Lost Borders: Haunting *In* and *Of* American Women's Ghost Stories

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Abstract:

This thesis explicates the trope of haunting in turn-of-the-twentieth-century American women's short stories of the 'Wild West'. It demonstrates haunting's implications for the understanding of space and Otherness in the context of the literary, ontological, and epistemic changes of the time. Delineating a specific sense of time and place through an equation of Transcendentalist vision and Realist writing, the conventional account of the Wild West elides questions of gender, class and race. Understood as a discourse, however, the writing and imagination of the Wild West as an empty space viewed from the perspective of totalising and unified gaze is interrogated as a constructed position allied to a white, male occupation of space and history that elides the presence of other genders, races and cultures in the narrative of frontier settlement. Haunting, as it disturbs conventional patterns of temporal and spatial ordering, opens up singular Transcendental and Realist perspectives to heterotopic disruptions that contest distinctions between real and imagined spaces and the exclusions that these distinctions enable. As a contested, resistant mode, haunting stories alter and warp the equation of vision with thought that occurs in the literature of Transcendentalism and Realism. Haunting stories do not simply acknowledge or represent the exclusion of women who have moved outside the bounds of domesticity and the confines of New Womanhood in writing about the frontier: they are exemplary and complex texts that warp and defuse the discursive solidity of the Wild West by disclosing structural and thematic fissures in the optical unities and power of Transcendental vision and literary Realism. This thesis will consider three works in detail, Elia Peattie's 'The House That Was Not', Mary Hunter Austin's 'The Pocket-Hunter's Story', and Emma Frances Dawson's 'An Itinerant House'. The approach taken to these stories–examining the works as points of intersection and positioning in discourse and episteme–allows for both a detailed reading of what is being represented in the work, and a complex tracing of the systems that form and inform such representation.

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Introduction: Haunting and the Non-Place of the Wild West

The Wild West of turn-of-the-century America was no place for a lady. Nor was it a place for haunting. The long drop of the Grand Canyon, the winding valleys of the Rocky Mountains, the swirling white waters of the Colorado River, the presented wildness of the American West is physical, natural, open and straightforward. Its obstacles are solid and dangerous, a geography that served as both a challenge to the men who traversed, climbed, forded it in the name of America's destined ascendancy across the continent, and an object for the fulfilment of masculine power and primitive truth, through the strenuous domestication of nature. A cycle of expansion and domination underpinned the process of containing wilderness through the settlements of farming, urbanisation and – ultimately – conservation in national parks, a process of domesticating nature in line with domestications that followed the national passage West. The literature of the Wild West claims similar openness and clarity to the space it represents; it should place on the page, carefully framed, the vast, Romantic and fantastic visions before the writer, which needed neither Romantic nor fantastical embellishment. The land itself is supposed to be more than enough for the eye to place upon a page. This clearness, this transference from the eye to the page could never allow such an unreal, warped, ambiguous thing as haunting.

The story of a heroic masculine journey through an empty, unforgiving and resistant space that impels its own (male) subjugation neglects to include most women, though many were involved in the occupation of the West. To acknowledge this overlooked female presence is to alter the straightforward narrative of the West. It opens up a critical perspective on the gendered implications of construction of the American West and with it, wider implications regarding the cultural ideas, assumptions and practices surrounding sexual difference. While assuming the West to be a neutral, open, blank space for occupation, a physical realm without history and without shadows and beyond the scope of national anxieties, it is shaped by a gaze that assumes itself to be illuminated by the light and truth of

American progress, a universalising and civilising vision that occludes the conditions and contexts of perception. However, it is a white, male gaze which realises itself in and upon the very emptiness and resistance of the space it sees. That women were part of this picture discloses the partiality of its perspective, which quickly widens the critical vision of the west to include not simply occluded sexual differences, but broader relations of non-blank, non-neutral Otherness – of other cultures, races, indigenous nations, histories, and relations to the land. The 'Wild West' is thus not simply a physical space but a discourse – a way of organising and maintaining power relations through knowledge – that is imbued with ideas and values, like hope, authenticity, beauty and struggle, tied to practices that enact American progress. The discourse of the Wild West, eliding its own inclinations in its assumption of neutrality and transparency, thus denies the power relations shaping the geography and the language it deploys.

Haunting disturbs the neutralisation and naturalisation enacted by discourse. Haunting signals the incipient awareness of the spatial, historical, sexual and cultural Otherness that is overlooked or excluded by a Wild Western gaze, tacitly and often reluctantly acknowledging the presence of spaces and figures that neither accord with nor support its narrative. Haunting thus interrupts a single narrative and admits the possibility of other stories, other perspectives of different times, places, and peoples. But haunting also declares the discourse of the Wild West to be far from universal, neutral, natural, transparent or true, disclosing the complex power relations that inform discursive productions. Haunting disturbs a Transcendental and Realist mode of representation that assumes transparency, neutrality and objectivity through the act of seeing, where thought, vision, and literature are metonymic. Its warpings turn the vision of the West as a true reflection of things into an uncertain projection of the cultural modes and power positions of white national hegemony at the turn of the century, ones that had many implications for those not included in the scope of its vision.

By openly questioning a discourse that denies the power relations that construct it,

haunting stories indicate the role domesticity plays in the Wild West. Domesticity operated as a gendered discourse of the home, and a way of making and maintaining the Wild West. Wild West discourse frames domesticity as both an oppositional space, and the reason for the frontier's consistent movement. As a wider shift in the national conversation of America, the vocabulary of home expanded even further outside of the familial domain and into broader terms of a white middle-class nation poised against, and regulating a non-white Other. Though the Wild West is placed against the cultured realm of feminine domesticity, it relies on the delineations that mark the middle-class household to form a comforting narrative of a space specifically present for white men. Similar to Said's concept of Orientalising the Orient – maintaining the knowledge of a space that enhances the positions of particular institutions (6) – the Wild West is domesticated; its complex people and history flattened out into a well maintained knowledge structure that posits the space manifestly *for* white men and their gaze.

Haunting involves optical experiences akin to the mirror experience as outlined in Foucault's 'Of Other Spaces'. Haunting stories invert and contest, even as they present a vision of space, indicating the unstable points in the discourses of both space and literature at the turn of the twentieth century. Haunting fictions reflect actual spaces that are both visually part of the space, yet entirely unreachable, like the space seen through a mirror. In this way haunting warps such easy relations between sight, language, and mind. Haunting both marks and occurs at points of deep uncertainty concerning thought, vision, and literature which were undergoing complex changes during the nineteenth- and early twentieth-centuries. The visual-literary conflation is a reaction to the complex epistemic shift that occurred over the course of the nineteenth-century. According to Foucault in *The Order of Things*, time overtook language as the determining factor of organisation in the nineteenth-century. Language, in turn, shifted towards the literary, rather than a conduit or plane of truth, literary language emphasises the act of writing (327). In challenging the visual-literary conflation, haunting texts warp their very structure, indicating the act of writing. In this way, haunting

stories are deeply insidious; they inconspicuously seem to work along the lines of figurative language, only to bend the conflation of sight, mind, and literature, in such a way as to break the absolute nature of its equation.

This thesis offers detailed readings of three works, Elia Peattie's 'The House That Was Not', Mary Hunter Austin's 'The Pocket-Hunter's Story', and Emma Frances Dawson's 'An Itinerant House', an approach texts that addressed both their form and formation – both focusing upon the story but never leaving its positioning in regards to discourse and epistemology unconsidered. Instead of the author function, which obfuscates the power relations of a text with the unified figurehead of the author, this thesis presents what Said terms the 'strategic location' of the text's creation, a way of describing the position of the author in relation to discourse and other representations, as they form a representation (20). Instead of structural universalism, it presents structural situation – where writing both resists and limns epistemic ordering and discursive formulation. The stories are intended as foci in which haunting, the discourses that it outlines and the epistemic shifts in language that it implies, are fully outlined. To examine the complex relations presented by haunting to their fullest extent, it is necessary to focus on the analysis of a limited number of significant texts.

This approach, which considers the position of creation and of structure of haunting stories is particularly valuable, considering that these works have not been given the isolated, structural examination done in the past – what can be taken for granted with the cultural criticism of more closely studied works, like Henry James' 'The Turn of the Screw' or Poe's 'Ligeia'. The ways in which haunting stories such as 'The House That Was Not' have typically been examined, in works like Jeffrey Weinstock's *Scare Tactics: Supernatural Fiction by American Women,* as part of a massive overview, their details isolated and conjoined with similar aspects of other stories to promote a specific theory. Rather than having a piece that challenges and negotiates complex discourses, works like *Scare Tactics* take stories outside of their specificity to fit the themes of a single relation, of women

oppressed within their houses, terrified by patriarchal control. This approach ignores the complexities of the expansion of domesticity as a discourse, situating gender as an absolute power structure that women are subjected to rather than a complex way of understanding the world that was negotiated, challenged, and warped. This thesis intends to reverse the way haunting stories have been examined, by placing them in relation to discourse, rather than utilising their various aspects to support a singular theory. It offers an approach to texts that addresses both their form and formation – both focusing upon the story but never leaving its positioning in regards to discourse and epistemology unconsidered.

With each case study, haunting will be described in its multi-fold, complex formations. Haunting is a way to contest and invert the discourses and episteme that form and inform the stories while still maintaining those formative relations. Haunting works in multiple ways. The first is a visual haunting, which takes the form of one or more optical feints. These stories produce optical warpings that challenge their character's sense of vision-based certainty. These visual hauntings, these optical feints lead to multiple stories, multiple attempts by the characters inside the story to remove the aspects of the space that challenge the epistemic relation of vision and mind. The characters assume that they can say what they see or situate their perceptions in a coherent narrative frame. Haunting, however, refuses any unified vision or coherent representation. Instead, the interpretations differ between characters, causing them to engage in complex power relations and strategies to stabilise their stories. The haunting mirror of space in these stories displays Wild West discourse, the power relations and desires that form and inform the terms that are understood. Hauntings do not offer any resolution of the visual and interpretive warpings that they produce. This lack of certainty allows the stories to exhibit the operations of discourse, bringing to the fore the power relations that occur with the formation of these stories. With the opening up of discourse and a represented landscape which resists viewable certainty, haunting stories lead to a warping of the very structures of language. They feature points in which the narrative

framework and other constructive elements are brought to the fore, indicating the constructed nature of the story itself. Yet, the stories never collapse into their structure; they maintain these heterotopic elements and the utopic lines of story.

This thesis is broadly divided into four sections. The first establishes a theoretical approach to haunting and the discourse that it warps. The other three offer detailed studies of individual texts describing their haunting and positioning them in relation to domesticity and the Wild West. The first section starts by establishing the discourse of the Wild West, and how it seemingly creates no space for women or non-white Others. It begins with Frederick Jackson Turner's 'The Problem of the American West' as a case study of Wild West discourse. It then moves on to examine the expansion of Wild West discourse into the critical evaluation of literature, namely through the works of Leslie Fiedler and John R. Milton, and how they place the works by women and non-white inhabitants of the west either outside of, or lower in, the hierarchies they develop. The next section probes the fissures of this discourse by tracing the complex relations of domesticity and the Wild West, and the diversities of these discourses. It begins with domesticity as a model of femininity and space, a way in which middle-class white women negotiated complex power structures in the rapidly expanding nation. It then traces domesticity's complex expansion, outside of the immediate home, and into national or Manifest Domesticity. From there it addresses Kohler's concept of the visual-literary conflation. Following the discursive domestication of the Wild West, haunting will be outlined, as it complicates the certainties of space, vision, thought, and literature that the discursively domesticated Wild West and the visual-literary conflation seek to maintain. It draws from Foucault's two versions of the mirror, connecting these two theories and describing how they relate haunting both within, and in the formation of, the stories themselves. Haunting's mirror has the temporal aspects of Derrida's spectre from *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International,* yet this warped temporal state is an aspect of space, rather than a working thing. After the

visual, spatial, temporal, and epistemic aspects of haunting are addressed, it turns the limited critical evaluations of women's haunting stories from this period, discussing their particular limits. Finally, some brief glimpses at haunting in other works from turn-of-the-century American women will be addressed, tracing the visual warpings in these texts to highlight the significance of the Wild West in terms of haunting, and placing haunting as a wider feature of American Women's short stories.

The second section, and first study, traces haunting in Elia Peattie's 'The House That Was Not'. Peattie, a married, working mother, was a fairly prolific writer, whose works display a complex relationship with domesticity. Peattie's works frequently turn to domestic precepts as a way of expanding women's positions in the world and the Wild West, often treating its masculine ethos with irony. After discussing the strategic positioning of the text, it moves to examine the optical warping in the story, which comes in the form of a sky configured as a gazing ball. The orbuculum of the atmosphere places the house Flora sees through it at a ceaseless distance. Though the glass ball seems to suggest futurity, it offers only an inverted picture of the domestic space that Flora currently resides within. The haunting warping of the orbuculum allows for a representation of domestic and Wild West discourses. On uncertain perceptible grounding, Flora and her husband Bart argue over what they see and translate upon the land. Bart utilises the discourse of the masculine Wild West to assert the verity of his interpretations. Yet, Bart is inconsistent as to whether the house ever exists and whether he still sees it. The house appears to Bart and Flora at times of desire, which they both express through domestic discourse. The story does not validate either of their desires or translations. Though Peattie's work seems stylistically the most Realist, brief shifts in tense, tone, narrative, and dialect in the story subtly warp its Realist aspects. The slides from third-person narration into free-indirect narration throughout the story offer a complex description of Flora, providing both overwhelming nearness and ironic distance to the character that both challenges Bart's authority, yet also obscures an easy understanding of

Flora's desires.

Following 'The House That Was Not', the next study offers a very different topography and set of relationships, Mary Hunter Austin's 'The Pocket-Hunter's Story'. Many critical works on this story and the collection in which it appears, *Lost Borders*, tend to utilise the author function, relating the works directly to a distinct story of Austin's life. They posit Austin's works as reflections of her escape from the confinements of domestic life to the freedoms of the California flatlands. Yet, 'The Pocket-Hunter's Story' features a far more insidious, far more complex landscape and story structure than this authorial equation allows. The haunting optics of this story, the mirage and sliding picture epistemologically and ontologically challenge the Transcendentalist figure of the Emersonian eye, by stretching, and dividing the mind's eye and bodily experience of the land. The land, as Austin configures it, can merge with, and dissipate the body, while simultaneously drawing out the mind. The Pocket-Hunter and fellow miner Shorty Wells, puzzled by the absence of the dead body of Wells' partner, Long Tom Bassit, and the presence of Mac's corpse, both attempt to negotiate the impossible situation before them through the discourse of the Wild West, as both assume the land offers manifest truth. The body they find within it, a hybrid of Mac and Bassit, leaves neither men's interpretations on a comfortable footing. The sliding picture functions with both the narrative of the story and its position in the collection. The story features a framing narrator that dissipates as a character, into an omniscient, lens-like, form of narrative. The framework of the story held together by the narrator status as a character collapses, breaking apart its unity within the collection. This complex sliding, hybrid narrative allows for a complex representation of the discourse of the Wild West, as it is used to frame the representation of a Native American woman known only as 'Mac's Woman'. 'The Pocket-Hunter's Story' haunts its structure to trace a complex discourse of a woman elided and harmed by the discourse that precludes her presence.

The final account outlines the palimpsest, the palimpsestic, and the palimpsestuous

aspects of Emma Frances Dawson's 'An Itinerant House'. Dawson's work is both the earliest of the three works studied, and the least concerned with Realism, featuring a heavily textual bent. Dawson's work haunts by way of such complex superimpositions, what Sarah Dillon, in *The Palimpsest: Literature, Criticism, Theory,* defines as the palimpsest, the palimpsestic or involute, and the palimpsestuous. 'An Itinerant House' features a quote from T. A. Trollope's 'An Artist's Tragedy' which, utilising an Emersonian model of thought, positions a space as a palimpsest, an over-written text, whose imposed layers of passion or psyche can be carefully separated to access a universal history. Yet, the haunting of the space is both palimpsestuous – the layers upon it interacting and altering one another – and itinerant, able to move and merge with other spaces. The itinerant house of the story seems to offer historical stable answers, but only with the elision or destruction of its other layers. The haunting in 'An Itinerant House' has an unstable figure, Felipa, working in its surfaces. As a Mexican-American boarding-house keeper, once thought to be married to a white man, Felipa embodies the many movements and histories that Wild West discourse attempts to regulate. The men in her boarding-house employ various discursive strategies as they attempt to contain her, all of which fail. The involuted space of the moving house is in fact formed by both her collapse and the men's attempts to resuscitate her. The house subsequently destroys any inhabitants who attempt to contain it with their own stories and imprints, perpetually pointing back to Felipa's injustice. The haunting of the text in 'An Itinerant House' features a warping of the story through its very palimpsestuous allusions and interpolations. The palimpsestuous interplay of allusions in the story, the way they both form and alter meaning in relation to the plot, warps the Realist formation of allusions as still references that support its framework. Further complicating the story's palimpsestuous relations, are the constructed allusions, interpolations that function like quotes within the work, but highlight the boundaries of attribution. The boundary of attribution which forms allusion, is fictionalised and flimsy in 'An Itinerant House'.

The very existence of haunting stories works within and highlights a fissure in the discourse of the Wild West. Haunting stories are both formed and informed by various discourses of language, thought, vision, and space, which would seemingly make their presence impossible. To read haunting in these stories is to re-evaluate the discourse of the Wild West, and the discourse of domesticity, and the power relations of gender, race, and class that form and inform them. Haunting forms a way to examine the shift in the organisation of language and ideas during the turn of the twentieth century. These stories are sometimes in line with, and sometimes incongruous with, the ways literature was evaluated, critically at the time, and currently considered. These stories are deeply involved with the issues of space, thought, language and vision, sharing the concerns that mark much of the literature at the time, particularly the literature of the Wild West. Theirs is a west that does not always offer visual certainty or authenticity. These stories both operate with the configuration of literature as a conduit of thought or epistemic certainty yet, warp it, in such a way as to recognise the changing ground of understanding that was occurring around them. In challenging a precept that would make their existence impossible, haunting stories signal the mechanisms of language that form their stories, even as they primarily maintain the precepts of Realist or Transcendentalist literature. Haunting stories blur, multiply, and superimpose visions of the space, challenging the way the Wild West was written.

Section 1: Haunting Theory, and the Discursive Domestication of the Wild West

Introduction

To understand haunting stories by women of this time is to employ Foucault's concepts of discourse; to examine the context in which they are made, and the complex power relations with various institutions which form and inform their creation and representation. To state what fissures these stories worked at, and what modes of understanding such stories modify, what both necessitates haunting, yet seemingly renders it impossible, the discourse of the Wild West must be explained. Fredrick Jackson Turner's 1896 essay 'The Problem of the American West' forms a starting point, an example of the context of the Wild West, particularly how it was utilised later in the twentieth century by American literary theorists. Turner's hypothesis configures time as an aspect of space and the people within it. He figures historical civilisation as a teleological process that takes place over geographic space, from a primitive west of nature to its conquest as the industrial/agricultural North/South. In this way he was in alignment with broader, imperialist concepts, particularly what Anne McClintock terms anachronistic space. Yet, unlike European Imperialist discourse, Turner places the anachronistic Wild West as the source of American culture, rather than its receptor. The temporally and geographically delineated Wild West develops both individualism and democratic unity in the men who endeavour to settle it. Turner's theory assumes white male action; Turner's west has no women, non-white, or indigenous subjects in it. It is formed and informed by man's (previously accomplished) process of challenging and shaping nature to form a home that he then runs further from, seeking the peace of the primitive again.

This flattened spatial time, though it seems to promise a universal (or at least national) cyclical process, always precludes non-white, non-male subjects. Both Fiedler and Milton's works on American literature and the literature of the West feature many aspects of Turner's hypothesis; Fiedler models American literature in a similar way to Turner's cycles of

primitivism and domestic civilisation, while Milton particularly adapts Turner's concept of a primitive space waiting for the process of history to be stamped upon it. Both operate under Turner's assumed universal, white male subjectivity. Fiedler and Milton's evaluations are not without contention, as critics such as Nina Baym explicate the issues with the Wild West and its literature. However, the mode and terms of the Wild West still outline many aspects of its criticism, as scholars such as Jennifer Tuttle, Gary Scharnhorst and Janis Stout oppose or adapt its precepts into 'Other Wests'. This formation of space and writing initially seems to preclude the existence of women's haunting stories. However, by elaborating power relations, institutions, and representations of Turner's time, the fissures, the contradictions and inversions of the Wild West become increasingly apparent. Women's haunting stories are made at such junctions and disjunctions.

To understand how Wild West discourse was formed and positioned to white masculine advantage during the nineteenth-century and well into the twentieth, it is best to consider the discourse of domesticity and discursive domestication. The Wild West positioned itself against and for the domestic home, town and their feminine occupants. However, as a discourse, domesticity was full of contradictions and underwent mutations throughout the nineteenth- and early twentieth-centuries. It was often utilised strategically by white middle-class women. The context of home was expanded to municipalities, communities and social services, allowing these women more political, economic, social power and greater mobility, giving rise to the New Woman. Domesticity concerns the delineation and maintenance of space, making it familiar and comfortable, particularly for men, but also for women and children. This aspect of comfortable familiarity can apply to knowledge. As the Orient was Orientalised, the Wild West was domesticated, placed into hegemonic forms of knowledge in order to be understood as an open ahistorical space free for a white male purview. As outlined by critics like Amy Kaplan and Albert Hurtado, the domestication of the Wild West involved the conception of America as a white middle class

home that must be maintained, regulated on personal and national levels, from non-white Others. Even though the process of settlement was very complex and diverse, the context of the land, its representations, were carefully delineated into representative terms that facilitated white masculine comfort.

