, 179n18,
 181n27
 spiritual renewal through poetry
 and, 78, 86
 stages in poetic career, 99–100
 Stein and, 178n13
 stylistic strategy of, 101–2
 synonymy and, 111
 telling and, 99–100, 107
 trajectory of writing career, 85, 86,
 176–7n3
 transition away from poetry, 87–8
 transition from elitism to
 universalism, 180–1n26
 truth and, 15, 77–114, 177n3,
 178n15, 181n29
 usage and, 82–3, 85, 104–5, 112–13
 utopianism and, 36, 91, 92–4,
 181n26
 “variable meaning” and, 111–12
 view of poetry as professional
 discourse, 104
 vocables and, 108–10
 Whitman and, 90–1, 113
 words and, 107–10, 111–12, 113
 writing career of, 180–1n26
- (Riding) Jackson, Laura, works of
 Anarchism Is Not Enough, 87, 100–3,
 179n16, 181n29
 “Body & Mind and the Linguistic
 Ultimate”, 179n18, 181n28
 Collected Poems, 86, 91, 97, 176n3
 “Come, Words, Away”, 178n16
 “Correspondence On Ambiguity”,
 177n6
 A Dictionary of Analogous Words, 81
 A Dictionary of Related Meaning, 80
 dictionary projects of, 78, 80,
 177nn3, 9
 “Disclaimer of the Person”, 103
 early poetry of, 179n18
 “Echoes”, 102, 103
 Epilogue, 28, 100, 101, 176n3,
 179n18, 181n28
 essays in *Chelsea*, 81, 82, 84,
 177–8n10
 essays on language, 177–8n10
 “The Exercise of English”, 78
 *The Failure of Poetry, The Promise of
 Language*, 82, 177n10
 First Awakening, 179n18
 Four Unposted Letters for Catherine,
 179n22, 180n22
 “Hospitality to Words”, 28–9, 101,
 178n16
 “How to Speak Purely”, 92
 The Left Heresy in Literature and Life,
 176n3, 179n18
 “Lexicographical Abandon”, 82
 “Lexicographical Deterioration”, 83
 “The Life of the Dead”, 180n22
 Lives of Wives, 176n3
 “Making Do with Deterioration”, 82
 “The Matter of Metaphor”,
 177–8n10
 “On Some Absurdities in
 Contemporary Thinking on
 Language”, 82
 “Opening of Eyes”, 99
 “The Otherwise of Words”, 177n10
 “Poem Only”, 102

- (Riding) Jackson, Laura, works
 of—*Continued*
 “Poet, A Lying Word”, 103
 “Poetry and the Good”, 179n18
 preface to Reeves’s *The Natural Need*, 180n22
Progress of Stories, 180n22
The Promise of Language, 177n10
 “A Prophecy of a Plea”, 90–1
Rational Meaning, 29, 33, 34, 78–9,
 81–2, 84–5, 88–9, 91, 95–6,
 98, 104–14, 166n4, 169n15,
 171nn39–40, 176nn1, 2,
 177nn3,10, 179–80n22,
 181n27
 “The Road to, in, and away from,
 Poetry”, 77
 short stories of, 180n22
 “The Signs of Knowledge”, 102
 “Structuralism, and the General
 Decline in Human Intellectual
 Well-Being”, 82
A Survey of Modernist Poetry, 33,
 79–80, 81, 177n6
 “The Talking World”, 101, 178n16
The Telling, 15, 29, 31, 81, 83, 91,
 94–6, 102, 104, 179nn18, 22,
 180nn24–5, 181nn26,28
 “Then, And Now”, 177n10
Though Gently, 179n16, 181n28
 “Thoughts on Thought”, 179n18
 “Toward the Creation of a
 Consciousness of the Linguistic
 Ineptitude of Certain Uses of
 ‘Create’”, 177–8n10
*The True Word: A Dictionary
 and Thesauri of Coherent
 Language*, 81
Under the Mind’s Watch, 82, 178n11
 “The Word ‘Human’, The Living of
 Human Life”, 178n12, 179n18
 “The World and I”, 178n16
The World and Ourselves, 29, 86,
 91–5, 99–101, 176n3, 179n22
- Rifkin, Libbie, 184n11
- Rimbaud, Arthur, *A Season in Hell*, 139
- Robinson, Kit, 187n1
- Romanticism, 4, 6, 18, 31, 42, 49, 90
- Roosevelt, Franklin Delano, 120
- Ross, Andrew, 187n2
- Rousseau, Jean-Jacques, 5
- Samuels, Lisa, 177n4
- Sanchez, Hippolito, 139
- San Francisco Renaissance writing,
 167n8
- Sapir, Edward, 120
- Saussurian linguistics, 6, 9, 154. *see also*
 structuralism
- Schele de Vere, Maximilian, *Outlines of