The domestication of the Wild West relied on various positionings, linked with several different discourses, to function, including the primitive wilderness, the Oriental desert, the feminine pastoral, and, most importantly, the visual-literary conflation. The wilderness, the Wild part of the West place without signs of white settlement, its inhabitants conflated with the space itself, was considered blank and ahistorical. It was codified for white male projection and recovery from civilisation, as they entered its revitalising primitive state. When the non-white people, their history and structures insistently claimed a view, they were Orientalised, placed in terms of a clearly understood foreignness that was outside of what constituted America and the Wild West, thereby maintaining the discourse's insistence upon its own blankness. The Wild West, as it became codified and delimited into National Parks and Reserves at the turn of the century, also turned to the beatific formations of the pastoral, in which virgin land was considered a feminine space that was not meant for women.

The discursive domestication of the site of the west relates to a specific discourse of literature, one that figures writing as a form or mode of vision. The visual-literary conflation can be seen in the concepts of the 'Emersonian Eye', and the 'Realist lens'. According to Michelle Kohler's *Miles of Stare Transcendentalism and the Problem of Literary Vision in Nineteenth-Century America*, the Emersonian eye was formed with the Transcendentalist movement in the mid-nineteenth-century and posits that a true, authentic poet, can take what is manifestly before him and transcribe into a work of true literature. The Realist lens features language as more of a tool, the writer more of a translator who utilises language to frame visions upon the page, giving the effect of an external reality. Both exist in tension with one another as models for literature during the nineteenth- and early twentieth-centuries, yet they

rely on the assumption of a visibly accessible truth. This discourse denies discourse, its complexities and positions, by collapsing sight, mind and text. It also facilitates the Wild West. In the literature of settlement, the land itself is configured as manifest, open, available, and even calling to the writer/seer to place it upon the page (Kohler, 34). There is no place for haunting the discursively domesticated west, which, by its very terms removes the wrongs done by settlers of the west, as its troubled, complex history is dispersed into an unchanging form of nature. The schema of the visual-literary conflation, with its insistence upon concrete, readable knowledge forms a hierarchy of authenticity in haunting has a low standing, which is reflected in the lack of criticism or consideration these stories have received, despite haunting's persistence and popularity in the late nineteenth- and early twentieth-century. It is at the incongruities of this axiom that haunting occurs, and with it, a multitude of implications, not just for the Wild West, but for the wider sense of understanding at the time.

In haunting the visual-literary conflation, these stories indicate its fissures, the points that contest and invert its axioms. Haunting operates through points in their stories where the conflation of literature and vision are impossible, by presenting what Foucault, in 'Of Other Spaces', terms a mirror experience. The mirror experience is both utopic, unreal and unreachable, and heterotopic, both present yet contested and inverted. The mirror experiences in these stories are from spaces that are visibly a part of the landscape, yet operate in such a way as to invert and contest such visual and temporal certainty. Hauntings feature a warping of time. While Foucault suggests contested and inverted aspects of heterotopic real spaces, he does not address the potential of either utopic time or a mirrored/ haunting time. However, Derrida's spectres and spectral time from *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International,* offers a starting point in elucidating such temporal warpings. Derrida's spectres, similar to the mirror experience, provide an ontological challenge, what he terms hauntology. Derrida's spectral time is similar to utopic time, in that it is constantly disjointed, never in and of the present, what Foucault terms chroniques.

However, with Derrida, this disjointed time is connected to a thing, a spectre that works towards its own exorcism, the discovery of past wrongs that influence the future. Haunting, particularly in the Wild West, does not allow for such spectral working, or exorcism, as exorcism would lead back to the domestication of the Wild West, the maintenance of comfortable modes of knowledge. Haunting, challenges and continues the shifts in temporality, never leading to controllable certainty.

With the temporal, visual and spatial mirror, what is said/read cannot fully be penned an interpretive story. This mirroring indicates the emergence of what Foucault terms the literary; writing that self-defines itself by structure, that focuses on language itself. Without the assumption of reading as seeing, discourse, the complex, interrelated power-relations that form and inform the author and their works, can be indicated, where the discourse of the Wild West would otherwise elide its own formation. Language, as the tool of visual representation, shows itself, fleetingly, as language itself, disconnected from its use as an impossible conduit of vision, in this representative mirror. Yet, for these stories to still function as stories, they must engage with the plane of language, and its utopic sense of chronology. They are not and cannot be outside of the situation of their writing, where the understanding of literature as a form or tool of mimesis, and the formation of a transcendental, accessible, unified real, were still accepted. Yet, they indicate a fissure in such discourse and epistemic understanding. Hauntings both work in and contest their own plane of language. They indicate points where language and vision are not direct relations, where language speaks to itself, not in a utopic relation to a transcendent, universal truth, but to itself as a constructed piece; they comment upon their structure, the words and pieces of tense, dialectic outlines, narrative, and tone, that make words both literary and a story. These stories do not neatly end with stable conclusions and neatly bordered endings; they dissipate into various implied possibilities.

To highlight the importance of this thesis' approach to haunting, its tracing of the power structures and modes of understanding in the very construction of these

representations, it is best to turn to the (albeit limited amount of) critical work done on works like Peattie's, Austin's, and Dawson's. Many focus on ghosts as a form of cultural critique, and insist upon a unilateral power -relation along the lines of gender, with women facing what Jeffrey Weinstock, in *Scare Tactics: Supernatural Fiction by American Women,* terms 'the terror of the everyday' (55). In this terror, women suffer under an all-powerful patriarchy, where they are vulnerable to many forms of abuse, all of which are more horrifying than the ghosts featured in these stories. Indeed, critics such as Carpenter and Kolmar, feature ghosts as comfortable figures, whose irrational presence highlights the triumph of feminine sentiment over masculine reason. Other critics have more sophisticated examinations of gendered relations as with Jenni Dyman's *Lurking Feminism: The Ghost Stories of Edith Wharton*, yet, by focusing solely on gender, the other aspects of power, particularly class, in both her works, and with ghost stories in general. While these criticisms are often insightful, there are aspects of these works that haunting, as defined in this thesis, can better address.

Before entering the detailed studies of the short stories this section ends with a brief overview of other women's haunting stories, positioning them in relation to the Wild West or more broadly with other aspects of America. This outline will elaborate the function of haunting and its importance to the Wild West. The mirroring of the literary-visual conflation was a common motif across many regions of the United States. Peattie, Austin, and Dawson were not the sole number of authors who encountered the Wild West, spatially and discursively. Authors such as Gertrude Atherton and Charlotte Perkins Gilman also encountered the Wild West. However, their relationship to the space and discourse is not haunting. To haunt the Wild West is to challenge and warp the literature that facilitated the power dynamics of its representation. Peattie, Austin, and Dawson all participated in settlement, encountered the Wild West, and haunted its optics and its literary precepts in order to represent the fissures, the points of contradiction that are part of its discourse.

1.1 Turner's Hypothesis

In September 1896, Fredrick Jackson Turner introduced 'The Problem of the American West' to the general public (or the readership of *The Atlantic Monthly*). Turner's 'problem' seeks to set up a grand narrative of American Westward expansion and its necessity to the American ethos. He posits the West as 'at bottom… a form of society rather than an area' (289) a society shaped by the entrance into and subjugation of the wilderness (292). Turner models his west as a process that cycles across space, with waves of progressive civilisation occurring simultaneously at varying points in time across various points in the land, where 'Indian hunters and traders were followed by the pioneer farmers… after this came the wave of more settled town life and varied agriculture; the wave of manufacture followed' (296). Turner's hypothesis places the firmament of America, and American character in terms of progressive time that takes place, cyclically over space. The North and South, the states lying East of the Mississippi River, or even the Appalachian Mountains were finished, fully industrialised and/or culturally sophisticated products that the Great Plains states of Nebraska or Kansas, the states of the Rocky Mountains like Colorado or Montana, and the Pacific coastal states like Washington or Oregon were at various states of becoming. This cyclical mark of progress did not simply apply to the masses, but the individual, who journeyed from an initial reversion 'to primitive conditions of life' without the 'social comforts of the town' or its strictures (291) to a replication of the waves of advancement and settlement that came before, 'the vision of the nation's continental destiny' (293) writ small. The West and its open-land based freedoms formed a man who 'dreamed dreams and beheld visions… had faith in man, hope for democracy, belief in America's destiny, unbounded confidence in his ability to make his dreams come true' (293). Turner formed the West as a semi-mythic landscape that, with its process of settlement, held and shaped the hopes and spirits of the men who settled it. He linked the en masse movement of people together with the character of the individual. Where the North, which had reached its

apex of industrialisation and cultural sophistication, was placed as the head of the nation's culture, the West, with its compelling lack of either, formed both its geographic future of progress and simultaneously its past, as a diffuse spirit.

Unfortunately, according to Turner, the problem of the American West was that its cycles were winding down, as its processes had no place to begin. By 1896, all of the contiguous United States had been demarcated into territories, all but three of those had gained Statehood. The land had been carved out into neat lines, 'the free lands are gone, the continent is crossed, and all this push and energy is turning into channels of agitation' (296). The 'free lands', the geographic spaces that allow the cycle to continue are gone, leaving nowhere for men to restart the process again. According to Turner, the nation's once glorious frontier was swiftly being subsumed into the discomforts of industrial urban areas, offering no place for either unity or escape. This, Turner worried, may mark the end of social experimentation in the United States, as 'failures in one area can no longer be made good by taking up land on a new frontier' (296). Turner configures the Wild West as the escape valve of class and political pressures from the North and South, as a place deeply important to the slow incorporation of other European immigrants into American culture, where 'sectionalism first gave way under the pressure of unification' (294). Without the pressures of this spatial process Turner worries that 'a people composed of heterogeneous materials, with diverse and conflicting ideals and social interests, having passed from the task of filling up the vacant spaces of the continent, is now thrown back upon itself, and is seeking an equilibrium' (297). The process of settlement can no longer both geographically separate such a heterogeneous society, nor can it unite it under a single task, as it has no more vacant spaces to fill. This, potentially, could prove disastrous, according to Turner, as these energies, without a singular purpose, could lead to chaos and conflict[i].

Turner presents two outcomes, or possible solutions, for an America without a west. The first is an embrace of increasing industrialism (297); his hope for the future lies in the

spatially temporal centre of the nation, the 'White City' of Chicago, as

> its complex and representative industrial organization and business ties, its
> determination to hold fast to what is original and good in its Western
> experience, and its readiness to learn and receive the results of the experience
> of other sections [regions] and nations make it an open-minded and safe
> arbiter of the American destiny (297).

The Midwest, in the middle of its advancement, will re-order the nation and set an example

that will quell the class-based civil unrest and lead the nation to a new, fully industrial state.

With this shift in the geographic area, Turner positions a strategy to both unify and stratify

society with a new potential goal; international prestige and economic power. This

international shift is apparent with his calls for 'a vigorous foreign policy… an interoceanic

canal, for a revival of our power upon the seas, and for the extension of American influence

to outlying islands and adjoining countries' (296). Turner's calls for global expansion to cure

social ills of late nineteenth-century America reveal the process and culture of the frontier

was a form of imperialism. His calls for 'the extension of American influence' to nearby

countries as a replacement for his frontier-as-cultural process implies that the two are

equivocal in purpose and outcome. This equivalence inadvertently suggests that the entire

process of the frontier was a sort of intra-national imperialism. It implies another underlying

unifying force of the frontier; the subjugation of the people already occupying those vacant

spaces.

In his analysis of the American West, Turner traces a problem, a discontinuity. He

examines a mass movement, the West and America as a progressive process, moving towards

a totality of history, as a unified, 'History of America' an explanation for the whole of the

country's character. Turner places the rupture that delineates his history right at the edge of

his contemporary time, and links it with the surface of the demarcated land. The processes of

the past, that unified and built America, are gone because the land required for that process

was nearly completed by his time. With this process, Turner isolates the American West, as

space and social process, into a temporal past. He sees and temporalises the nation's hope for

the future in the Midwest, another section for his study. There is a glimmer of hope for

primitive refreshment after settlement in Turner's argument. Even after it has become settled and acculturated, the Wild West 'bears within it enduring and distinguishing survivals of its frontier experience' (289). Turner's temporalised space, particularly the wilderness configured as the primal source of American identity so necessary to its future, would influence its preservation. Conservationists, national, state, and local governments would find spaces that were still vacant and begin to preserve them. The West became dotted with parks and reserves, small parcels of timeless time, cordoned off pieces of historical totality where men may find certainty of themselves and the unified spirit of America in perpetuity.

Turner's hypothesis is Foucauldian, a supposition and starting point of a larger inquiry. According to Foucault in *The History of Sexuality Part I: Will to Knowledge,* a hypothesis is a series of suppositions that are made within specific power relations, suppositions that form the starting point of a complex examination of discourse. As with all hypotheses, Turner's problem is outlined by a discourse imbued with power. Not power in the unidirectional relation of an overarching dominant white patriarchal discourse but 'a multiplicity of discursive elements that can come into play in various strategies' (100). Foucault's model does not deny the existence of inequality; power is everywhere 'not because it has the privilege of consolidating everything under its invincible unity, but because it is produced from one moment to the next, at every point, or rather in every relation from one point to another' (93). It is formed by both institutions and individual interactions. To examine a discourse (and its power structures) is to

> reconstruct, with the things said and those concealed, the enunciations required and those forbidden, that it comprises; with variants and different effect – according to who is speaking, his position of power, the institution context in which he happens to be situated – that it implies; and with the shifts and re-utilizations of identical formulas for contrary objectives that it also includes (100).

Examining discourse requires an exploration of the context in which things are said, the various structures and power relations that form and inform what is said, and to whom it is said. To examine Turner's West is to examine Turner's position in power structures and the

way he speaks to and within them. It is to outline what he says and avoids and how his hypothesis, his presuppositions and organisation of the West were, and can be, re-evaluated, possibly in such a way that runs contrary to his goals. The Turnerian Wild West is a good starting point for women's haunting stories, because it both elides, leaves unspoken, the presence of women, who are writing from it, and because both the Turnerian West, and women's haunting stories, are both delineated by similar power structures. It is crucial to remember that the process of discourse is unstable, that it 'can be both an instrument and an effect of power, but also a hindrance, stumbling-block, a point of resistance and a starting point for an opposing strategy' (101). The next section will trace the discourses that Turner, Peattie, Austin, and Dawson, navigated in their work. This section will focus on Turner's hypothesis and the way it has been utilised in late twentieth century literary criticism.

Turner's waves of progress, his temporalised geography, are similar to what Anne McClintock, examining the discourse of English Imperialism in *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* terms anachronistic space. According to McClintock:

> [s]ince indigenous peoples are not supposed to be spatially there — for the lands are "empty"—they are symbolically displaced onto what I call anachronistic space… According to this trope, colonized people …do not inhabit history proper but exist in a permanently anterior time within the geographic space of the modern empire as anachronistic humans, atavistic, irrational, bereft of human agency – the living embodiment of the archaic "primitive." (30).

McClintock places the primitive in terms of both the lower classes of metropolis (industrial and administrative centres) and the faraway lands in the process of conquest, with the discourse forming strict, negative associations with the space undergoing colonial settlement. American primitivism held a different configuration of space and time namely due to the different power structures of the United States. Throughout the nineteenth-century, the United States was simultaneously industrialising its centres and colonising the geographic space of the country it claimed to be.

The nation and the colony in nineteenth-century America are not as neatly separated as Imperial England and Europe. Politically, racially, environmentally, American settlement both required the formation of anachronistic space, yet, in order to encourage its continued settlement and reconcile its position as a previous colony, the discourse of anachronistic space had to be modified. William Cronon's 'The Trouble With Wilderness', delineates the wilderness as a product, or cultural creation, in which all non-white, unsettled spaces were positioned as natural and atemporal: 'one of the most striking proofs of the cultural invention of wilderness is its thoroughgoing erasure of the history from which it sprang. In virtually all of its manifestations, wilderness represents a flight from history' (79). This 'flight from history' is apparent in the *tabula rasa*, or blank slate which simply allows no history or temporal ascriptions upon the space. Turner's history, which stratifies time over space, requires this spatially delineated avoidance of history. The geographic and social space upon which these processes of settlement start, can have no traces of people or their pasts. In order to configure the Wild West as a space for hopeful futures, or at least escape from the present stultified by the past, both the history and physical signs of settlement must be elided, tacitly avoided, or, through various strategies, placed into other contexts to allow wilderness to escape the history that formed it.

The primitive, ahistorical, anachronistic space must be beneficial or necessary for America. National primitivism marks the difference between European imperialist discourse and Turner's temporality of space. While American Indians were considered part of an anachronistic space, the space itself, the Wild West, was geographically ahistorical, and favourable for this reason. A journey west meant a trip to a primal, anachronistic space, one in which men might find succour from the enervating aspects of modern life. The spaces of the Wild West moved throughout the nineteenth-century, as its geographic location was cultivated and settled, regulated, until its primal aspects disappeared (the non-white people in it having long vanished under this process). Thus, American men sought out more

anachronistic spaces, travelled to other 'Wests', in order to once more access these primal aspects[ii]. Primitivist discourse influenced how the history of settlement was read at the turn of, and well into the twentieth century, and how it, in turn policed and maintained specific geographies of America.

The presuppositions of Turner's hypothesis have proved difficult to avoid when tracing a history of the American West. As William Cronon outlines in 'Revisiting the Vanishing Frontier: The Legacy of Frederick Jackson Turner', part of Turner's appeal is the broadness of his language. Cronon criticises Turner's rhetoric, stating that his 'vocabulary was more that of a poet than a logician, and so his word "frontier" could mean almost anything: a line, a moving, zone, a static region, a kind of society, a process of character formation, an abundance of land' (157). While this inexactitude seems a bit of a pedantic complaint, the issue with the formulation of Turner's Wild West is that it claims to encompass an entire national experience, perhaps even a universal, transcendent one. Cronon gives so much credence to Turner's rhetoric as to frame it as nearly inevitable, that historians (and possibly American culture as a whole) 'have not yet figured out a way to escape him' (160). Historians turn to Turner's temporal geography, according to Cronon, with the knowledge that, in utilising the discourse of his era, Turner 'failed to study' women and non-white people, those who 'had historical experiences that meshed neither with Turner's thesis nor with the dominant culture' (159). Turnerian discourse simply did not include most Americans in its purview; its 'comfortably broad' discourse pushes aside the uncomfortable aspects of the time Turner was writing in and about, the treatment and volition of non-white people and white women. Cronon is slightly generous with Turner at this point, particularly regarding his treatment of Native People. Rather than simply overlooking Native Americans as subjects, Turner frames them as part of the landscape necessary to be overcome. This conflation is particularly apparent in his outline of the pioneer, 'he, who had staked his all on confidence in Western development, and had fought the savage for his home' (291).

Cronon's description of Turner's work has similar features to those of Foucault's hypothesis; '[historians] continue to use Turner's vocabulary only because it is so comfortably broad that it never gets in the way of our research and never forces us to adopt a more rigorous approach' (160). Turner's hypothesis persists because its suppositions facilitate a reading of the American West that easily maintains certain institutions and power structures; it 'never gets in the way' of many examinations of the West. Yet, it is comfortable only for the subjects and institutions whose power is related to – and inherited from – settlement processes, particularly white middle-class men.

Turnerian discourse often places the Wild West in opposition to domesticity. As Susan Armitage notes in 'Women and Men in Western History: A Stereoptical Vision' the elision of women from the history of western settlement 'was a result of Turner's fundamental insight that the story of the frontier was the struggle with the physical environment' (383). While women were obviously present in western settlement, because Turner's hypothesis figured the settlement of the frontier as an outdoor, primitive struggle with wilderness, women 'did not participate in the making of its history because they were "hidden in the household"' (383) away from what was considered the true work of American settlement. Armitage's argues for an alternate view of the West; one that includes the experiences of the many women who settled with their families, and the women who went Westward without direct kinship ties; nuns, teachers, and prostitutes, women who migrated in groups across the west (384). Other critical overviews of the west challenge its very oppositional model as against the indoor 'home' of domestic spaces, which will be outlined later.

The Wild West inherits some of its modes from earlier forms of nature writing. Nature writing, the description of the non-human world, was part of the very beginnings of American Settlement. It certainly informed Turner's hypothesis; the report of the Lewis and Clark expedition from the very beginning of the nineteenth-century, the essays and poetry of

Ralph Waldo Emerson from the 1830's and 1840's joined the scientific writings of Darwin, Spencer, and Huxley to form 'the primary intellectual influences in Turner's youth' (Block 32). The discourse of the Wild West was not strictly limited to historical or geographical study. It was informed by literature, and in turn, its presumptions form a way of writing about the literary output that concerns the American West. The Turnerian hypothesis of the American West was a way of representing and judging the Western and American literature for the century that followed; it can be seen in the formulation of a genre, the Western, and in literary analysis itself, with the works of Leslie Fiedler, and John R. Milton, though with their own modifications. Indeed, the discourse of the Wild West remains, though it is modified and contested at every turn.

Turner's hypothesis is apparent in the ways John R. Milton temporalises the geography being described in his *The Novel of the American West*. As with Turner, Milton posits the West as 'a place of beginnings' (113), its landscape, though one of extremes, the spirit America (xiii). Modifying Turner, Milton places the beginnings of the Wild West as formed by escapes; just as Americans escaped Europe, 'so has the western American escaped from the East in his own country' (90). While Milton rejects Turner's antagonistic response to non-white Others (particularly Native Americans), he takes up Turner's 'pressures of unification' to include them as part of the West's amalgamating force, as '[t]he culture and history of the Indians, as well as the Spanish, become important, often leading to a spiritual harmony between man and the land' (xiii). Milton sees Turner's primitivism and cycles of settlement in the high literary Western novel (93) and elevates Turner's semi-mythic poetics into a full, archetypal, mythology. The proper, 'capital W' Western, according to Milton, is a novel that 'involves, usually, an almost religious response to the land and an acceptance of values which are recognized through intuition rather than reason' (xii). With its spiritual, mythical, archetypal nature, 'conventional chronology is unimportant, perhaps nonexistent' in the Western novel (45). Yet, Milton also racialises the atemporal space of the west he

outlines, in a way more obvious than Turner. Indeed, for Milton, the authenticity of the West, which he positions as an essential trueness more present than any other part of the country comes to the novelist 'not only [from] the ways of his own people, whoever they may be, but also of the Indians, sometimes the Spanish… and elsewhere' (112), the presumed (non-white) Other, who he, like Turner, has equivocated with nature and the land.

Milton draws on the primitivist undertones of Turner's hypothesis, and overtly genders this primitivism as masculine. Reading the frontier process 'on its mythical level' Milton argues that, in high Western novels at least, one can see the Jungian quest 'for father, home and identity', a quest open only to boys or 'child-like man' (97). Indeed, for Milton, the West (whether in or out of literature) only attracts 'people with a sense of adventure, perhaps with a touch of masculinity'. He characterises the land in a parenthetical paragraph as generally 'masculine – hard, big, open, often dangerous, often harsh', which 'may even account for the scarcity of women novelists in the West' as they stick to the more feminine North and South (109). One of the few women he sees as capable of writing in and of the West is Mary Austin, but limits that to the aspects of primitivism and amalgamated universalism in her work. He praises Austin for her ability to portray 'the natural world as though it were alive with the harmonies and rhythms which the Indians considered essential and which the white civilized man had trouble recognizing and accepting' (102). Milton's mythic, universal, authentic space is one that runs along the lines of Turner's hypothesis, and its very specific racial and gendered presuppositions and ascriptions.

Leslie Fiedler's *Love and Death in the American Novel* expands Turner's antagonism between the frontier and society, taking it to a greater extreme. Like Milton, Fiedler genders the aspects of escape in the Wild West as masculine. However, where Turner simply leaves women out of the narrative, and Milton figures the west as masculine, never addressing the North and South, Fiedler genders the North, or industrialised America, as feminine. Like Milton, Fiedler configures writing in terms of authenticity, and escape, in a way that runs in a

similar process as Turner's settlement yet, Fiedler's argument is much more precisely gendered about the society and space such real writers are seeking to escape. The authors he idealises as authentic are men who invoke a 'strategy of evasion, that flight from society to nature, from the world of women to the haunts of womanless men', a move 'which sets our [American] novel apart from that of the rest of the Western world' (75). Both Fiedler and Milton do not share Turner's antagonism towards Native Americans. Like Milton and Turner, Fiedler considers Native Americans as part of the wilderness. Yet, Fiedler also places American Indians (and non-white men in general) in terms of psychological projection: a longing for union with the (again masculine) landscape. True American Literature, to Fiedler, features a longing for a 'counter-matrimony' a life-long, sexless bond between 'the white refugee from society and the dark-skinned primitive' that 'symbolically joins the white man to nature and his own unconscious, without a sacrifice to his gifts' though this tragically fails (211). In the frontier, the edge of society, Fiedler sees the background of America's fundamental Faustian bargain, in which, looking for knowledge, experience or happiness, man 'places himself outside the sanctions and protection of society' (440). Fiedler's frontier offers such daring men both a new type of freedom, but also social death; exiting civilisation means leaving the affirming the recognition of others. With its hopes for escape at the cost of social death, Fiedler configures American literature, and landscape to be fundamentally Gothic.

According to Fiedler, society constantly encroaches upon this Gothic longing for truth, knowledge, and escape. Yet, Fiedler genders this social encroachment upon truth as entirely feminine. Women writers produce 'the bad bestseller', derivative, replications of previous works against which 'our best fictionists from Charles Brockden Brown to Edgar Allen Poe to Hawthorne and Melville have felt it necessary to struggle for their integrity and livelihoods' (93). There are no effective women writers in Fiedler's theory. They can only encroach, like towns and factories, upon the wilderness of men's psyches. Fiedler produces a

similar cycle to Turner's progression from primitivism to industrialisation, in his examination of innovations in American Literature. In his model, men produce high literary works, women make them conventional, only for men to rebel, to a new genre, tropology or form, creating a high literary work that will be in turn feminised into the conventional. In his examination of eighteenth century Gothic literature, Fiedler configures Walpole as innovating the form, Ann Radcliffe conventionalising it, and 'Monk' Lewis rebelling from such conventions into his own innovation (129-130). In studying twentieth-century Southern Gothic, he posits Katherine Ann Porter and Flannery O'Connor as 'Feminizing Faulknerians' whose work only suits the most derivative of middle-class publications, women's magazines. (475) Where Milton actively insists upon America's western movement and 'Western' literature as masculine, Fiedler places all 'authentic' American literature as anti-feminine.

While Fiedler insists upon the fundamental Gothicism of American literature, Milton has a far more ambiguous relation to fear within his mystic landscape. The Gothic fear of the forest, according to Milton, was a romantic import from England, whose symbolism 'did not survive in quite the same way' in the wide open spaces of the West (81). The frightening wilderness, he argues, was 'an early indication of one view of the wilderness later on during the frontier movement', its archetypal elements subsumed in the Western novel's mysticism (81). Milton's primitive mysticism seems to absorb, and shrink, space, time, history; his land is a spirit but can hold neither ghosts nor hauntings, as they are far too cultural and schismatic for his unified, literary Western mythos. In contrast, Fiedler insists upon a very specific form of Gothicism in which the land and its Native American inhabitants are used 'as projections of natural evil and the id' for the psychological discovery of the outlying (white) man (160). Fiedler embraces the idea of a site that allows for psychological projection, a space predicated on the *tabula rasa*, or blank slate. The blank slate and its instabilities will be discussed in detail in the next section.

Women, short stories, and ghosts have no place in either Milton or Fiedler's

constructions. The novel, Milton argues is the only form that can capture the mystical vastness of the West, stating that 'it may be too obvious to say that poetry, short fiction, and drama have not flourished in the West simply because the subject (the place itself) is too big to encompass in a short work' (67). The short story flourished not as high Western Literature, but as 'sketches, anecdotes, tales (tall and short), hymns to the land dramatized lightly and often stereotypically, and character studies which lack depth unless they can be accepted as archetypes'. These works generally served the 'literary exploitation of the West' for magazine readers looking for exotic escapism under the guise of history (67). An authentic representation of the mystical relationship between man and land must, to Milton, take up a similarly vast amount of pagination, lest it be considered derivative at worst or fragmentary at best. Fiedler refers to ghost stories as 'one of the most popular middlebrow derivatives of the Gothic romance' (131) a weak (feminine) substitution that merely indicates the fundamental Gothicism that he believes characterises American literature.

Both Milton and Fiedler take on Turner's assumption that women had no place in the grand narrative of American settlement. However, where Turner elides them, Milton and Fiedler support a critical focus that makes women's writing completely lack value. In her overview of twentieth-century American literary criticism, Nina Baym outlines a pattern of active elision. In their search for fundamental, authentic 'Americanness', critics have created a theoretical model that revolves around a mythic 'melodrama of beset manhood' as its essential source (129). In this melodrama 'the presence of… women and their works is acknowledged in literary theory and history as an impediment and obstacle, that which the essential American literature had to criticize as its chief task' (129). Baym's outline of the melodrama is one of female philistines which white men, placing themselves at the margin of culture by choosing to become writers, must rebel. Baym, like Armitage, notes that the exclusionary openness of the Turnerian wilderness contributed to a masculinised fantasy of escape from society, so that 'the essential quality of America comes to reside in its unsettled

wilderness and the opportunities that such a wilderness offers to the individual as the medium on which he may inscribe, unhindered, his own destiny and his own nature', one that allows for masculine projection (132). The insistent pattern of the Masculine Melodrama places women in a 'double bind'. When a woman 'creates a story that conforms to the expected myth, it is not recognized for what it is because of a superfluous sexual specialization in the myth as it is entertained in the critics' minds'. If she were to create something that varies from the masculine pattern 'she is understood to be writing minor or trivial literature' (138), a writer of automatically dismissed forms and genres, like haunting stories.

The Masculine Melodrama, with its appeal to a masculinised universal unconscious (primitivism), elides both women and all non-white people who occupied both America and its Frontiers. Baym makes the harm of this elision quite clear. In analysing Fiedler's overview of Nathaniel Hawthorne's 'The Scarlet Letter' Baym notes 'his characterization of Hester as one or another myth or image makes it impossible for the novel to be in any way about Hester as a human being' (134). Non-white, female (or feminine) characters become flat icons, forms of white, masculine projection, as can be seen in Fiedler's non-sexual romance between white and non-white men. Milton similarly subsumes the particularities and humanity of Native Americans and their cultures into a Jungian archetypal drama of father and son. He effectively appropriates certain aspects of certain American Indian tribes' relations with their (disappeared or disappearing space) environment to facilitate the efficacy of his theory. Turner, Fiedler, and Milton, utilise the universal 'he'; while it was certainly a function of correct grammar for the nineteenth- and (most of the) twentieth century, they actively assume a white male universal, a presumption 'that all readers are men, that the novel is an act of communication among and about males' (Baym 134). This broadness, this appeal to the universal, effectively leads to a complex elision of non-white men.

In the Turnerian hypothesis, as it has informed literary criticism, there is no place for a lady, as women are, apparently, incapable of subduing the wilderness or producing anything

other than dull replications. The works of the women in this overview have no place – no identity or concern as a form of literature – in this model. They are intrinsically incapable of writing a form that is pre-configured as by and for white men. With the Masculine Melodrama the borders for men are radically trespass-able; the borderlines for women, inviolably absolute. While Fiedler places the Gothic as a masculine escape from feminine convention, and Turner appropriates Native American and Mexican culture for his mythos, both continue the assumption that the land is a space of projection and that non-white Others, particularly Native Americans, are its metonyms. These ghost stories complicate such a picture, providing a complexly open space that offers neither escape nor absolution, even as it seems to promise such.

1.2 The Discursively Domesticated Wild West and the Visual-Literary Conflation

This section will contextualise Turner's argument, outlining the interrelated discourses that he and those who utilise his hypothesis of the West, work within and contribute to. It will begin by explaining the discursive domestication of the Wild West. Domesticity is not simply an oppositionally defining space for the Wild West, but a way of maintaining the powerful positionings of white middle class hegemony in the late nineteenth-century. The domestication of the Wild West is similar to the Orientalisation of the Orient as outlined in Said's Orientalism, in that both are 'submitted to being' such. Orientalisation encapsulates the various strategies in which powerful institutions attempt to contain or constrain spaces, individuals and other institutions through the production of knowledge. Discursive domesticity involves the positioning of space and representations; it emerged from the presumed opposite of the Wild West, the discourse of domesticity. Domestic discourse relates a series of representations of gender – womanhood – and place – the familial home. Domestic spaces were formed by women for men. The discourse of domesticity broadened throughout the nineteenth-century to form and maintain not just a gendered space but the creation and preservation of a white middle-class America. Public spaces and institutions were re-figured as extensions of the home, increasing white women's access to and power within them, a mode of representation that influenced both Real Womanhood and the New Woman. With the discursive domestication of the Wild West, its history of settlement and aspects of its contemporary (to the late nineteenth-century) state that did not meet the purposes of various political and social institutions (or individual settlers), was elided or re-framed in a different context. The National Domestication of the racial context of America's self-colonisation produced the Wild West.

Discursive domesticity involves various strategies; the earliest of them, the *tabula rasa*, configured the space as devoid of any (European) signifiers and objects, and therefore open to various social, political and psychological projections. For the structures and peoples

that were, unavoidably, present and signifying history, Orientalism provided contextual containment, though the known Otherness of an imported geo-cultural context. Orientalism both facilitates the atemporal configuration of the Wild West by placing that history into a borrowed, projected historical context, and reinforces the configuration of known Otherness. By the late nineteenth- and early twentieth-century, the Wild West was both a blank slate and a primitivist state, a space of a flat, eternal past that was deeply necessary for men to access and regulate both externally and internally. The nineteenth-century also inherited a gendering of the wilderness (of non-white European settlers) as feminine, but not for women. The discursive domestication of the Wild West made it inaccessible to domestic women.

The discursive domestication of the Wild West in literature is abetted by a discourse of writing, sight and mind, what Michelle Kohler terms the visual literary conflation. As Kohler outlines, this discourse includes strategies such as the Emersonian Eye and the Realist lens; it positions great writing as either a direct transcription, or a mechanism for framing and transferring, a visual 'real' into a written work. This discourse of literature places visual mimetic representation as a model of hierarchy, with the best writing being that which can reach or recreate visual reality. In these terms of evaluation, haunting stories, or any stories that feature improbable (or impossible) occurrences are a form of poor, or inadequate writing. The literary-visual conflation is part of the discursive domestication of the Wild West. With the visual literary conflation, the land itself is, visually available and translatable to the author. This conflation elides the context, the various strategies of power and relations between institutions and subjects in which its literature is formed. The manifest, open available land is one that is contextualised as ahistorical and absent of non-white people. It also ignores the power relations that inform its own hierarchy of authenticity. The Wild West, whether in literary criticism or formed in political and social relations, is configured as no place for either women or haunting writing.

Domesticity was not simply an oppositionally defining space for the Wild West, but a

way of maintaining the powerful positionings of white middle class hegemony in the late nineteenth- and early twentieth-century. The Wild West is domesticated in a way similar to the Orient as outlined in Said's *Orientalism*. As Said notes, the spaces of both the Orient and the Occident, are 'not merely *there'* but man-made, understood as geographic cultural and historical entities through the power relations and positions of discourse (4). Said terms the creation and maintenance of the power relations that form representations of the Orient Orientalisation, stating that '[t]he Orient was Orientalized not only because it was discovered to be "Oriental" in all those ways considered commonplace by an average nineteenth-century European, but also because it could be – that is, submitted to being – made Oriental [sic]' (5). Orientalising always involves the strategic use of representations that maintain the Oriental dichotomy of a weak Orient and strong Occident (40). Orientalisation is a reductive process; 'Orientalism is better grasped as a set of constraints upon and limitations of thought than it is simply as a positive doctrine' (40) Orientalisation is the penning in, the maintenance of these constraints; it moves 'from the specifically human detail' to the general transhuman one 'details are expanded into generalities, and typologies, which always serve to maintain the context of a stronger West and Weaker East' (96).

The discursive domestication of the Wild West is a similar positioning of disciplinary forms of knowledge. It encompasses the attempts to make the 'unknown', or rather non-Euro-centric aspects of the American Continent, known; contextualised within the institutional structures of white middle-class order, and white male hierarchy. It forms a known Otherness for the Wild West and its inhabitants, an understanding that places non-Europeans into an oppositional relationship that consistently ignores the terms of those Others through its pre-conceptions. The key to understanding the domestication of the Wild West is comfort. The domestication of the Wild West literally allows white men to be 'at home' – within and belonging to – a model of nature. A particular aspect of the domesticating the Wild West involves what Said terms a textual attitude, 'a common human failing to prefer the schematic

authority of a text to the disorientations of direct encounters with the human'. One situation that fosters such a textual attitude is 'when a human being confronts at close quarters something relatively unknown and threatening and previously distant. In such case one has recourse not only to what in one's previous experience the novelty resembles but also to what one has read about it' (93). This textual attitude offers ease for those content within institutional power structures, for what would otherwise be truly disruptive and threatening unknown.

As Said flushes out the relationship between site, representation and discourse, he critiques the way Foucault as being too wide in his scope, noting that Foucault 'believes that, in general, the individual text or author counts for very little; empirically' in his studies. Said offers his close readings of various Orientalist texts as a contrast to Foucault's supposed generality (23). However, Foucault does offer many close readings in his works, such as his *Las Meninas* in *The Order of Things.* They form, not isolated examples, but nodes in complex formations and units that describe epistemic formations or the processes of discourse. Discourse can indeed benefit from close readings, as individual works can reveal complex power relations, contradictions, and epistemic implications. *Orientalism* traces referential relations, how the networks of citations between works give weight and maintain power positions in Orientalism. This thesis examines the details of the texts, down to the seemingly insignificant, and traces their intersections with the Wild West, domesticity, and the domestication of the Wild West.

By the late nineteenth-century the textual domestication of the Wild West encompassed not simply the racial and gender dynamics of its present, but what Hurtado refers to as 'the domestication of the turbulent – often violent – recent past'. Many writers, artists, and other cultural institutions of the west attempted to turn violent and chaotic past events of the frontier 'into a progressive force, or at least tame bad behavior [sic] and [make] it seem less dangerous, even good' (133). Hurtado outlines such domestication with the

career trajectory of Bret Harte and his writings of California. Harte's reporting of, and attempts to win public sympathy and outrage for, the actual devastation of colonisation, the massacre of 150 Native Americans at Humboldt Bay, lost him his career as a journalist in 1860 (137). A decade later, he earned popularity and praise with tales like 'The Luck of Roaring Camp', where 'social outcasts and unlikely rustics confirmed the validity of mid-nineteenth-century American bourgeois values' (138). Harte could not halt the aggressions of actual pioneers, or even produce concern over the violent actions of settlement without the push-back or indifference of political institutions or settlers. Instead, he (like many of his contemporaries) 'domesticated their fictional representations', (139) re-aligning the way he spoke of the West, and re-framing the stories he told of it, gaining popularity (monetary gain from book sales) and social power by creating representations that favourably utilised National Domestic discourse.

Discursive domesticity, the representational regulation of the Wild West, emerged from, and is part of national or Manifest Domesticity. Manifest Domesticity, according to Amy Kaplan, forms a wider discourse of the nation in opposition to the foreign, one utilised by various political institutions. Unlike the localised, gendered sites of house and workplace, this configuration of the domestic allowed white 'men and women [to] become national allies against the alien' with 'the determining division… not gender but racial demarcations of otherness' (582). National Domesticity inverts the configuration of Europeans entering a foreign country, 'by rendering prior inhabitants alien and undomesticated and by implicitly nativizing [sic] newcomers' (591). It assumes the white middle-class home as a national model that must be defended and regulated. National Domesticity, rather than opposing, is deeply involved with formations of western settlement, as 'Manifest Destiny and domesticity share a vocabulary that turns imperial conquest into spiritual regeneration in order to efface internal conflict or external resistance in visions of geopolitical domination as global harmony' (Kaplan 588). With National Domesticity, non-white people, (especially Native

Americans) are configured as children, a common imperial metaphor that 'can work not only to infantilize the colonized but also to portray white children as young savages in need of civilizing' (589). Just as a mother must provide for, regulate and discipline her children, so too must the nation provide for, regulate and discipline, non-white people in order to bring them to the vitality and goodness of civilisation.

Manifest Domesticity, as part of the discursive domestication of the Wild West, delineated borders of who could and could not be shielded by its tropes and space. Domesticity presumes a white middle-class woman, and a white, middle-class space. As Albert Hurtado outlines in *Intimate Frontiers: Sex, Gender, and Culture in Old California*, the limits and protections of domestic femininity are perhaps at their starkest when considering the treatment of women at and outside of such borders. He outlines the interracial marriages of English speaking, white men to non-white women at the outset of California's settlement, which were not within the bounds of domesticity. While the early Anglo settlers of the West in the 1840's and 50's did marry Native Americans, these marriages were made outside of (white) legal sanctions, and often only recognised (and honoured) by the tribes themselves. White men married American Indian women as

> alliances of convenience that were necessary when frontier conditions prevailed and Indians were a large majority in the region. In addition to the domestic and sexual services of their Indian wives, whites gained friends laborers [sic], and allies through their kinship ties,

which allowed them greater access to resources and political power (42). As the number of white settlers increased and the need for native resources subsided, 'white men usually abandoned their Indian wives for new mates' (43). These men would be held with derision for their marriages a few decades later, even after they married white women (42). The motivations behind marriage between white men and Native American women at the early point of western American expansion – and women's position in such marriages – is similar to that which preceded domestic discourse; women and matrimony were a means to an economic end.

As the white population increased, and with it, its power and influence, non-white women, already outside of domesticity, faced a great deal of violence with little social recourse. The women outside of the racial and economic bounds of domesticity were considered 'suitable partners in bordellos, or worse, fitting objects for rapists. These outcast women – especially Indians and Chinese – bore the mark of color [sic] and ethnic cultures' (132). Non-white, and therefore non-domestic women were left in an extremely vulnerable position. They were considered outside of virtue, outside of any homely goodness, and therefore merely bodies, objects for men. The only non-Anglo American women who could claim domestic discourse during western settlement were wealthy Latina women. Many white men formed and maintained marriages to former Mexican women, as the benefits of such marriages, particularly land, would remain after the wide influx of white American settlers. These marriages were made under the assumption of whiteness; women and their families 'insisted that they were white, that they were of unmixed blood, and… descended from Spain's noble lines' (44). Money and land allowed Chicano family histories to be 'bleached'; Latinas willingly elided the complex, multi-racial process of Spanish colonisation in order to assert racial, domestic legitimacy.

Discursive domestication maintains and relies upon both the Wild West and domestic discourse. Domestic discourse, or domesticity, assumed a white middle class woman as a regulating, familiar, social constant, a bulwark against economic and social changes for the white middle class. Rather than a single ideal to evaluate individual subjects by, domesticity was a series of positions or models that white women could navigate, which changed over time. The oldest, closest relationship of woman and home was encompassed in the model of True Womanhood. In her examination of True Womanhood, as Barbara Welter notes in *Dimity Convictions: The American Woman in the Nineteenth Century*:

> in a society where values changed frequently, where fortunes rose and fell with frightening rapidity, where social and economic mobility provided instability as well as hope, one thing at least remained the same – a true woman was a true woman (21).