 Comparative Philology*, 63
- Schlegel, Friedrich, 63, 184–5n14
- Scholnick, Robert J., 151–2
- Schultz, Susan, 177n4, 181n31, 187n1
- secondary Cratylism, 24–7
- Second World War, 120
- Sedley, David, 17, 19, 170nn22, 26, 28
- self-knowledge, 119
- Shakespeare, William, 32, 79
- Shelley, Percy Bysshe, 31, 90, 171n37,
 179n18
- Silliman, Ron
*In the American Tree: Language,
 Realism, Poetry*, 155, 158–9,
 187n1
 “Language / Site / World”, 157
- Simpson, David, 42, 43, 46, 172n2,
 175n21
- Sitwell, Edith, 79
- Smith, Rod, 188n3
- Snell, Bruno, *Discovery*, 117, 118
- society, 7–8, 113–14, 158–9, 160–2,
 163, 179–80n22
- Language poetry and, 158–62
 renewal of, 3, 7, 9, 74–5, 77, 78,
 118–19, 149–55,
 179–80n22. *see also under*
specific poets
 social critique, 158–9. *see also under*
specific poets

- social vision, 6–7, 167n7. *see also*
under specific poets
 usage and, 112–13
- Socrates, 9, 17–21, 20–6, 35–6, 60,
 86–8, 115, 135, 142, 164,
 170nn23,26,28, 171n38,
 174n12, 184n7
- sound, 146, 156, 174n17
- Spanish Civil War, 91, 120
- speech, 119, 120, 126, 135–6
- Spengler, Oswald, 120
- Spinoza, Baruch, 15, 84, 85, 90, 96–7,
 105–6, 171n36, 179n18,
 181n27
- spirit, matter and, 4, 54–7
- state names, 49, 173n8
- Stein, Gertrude, 6, 79, 178n13, 187n3
Lectures in America, 166n7
The Making of Americans, 166n7
Tender Buttons, 156
- Stevens, Wallace, 168n9
- Stewart, George R., 49
- stone-writing, 138
- Stroffolino, Chris, 177n4
- structuralism, 159. *see also* Saussurian
 linguistics
- subjectivism, 137
- subjectivity, 119, 136–7
- “Substance Logic”, 14, 72, 137, 169n20
- Sumner, Charles, 49
- Sussman, Henry, 187n1
- Swedenborg, 42, 43
- Swinton, William, 62, 63–4, 175n19
Rambles among Words,
 62, 63–4, 173n9
- syllables, 184–5n14
- symbolism, 18, 156, 188n4
- synonyms, 111
- Tao, the, 118
- telling, 107
The L=A=N=G=U=A=G=E Book,
 187n1
- theory, practice and, 123
- things, words and, 125
- Thompson, J. Eric S., 140
- Thomson, J. A. K., 142, 183n7
- Thoreau, Henry David, 43
- thought, language and, 106–7
- Thurin, Erik Ingvar, 74–5, 172n2
- Tocqueville, Alexis de, 120
- Transcendentalism, 4, 40, 42, 43–4,
 46, 47
- Traubel, Horace, 28, 32, 48, 61, 63, 70,
 172n1, 173n3, 175n21
- Trench, Richard Chevenix, 174n19
- truth, 77–114
- typewriters, 138, 157
- typography, 138
- Unitarian Church of New England,
 41, 42
- United States. *see* America
- universal language, 9–10
- univocality, 4, 32, 34, 40, 82, 95, 111,
 121, 134, 142, 149, 167–8n9,
 168–9n15
- usage, 82–3, 85, 93–4, 104, 112–13
- utopianism, 3–4, 5, 9–10, 15, 35, 36,
 91, 92–4, 160, 161–4, 187n2,
 188n9. *see also* *under specific*
poets
- Valéry, Paul, 5
- Vanderborg, Susan, 183n4
- Variotype, 131
- Veblein, Thorstein, 120
- verbs, 9, 122
- Vickery, Ann, 187n1
- Viking Fund & Wenner-Gren
 Foundation, 139–40
- vocables, 108–10
- voice, 156
- Von Hallberg, Robert, 182n4
- Wah, Pauline, 185n20
- Walcott, Derek, 12
- Warren, James Perrin, 172n2, 174n19
- Watten, Barrett, 156, 177n4,
 183n4, 187n1

- Webster, Noah, 51, 57, 63, 65, 69, 72, 175nn19, 21
Dissertations on the English Language, 41
- Weiner, Hannah, 188n6
- Wexler, Joyce Piell, 175n1
- White, William, 63
- Whitman, Walt, 1, 4, 7, 36, 89–91, 97, 112, 120–1, 143, 151, 155, 157, 160, 166n5, 169nn17–18, 171n38, 173n3, 174–5n19, 183n4. *see also* Whitman, Walt, works of
- Adamic poetics and, 169nn17–18
- adherence to the “substance logic” of Cratylysm, 14
- American English and, 49–53, 66–8, 173n9, 175n21