True Womanhood affirmed a distinct moral/spiritual feminine power in the nurturing home as the bedrock of culture, for 'a stable order of society depended upon her maintaining her traditional place in it' (41). Domesticity and its women were ordering mechanisms for society, providing a familiar stabilising frame for the white middle class, which was considered to be besieged by outside forces of economic and social change. Barbara Welter's 'The Cult of True Womanhood' offers an outline of domestic womanhood and a broader discourse of its gender relations; the domestic space, and the woman in it, were cordoned off, as keepers of tradition and piety, the spirit of the nation outside of the corrupting influences of capitalism and industrial expansion, though the very concept of the True Woman and her environment were constructed by the same forces.

Welter famously outlined the discourse as one that figured women in terms of 'four cardinal virtues – piety, purity, submissiveness and domesticity' (152). While their husbands and fathers were constantly battling the immoralities of the competitive, industrialising, imperial world, a True Woman 'performed her great task of bringing men back to God' (162). Domestic femininity placed women as disembodied, virtuous, pure, and abiding creatures that were one with their space. Women and their homes figured as a source of or container for the grace of God (153) morality and social virtue, particularly the curtailing of unregulated sexual desire (157), and even patriotic American democratic values (172). This model of spatial regulation and internal self-discipline was extended in Manifest Domesticity. As Kaplan contends, the national 'home contains within itself those wild or foreign elements that must be tamed; domesticity not only monitors the borders between the civilized and the savage but also regulates traces of the savage within itself' a configuration that placed women as the regulators of civilisation, their personal self-control linked with National Domestic unity and racial purity (582). The aspect of bodily regulation and even bodily denial with the model of the True Woman had racial implications, women and their efforts were supposed to form the boundaries between nature and civilisation, foreign Other and domestic unity, within

both their homes and themselves.

While Fiedler insists that domesticity trapped women into a life lacking truth or depth, there are other ways of reading domesticity as it applies to gender identities in nineteenth-century America. As Marianne Noble, in *The Masochistic Pleasures of Sentimental Literature* points out, True Womanhood discourse was a way for white middle-class women to find freedom 'from the tyranny of being viewed as mindless, an assumption that made female education pointless and female professionalism consequently impossible' (33). Domesticity allowed certain women a discourse of spiritual (if not psychological) gravitas, a protective and stifling silence on the subject of sensuality which, in a time when women's bodies could easily be turned into objects for male use, allowed them some control over the intellectual and spiritual aspects of their lives[iii]. The True Woman, as an aspirational mode, was rather exclusive; only white, middle class, urban women could even aspire to fulfil its framework. As a model of gender and space, True Womanhood was not universally adopted. It was a conservative, 'vigorously challenged norm of social behavior [sic]' even as it proliferated the American middle class (Noble 34). As Welter notes, 'real women often felt they did not live up to the ideal of True Womanhood: some of them blamed themselves, some challenged the standard, some tried to keep the virtues and enlarge the scope of womanhood' (174). Susan Cruea, in 'Changing Ideals of Womanhood During the Nineteenth-Century Woman Movement' suggests that True Women 'exploited their moral empowerment for both covert and overt social action' (190); women utilized their supposed moral superiority to involve themselves in social welfare. Rather than exploitation, certain middle class, white women were able to utilise domestic discourse to ease the conscriptions of their actions, in ways that the stringency of the discourse initially seems to prohibit.

The American Civil War brought on major changes to domestic discourse and the women in it. The deaths of a large portion of the male population made the position of True Womanhood infeasible; there were far more eligible women than eligible men. The gender

imbalance altered the domestic discourse, forming the 'Real Woman', a model which 'encouraged healthy exercise and activity, permitted women a minor degree of independence, and stressed economic self-sufficiency as a means of survival' (Cruea 191). Real womanhood shifted away from the disembodied, passive terms of True Womanhood, to one that emphasized regulation; it still considered women the source of moral authority, ideally operating from the home. Yet, it was far more sceptical of private reform, viewing marriage as a risky endeavour, as the kindly forbearance and winning virtue of wives 'rarely managed to reform an alcoholic, a compulsive gambler, a chronic philanderer, or a wastrel; the behaviors [sic] usually continued, despite tears and promises to the contrary' (Cogan 103; Cruea 193). The Real Woman allowed middle class women to work and access places outside of their immediate homes, without exiting the boundaries of domesticity.

The Real Woman could function due to the application of domestic language to the broader reaches of neighbourhoods and states, eventually leading to National Domesticity. Karen Blair, in *The Clubwoman as Feminist: True Womanhood Redefined, 1868-1914* outlines 'Municipal housekeeping', which 'enlarged the notion of what was a proper activity for ladies' by enlarging what constitutes a domestic space (105). Women involved in social reform, particularly the women's club movement, linked their actions in public life to their actions in the domestic realm, 'insisting that the good work women did outside the home would eventually improve domestic life' (106). While some feminists began to suggest the merging (and therefore erasure) of the domestic and public spheres in the very last decade of the nineteenth-century, many women and the associations they formed focused on 'propagating woman's sphere and its possibilities for altering the world, rather than working to blend those spheres' (108). Women whose protective status relied on a discursive conflation with the site of the home extended the definition of home to expand their options and actions. The iconic New Woman emerges from this expansion.

The New Woman is often considered a model of revolutionary, anti-domesticity.

Cruea, citing the importance of higher education to such 'New Women' notes the high percentage of female college graduates that did not marry, compared to the much lower percentage of less educated women, concluding '[r]ejecting marriage and motherhood, she [a New Woman] turned to a career for emotional and intellectual fulfillment [sic]' (200). New Women, in this configuration, defined themselves against the familial, abiding domestic locality marked by True Womanhood, by refusing to make a single family the centrality of their lives. In doing so, the New Woman presented more interest in the public sphere, and 'a shocking desire for "fellowship" with men' (Cogan 259; Cruea 200). According to Cruea, This radical shift can be seen in Settlement House movement, where educated, unmarried New Women like Jane Addams formed radical new ways for women to live with other women, allowing 'the New Woman a support network [of other women] which fostered her independence and nurtured her intellectual growth' which in turn fomented an increase in their political power (201). Yet, when Municipal housekeeping and the broadening of domestic discourse are considered, the New Woman doesn't so much rebel as utilise the context of the home.

While Settlement Houses notably did not have the insularity of a conjugal family and were primarily concerned with social issues outside of the home, many aspects of their day to day functions and advocacy were delineated by domesticity; work (both emotional and physical) in the home. As Francesca Sawaya outlines in 'Domesticity, Cultivation, and Vocation in Jane Addams and Sarah Orne Jewett' much of the movement is a return to the most basic, physical tasks of domesticity;

> a return to the labor of one's grandmother… [providing] food, child care, and facilitation of social events are the primary activities at Hull-House… while the residents of the area are described as neighbors and friends [sic] (513).

Though they certainly heavily advocated for the poor[iv], Addams, and the Settlement House movement were still utilising aspects of domesticity, particularly municipal housekeeping. New Women still contended with, and modified, the discourse of domesticity, positioning themselves as mother figures, and making spaces that were considered non-domestic more

closely aligned with the white middle-class home.

The social work of the New Woman, particularly the Settlement Houses are part of the racial and class based delineations of National Domesticity. As Valerie Babb notes in *Whiteness Visible: The Meaning of Whiteness in American Literature and Culture*, settlement houses were segregated, under the assumption that the lower class white (mostly immigrant) populous would not approach them, were they open to everyone; 'Hull-House was by no means a consciously segregated enterprise, but a hierarchy of purpose to serve those with white skins first is evident' (140). Hull House (and the settlement houses modelled after it) was designed to reflect and affirm a middle-class domestic home; it 'further disseminated the sensibilities of the white middle and upper classes to those seeking to become citizens of the United States' (141). The very name of this social movement 'Settlement House' suggests National Domesticity; it includes both the domestic space, a home, and a domestic process, settlement. The social work of New Women positioned the lower class parts of cities and their inhabitants as foreign spaces and people in need of domesticity. The settlement house movement intended to place lower-class, white immigrants of urban areas in line with the white, middle class, national home.

As it is formed by, and maintains the boundaries of race, class and gender, discursive domesticity both maintains the positions of the white middle class home, of domesticity, and its oppositional figure, the space of the masculine Wild West. The discursive domestication of the Wild West includes multiple representational strategies, many of which rely on nullifying the particularities and historical productions of space to form a supposedly universal – but in effect particularly masculine – subconscious projection. These include the formation of the landscape as a *tabula rasa* or blank slate, the conflation of Native Americans and Non-white peoples of the west with nature and the formation of anachronistic ahistorical space (a strategy already outlined), primitivism, Orientalist imaginary geography, and feminine pastoralism. Each allows the story of the Wild West to be told in such a way as to

push aside the racial, gendered, and political unrest, the violence and ambiguities of the state/ process of settlement, forming a united, comfortable, and 'known' story of white masculine strength, and a vision of a land tailor-made for them. By the early twentieth-century, the tropes of this discourse would form the Western, a genre well consumed in the twentieth-century (and still captivating, though challenged and subverted, in the twenty-first).

The tabula rasa, or blank slate, a temporal ascription of the Wild West during the nineteenth- and early twentieth-century, has long been a discursive strategy of American colonial settlement. In *The Rural Gothic in American Popular Culture: Backwoods Horror and Terror in the Wilderness*, Bernice Murphy, commenting on the early colonisation of America, notes that 'for the settlers, the Americas were a kind of metaphorical and literal tabula rasa upon which they could project their deepest fears, longings and anxieties; a space filled with both longing and terror' (19). The tabula rasa prefigures the land as empty, and free for any psychological or social projection. The Gothic wilderness Murphy outlines is imported from Europe; its terror 'comes from losing sight of the rational, orderly self that enables one to function in conventional society. Yet survival in the wild… is only possible when one adapts to these new surroundings' (46). Murphy posits the wilderness as a space of white, European fears about their own perfect settlement. The American wilderness of Puritan settlement was a site that early settlers had to reject in their search for utopia, but needed in order to survive. Much like Kaplan in 'Manifest Domesticity', Murphy configures domestic spaces as extensions or boundaries of the self and nature, the rational and the chaotic, yet acknowledges that such borders are permeable and unstable. She positions this instability with the cabin in the woods, 'a vulnerable shelter constructed in the midst of a wilderness whose extent and inhabitants remain unknown, a refuge which is itself constructed from materials hewn from the same landscape' (15). Here, the domestic site is positioned as a projection of the self, has an ambiguous relationship with the wilderness, vulnerable to, yet constituted of it. By the nineteenth-century, domesticity is configured as the regulation of,

rather than the extension of, of both the spatial wilderness, the self, and the past.

In the late nineteenth-century, the configuration of the western spaces had altered. With much of it settled (and its native people fully subjugated), there were no longer any places devoid of white signifiers, no more blank spaces to project upon. However, the utility of the blank slate, particularly its ahistorical and anachronistic aspects remained, in the form of primitivism. As Athena Devlin notes in *Between Profits and Primitivism: Shaping White Middle-Class Masculinity in the United States, 1880-1917*, where the study of hysteria in women was considered biological or hereditary, the study of nervous illness in men lead to a definition of 'the subconscious as a primitive, vital self, unscarred by the feminizing effects of civilization' that was 'located in men-white, intellectual men in particular' whose only 'cure' lied in the strenuous masculine proving ground of wilderness (82). The Wild West, through the mode of American primitivism holds a form of a timeless universal unconscious, though one that only white men can truly access and utilise effectively (98).

By placing the subconscious in the primitive, the discourse of primitivism becomes not just gendered but 'distinctly racialized' (Devlin 100). The space is discursively domesticated not simply in gendered terms, but in racial ones. As a part and product of Manifest Domesticity, it features what McClintock terms 'The Family of Man', in which the patriarchal family unit was repositioned as 'a metaphor [that] offered a single genesis narrative for global history, while the family as an institution became void of history' (45). The hierarchy of a father presiding over mother and child, a key feature of early psychology was naturalised, placed outside of history, for it to function as a new metaphoric hierarchy for non-white men in a colonial framework. As McClintock states, '[a]ll too often, psychoanalysis has been relegated to the (conventionally universal) realm of private, domestic space, while politics and economics are relegated to the (conventionally historical) realm of the public market' where, in actuality, this separation was related to the very rise of imperial modernity (450). The racialised aspects of the domesticated Wild West are apparent

with William James' writing on the primitive subconscious. James references a Native American Chieftain, along with a wilderness trip that allows its white male travellers to enter 'the mental state of the pure savage' (Devlin 101). With this claim to the primitive, unifying subconscious, lies the harmful racial rhetoric that places non-white men into an atavistic realm.

White men, like the women in the discourse of National Domesticity, were to regulate the Other within themselves, to use the calm sensory constant of the primal to navigate and advance themselves in the over-stimulating industrial world, while non-white men were considered naturally operating in, or deeply susceptible to their own subconscious savagery (104). Fiedler's assertion of the Gothic wilderness draws from primitivism; his fearful space entirely scopes a particularly masculine projection. He frames Native Americans 'as projections of natural evil and the id' and also 'living extensions of the threat of the wilderness' (160). The wilderness and the people conflated with it are placed in terms of psychology, of projections of inner life that must be regulated or embraced. Yet, it was only with National Domesticity, the neat racial bordering and regulation of space, that the primitivist landscape could form itself against domesticity in its gendered terms.

The discursive domestication of the Wild West also rendered it exclusive to a particular class of white men. As Cronon States in 'The Trouble with Wilderness', the primitive, atemporal Wild West was formed by the rise of industry in America, and exclusively available to urban and fairly wealthy individuals as

> only people whose relation to the land was already alienated could hold up wilderness as a model for human life in nature, for the romantic ideology of wilderness leaves precisely nowhere for human beings actually to make their living from the land (Cronon 80).

For the wilderness to exist, as a precious space necessary for the well-being of white men, the continent must be mostly settled. The discourse of the Wild West forms the concept of the wilderness as both an important, but also separate and exclusive space. This stable time elides not just the existence of rural populations, but Native Americans, some of whom were

physically barred from the land they occupied for generations in order to form national parks (79). The history of non-white and non-wealthy people is elided from the land to maintain a sense of wilderness as a blank space, a space for men's primitivist projections.

There were obvious fissures and challenges to the primitivist, blank slate, namely the very visible, physical presence of Mexican Americans or Native Americans, who could not so easily be aligned with their conflation with the wilderness. The presence of Native American built structures, and signs of historical, sometimes ancient, settlement, from large edifices like Cahokia and Mesa Verde posed a challenge to the blank, primitive Wild West. The mains domesticating strategy for these physical realities is Orientalism, particularly Said's concept of imaginary geography[v]. Imaginary geography, as defined by Said is where 'space acquires emotional and even rational sense by a kind of poetic process, whereby the vacant or anonymous reaches of distance are converted into meaning for us here' this process applies to temporal distance as well (55). With imaginative geography, Europe 'articulates the Orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life-giving power represents, animates, constitutes the otherwise silent and dangerous space beyond familiar boundaries' (57). Western settlement repeats this imaginative geography and temporality across the Wild West, transposing its polarities and archival positionings upon a landscape that resists any easy relations.

It must be noted that Said considered American involvement with, or eminence in Orientalism as a post-World War II phenomenon. He states that 'there was no deeply invested tradition of Orientalism' in nineteenth-century America, and that it 'never passed through the refining and reticulating and reconstructing processes… that it went through in Europe'. He offers the Wild West as a possible reason for this supposed neglect of the Orient, as the main focus of American imaginative geography, noting that "the American frontier, the one that counted, was the westward one' (290). While the United States certainly was far more involved with the maintenance of the Wild West, this does not inhibit it from being part

of Orientalism's institutional 'network of interests' (3). In fact, as scholars such as Catrin Gersdorf contend, Orientalism was part of the discursive domestication of the Wild West, particularly in the maintenance of the space's sense of ahistoricity. Gersdorf's *The Poetics and Politics of the Desert: Landscape and the Construction of America*, outlines how the American West and its people were made foreign by white American colonists with the application of Orientalist language. Drawing on the visual similarities between the western territories annexed from the 1848 Mexican-American War and the Arabian deserts, these settlers posited the space as a symbolic Orient. Orientalist imaginary geography accomplishes two major tasks, as it facilitates a better understanding of a landscape that did not reflect European topography, and also acts as a mechanism for the 'domestication (or Americanisation) of a landscape created by the combined forces of Native American, Mexican, and Spanish history' (97). To discursively domesticate the landscape, the persistent presence of objects that represent non-white history must be placed in the (white masculine) representational and discursive hierarchy. Orientalism allowed for this ordering. As a European import, it was also a projection, a return to the presumptions of the tabula rasa – that the land is whatever (white male) settlers desire it to be.

This domesticated, known Otherness, allowed white settlers a familiar discourse, and a more monolithic Other upon which they could express 'fears and anxieties about America's ability to resist its disintegration as a racially and socially homogenized western civilization' (Gersdorf 122). The unifying pressure that marks Turnerian discourse relies, at least partially, on the projection of a fully understood foreignness upon the landscape via an adopted discourse and representation of Otherness. To accept the history and subjectivity of Latinos and Native Americans would mean the denial of the blank slate and the atemporality of primal nature. Instead, the adoption of Orientalist discourse and representation continues to position the American West as ready-made for projection, this time with an Otherness that requires no historical recognition of the land being settled. The Orientalist Wild West

continues the elision of the presence and history of Native Americans and Hispanics.

The discursive domestication of the Wild West produced the constructed, conserved wilderness of the late nineteenth-century. The historic conflict of invaders and invaded was 'set aside within the fixed and carefully policed boundaries of the modern bureaucratic state' where 'the wilderness lost its savage image and became safe: a place more of reverie than of revulsion or fear' (Cronon 79). Orientalist language was part of this boundary maintenance, as it rendered 'expressions of historical and ethnological difference – Spanish conquest, Pueblo culture… discursive and artefactual property of U.S. culture' (Gersdorf 126). The conflicts of the wilderness were claimed as static curiosities, devoid of all but what was useful to white American culture and pushed aside as incongruous to the primeval sublime of the wilderness. The discourse of the Wild West, like the ordered regularity of the home, required a focus that elided non-white others, to domesticate it into a realm of white, wealthy, male projection.[vi]

According to Cronon, by the arrival of John Muir in the late nineteenth-century, the Gothic wilderness, nature as a site of projected terror, had lessened; 'the sublime wilderness had ceased to be a place of satanic temptation and become instead a sacred temple' (76). The beatific configuration of the land coincided with both primitivism and the rhetoric of the regulated frontier, nature as 'the bastion of rugged individualism', needed to produce rugged American men (77). The site was tamed representationally, discursively, and racially, into the Wild West, the frontier proving ground necessary to counterbalance the 'feminizing tendencies of civilization', (78) the site of masculine escape promoted by Fiedler. The wilderness, regulated out of its projected fears, becomes a healthful masculine proving ground, a place for white men to encounter and tame the atavistic aspects of themselves. Wilderness is domesticated in the national sense so that it can be reconfigured as anti-domestic in its most gender-specific sense.

The beatific land that marks the rhetoric of the conservation movement has traces of

an early discourse of settlement, the pastoral mother or virgin territory, which explicitly genders the landscape in terms of masculine desire. As Kolodny outlines in *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*, the landscape from the earliest points of colonial contact, was framed (fantasised) as

> a daily reality of harmony between man and nature based on an experience of the land as essentially feminine – that is, not simply the land as mother, but the land as woman, the total female principle of gratification – enclosing the individual in an environment of receptivity, repose, and painless and integral satisfaction (4).

It must be noted that Kolodny's overview is psychoanalytic; the absence of women in American pastoralism is far more implicit than explicit in her work, but she does outline a discourse of the pastoral, feminine landscape. According to Kolodny, the pastoral was part of the domestic project of settlement; 'to make the new continent Woman was already to civilize it a bit, casting the stamp of human relations upon what was otherwise unknown and untamed' (9). Turner himself utilises the feminine figuration of the giving pastoral, to insist 'the West was a woman, and to it belonged the hope of re-birth and regeneration' (Kolodny 136). Her very Freudian relationship of man to symbolic mother highlights another configuration of nature and settlement which is contingent on masculine action and relations to a feminised space that leaves no place for women. The feminine pastoral outlines the relation of discursive domestication to the discourse of domesticity; discursive domestication can exclude domestic spaces and domestic women, even as it seeks to form and regulate them.

The discursive domestication of the Wild West, the maintenance of the power positions of those representing it relies on a particular model of literature, thought and vision, a discourse that precludes, denies, or overlooks the concept of discourse; the visual-literary conflation. Michelle Kohler, in *Miles of Stare: Transcendentalism and the Problem of Literary Vision in Nineteenth-Century America*, outlines the tacit conflation of visual and linguistic representation that became a feature of the forming national (American) literature of nineteenth-century America, beginning with what she terms the 'Emersonian vision'. The

fusion of what is seen and what is written, according to Kohler, occurs with the discursive figure of the invisible eyeball, which 'collapses the distinctions between the self and the external world, between non-empirical and empirical apprehension, and between the literary text and its real-world referents' by equating thought and writing with sight, where 'both unity and metaphors are found rather than forged' (27). Rather than having imagination form the connection between immaterial thought processes (reason) and the material apprehension of the world (sensory input), 'Emerson's system is much more efficient… In one act of apprehension [sight], Emersonian vision incorporates the external world, consciousness, and their seamless unification all at once' (23). In a good piece of writing, sight and thought are the same, accessing transcendent truths, which can be experienced through literature. To write is to see, to see is to have transcendent thought pass through the poet's sight. In this configuration, the author does not imagine, or reason their way into a written work, but passively receives it from nature; 'one cannot help but see what lies in one's field of vision' (24). The literary aspects of a text, or its claims to imaginative authority, are subsumed into an eye that merely has to perceive.

Transcendental figurative language is implicitly concerned with a specific hierarchy of resemblance. It is similar to mimesis, as it attempts to resemble, with words, a visually captured, authentic experience. Foucault, in discussing visual representation in *This Is Not a Pipe*, notes that 'resemblance has a "model", an original element that orders and hierarchizes the increasingly less faithful copies that can be struck from it [sic]' (44). The visual-literary conflation maintains the concept of the model but broadens it to include non-visual models, namely thought. As Kohler describes it, '[p]hysical eyesight is central to, even the sole prerequisite for, this experience that transcends physical eyesight' (25). The optical model configures not simply a visual origin point for its hierarchy but one of thought as well. The Emersonian vision insists that the model, the original (visual and non-visual) element, can be seen, unmediated on the page of a true work of poetry. The source model of all transcription,

in this conflation, is, invariably, nature, the (presupposed) landscape untouched by man. The poet-seer forms a 'transcription of the poetry already existing on the landscape, made available by the poet's abandonment to the real' (Kohler 26). Milton particularly relies upon this conflation of the visual land and literature in his insistence that authentic Western Literature consists of the interaction between author and landscape. Visual representation, in the Emersonian Eye, forms a model of hierarchy, with 'bad' or 'poor' writing a failure to accurately transcribe (resemble in words) the vision (and transcendent spirit or universal thought) of nature upon the page, offering only poor copies of what the true poet-seer can 'see' (like Milton's classification of lower 'w' westerns).

The Emersonian poet-seer was not a unilateral, evaluative monolith. This configuration of literature and vision inspired 'not a series of transparent American poet-seers but a much more vexed series of American writers compelled to contend with that figure – to place it in jarring new contexts, find its fissures, and recalibrate its authority' (Kohler 33). The transcendentalist model of literary vision slowly modified into American Realism; its proponents altered and re-figured some of its assumptions, but still maintained a transcendental, vision-based, singular model, the real, and its (at least partial) elision of both the author and discourse. Kohler, in her examination of W.D. Howell's writings on Realism, notes 'a double definition of realism: it names observation as a mode of unmediated literary production while also identifying observation as a mode of reception that is mediated by the good judgement and common sense of the realist writer' (140). Although he seems to support a type of literature that

> implies a direct conduit from reality to text, effacing the mediating role of the writer in forming the text, Realism as Howells would have it also constructs the selective intellectual frame that is necessary for its own apparently unmediated perception of the real (140).

Rather than a full visual-literary conflation, Realism allows for mitigations and negotiations; it cast language 'as a tool for turning one's eye to the world in particular ways' (165) necessitating a constructed frame or lens to produce a (transcendental, static) sense of the

real.

Realism has its own tension, the word 'real' an adjective meant to differentiate nouns made an action noun itself by '-ism'; the action, practice, doctrine, and condition of the modifier 'real'. It always defers its ordering model (the real) with action and doctrine attempting to make difference a solid subject. This tension shows a recognition of resemblance. Realism places the visual, transcendental real as its ordering model, yet it alters vision, and enacts elisions, to produce a closer resemblance (a more 'real' work) to the model. Realism positions translators rather than transcribers, in its formulations of resemblance. Rather than a simple act of conflation, it figures literature as a form of technology or conduit for the framing and mediating a mimetic work. The act of translation, of mediation and framing, is especially apparent in their narrative, structural framing of texts. Realist works often frame their tellings through characters, who tell (translate) the events of the story. Realism's translators take what they see and frame it into a coherent 'real' story.

The discourse of the Wild West draws upon this concept of transcription; indeed, it shares many aspects of Manifest Destiny. As Kohler Notes, just as the discourse of Manifest Destiny allowed for further western settlement 'by casting the nation's ample geography as a visible, already scripted narrative of ongoing expansion' so too does the Emersonian eye, which 'seems to offer visual confirmation of a national future or national meaning that is manifest in the material land' (34). Under these assumptions, both Western settlement and poetry are taken from the land, which is both simply present and deeply compelling. Though it claims unmitigated access to the transcendent truth of nature, the visual-literary configuration of a land made manifest for the eye and/as page, is constructed. It 'ultimately "sees" ideology in place of actuality. Ideology becomes a self-evident truth, while what is actually self-evident – the presence of Native people inhabiting the New World, for example – is erased' (35). The conflation of writing, thinking, and seeing, pre-contextualises the West's vast natural geography before its model poet-seers can ever transcribe it into

literature.

The Emersonian Eye operates along the lines of the discursive domestication. It allows for many elisions – of history, of the power relations of institutions (particularly political and industrial), – in favour of sight as mind, or text as a practised lens for vision and thought to form a real experience, in line with the mimetic hierarchy. To engage with the visual-literary conflation is to engage with the tacit assumptions, over-sights and applications of other representations, that mark the discursive domestication of the Wild West; as Kohler notes,

> to pursue this process of nation- building [through the formation of an 'American' literature] is to be right in the middle of the very discourses that were displacing Native Americans, and if writers do not choose to address this displacement directly, their avoidance is still a form of engagement. Indeed, it is perhaps the most direct form of engagement, for it silently reproduces the silent erasure of the rhetoric of manifest destiny (168).

To enact or form representations with the visual literary conflation is to tacitly deny or ignore the discourses of the Wild West, while simultaneously engaging with those same discourses. By configuring the site as both a root model and/or as a source of transcendent thought, rather than a formation of complex power relations. Rather than 'seeing' what is manifest, the poet-seers deny specific, historic or physical realities, to 'see' representations that are formed by specific power-structures. The model of realist translators pushes the uncomfortable aspects and peoples of settlement out of frame. What both Emersonian transcribers and Realists framers put on the page, is made in and of discourse, though the very configuration of seeing and reading/writing does not allow even the indication of such discursive formations. It is from this disjunction, this discursive denial of discourse, that haunting arises.

1.3 Haunting, Representation, Discourse, Site, and Order

Haunting contends with space, vision, discourse, representation, and language. In order to understand how haunting functions, it will be considered as a negotiation of Foucault's two mirrors. The haunting described the story is akin to Foucault's mirror experience of the site, as outlined in 'Of Other Spaces' where space is formed by social relations. Most scholarship of this text has focused upon heterotopias, real spaces that invert and contest the social relations that form them; it has become a key feature of postmodern cultural theory. However, the heterotopia is not limited to late twentieth and early twenty-first century urban life. Both the Wild West – with its open exclusions, and attempts to reach a utopic space – and domestic expansion – which forms liminal gendered spaces as it grows – invite heterotopic meanings. Foucault also features the unreal, inaccessible utopia and the mirror, an experience of a site that inverts and contests its own presence. Both visually a part of the space, yet presenting what is entirely unreachable, the mirror experience challenges the stability of space. With haunting in these stories, the optics of the sites they represent contests and inverts manifest, stable visions of space, the bedrock of the visual-literary conflation. Haunting allows for multiple often conflicting interpretations. Through these multiple renderings, and the way characters relate them, discourse, the process and power relations of their creation, becomes apparent. The conflation of sight and mind is warped so that discourse can be represented in these stories.

The visual, site-based mirror experience of the characters in these stories coincide with another mirroring, which indicates their construction as a story. In this way, these works mark a change in what Foucault, in *The Order of Things,* terms order, a change in what is perceived as always already present for discourse and representation to happen. There was an epistemic shift in the nineteenth-century, from the order-plane of representative language, which assumes language as the medium upon which ideas and objects are compared, to the order-plane of time, where processes are the distinctive medium. The visual-literary

conflation marks a desire to maintain the ordered plane of representative language. Yet, the order of language is utopic; it offers an unreal conflation of words as objects, which leads to a heterotopia of language, and its haunting mirror. With the mirroring of the visual-literary conflation, haunting stories can briefly bring the fact that they are fiction, haunting *of* the text, to the fore. They lie between heterotopic language, which dissolves the order language by indicating that it is utopic, and the fictive utopic plane than the literary-visual conflation presupposes. Heterotopic language indicates that language is a way of sharing knowledge about objects, rather than an object itself. The mirror of representation, a representation of order, both heterotopically indicates its impossibility by showing its aspects of its construction, while still holding itself as an ordering plane. Literary language, which arose from the epistemic shift to temporal order, is akin to such mirror representations, as it signals, that it is words on a page, structures and conventions. The structural haunting of texts indicates literary language, which forms a representative mirror, and speaks to its own status as a constructed mode of representation. Haunting works within and around the conflations of vision and discourse that mark Realism and Transcendentalism, in the grey areas of discourse and visual representation, lived experience and discursive order.

To understand haunting within the plot lines of these stories (in the utopic realm of the story as a form of 'real' events) is to understand it in part, as a feature of optics and space. These stories represent lived sites. According to Foucault in 'Of Other Spaces' space is not an empty void upon which subjects place things, but a 'set of relations that delineates sites which are irreducible to one another and absolutely not super-imposable on one another' (23). Foucault outlines sites as formed by subjects relating points, linking together various, shifting aspects of their surroundings. These points are other subjects and objects, and the interactions that occur between these other subjects and objects, which are neither fixed nor monolithic. America, the Wild West, the Domestic home(land), are not neutral, geographic areas, but names for sites that are formed by various relations. As Jeremy Crampton notes in his

overview of Foucault and areas, 'Space, Territory, Geography', rather than configuring space as an objective, absolute surface upon which things happen and objects exist, Foucault prefers 'to treat it as an element of power, discipline, or governmentality' (385). The visual-literary conflation, in contrast, figures natural space as the source, and vision as a conduit of, transcendent truth. Transcendent truth posits representation without discourse, or any indication that it is a representation.

In addition to depicting such lived sites and relations, haunting stories feature sites that are tertiary to, yet formed by, social relations. Foucault, in 'Of Other Spaces' terms such areas heterotopias, utopias, and, most relevant to haunting, mirrors. Heterotopias and utopias, according to Foucault form 'other spaces'; sites that 'have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect', spaces that are both part of and outside of the borders formed by culture and proof of the instability of those borders (24). Utopias are the simplest to define in terms of space. Whether relating a perfected society or an inverted one, utopias are 'fundamentally unreal spaces', sites that cannot be physically located. Heterotopias, in contrast, are real sites, sites 'absolutely different from all the sites that they reflect and speak about' (24). Both have their own particular temporalities.

While Foucault does not provide a particular temporal ascription to utopias, that he does to heterotopias (which will be discussed further on) there is, arguably an aspect of dislocated time in the utopia, similar to that of Derrida's spectral time, in *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International*. The temporality of Derrida's ghost (of justice) marks '*non-contemporaneity with itself of the living present* [sic]' (xix). Utopias, like Derrida's hauntological time, never feature aspects of the present or contemporary (what Foucault terms *chroniques*) and are similarly formed, yet a disjunction of, lived time. Utopic time and Derrida's spectral time differ in their points of relation. Derrida's disjointed time is related to a 'Thing', a ghost or spectre that works, acts, it is akin

to, yet not entirely a subject. Utopias are spaces, their temporality a point of intersecting relations. Utopias are configured as imagined futures or idealised/denigrated pasts, neither of which can be reached. Foucault claims that utopias 'have a general relation of direct or inverted analogy with the real space of Society [sic]' (24). Unreal, unreachable sites lie in reconfigured, distantiated pasts or predicted distantiated futures, whether most horrific or beatific.

Where utopias, as unreal, unreachable spaces, hold a fairly straight-forward relation to real places, Foucault's heterotopia offers a more complex relation between real sites. Foucault figures heterotopias as lived 'counter-sites' that form alongside the many sites of culture. A heterotopia is an 'enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted', though potentially located in real (geographic) space, heterotopias are considered 'outside of all places', though present in all societies. Heterotopias were traditionally formed for people 'in a state of crisis', which encompasses biological flux 'adolescents, menstruating women, pregnant women, the elderly'. These have waned in industrial society, being replaced by 'heterotopias of deviation' (24) which include diverse places such as prisons and psychiatric hospitals, cemeteries (25), zoos and museums, brothels, boats and colonies (26). Additionally heterotopias are 'capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible' (25), his example, the garden, offers an organised world encased with the confines of a small space.

Heterotopias are not readily accessible, as they 'always presuppose a system of opening and closing that both isolates them and makes them penetrable'. This permeable separation, according to Foucault, can be formed through compulsory entry (prison, army barracks), or rites and purifications, both religious and hygienic (as with Hammans and saunas). Some 'seem to be pure and simple openings, but that generally hide curious exclusions' sites that seemingly anyone can enter, but are heterotopic in that one knows that

entering the space will exclude them from the main places of life (26). Foucault takes the American love motel for his example. A space anyone can enter, it separated as a space 'where illicit sex is both absolutely sheltered and absolutely hidden, kept isolated without however being allowed out in the open'. The last trait of the heterotopia is 'that they have a function in relation to all the space that remains'. Heterotopias are polarised spaces. Some are formed to 'to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory'. Foucault cites 'famous brothels' for his examples. The other end of the heterotopic relation, the heterotopia of compensation, is a site formed by societal relations that set out to create 'another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled', site formed with the attempt to reach the utopia (27).

Foucault's heterotopias feature the temporal aspects of the heterochronie. Heterochronie take three forms, 'heterotopias of indefinitely accumulating time' such as museums and libraries, which present 'the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages', yet always change form with each passing day and accession. Then, there is the time of *chroniques*, the ever-present, 'time in its most fleeting, transitory, precarious aspect', which is not 'oriented toward the eternal' but to a persistent present, a floating time-scape that marks carnivals and fairgrounds (26). Foucault's other, mixed temporal experience is the Polynesian vacation village, which simultaneously holds the heterochronies of the chroniques and the stacked, static time of the museum. Foucault's Polynesian vacation village operates in a very similar way to that of primitivism, as 'the rediscovery of Polynesian life abolishes time; yet the experience is just as much the rediscovery of time, it is as if the entire history of humanity reaching back to its origin were accessible in a sort of immediate knowledge' (26). Foucault places time in this mixed situation as both an artefact, as static as the accrued time of the museum, and chroniques,

ever-present, as if the imposition of imperialism never enforced the categorical temporality upon the island's inhabitants. Heterotopias arrange at, and are, the periphery of lived sites, offering fissures, counterpoints, and inversions of the discursive formations of space and time.

The Wild West, and America, as outlined in Turner's hypothesis, are heterotopic. Foucault uses the Puritan colonies in America as an example of the heterotopia of compensation; a site away from mainland England, in which the Puritans attempted to create a utopia. Early colonial settlements are separated from all other sites by their determination to reach a synonym for all that was considered perfect in society, to counter all its assumed ills, and build a utopia. Similarly, the Wild West, particularly its discourse of primitivism, can be read as a counter to the fast-paced, crowded industrial North and stultified, socially ensnaring and weighty history of the South, with the idyll of ahistorical non-time and vast, open 'free' spaces. While the part of the narrative of American westward settlement involved the heterotopic aspects of compensation, the frontier can be seen as its polar opposite. It exposes the illusory aspects of the ordered lives sought for in compensation, through its seeming lack of boundaries. The Wild West can relate both aspects of the heterotopia, the hopes of utopic compensation, and the fears that all the borders of social life can disperse.

As configured through application of primitivist discourse and the blank slate, the Wild West forms a heterochronie similar to that of Foucault's Polynesian vacation village. The primitive Wild West is similarly an artefact, a piece of static time, perpetually denying any human history in favour of an ever-present temporality, yet simultaneously indicating an accessible past. Primitive temporality indicates unifying, legible, past, but does so by denying history itself, particularly for those in certain power relations. The Wild West also features the isolating permeability of the heterotopia. The frontier seems to be a free, open space, but by entering it, one excludes oneself from certain aspects of (what was considered) civil, European-modelled life, particularly, its progression of time. The Wild West features points

that are both utopically unreachable and physically certain. It is considered both a source of authenticity and larger than life. A site that has nothing on it, that is blank, yet is made so by a series of feints, conflations, and elisions.

The spatial expansion of domesticity formed complex heterotopias for women to navigate. Domesticity, particularly the expansion of domestic discourse outside of the site of the home, also produces such heterotopias. Maria Tamboukou, in 'Of Other Spaces: Women's Colleges at the turn of the Nineteenth Century in the UK' posits early women's universities as heterotopias of crisis (250). The sites where women ' interrogated the traditional separation between private and public spheres' (247) forming new relations to this seeming binary and transitioning to a new mode of femininity and a new relation to the public sphere (250). Tamboukou describes how the women in these newly formed spaces and the sites themselves were drawn from and caught between 'principles of the male philosophical legacy', 'the Western liberal tradition', 'educational reform movements of the era' and domestic discourse, 'the sacred roles of wifehood and motherhood' (250).She outlines the various strategies these women employed to navigate such divergent discourses, through 'techniques of the self', primarily, self-control (252). Tamboukou also considers the heterotopia as a site of transgression, noting that, in leaving home 'those first women students of colleges also transgressed the boundaries of their identities and challenged the dominant discourses of womanhood' (250). Rather than transgression, such negotiations still featured aspects of domesticity. The emphasis on self-control that Tamboukou outlines as a key technique these women used to navigate and form this heterotopia is similar to the domestic impulse towards self-discipline, the taming of the unruly aspects of the self. College women, like New Women of the settlement house movement, were utilising domestic techniques to navigate and form a liminal space. The heterotopic instabilities of the Wild West and the expanded, liminal domestic site create facilitate haunting depicted in the stories.

Foucault posits that, between the utopic, unreal space and the heterotopic space, 'there

might be a sort of mixed joint experience', a mirror experience. (24) To outline this experience, he gives the example of looking through a mirror in a room. The mirror is utopic in that when looked into, subjects can see themselves and the objects behind them 'in an unreal, virtual space that opens up behind the surface' of the mirror; what is seen through the mirror cannot be touched. Yet, the mirror is also heterotopic, as the space one sees 'is at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there' (24). The mirror is real, and part of the site, yet the mirror presents something unreal, as it is an optical presentation of space that subjects have limited interaction with (a hand touches the mirror, not itself). The mirror experience both combines and in doing so contests the stable certainty of sites; it is also part of the haunting of the literary-visual conflation. Haunting forms an experience of space, of a delineated site that is similar to Foucault's mirror experience.

Haunting functions as a particular mirror experience, one that is deeply involved with space, time, and epistemological certainty. Haunting can be a utopic experience; an occurrence of a person, thing, and/in a space that is not fixed in a location or time; one that could not, would not, or never did exist to or in the lived points of the site. Yet, haunting can also be heterotopic, as the person, object or space is still sensed, still present, experienced through a set of optics, a lens or mirror of sorts, connected to the haunted site. The mirror experience in these stories both uses, troubles and alters the assumptions of the literary-visual conflations that mark the Emersonian Eye and Realist lens. The Emersonian Eye assumes a stable site, nature, as a source of unmediated truth that can be made manifest, completely transcribed by the poet-seer; the Realist lens, a practised focus on a piece of such visually-based, transcendent certainty. While haunting stories continue to represent a figurative space, to use the realist mimetic model of sight, it contests such stability by displaying visual evidence of something produced by the site, yet present only through modification, through visual feints that are part of, yet converse to, the space of the character's vision. Haunting

troubles the conflation by destabilising the very concept of a reality that can be transferred by sight.

Haunting also presents its own warping of time, which seems utopically akin to Derrida's Hauntology. A combination of haunting (spectral time) and ontology (the existence within this time) haunting, for Derrida, is an action and a state of being. Haunting also works as an action and a state, a haunting *in* and haunting *of* the text. As already discussed in regards to Foucault's mirror experience, the time of Derrida's spectre is similar to that of the time of utopic sites; never present (*chroniques)* yet always related to the present. However, Derrida's temporality is an aspect of a thing, rather than a formation of an impossible space. It is the time of the spectre, or ghost, which does the work of mourning. Derrida's 'three things of the thing', or what constitutes the heterochronic ghost, are the work of mourning, of 'attempting to ontologize remains, to make them present [sic]', to place them in spatial and temporal certainty, as '[n]othing could be worse, for the work of mourning, than confusion or doubt: one has to know who is buried where – and it is necessary (to know – to make certain) that, in what remains of him, be remain there [sic]'. Along with spatial and temporal stability, the work of the ghost includes speech and language. It is a voice, 'that which marks the name or takes its place', and 'a certain *power of transformation…* the spirit…. works' (9). Derrida's ghosts call out, work for their own exorcism, their own stability in terms of time, space, and language. However, the work of the spectre is problematic when the temporal aspects of the heterotopia, particularly in regards to the Wild West are taken into account.

In *American Women's Ghost Stories in the Gilded Age*, Dara Downey figures the American landscape, particularly the frontier, as 'twice haunted' on one hand frightening as it 'testified to Nature's utter indifference to human struggles or memories' on the other, the very effort to depict the land as a devoid of human development, even as it was settled[vii], 'left it haunted by half-remembered, fragmentary ghosts that could not be exorcised precisely because the memories attached to them could not be brought to light' (123). Downey places

the blank slate as a hazard of settlement, as it left white settlers, particularly women, 'vulnerable to repeating unwittingly the mistakes of those who came before them' (138). Women to turn ghosts for the work of mourning in Downey's overview. The horror is finding that they, like the objects and sites that they work through, are not fully stable, and cannot be fully exorcised in a simple, past-linked truth. The Derridian spectral figure cannot function on the heterochronie of the Wild West. Its discursive lack of temporality insists upon an ever-present past, one that denies the spectre's work for a past that forms future stability.

Haunting, as already outlined, does not allow for the work of mourning. Its inversions and contestations of space will not permit the spectre to stabilise either the space or those occupying it in the present. Haunting, as the mirror of sites, allows the perpetual work for the spectre and mourners. They unceasingly attempt to stabilise themselves but are unceasingly warped and precluded. However, this instability does not necessarily lead to unwitting repetition, as Downey suggests. Rather, the temporal and spatial instabilities of haunting allow for the process of the spectre, the work of mourning, to become apparent, in a space that would otherwise be blind to it. Haunting stories may feature some circularity, but they ultimately allow for some change, and certainly many avenues and openings for re-interpretations, of interesting navigations of power. The haunting of sites allows for a complex interplay of time, space, and power that both allows for new avenues for Derrida's spectral mourning, but does not allow for it to finish, to stabilise itself within or outside of, one institution or another.