- Americanism of, 7
- Americanness and, 7, 114
- Anglo-Saxon and, 49–51, 173n9
- babelization and, 64
- belief in language as inherently spiritual, 3
- Christianity and, 61
- Conventionalism and, 52–3, 63, 64–5
- Cratylysm and, 8, 11, 15, 27–8, 30, 40, 47, 51–75, 141, 172–3n2, 186n25
- democracy and, 36, 44–6, 61, 68–9, 71, 83, 91, 113, 164
- Emerson and, 40, 44, 46–7, 53–62, 68–9, 74
- English and, 49–53, 66–8, 173n9, 175n21
- exactitude and, 32–3, 70–1
- France and, 173n7
- German philology and, 63, 64
- Hegel and, 45–6, 88
- Heracliteanism of, 186n25
- Hermogenism and, 30, 52, 65, 66, 71
- history and, 5, 172–3n2
- Humboldt and, 151
- Idealism and, 54
- idiomatic expressions and, 8
- interpretation of culture by, 5
- kosmos* and, 151–2
- language and, 14, 27–8, 31, 32–3, 41–75, 174n18
- language studies of, 62–75
- language theory and, 72
- linguisticity of, 41
- linguistic nationalism of, 65
- materialist doctrine of language, 106
- names and, 39–75, 173n8
- nationalism and, 6, 39, 41–53, 71
- Native American language and, 48, 49–51
- Naturalism and, 50, 52–3, 63, 64–5, 66
- natural language and, 49–51, 88
- nature and, 56
- neologisms and, 65, 66–7, 175n21
- nouns and, 8
- Olson and, 126
- organicism and, 52, 63, 67
- perfect language and, 4–6
- personification of language by, 69–70
- place names and, 49, 71
- Plato and, 165–6n4
- poetic catalogues of, 14–15, 62, 74
- poetry and, 31, 32
- politics and, 41–53
- proper names and, 49
- the prophetic and, 31
- (Riding) Jackson and, 113
- scholarship on, 2, 172–3n2
- social renewal and, 3, 36, 74–5, 77, 78
- social vision of, 51, 74–5
- society and, 3, 36, 51, 74–5, 77, 78
- sound and, 174n17
- Stein and, 166n7
- Swinton and, 175n19
- Transcendentalism and, 46, 47
- translation and, 175n23

- Traubel and, 175n21
 utopianism and, 36, 62, 83
 Webster and, 65, 69, 72, 175n21
 writing and, 47–8
- Whitman, Walt, works of
An American Primer, 39, 63, 172n1
 “America’s Mightiest Inheritance”,
 50, 62, 69, 173n9
 “A Primer of Words”, 65
 “Democratic Vistas”, 12, 36, 37
 “I Hear America Singing”, 66
 “Kosmos”, 56
Leaves of Grass, 44, 53, 63, 78, 151,
 174n18
 “My Poems, When Complete”, 54
 “New World poetics” of, 12
November Boughs, 166n4
 “Other Notebooks, &c. on
 Words”, 63
 “Our Language, [and Future] &
 Literature”, 66–8
 “Primer on Words”, 61, 172n1
Rambles among Words, 62, 63–4,
 173n9
 “Slang in America”, 62, 69
 “Song at Sunset”, 74
 “Song for Occupations”, 47
 “Song of Myself”, 15, 74
 “Song of Occupations”, 74–5
 “Song of the Exposition”, 66
 “Song of the Open Road”, 74
 “Song of the Rolling Earth”,
 14, 32–3, 58–60, 138
 “Song of the Universal”, 44–5
- Specimen Days*, 45–6
 “The Eighteenth Presidency!”, 61
 “The Primer of Words”, 55–6, 63,
 65–6, 70
 “Words”, 63, 72
- Whorf, Benjamin Lee, 120
- Williams, Bernard, 170n27
- Williams, William Carlos, 6, 8, 79,
 137, 138, 166–7n7, 183n4,
 184n8
- Wilson, John B., 173n5
- Wittgenstein, Ludwig, 81
- words, 107–9, 111–12, 113, 137,
 159, 160. *see also* language
 concreteness of, 138
 as objects, 140–1
 object-status of, 154
 things and, 121, 125
- Wordsworth, William, 136–7
- “Word Wheel”, 11
- word-writing, 154
- works, distinguished from projects, 3
- writing, 119–27. *see also specific kinds of
 writing*
- Wyoming Territory, 49
- Yeats, William Butler, 79
- Zemach, Eddy, 59–60, 72, 137,
 169n20
*The Reality of Meaning and the
 Meaning of Reality*, 14
- Zukofsky, Louis, 137–8, 167n8, 184n8,
 186n23