Haunting stories relate a mirror through the experience of the depicted setting and characters. This mirror disrupts the very structural concepts of nineteenth-century literature, as it destabilises the literary-visual conflation. The stories' use of visual hauntings both form and denote their literary hauntings. Haunting of this sort indicates the ordering processes of mimesis in the stories and their literary (constructed) language. Foucault's *The Order of Things* offers a model for the haunting of these stories, their shift to literary language and its

wider, epistemic implications. In it, he describes the mirror along with the heterotopia and utopia in regards to order, particularly the order of representation. Foucault positions order as a process of representation, the transmission or sharing of ideas, in concert with discourse, the context in which ideas are shared. Order is *a priori*,

> that which is given in things as their inner law, the hidden network that determines the way they confront one another, and also that which has no existence except in the grid created by a glance, an examination, a language; and it is only in the blank spaces of this grid that order manifests itself in depth as though already there, waiting in silence for the moment of its expression (xxi).

Order is what is perceived as always already there for discourse and representation to happen; for differences to be made, and things to be compared, there must be, invisibly, a base upon which to compare and contrast them. This, however, only exists in the moment of examination, of speaking, or sharing information. Order is formed in and of the moment to make sense of and share things and knowledge, within the context created between subjects, objects, and representations. Order cannot be separated from discourse or representation, though, with language, it can seem to precede both. The Emersonian eye presents a visual-spatial a priori, in which space forms a manifest, visual conduit of knowledge, which can be accessed through good writing.

The visual-literary conflation runs with the utopic plane of language. Foucault places the utopia of language as an unmoving plane of order, outside of the dynamic relationship between representation and discourse. The utopia of language indicates an infinite impossible perfect line between representation and resemblance, where the relation between signifier and signified is inviolable. With utopic language, words form a direct, unmediated conduit of the idea or object written. The utopia of language assumes and indicates the *tabula,* the static base of language; of words not simply as representations or modes of sharing ideas of things, but as direct conduits to the ideas and things themselves. Utopias, according to Foucault 'permit fables and discourse: they run with the very grain of language and are part of the fundamental dimension of the *fabula* [the ordered time-line of the story]' (xix). The utopia of

language offers the promise of language as a perfect, external plane of knowledge placed outside of/before (a priori) the power relations that it forms and is formed by, outside of its relationship with discourse, and external to the very fact that it is a form of representation. The utopia of this ordered language is impossible to reach. Similar to the spatial heterotopia of compensation, to recognise the utopic plane of language, is to simultaneously engage with its heterotopic aspects. The visual-literary conflation runs along these infinite lines, as it attempts to reach – and thereby form a hierarchy of – resemblance, by insisting on a placement of the visual directly onto the page with a direct relationship between the two. With haunting such utopic indications are warped, and the heterotopic aspects of realist language are more apparent.

Heterotopias of language, according to Foucault, 'secretly undermine language, because they make it impossible to name this and that, because they shatter or tangle common names, because they destroy "syntax" in advance' (xix). Heterotopic language draws attention to the very utopic aspects of the linguistic plane of order, making it impossible to place and juxtapose words and elements of language in a distinct and rigid mode. Heterotopias 'desiccate speech, stop words in their tracks, contest the very possibility of grammar at its source, they dissolve our myths and sterilize the lyricism of our sentences' (xix). Heterotopic language indicates that the search for ideal order and the neat, static, non-contextual borders of words that give depth to things are futile, since the plane on which they are created is a utopia, an unreal space. The order of representation is never external to either itself or discourse, it only ever suggests such. Heterotopias destroy the stability of relations, the borders that we place to form sites and order both in and of representation. They dissolve story, Realist or otherwise. Foucault relates heterotopic language, the deconstruction of an ordering plane of language, to 'the profound distress of those whose language has been destroyed: loss of what is "common" to place and name. Atopia, aphasia' (xx). The atopic, the lack of borderlines and the very tabula, or site on which to place them, leads to endless,

swirling aphasic state of ordering and re-ordering, as any and all reference points are moot.

As with 'Of Other Spaces' Foucault includes a mirror experience in *The Order of Things*, which he terms either the representational mirror or the experience of order. Representational mirrors are representations that allow for the experience of heterotopic representation, the awareness of utopic planes of representation, without completely dissolving into the aphasic cycles of endless re-ordering. He does so by outlining the processes of a visual representation, *Las Meninas,* a seventeenth-century painting by Diego Velásquez. The periphery of the *Las Meninas* consists mostly of relations between the spectator and depicted characters and objects in the painting that shows the work's utopic construction, and thus dissipate into heterotopic representations. His main example of such heterotopic representations is the relationship between the represented painter, the subject he is painting on the canvas facing him, and the viewer who can see his face (4-6). The invisible lines indicated by the painter's gaze points towards and draws in the spectator, forming a relation to the space represented in the painting (4). However, the canvas, with its back to the spectator, refuses to allow the spectator to fully visually access the space. The spectator cannot see what the painter is painting, even as the painter's physical position and gaze indicate that the spectator should be his subject. The spectator 'sees his invisibility made visible to the painter and transposed into an image forever invisible to himself' (6). The back-facing canvas indicates that the invisible front-facing dimension invited by the painter's forward-looking gaze is utopic. The spectator can never see the painting, only those depicted in the picture can; the back-facing canvas creates a third site or plane of double invisibility, breaking up the utopic relation with another invisibility.

Yet, this painting also represents a mirror. Foucault notes that the mirror in *Las Menina*s is positioned above centre, the point of the painting meant to indicate depth. The mirror, initially, seems the least heterotopic:

among all these elements intended to provide representation, while, impeding

them, hiding them, concealing them because of their position or their distance
from us, this is the only one that fulfils its function in all honesty and enable
us to see what it is supposed to show (9).

The mirror seems to offer a utopic relation, finally uniting the spectator with the painter. Yet,

it does so by warping and contradicting the optics in the represented space of the painting; 'it

shows us nothing of what is represented in the picture itself. Its motionless gaze extends out

in front of the picture, into that necessarily invisible region which forms its exterior face, to

apprehend the figures arranged in that space' (8). Rather than showing the reflected backs of

the represented figures in the painting (as it should, under the optical conditions of the space

depicted), the mirror offers the spectator the potential to see what the characters depicted in it

are looking at, what the painter is placing on his canvas, the invisible exterior 'front' of the

painting (8). The mirror could be reflecting the models vaguely depicted in its square (later

labelled King Philip IV of Spain and his wife Mariana), or, possibly, the spectator caught in

the forward-facing gaze of the painter. Yet, the mirror also indicates a different dimension,

'what is exterior to the picture, in so far as it is a picture – in other words, a rectangular

fragment of lines and colours intended to represent something to the eyes of any possible

spectator' (9). In this way, the mirror operates somewhat like the inverted canvas, as it

suggests that the spectator can never see what those in the painting are looking at. They, too,

are the stuff of lines and pigment, as is whatever (or whoever) is being depicted on the back-

facing canvas, which has no front face, for it, too, is itself the stuff of paint and geometry.

The mirror in *Las Meninas* addresses itself to two invisibilities; the first from the

picture's structure, as what the painter sees or is representing on the canvas cannot be seen by

spectators, and second because of its existence as a painting, with the painter a representation

forming a representation. The representation in the mirror 'consists in bringing one of these

two forms of invisibility into the place of the other, in an unstable superimposition' that both

maintains the utopic optics of the painting with people and spatial dynamics in relation to its

spectator, yet also indicates that the relation is utopic and constructed. The mirror in the

painting presents itself for both the spectator, whoever so happens to look upon it, and the fictive models vaguely represented in it, the blurred visages of the king and queen. The mirror offers a 'metathesis of visibility that affects both the space represented in the picture and its nature as representation; it allows us to see, in the centre of the canvas, what in the painting is of necessity doubly invisible' (9). The mirror displays the relation between spectator and represented painter/subjects, and the heterotopic, constructed lines that remind the spectator that this is a painting, as it warps the optical space represented within the painting itself. It presents both the promise and assumption of a representation of a real space and a representation of that process of forming a plane of order, or 'representation in its pure form' that is 'freed finally from the relation that was impeding it' (18). This impeding relation is an insistence that the spatial geometry of the painting is invisible, that all lines that extend out from the painting form an uninterrupted utopic relation to the spectator – as suggested by the gaze of the depicted painter – and that all lines within the painting sustain the a priori of a real space. The mirror should show only the backs of the characters within it, were this the case.

Realism and the Emersonian Eye are open to representational mirroring. The very act of penning in visual representation as language engages in the utopic plane. As Foucault states, applying 'proper names' to the characters depicted in *Las Meninas* (King Philip IV of Spain, Diego Velásquez, etc.) would 'form useful landmarks and avoid ambiguous designations' placing the representation in a clear, if utopic, order (10). It is utopic in the sense that the relation of language to visual representation is infinite, because:

> neither can be reduced to the other's terms: it is in vain that we say what we see; what we see never resides in what we say. And it is in vain that we attempt to show, by the use of images… what we are saying; the space where they achieve their splendour is not that deployed by our eyes but that defined by the sequential elements of syntax (10).

To order visual representations along the lines of language, to pen in a work, or assume, as with the visual literary conflation, that one is reducible to the other, is to ignore their incompatibility, particularly the difference between the sequence of motion and the sequence

of syntax. It is only when the relation of language to vision is kept open, 'their incompatibility [treated] as a starting-point for speech instead of as an obstacle to be avoided, so as to stay as close as possible to both', when grey language is used, that the processes of representation, that representative mirrors, can be described and elucidated (10). The haunting *of* these texts consists of various points that indicate the fissures, the incompatibilities, and the irreducibility of figural language.

Haunting, as a mirror of representation in the works of Dawson, Austin, and Peattie, emerges from a shift in epistemes, and its related appearance of literary language. As Kohler notes, the visual-literary conflation assumed 'both American writer and American text [assigned] an epistemological authority that is a priori and absolute, derived from contact with the external world rather than provisional or constituted by the act of writing' (4); the assumption that language can substitute for vision. The visual-literary conflation runs on the utopic lines of language. Yet, this episteme shifted over the course of the nineteenth-century. Writers at the turn of the nineteenth-century worked between an inherited a priori of figurative language, an insistence that language, conflated with vision, forms reality, and the rise of literary language, which did not function utopically in place of ideas and things. Foucault notes that, during the nineteenth-century,

> language as the spontaneous tabula, the primary grid of things, as an indispensable link between representation [the sharing of knowledge] and things, is eclipsed in its turn; a profound historicity penetrates into the heart of things, isolates and defines them in their own coherence, imposes upon them the forms of order implied by the continuity of time (xxv).

The episteme, the ordering plane, was shifting from that of representative language to that of time. This shift to the temporal marks the end of language as the ordering plane of ideas and the rise of it as 'a historical form coherent with the density of its own past', in the form of philology[viii] (xxv). With the shift in episteme, language diverges into both linguistics, the formative process of language, and the literary, a language increasingly concerned with its act of representation.

Literary language, according to Foucault 'encloses itself within a radical intransitivity' that no longer forms the utopic plane of things and ideas. Rather, it

> has no other law than that of affirming – in opposition to all other forms of discourse – its own precipitous existence; and so there is nothing for it to do but to curve back in a perpetual return upon itself, as if its discourse could have no other content than the expression of its own form

Literary language defines itself, against any other usages (particularly the scientific) as itself. While, like all representations, it is formed and informs wider discourses, literary language delineates itself by revealing and revelling in its own structural make up; literary language

> addresses itself to itself as a writing subjectivity, or seeks to re-apprehend the essence of all literature in the movement that brought it into being; and thus all its threads converge upon the finest of points – singular, instantaneous, and yet absolutely universal – upon the simple act of writing.

Foucault points to the works of Stéphane Mallarmé in 1890's, whose poems feature complex typography (a placement of words in varying fonts, font sizes, and off-kilter spacing) represents the very lines and spacing that form the words themselves (327). Literary language, then, comments upon its status as an object; it indicates its structure and points to its structural make-up. Yet, literary language and does not exist outside of discourse; Mallarmé was part of the French Symbolist movement, a movement often configured as a '[r]ejection of the world and revolt against accepted ways of writing' (Balakian, 6) a direct response to Realism. The rise of literary language counters many precepts of both transcendentalism and Realism, as it does not concern the linkage between objects and words. Literary language defines itself as its own form, rather than as a conduit.

Realism can be read as a particular way of navigating this shift. Kohler notes that nineteenth-century writers 'were already betraying their understanding of the constructed character of the visual', that they were writing in an epistemological and ethical crisis 'under the strange pressure of vision in foundational American literary and political rhetoric' (11). The epistemological field was changing in the nineteenth-century; language was no longer the key link between ideas and objects/subjects. The ordering plane upon which discourse and representation form was shifting from representation itself, towards procedural,

progressive lines of time. The order of language dissipated into an object of study or a form of self-defining literature through the late nineteenth- and early twentieth-century. Realism – the real as a practised frame, an 'ism' – is a result of the shift in episteme towards historicity. When order was derived from language, language was not practised as an a priori, the real on which things rest. Language *was* the a priori, and therefore invisible. Realism places language as a tool for representation, rather than a one to one linkage of language as representation. The discourse of nineteenth-century literature assumed the ability of words to capture a visual, empirical exterior; using language to translate/transfer knowledge. Yet, their very form relies on literary language – language which no longer functioned as an a priori, or a link between any real object and representation – leaving such Realist or Transcendentalist formations on an uncertain standing.

Both Realism and Transcendentalism are forms of literature, and thus have inherent contradictions; as literary works, they are at least partially, contextually of themselves as language. They do not claim to report lived experiences, nor do they serve to organise anything except themselves. Yet both attempt to occlude much of their own literary aspects, by conflating language with or using language as a framing mechanism for vision. Vision, in the literary-visual conflation, forms a utopic line. It indicates the non-literary a priori of itself, of the eye as a conduit of literature, in this way attempting to avoid the circularity that marks literary language. Yet, vision and language are irreducible; vision cannot fully be translated or transcribed into language. Literary language, which points back to itself as a constructed object, forms part of this irreducibility.

Of the two heterotopias, Foucault's social-spatial schema is the best known and utilised theory. It is popular in cultural geography, particularly in the study of post-modern, urban areas[ix]. Its application to nineteenth-century space and gender is limited.[x] There are a few critics who have contended with both the spatial and epistemic heterotopias; including, Benjamin Genocchio's 'Discourse, Discontinuity, Difference: the Question of "Other

Spaces'" and Kevin Hetherington's *The Badlands of Modernity: Heterotopia and Social Ordering*. Genocchio suggests that the heterotopia cannot be formed as a lived site, as the very act of defining it makes it lose its radical potential. He prefers to consider the heterotopia as a radical experience of space. There is one article that applies the heterotopia to a haunting story, Sinem Oruç's 'Seclusion as a Heterotopia: An Analysis of "The Yellow Wallpaper" and "To Room Nineteen"'. However, it does not consider either the mirror space, or the broader, representational heterotopia displayed and negotiated by Haunting. Robert J. Topinka's 'Foucault, Borges, Heterotopia: Producing Knowledge in Other Spaces'

Genocchio is critical of the geo-cultural application of the heterotopia. He seeks to explore and explicate the 'complexity and profundity to his [Foucault's] work that has been so sorely lacking in the myopic sociological functionalism that has obscured the insight of the thinker over the past few years' (36). Working with both the epistemic and spatial heterotopia, he notes 'a strange inconsistency' between the two (37). Genocchio problematises the use of Foucault's spatial theory as a simple descriptor of transgressive space. Drawing on Derrida's *Of Grammatology* he points out that

> in any attempt to mobilize the category of an outside or absolutely
> differentiated space, it follows logically that the simple naming or theoretical
> recognition of that difference always to some degree flattens or precludes by
> definition, the very possibility of its arrival as such (39).

Rather than focusing upon the heterotopia as radical and transgressive, Genocchio prefers to consider the heterotopia as 'more of an idea about space than any actual place'. That it posits an idea of space that is epistemically heterotopic, as it 'insists that the ordering of spatial systems is subjective and arbitrary in that we know nothing of the initial totality it must presuppose'. From here, Genocchio suggests a handful of art installations, which bring about a re-examination of what is taken for granted in everyday experiences of space, by 'celebrating both the disruptive and transformative powers of incongruence and eclecticism they insist, like the heterotopia, that social space is polysemous and contestory' (43).Genocchio focuses upon the power of representation over space in forming the

disruptive power of the heterotopia.

Genocchio's interpretation of the heterotopia is not without issues. Hetherington takes issue with Genocchio, suggesting that 'Genocchio seems to want to locate discourse solely in written texts and see heterotopia as challenges to those discourses emerging in written form' arguing that sites can be read as texts. More importantly, Hetherington argues that, 'in his attempt to see heterotopia as unassailable discursive sites of resistance, he [Genocchio] overlooks the whole issue of order. While he rejects a romantic view of the margin he still retains a romantic view of resistance'. Genocchio forgets that the heterotopia involves both order and revolution. Indeed, the heterotopia features aspects of transgression that Foucault addresses in 'Preface to Transgression'. Neither a violent rupture of, nor a victory over limits, transgression's ' role is to measure the excessive distance that it opens at the heart of the limit and to trace the flashing line that causes the limit to arise' (36). Transgression is a movement of a limit, rather than its break; a heterotopia formed by transgression, is a formation of a new boundary, a re-ordering, simultaneously deconstructing and forming new order. The power of the Heterotopia, as Hetherington states, 'lies in its ambiguity, that it can be a site of order just as much as it can be a site of resistance' (51).

Where Hetherington suggests that space can be read in both terms of the heterotopia, Topinka considers Foucault's spatial and epistemological conceptions of the heterotopia as a single line of criticism, though he does acknowledge that these constructs 'do not reduce to one succinct, unproblematic definition of the term, making scholarly attention to the topic difficult'. Rather than the traditional mode of alternate, resistant sites, Topinka argues that the main point of the heterotopia is to make order legible as

> sites in which epistemes collide and overlap, creating an intensification of knowledge. Such intensification is certainly not at odds with the practice of resistance, but shifting our emphasis from one to the other promises new insights into the primary function of heterotopias (55).

Topinka emphasises Foucault's mirror experience as the most important heterotopia, as its 'reflection reconstitutes our own visibility, presenting us an alternative view of who we are.

Heterotopias reconstitute knowledge, presenting a view of its structural formation that might not otherwise be visible' (60). Topinka unifies the heterotopias of representation and lived space with the mirror. He does not consider the grey area between lived site and representation as part of the heterotopic mirror, as both lived and epistemic sites are conflated in his argument, with heterotopias posited as 'spatial organs of knowledge production' (66). In this way, he repeats the assumptions behind the literary-visual conflation, suggesting that the lived and literary are one and the same with the mirror leading to an integrated self-as-subject. Yet, the mirror does not lead to such unity. Haunting, in fact, is a way of exploring and pointing out the complex, contested relations of both of Foucault's mirrors, as it is both part of and separate from the representative and spatial mirrors. It offers a complex radical rethinking of both.

The issues of a heterotopic reading of a text rather than a haunted reading of a text can be seen in Sinem Oruç's 'Seclusion as a Heterotopia: An Analysis of "The Yellow Wallpaper" and "To Room Nineteen"' Oruç positions the woman narrating 'The Yellow Wallpaper' as being forced by her husband into a 'heterotopia of deviation'. As her inability to perform domestic tasks and care for her baby 'is deviant from what is expected from her as a mother and wife' she must be kept in a part of the house that is separated from its daily life (661). Oruç constrains her analysis to the spatial, lived heterotopia depicted in Gilman's work, which, along with (contemporary author) Lessing's eponymous room 'result in the heroines' finding their own selfhood, and… subvert traditional understandings of gender, time and space' (659). With 'The Yellow Wallpaper', the narrating woman turns the space in which she is confined into a space in which others are removed, thus creating 'a deviational heterotopia that has its own matriarchal order' (661). Oruç presents one of the main misunderstandings of Foucault's, spatial model, in that she slips into stiffer, universalised power structures, positing a monumental patriarchy from which the narrator of Gilman's story deviates, and liberates herself, if only from the confines of the room.

As with Tamboukou, Oruç focuses upon the room with the eponymous wallpaper as a site of transgression rather than resistant interrogative transformation. Unlike Tamboukou, Oruç's heterotopia counters but does not reveal or produce new relations; her author is placed there rather than entering herself, by a domineering man. Where Oruç finds the narrator empowered in her madness, such power exists only in the confines of the room; the story itself ends with the narrator encircling its boundaries. Oruç also limits her criticism to the heterotopic; a far richer, potentially more radical reading could be had with a consideration of haunting; the visual uncertainties and endless interpretations the narrator makes of the titular wallpaper, already suggest a mirrored interplay. The paper is described as 'dull enough to confuse the eye in following, pronounced enough to constantly irritate and provoke study' yet, if you follow the curvatures of the pattern, 'they suddenly commit suicide – plunge off at outrageous angles, destroy themselves in un-heard of contradictions' (Gilman 648).Both part of the surface of the room, yet indicating a depth that is unreachable the wall paper invites interpretation by suggesting some sort of sequence, only to disrupt and frustrate the sequence it offers. The room and its wallpaper are far more stable in Oruç's examination than a Haunting reading displays them.

Haunting is a way of describing, inverting, and contesting figural language, or language and vision conflated as the 'real'. Haunting texts unsettle the fusion of vision and space by including, within the plots of their stories, the mirror experience of a space that is both visibly part of it, yet simultaneously impossible to access. In warping the optics of the space, the visual certainty that forms a key point of literary discourse becomes suspect. By opening up a level of uncertainty in vision, the discourses and power structures that form and inform such visions, which were once rendered invisible in the visual-literary conflation, are suddenly apparent; with no clear answers, the ways in which the characters in these stories contend with vision and translation, with verity, and the strategies that they use, are brought to the fore. The stories, the texts themselves are also haunted; without the boundaries of

visual verity, haunting begins to mirror the representative plane of language in these stories. Haunting indicates literary language, the act of writing, the construction of the story, which indicates the end of the utopia of language – language as the direct plane of knowledge.

The mirroring of and in literature is not confined only to women writing the supernatural of the West. However, the use of such haunting by American Women when describing the west opens up complex readings of both space and literature. There is a strange movement of these stories; as they point more towards their own act of writing or narrative composition, the more they engage in the inexactitudes of literature. The more complex and hazy the story, the more it offers indications of the discourse surrounding/in the literature, what practices such as Realism excludes from their 'real'. By describing a process, the surrounding and describing (penning in) of the American West with literary images, haunting stories also convey the exclusions from that vision, what the power relations of the Wild West avoid or reconfigure in order to maintain the space as open for settlement. These stories point to the enclosure of language into the literary and allow the power structures of the telling of the west, of the process of figural language, to become more apparent.

Haunting stories, like 'The Pocket-Hunter's Story' (which appeared in Austin's story collection, *Lost Borders*) warp the Emersonian eye and merge or dissipate the realist borders with the mirror experience. They undo the transcendental conflation of vision, the real, and literature, by drawing attention to such a conflation; the characters' mirror experience in its plot is related to the structural mirror experience of the story. As the fictional characters experience a mirror experience, the telling of the story, its words, its order dissolve, and reconstitute, indicating that the story itself is its own mirror, part of the reader's comprehension, yet utopic, on the plane of ordered words. Haunting stories offer the visual of a site that confirms, contests, and inverts itself, yet they also indicate, structurally, the impossibility of such a site, which exists only in the tabula of figurative language. This shift destabilises the story. Just as the actions of the characters suddenly experience a shifting of

both space and the way they relate to it, so too does the story warp its own structure, particularly its own narrative structure. The narrative sequence of the story, its temporal order, is jumbled, questioning. Heterotopic language, the inability of linguistic representation to align itself fully with the visual, occurs; the 'realness' fades for a moment. There is a sudden reminder of the unattainability of either the conflated visual-poetic or even of the focused lens that orders Realism, as both are utopic. Language can describe a space (similar or dissimilar to the spaces we live in), but it cannot create a space before our eyes, nor can space, transcribed through a poet, fully emerge as the real. Haunting stories have a grey language, one that enacts a terrifying, momentary breaking up and reordering in the lost borders of vision and discourse.

Haunting stories are not total rejections or revolutions of the visual-literary conflation. They are not fully enveloped in the literary language-unto-itself, but in a fissure, a change in the way representations were formed. With Realism's lens, a small admission to literary language had already been made. Language was considered a tool or mechanism rather than the still plane of representation. Haunting stories feature figural language, and the lens-like framework upon very specific, often realistic spaces and subjects. Yet, they also begin to show rifts, transition points between language as a conduit of the real, towards literary language which, heterotopically wrapped around itself, does not run along the utopic lines of vision-as-thought-as-writing. Rather, in mirroring, contesting, inverting, yet representing aspects of the landscape, these stories similarly point to the fragility of Realism's conduit, the elisions it relies on, and its constructed points. The haunting of these stories allows for a representation of the discourse that it functions with – the conditions of the visual-literary conflation – while simultaneously indicating another preclusion. The act of writing, its structures and the mechanics that allow figurative language to appear within these stories once its assumed purpose is unsettled. The written tools of representation – narrative, tense, dialect, framing, etc. – which, under the visual-literary conflation, must be as unobstructive as

possible to maintain the visual effect, are suddenly apparent in moments of incongruity, where vision warps, and language with it.

What lowers the stature of haunting stories if evaluated from the realist hierarchy, makes their own figurations vital. With the literature of the observed 'real', vision is already circumscribed by discourses, discourses which allowed for the deep harm of non-white people, particularly Native Americans. As already noted, the literary-visual conflation often 'silently reproduces the silent erasure of the rhetoric of manifest destiny' (Kohler 168) eliding non-white men and women, their actions, temporality, and subjectivity, in order to ensure a simple vision of the American landscape as manifestly open for the mind's eye (and the settler). The mirror offers, not simply the impossibility of resemblance, but the shifting power structures of discourse, the sites where its utopic in-grain with cultural order does not entirely work. The haunting mirror reflects and refracts, it shows and operates at the lost borders, the moving edges which the figurative language and ordering lens of realism often attempt to avoid in their assumptions of the ordered 'real'. Haunting offers a glimpse of what is often elided by the literary-visual conflation, the potential for terror and shifting discourses (and power structures), at the edge of the constructed real.

1.4 Ghost Stories as Cultural Criticism

Most contemporary criticisms of what are term haunting stories in this thesis tend to focus on the spectre, the ghost. There are a very limited number of works dedicated to American women's ghost stories, and most of these place ghosts (spectres) as a secondary fear, which indicates or augments the primary terrors which women at the turn of the century faced in everyday life. Ghosts, in these outlines, serve to indicate the wrongs done to women in the past and set them right for the future. Lynette Carpenter and Wendy Kolmar edited a collection of both nineteenth- and twentieth-century works, *Haunting the House of Fiction: Feminist Perspectives on Ghost Stories by American Women* (which covers more than the turn of the century)*;* Jeffrey Weinstock's *Scare Tactics: Supernatural Fiction by American Women;* there are articles, including Barbara Patrick's 'Lady Terrorists: Nineteenth-Century American Women Writers and the Ghost Story' and Thomas Fick's 'Authentic Ghosts and Real Bodies: Negotiating Power in Nineteenth-Century Women's Ghost Stories'. There are books and articles dedicated to specific author's ghost stories, particularly Jenni Dyman's *Lurking Feminism: The Ghost Stories of Edith Wharton.* Melissa Edmundson Makala's *Women's Ghost Literature in Nineteenth-Century Britain,* offers a similar overview of British women's ghost stories of the same period, as does Jarlath Killeen's 'Gendering the Ghost Story? Victorian Women and the Challenge of the Phantom'. These authors, particularly Carpenter and Kolmar, highlight the primacy of feeling (sentiment) over rationality as a unifying feature of this varied niche of works, and all but Fick describe these ghosts as a form of social stability, figures of the past that ground the present and legitimise the future. Their ghosts are domestic, known others that indicate the horrors of the real. These configurations have a certain narrowness. Dara Downey's *American Women's Ghost Stories in the Gilded Age*, which has already been discussed in relation to Derrida's spectre, offers a slightly different perspective, arguing that the haunting in these stories arises from their complex relationship to domesticity and consumerism, though her temporal turn towards exorcism, sill

features a longed-for stability.

In their introduction to *Haunting the House of Fiction*, Carpenter and Kolmar split ghost stories and writers upon gender lines, arguing that the critical analysis of ghost stories favours masculine structures. Male ghost story writers and their critics, they argue, posit ghosts 'as dualistic – defined by "debates" between reason and unreason, science and spirituality; conscious and unconscious, or natural and supernatural'; what critics consider ambiguous in these texts 'is simply a tension between the poles of these binary oppositions' (11). Women's ghost stories, in contrast, defy this position; rather than an absolute binary, 'women writers seem more likely to portray natural and supernatural experience along a continuum' allowing women sympathy for their spectres (12). According to Carpenter and Kolmar, women's' ghost stories incorporate the supernatural into reason but, more importantly, feature 'the replacement of reason as the key interpretive faculty with another faculty: sympathy' a sentiment of domestic ideology (13). Carpenter and Kolmar offer ghosts that are more comfortable, familiar figures, which women can look to for guidance in horrifying circumstances. The product of sentimentalism and spiritualism, the ghosts in their configuration barely haunt. Carpenter and Kolmar's argument – that ghost stories blur the boundary between natural and supernatural – relies upon a static boundary between women and men. They presume an all-powerful patriarchal structure at the top of society, one that established its power by rendering men fundamentally rational, and all others to varying degrees irrational. In this schema, women's subversion of such power relies on irrational, non-physical entities. This turn to the irrational highlights the assumed powerlessness of women under the patriarchy. Carpenter and Kolmar frame ghosts as expressions of the wrongs committed by an overwhelming patriarchy. They do not examine the complexities of women's haunting stories outside of subversion and rebellion against an overarching rational force, nor do they examine works in which both men and women mutually experience haunting as an irrational occurrence.[xi]

Dyman's overview of Wharton's ghost stories, in contrast, does not place the spectre in such comfortable terms. Her work still positions Wharton's haunting figures as conduits for social criticism. Rather than forming a simple line of victimised womanhood, Dyman suggests that 'Wharton's ghost stories also show men as disadvantaged as women by the cultural codes that govern gender roles and relationships' that the cultural confines of gender victimise both men and women as both 'blindly follow internalised cultural codes with disastrous consequences' usually '[o]utbursts of cruelty, violence, and madness' (xiv). Yet, Dyman insists that, with her ghost stories, 'Wharton achieves is a vision of the brutal domination of patriarchal and capitalistic codes in western culture, the debilitating limitations of cultural gender identity, and the blindness and suffering of men and women, both victims of restrictive social conventions' (7). Dyman, like Carpenter and Kolmar, assumes a unilateral hierarchy of gender roles; unlike Carpenter and Kolmar, those gender roles can be brutal not only for women but also for men.

By analysing Wharton's work through a single line of repression, Dyman limits her critical scope, particularly in regards to class. In her analysis of Wharton's 'The Lady's Maid's Bell', Dyman notes how Wharton figures her narrator, new lady's maid Alice Hartley, is highly unreliable. Intuitively able to 'sense the unhappiness and repression' of the Brympton's marriage, Hartley is unable on a 'conscious, rational level' to understand 'the complicated cultural systems and complex personality interactions that surround her' (23) as she valorises Mrs. Brympton and her 'friend' Ranford, while castigating the frustrated Mr. Brympton. Though Dyman notes the tension between the Wharton's narrator and the author's indications of a contrary interpretation, she does not develop what this indicates of Wharton's relationship to class. Hartley's narrative can be read as Wharton considering lower class women too common and unsophisticated to understand the intricacies of a wealthy couple's relationship. 'The Lady's Maid's Bell' suggests a privilege of sight. In order to accurately interpret the actions of the three people involved, Hartley would have to be of their class, to

have a better interpretation of the Brympton's stultified marriage.

Weinstock also configures ghosts as a form of cultural criticism. He figures 'supernatural conventions', particularly ghosts, 'as a form of cultural critique' (5). Weinstock de-emphasises the fearful aspects of ghosts, crediting spiritualism, with its backlash against materialism and rationalism as a major influence of what he terms supernatural fiction (6). Like Carpenter and Kolmar, Weinstock contends that the ghosts in these stories are not considered very terrifying, as 'far scarier than the ghosts in these stories are the forms of violence to which women are subject: confinement, loneliness and varying forms of physical, sexual and psychological abuse' (20). Ghosts in these stories augment or reveal 'the terror of the everyday' (55). Weinstock does place these stories in a complex relationship with movement and genre, asking 'does the mere presence of a ghost render a story 'Gothic', even if the ghost is not a horrifying figure?' (20) Yet, he doesn't further this line of inquiry, simply noting that they feature 'all the themes that have become familiar topics in analyses of the British Female Gothic'; fear of masculine control, confinement, the quest for the mother, etc., then removes the contextual element of the Female Gothic, relying upon the term supernatural (13). Ghosts, to Weinstock, form a temporal anchor that stabilises time in the face of massive changes. He argues that ghosts in these stories 're-establish a form of historical continuity by linking past to present precisely when such linkage seems threatened' through their connection with and reconfiguration of spiritualism (7). Weinstock, though arguing that the stories subvert women's domestic oppression, offers temporally stable, familiar, thoroughly domesticated ghosts.

Weinstock does allow for a spatial haunting, yet he figures it along the lines of sexuality. He draws upon the concept of the queer in Eve Kosofsky Sedgwick's *Tendencies*, arguing that ghosts reveal 'the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's sexuality aren't made (or can't be made) to signify monolithically' (Sedgwick, qt. in

Weinstock 57). Weinstock applies this queering to space, stating that 'in each story, a confrontation is staged between a character and a haunting space that has the end result of rendering space itself 'queer' in the sense Sedgwick outlines (57) However, instead of offering the far more complex matrices (mesh), overlaps and dissonances that mark the queer as a way of commenting on the discourse of sexuality, Weinstock works along the straight lines of gender, with men consistently overpowering women, who are typically left victims.

Much like Dyman, Weinstock argues that:

the haunting encounters in these stories call attention to the social construction of particular gendered spaces…and the ways in which the gendering of space in each case participates in an unbalanced power dynamic that restricts the stories' protagonists from exercising autonomy and achieving self-actualization (57).

With queering, he tends to include other power structures, like race and class, which he does not address in detail. Of the farm in 'The House That Was Not', Weinstock states that the space 'is gendered (and, by extension, sexualized and racialized) [sic]' (58. The other power relations of space are parenthetically bracketed off as useful but not necessary notes to his argument. The one point in which he acknowledges that 'domestic spaces should be recognized as sites of *desire* that incorporate both polarities [of both expression/joy and oppression/anxiety] often simultaneously' lies in a footnote (58). Weinstock's use of the 'queer haunting space' offers an adequate way of relating the warping and double invisibility that marks haunting in these stories, yet he does very little with the queer, other than to address the way it can challenge the oppressive lines of gender. However, haunting spaces do not just blur a dichotomy. They work in, and warp the lines of their stories' spaces and discourse, in ways that offer more of Sedgwick's queer potential. Rather than a queer lens of space, this thesis examines a haunting of space and text, which can offer the potential to trace the formations of power relations, not just along the lines of gender but race and class, and not simply an escape from an oppressive patriarchy, but formed and informed by women and men.

Taking a wider view of women's ghost stories are Melissa Edmundson Makala's

Women's Ghost Literature in Nineteenth Century Britain, and Jarlath Killeen's 'Gendering the Ghost Story? Victorian Women and the Challenge of the Phantom', both of which feature many similarities to the American critics discussed. Killeen contends that the problem of the woman/ghost conflation in the face of the many other haunting entities in Victorian British women's ghost stories. Yet, he suggests that 'the ghost also acts a spectral manifestation of the physical and financial threat that men posed to women' (85) an argument similar to Weinstock's everyday terrors. Rather than having the everyday patriarchal fears supersede the terrors of ghosts, Killeen conflates the ghosts with patriarchal terrors.

Makala, like Carpenter and Kolmar, figures British women's ghost stories as a response to male rationality. Citing Mary Shelley's 'On Ghosts', Makala positions ghosts as agents who facilitate imaginative, mystical space, in a world that 'was losing its unknown qualities and mysteries' (2). Makala also links ghost stories to the spiritualist movement and women's ghostly status within society at large (11). She embraces British women's ghost stories as part of the Female Gothic tradition, which she terms 'a protean form' and places ghost stories as a point of critical extension. Like Weinstock, Makala states that 'women inherited a female tradition of psychological terror, which was grounded in very real social concerns stemming from women's precarious and dependent placement in patriarchal society' (16) and suggests they share a common goal, utilising the ghost 'to raise awareness of social problems and inequalities' (19). This set of arguments is very similar to what Weinstock terms 'the terror of the everyday' (55) with one key difference. Makala's overview of British women's ghost stories offers a very different view of space, particularly domestic space, than those who have studied American stories. She argues that women in these stories 'do not want to escape their homes, but instead want to re-enter them, want to regain houses and property (and therefore identity)' (130). Makala's argument equates houses with identity (specifically class identity), while even Weinstock notes a far more unstable relationship between identity and land in their American counterparts.

Makala's assertion functions well, when the temporal landscape of Britain at the turn of the century is considered. As Susan Owens notes in *The Ghost: A Cultural History*,

> [a]n acute consciousness of these layers of cultural significance that had been laid down in the land for time out of mind had grown towards the end of the nineteenth century, and would be of huge importance in the twentieth.

Owens notes that the rapid industrialisation that began in the Georgian period 'had created an ever-widening gulf between city and country and upset the old balance between manufacturing trade and agriculture' (220) in the nineteenth-century, a gulf that is similar to that of the Wild West, and manufacturing North. Owens notes that the 'the country – in particular non-industrial south of England began to be perceived as a site of unchanged national identity'. This is very similar to the nationally important atemporal Wild West. However, there is a substantial difference between the British and American temporal positioning of the space. The cordoning off of green spaces the National Trust was, according to Owen, part of the way the countryside 'was re-imagined as a repository of history and legend' (221). The landscape of Britain was figured as the heterochronie of the library, of the continuous accrual of time. For British ghost story writers, finding the history tied to the ghost can lead characters home, as Makala suggests. Yet, as Owens argues, not contending with the past, '[d]ismissing such lore as superstitious makes them vulnerable to its ghosts' (223). The haunting of a weighty past could not work in American literature, at least as it was written by white settlers and their antecedents. The primitivist delineation of America always denies such a heterochronie, as the history of settlement both has a defined starting point (1492 or 1607) and relies on the elision of the histories of those conquered. America, as settled by white people, does not have, or denies, the endlessly accrued layers of time that mark British configurations of preserved space, and the ghosts that haunt them.

Barbara Patrick's 'Lady Terrorists: Nineteenth-Century American Women Writers and the Ghost Story' continues the stable dichotomy of gender. Patrick, like Weinstock figures ghost stories as part of the 'terror of the everyday'. She argues that American

women's ghost stories 'differ from their male counterparts' in that they are less concerned with epistemological doubts, or psychodramas. Instead, they 'address a world in which things are frightening – not least of which are the silencing and marginalization of women' (74). Patrick figures women's ghost stories as far more epistemologically stable, or 'real' than those by men. Although she does place women's turn to the supernatural as a bit of an epistemic challenge, noting that '[t]he premise of the ghost story – that ghosts return from the grave – undermines a fundamental assumption about reality'. This moment of epistemic fracture leads to a wider social inquiry, as '[h]aving unseated one assumption about the way things "must be," the ghost story frees authors and readers to question other constructs that they may previously have considered inviolate, among them the role of women in American culture' (75). Patrick's formation of the ghost as a figure that seeds doubts of assumed certainties, certainly shares some aspects of haunting. Rather than dwelling on a wider sense of epistemic uncertainty, Patrick applies the powerful questions implied by ghosts only to aspects of gender. Patrick argues that ghost stories critique women's oppression by questioning the seemingly unquestionable roles of gender.

Patrick places women authors in a strange equivalence to the ghosts they write about in their stories: '[j]ust as ghosts speak from a world beyond to the world we know, these writers speak from the world of the text to the world of the reader' (74). Patrick notes that women authors haunt their works, which have an extra-textual quality. However, she situates that quality specifically in regards to the audience of the stories' publications noting that these stories were 'prevalent in women's magazines, perhaps because female authors were able to use the conventions of the ghost story to veil messages otherwise unacceptable in their day' (74) those of oppression and confinement in a patriarchal world.

Thomas Fick's 'Authentic Ghosts and Real Bodies: Negotiating Power in Nineteenth-Century Women's Ghost Stories' actually points out an inversion of the ghost as a mode of cultural criticism. Drawing from Antebellum stories, and focusing on a chapter in Harriet

Beecher Stowe's *Uncle Tom's Cabin*, Fick outlines 'authentic ghost stories' where 'the supernatural is frequently the natural in masquerade' (82). Women, take on the veil of ghostliness as living women to act 'retributively or correctively upon a living man' (87). In Fick's outline, women become disembodied ghosts on the surface, in order to make embodied change. He uses the character of Cassy, a bi-racial, enslaved woman in *Uncle Tom's Cabin* as an example, noting that 'Cassy could not in life claim the spiritual, disembodied status of the mid-nineteenth-century white woman… which operates to constrain masculine aggression' as her body is considered the property of another man. Yet, 'her return disguised as pure post-mortem spirit appropriates the spiritual status of true white womanhood while suggesting that white women's spirituality could be more firmly grounded in the physical world' (83). Cassy's turn to the cover of ghostliness allows her access to domestic femininity, but only by taking on the appearance of the dead. According to Fick, living women take on the guise of ghosts to negotiate the disparate parts of 'True Womanhood'. Its aspects of spiritual power via disembodiment 'posed problems because threats to women's independence were often physical (rape or seduction), and effective remedial action was physical as well' (83).

Fick critiques haunting stories that have 'true' ghosts within them, stating that in 'purely supernatural modes', ghosts could critique patriarchal culture

> but… could also be implicated in the problem: the assumption of differing natures and the relegation of ameliorative action to the afterlife (or the afterlife's representatives in this world) left women at something of an impasse – the body as a site of repression and agent of reform could be easily overlooked (83).

Fick's critique of 'true' ghosts highlights the problems with the assertions of Carpenter and Kolmar, that women turn to the irrational and supernatural to find comfort and stability. By turning to the ghost (which generally has limited to no physical effect on its surroundings) women potentially lose their agency to the ghostly. The spiritual domestic woman and the spirit of the ghost can be conflated, and any efforts for recognition of bodily harm or change

lost. Fick presents a problem with domestic ghosts; that their effectiveness as cultural criticism can be elided, as they are already in the disembodied terms of True Womanhood.

In *American Women's Ghost Stories in the Gilded Age*, Dara Downey notes the instability of the discourse of domestic femininity, particularly its emphasis on disembodiment, and the way ghost stories feature women's fears of becoming an object of consumption within the burgeoning middle-class commodity culture of the Gilded Age (8). Downey positions True Women as regulators of domestic boundaries with the products of the outside world of industrialisation, who held 'both the intimate bond and the vicious struggle between the overwhelming plethora of commodities that crowded the nineteenth-century home' that they were 'enjoined by… social structures to keep… in check' (4). Downey argues that the ghosts in stories of this period often avoid the female form, 'disappearing into the decorative surfaces and objects' of domestic spaces, embracing the conflation of woman and home in order to 'ensure… a far less restrictive version of post-mortem existence', becoming powerful domestic objects, as the vision of a woman's body leads her to the realm of objectification. (34) The conflation of woman and home can be seen as an intentional self-elision, a move to the edges of the consuming eye, yet this conflation is also deeply terrifying. Ghosts lie outside of masculine control, but inside the home nonetheless. Domestic commodities are hazardously mutable, '….in no way safe or reliable receptacles for personal memories or emotions' for women (154). The conflation of woman with domestic object – woman as home – refuses to form a social constant in ghost stories. American Women's ghost stories, according to Downey, highlight how women's immersion in domestic material culture is freeing and confining, powerful and extremely unstable, and therefore horrifying. She allows for the instability of the stories to form a sense of fear, though her focus is intentionally limited to domestic space.

The examinations of women's ghost stories by Carpenter and Kolmar, Weinstock and Makala, position ghosts as secondary to the terrors women face in social 'reality'. Yet, by

linking dread and fear so closely to culture and everyday realism, their interpretations seem to evacuate the haunting ambiguity of these stories. By insisting that ghosts and haunting play a supplementary role to 'real' – socially constructed and highly probable – terrors, they tend to make many of these complex works too literal, and too comfortable. By stabilising these works, domesticating the ghosts and reducing their haunting aspects, the critics who contend that ghost stories are a form of social subversion or criticism run the risk of rendering these stories what they have already been dismissed as: cultural relics. They also tend to support the concept that women were not in a complex relationship with power, but victims of the patriarchy, by asserting the very necessity for women to turn to an irrational, non-physical entity for assistance. Most critics of the ghost story, work around or do not fully acknowledge that haunting is not exclusively the actions of ghostly familiars, and the haunted are not exclusively women.

1.5 Tracing Haunting: Other Stories

Peattie's 'The House That Was Not', Austin's 'The Pocket-Hunter's Story', and Dawson's 'An Itinerant House' are not strange outliers. Many women wrote haunting stories during the late nineteenth- and early twentieth-centuries, and compilations solely of haunting stories, as stories amongst other works, or as stand-alone features in magazines and newspapers. They were part of a broader pattern in the shifting of discourse and episteme of writing, space, and vision. This section outlines haunting in other works, including Mary Wilkins Freeman, Madeline Yale Wynne, Gertrude Atherton, M.E.M Davis, Mary Noailles Murfree, Zoe Dana Underhill, and Charlotte Perkins Gilman. These works trace a pattern of haunting both in and of texts during the late nineteenth- and early twentieth-century. Haunting is a complex mode, which requires a lot of dedicated description. This section will primarily focus on the first two aspects of haunting, the optical warping described in each story, and the way that it displays discourse. It will also describe their strategic positioning in terms of space and gender. While the texts that contend with the North or South are open to a haunting of the text, they lack the complicated relations of vision, land and representation that mark the Wild West. Such warpings of the literary-visual conflation do not feature the disruption of the power relations intrinsically entangled with, and denied by the discursively domesticated Wild West. Others, particularly the western works of Charlotte Perkins Gilman, embrace and adapt the Wild West to their needs, continuing its discursive domestication.

Mary Wilkins Freeman's 'The Southwest Chamber' (1903) and Madeline Yale Wynne's 'The Scarf' (1906) feature actual mirrors that haunt with their images. 'The Southwest Chamber' produces, not a reflection of the image in it, but an altered one. The story concerns two sisters, Amanda and Sophia, who inherit the home of the family that had ostracised their mother upon the intestate death of their spiteful aunt Harriet (328). The two turn it into a boarding-house, only to find that their aunt's room cannot be let; it returns, in momentary flashes, to the vision of the room as the old lady once kept it (332). The

unpredictable room causes strife amongst the boarders and the sisters; they argue over what they have seen, and where they have placed objects in the room, from water pitchers to Aunt Harriet's purple dress. The story features a mirror that merges the aunt's reflection with that of the character looking into it. As Sophie, attempting to spend the night in the room, looks through the mirror she sees 'instead of her own face in the glass, the face of her dead Aunt Harriet, topping her own shoulders in her own well-known dress!' The mirror merges her body with that of her embittered aunt; terrified she demands of her sister, '[w]hat do you see?' and it is only when her sister confirms '[w]hy I see you', that she can find closure, and commit herself to sell off the house (336)

The mirror in Wynne's 'The Scarf' alters its optics with the presence of a specific character, Rob Dudley. Dudley convinces his friend Mark to sit in front of his mirror, in which he states 'I can see nothing but myself' (130). Dudley proclaims that, when looking in the mirror at certain times, he sees himself, but 'outside and apart from my usual self' with 'a semblance of a face' besides his left shoulder (132). When Dudley turns around, away from the mirror, or attempts to place his hand behind him in relation to what he sees reflected, the emerging visage of the beautiful woman he sees in the mirror vanishes (134). His obsession with the woman he sees in the mirror causes Dudley to end his engagement, a move which Mark finds troubling. One night, feeling the fluttering of drapery against his hand, Dudley grasps at it, the woman disappears, and he is left holding a scarf (137). Determined to find the owner of the scarf, Dudley travels through Europe until he finds her visage in the form of a very living Madame Dembevetskoi. Dembevetskoi turns to Dudley when her husband is distracted to request 'please give me back my scarf!' (145).

'The Southwest Chamber' and 'The Scarf' offer reflections that warp the assumed mind's eye of the visual-literary conflation by way of their haunting mirrors. The sights these mirrors offer are both related to the spaces they describe, but indicate inaccessible other spaces that have no visible relation to the room they are a part of (Aunt Harriet is dead,

Madame Dembevetskoi, thousands of miles away). Yet, these works offer momentary mergings of utopic and lived spaces for their characters (Dudley grasps a shawl, Sophie sees her own face change into her Aunt's). In these moments, the passivity of both the space and the mind's eye receiving knowledge are warped; one space reaches out impossibly into another, meeting and warping what is seen as possible. The certainty of space as a source of truth becomes deeply questionable as vision, body, and actions dissolve and then reform themselves in a less than neutral transcendental way.

'The Southwest Chamber and 'The Scarf' take place in the Northern States, and in Europe. Their mirrors are actual domestic objects. However, both present fissures in domesticity; the mirror in 'The Southwest Chamber' is situated in a boarding-house, where the public and private spheres intermingle. Owned and run by two women, the chamber is formed not by or for a man, but from the complex relations between both capitalism and feminine comfort. It is maintained by the sisters to fulfil their various, competing desires. It initially meets their desire for familial acceptance. Sophia, who 'had an enormous family pride', decides to keep the house rather than sell it and use the profits to maintain a smaller abode. Her choice comes at the cost of economic dependence upon the space itself; in order to keep such a large house these women, who 'had lived quiet and poor but not actually needy lives', had to sell their former home and take on the domestic labour of maintaining boarders (328). In 'The Scarf', Dudley is a bachelor, and wanderer, who easily gives up a domestic course, marriage to a perfectly nice woman, to search for a visage that only he has seen. The scarf, and face belong to a married woman, suggesting extramarital desire. The haunting mirror in these stories can address domestic sites alone. However, the deconstructive potentials cannot address the complexities of settlement; such issues are temporally removed from the North, or perceived as part of a distant past.

With the South, however, the complexities of the (then very recent) past certainly inform their hauntings. The instability caused by the generation-ally recent Civil War that

marked the South is very present in late nineteenth- and early twentieth-century works. The issues of reconstruction are sometimes elided and sometimes focused on in these stories. In Mary Noailles Murfree's 'The Phantoms of the Foot Bridge', it is not a plantation, but an abandoned hotel that serves as the decayed site near the eponymous footbridge (38). Her story, like most of her writing, has few to no people of colour; she focuses on the poverty-stricken, white, Appalachian family the Roxbys – those previously on the periphery of the Southern slave-based economy – as they react to a wealthy, mysterious Dundas, who claims to be interested in the old hotel, but is in hiding after killing someone in a duel. In 'At La Glorieuse' M.E.M Davis describes the black workers, still present on the plantation, as part of the scenery of her ghostly romance: '[t]he field gang, whose red, blue, and brown blouses splotched the squares of cane with color [sic]' (200). These women wrote at a time of deep turmoil in the South; they address race obliquely, through class and gender.

The hauntings in these, and other stories from the South, work particularly well with the time and work of Derrida's spectre. There is a sense that the site of the South in these works can over-determine the lives of its inhabitants. Murfree's eponymous haunting occurs when Millicent, the only living child of the struggling Roxby family, takes the shortcut across the precarious footbridge one night, only to see '*her own face* pale an' troubled; her own self dressed in white, crossin' the foot-bredge, an' lightin' her steps with a corpse's candle [sic]' (13). The spectre that she sees that fateful night proves to be a reflection of the shock and fear at losing her love, Emory Keenan, a few years later (60). Davis' La Glorieuse plantation features a much more overt replaying of the visuals of the past that invade the identities of the characters present. Its ghost, Hélène Arnault, once the mistress of La Glorieuse, poisoned herself after Richard Keith II ended their affair, destroying the friendship between the Arnaults and the Keiths (212). As a spectre, whose image is augmented by a haunted ring (189-190) Hélène seduces her former lover's son, Richard Keith III, breaking apart his engagement with her (now grown) daughter Félice. Hélène's spectre continues the failed

relations between the Arnaults and the Keiths. These successive failures are signalled by the name and likenesses of three generations of Richard Keiths. The Matriarch of La Glorieuse, Madame Raymonde-Arnault, reveals to Richard Keith III that Hélène returned to haunt the plantation upon his arrival, as he looked 'so like the Richard Keith she loved!' his father, Richard Keith II. The spectre of Hélène marks both the past destruction of the Keiths' happiness along with the Arnault's, which continues into their present.

The spectre of slavery as an economic institution in the South, and the war fought over it, are addressed in economic and gendered terms with 'The Phantoms of the Foot Bridge'. Millicent Roxby is introduced in ambivalent gendered terms, as both 'tall, straight, and strong' but with 'fleecy tendrils' of golden hair; 'on [her brow] was perched a soldier's cap; and certainly more gallant and fearless eyes had never looked out from under the straight, stiff brim' (24). Yet, her masculine aspects exist under the spectre of the Civil War; she is wearing the soldier's cap to humour her grandmother, who, having lost four of her sons to the war, wants to figure out which one Millicent, who 'got the fambly favor [sic]' most resembles (27). Similarly, Dundas is given feminine traits. The narrator, following the thoughts of Ms. Roxby's beau, notes 'the ring on the stranger's [Dundas'] hand as he drew off his glove. Gloves! Emory Keenan would as soon have thought of wearing a petticoat' and subsequently fears that such 'effeminate graces' would win over Millicent's heart (44). Yet, these 'effeminate graces' are tied to his social class, as does his reason for hiding. Dundas' dress, demeanour and his participation in a duel, mark him as part of a dwindling form of upper-class Southern masculinity, that of Plantation 'gentlemen'. Murfree's key metaphor for the class divide in the Civil War is summed up in the death of Keenan; he is shot dead by a posse looking for Dundas, who '[t]ime restored to… his former place in life and the esteem of his fellow-citizens' (60). The poor people of the South, like Keenan, bear the brunt of the Civil War and its aftermath, both economically and in terms of their very lives. The plantation gentlemen who initiated it, like Dundas, dodged its bullets.

There were other women Aside from Peattie, Austin, and Dawson who lived in the West and wrote ghost stories at this time period, particularly Gertrude Atherton, who was raised in San Francisco, and Charlotte Perkins Gilman, whose most famous story, 'The Yellow Wallpaper' was written during her time in California (Tuttle and Scharnhorst 13). Both, however, did not write stories that haunt the Wild West. Most of Atherton's non-haunting works are set in California, including the family drama 'Monarch of Small Survey' and the morally tinged psychological thriller 'The Fog'. Her haunting stories are set either in England, like 'The Striding Place' and 'The Bell in the Fog' or other parts of Europe, as with 'Talbot of Ursula' and 'The Dead and the Countess'. Gilman sets her haunting tales in the distant past of early colonisation, as with 'The Giant Wistaria', or avoids any sense of place aside from the (white middle class) domestic home, as with 'The Yellow Wallpaper'. Gilman also wrote stories and poetry set in the west, but tended to celebrate the Wild West; her works were in line with national domesticity.

For Atherton, the spatial issues of ghost stories are far too challenging to the familiarity of the California she grew up within. Atherton did not encounter the Wild West, she grew up within it, and could simply be reluctant to trace or experience any fissures of its discourse. Instead, her works haunt sites that are not involved with the Wild West at all. Where the vision of a body that seems living but is, in fact, dead that forms the warping of 'The Striding Place' could have just as easily been set on the foggy shores of San Francisco, instead takes place on a misty estate upon the Yorkshire moors (47). While she addresses American identity in haunting, as with 'The Bell in the Fog', the site that haunts, that presents unstable visions of represented and actual characters within the story – the painting of young Lady Blanche Mortlake, and actual child Blanche Root (18-19) – is 'an ancestral hall in England' (3). Atherton's works place the haunting elements far aside and away from the site that she grew up within.

Charlotte Perkins Gilman, like Peattie, Austin, and Dawson, encountered the Wild

West as an adult. Gilman moved to California upon the dissolution of her marriage in 1888, a move that marked the beginning of her career in writing and public speaking (Tuttle and Scharnhorst 13). Like Atherton, her texts that relate the west tend to avoid haunting, but for a very different reason; Gilman sought to discursively domesticate the Wild West, adapting the narrative for white women. As Jennifer Tuttle and Gary Scharnhorst note in 'Charlotte Perkins Gilman and the US West', her novels 'erase the presence of ethnic minorities in the West: Hispanics, African Americans, and Asian Americans do not appear, except for Chinese American servants in Gilman's Work' (23). According Jennifer Tuttle's introduction to Gilman's western novel, *The Crux*, though she depicts the west as a restorative, '[t]he reinvigorated "race of Americans" in Gilman's Endemic West is white, and is to be saved and "improved" by "clean" New England women – the "good people" and "best civilization" Gilman cites in "Woman's 'Manifest Destiny"' (41). Gilman certainly challenged the masculine aspects of the Wild West in her western novels, yet she did so by utilising racial, nationalist domestic discourse. The west was a place of renewal for Gilman, where women could form ideal new societies.

Gilman's closest work to the haunting of the Wild West is displaced onto the spatial/temporal setting of the colonial frontier in 'The Giant Wistaria'. While Gary Scharnhorst, in 'Charlotte Perkins Gilman's 'The Giant Wistaria': A Hieroglyph of the Female Frontier Gothic' figures the story as 'assimilated in… various elements of frontier mythology' (158) its prologue is set in pre-eighteenth century New England, while its main storyline takes place in the same place at the turn of the nineteenth-century. Scharnhorst posits the prologue as a critique of the masculine narrative of the Wild West, highlighting the issues of freedom and maternity. The Wild West could not allow an escape from maternal obligations; mothers could not find the 'bachelor freedoms' of the west, as they 'headed west with a cradle in tow' (160). Yet, Scharnhorst neglects to notice that the bulk of the text, including its haunting, occurs in Gilman's contemporary time. In that temporality, the men

and women debate what they see, and form complex power relations as they do so, what Scharnhorst, drawing on Bakhtin's concept of heteroglossia, describes as,

> [t]he decentralizing, centrifugal forces tearing at the discourse, Gilman's refusal to employ a single perspective or intelligence which can be trusted to observe and explain, compels the reader to sift through the fragments of debris and puzzle over the sequence of episodes. These parts, by any method of addition, yield no simple sum or symmetrical whole. Gilman's tale resolves no mysteries of historical causation, repairs no rifts in the mosaic of the past (161).

The haunting in the texts instigates multiple stories from its characters, which refuse to resolve into a neat, cohesive whole. These haunting interpretations of story are not Wild West, but in the now historically termed North. The story is haunted by attempts to interpret the past, rather than the atemporal space of the Where Atherton's avoidance of haunting the Wild West may arise from growing up in it, the lack of haunting in Gilman's work is due to her involvement in the discursive domestication of the Wild West. Gilman is far too willing to position the west in terms of (white) progress and eugenic racial refreshment.

Zoe Dana Underhill, in contrast, wrote a haunting story of the west, 'The Inn of San Jacinto' (1894), though she never physically encountered the space. Underhill was raised in New England. Born on the failed Transcendentalist utopian community of Brook Farm[xii] she moved with her family to New York when the settlement dissolved[xiii] (Chicago Daily Tribune 1934, 22). Yet, Underhill's 'The Inn of San Jacinto' features a complex racial, social, and spatial narrative. Two artists, the unnamed narrator, and his friend, Harry Felters, travel west, placing the space on the page, as they go along. They are especially anxious to reach San Jacinto so that they can capture 'some character sketches of the natives' (463). These two seek to capture an Orientalist west, of which the 'natives' are artefacts, part of the landscape, and free for their translation. When they get to the town, they find the sights they seek, as the village is in the midst of its annual festival. However, due to the festivities, the whole town and its only inn are filled up. The innkeeper tells the men that they can sleep on the floor with everyone else, but Felters states 'I'm not going to sleep in any such mess as this' (464) and

threatens to leave, only for the innkeeper to offer them the oldest, only unoccupied room in San Jacinto. He and several others offer them a night light and insist they keep it on. Felters, thinking it an annoying superstition, promptly blows out the light before they go to sleep. The haunting of 'The Inn of San Jacinto' only occurs in darkness. Both the narrator, then Felters feel choking hands that disappear with the sight of light. Before his own attack, Felters dismisses the narrator's experience; he believes in truth based on sight. Yet, upon his own choking attack, Felters is left in psychological tatters. Although Felters' choking ends their sensory dispute, the plot of 'The Inn of San Jacinto' discomposes the power dynamics of the Wild West. The people the narrator and Felters valued only as images, as part of the landscape, both offer a story behind the haunting room and begin its destruction. 'The Inn of San Jacinto' disrupts the dominance of sight as reality, by presenting an experience outside of sight. She also allows the west a local history, and allows its non-white characters both verity and action, as they decide what to do with the haunted room in the end.

Even as Underhill and Gilman have little in common in regards to the Wild West, both have works that *are* haunted, that negotiate the structural order of their stories, and contesting such order as they negotiate it. Underhill's story begins: '[y]ou ask me if I believe in ghosts. Of course I do' forming an assumed audience for the narrator, a 'you' that has, presumably, asked him a question regarding ghosts before the story has been written. This listener/reader of the story forms, in part, the setting of the narrator's telling, its framework. The 'you' referred to by the narrator, is ascribed specific power relations; the narrator asks, '[d]o you remember Harry Felters – what great promise he gave as a young artist, and how he never came to anything?' (463) suggesting that the narrator is speaking to someone in his educated, artistic, milieu. Much like the mirror in *Las Meninas,* the 'you' in 'The Inn of San Jacinto' is the spectator, or reader of the text, the friend of the narrator, listening to his strange tale, and the strange gulf between the two. Gilman's 'The Yellow Wallpaper' features a very similar instability to that of 'The Inn of San Jacinto'. The story begins with the

narrator wondering if the house she has entered is haunted, and noting her husband's total dismissal of such thoughts, only to quickly note that:

> John is a physician, and perhaps — (I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind —) perhaps that is one reason I do not get well faster. You see he does not believe I am sick! And what can one do?

It is ambiguous as to who the narrator is writing towards, whose secret she is entrusting with – a 'you', some 'dead paper' and/or 'one [self]' (647). The story simultaneously suggests a narrator writing to someone, writing to (and thereby bolstering a semblance of) herself, or reflecting on the comfort that comes with the act of writing, as 'dead paper' provides deep relief. The framework of 'The Yellow Wallpaper' collapses at the end. The narrator, who has intentionally locked herself in the room, describes '[w]hy there's John at the door! It is no use, young man, you can't open it! How he does call and pound! Now he's crying for an axe. It would be a shame to break down that beautiful door! "John dear!" said I in the gentlest voice…' (656). While the quotations do function, delineating what the narrator says to John, what they separate it from – the narrator writing down her thoughts or the narrator's *own* thoughts – is uncertain.

The haunting of Underhill's story is radical because it concerns the complex relationship between the discursive domestication of the Wild West, and the literary-visual conflation. The fictively presumed 'you' of the story, presumably holds values similar to those of Felters and the narrator. However, this belies the content of the story told; in which white male representative authority is thwarted, as it is the locals that hold both the solution to their interpretations, a history of the place, and take action, albeit that of destruction and erasure. The fictional spectator, supposedly in agreement with the narrator's outlook on the West, is dissonant with the possibilities presented by the story. While the haunting in Gilman's story is important, it traces the disjunctions of domestic space, and male authority, cycling into both freedom and madness. Underhill's story, like the ones presented in detail, offers a way of describing the Wild West that precluded from the outset.

Peattie, Austin, and Dawson have been selected because of their complex relations to the Wild West. Like Mary Wilkins-Freeman, Charlotte Perkins Gilman, and M.E.M Davis, these three authors were raised in middle-class households; though Atherton, Wynne, etc. were wealthier, all were raised within domestic discourse. Like all the women in this overview, Peattie, Austin, and Dawson were working with and within domestic discourse and the literary-visual conflation. However, they differ from all but Z.D. Underhill in that they contend with the Wild West. As a series of representative figures (cowboys, mountaineers, farmers) and discourse (the assumed masculinity, and purpose of the space) the Wild West can be explored without ever entering the space, as Underhill's story suggests. Yet, it is still important that Peattie, Austin, and Dawson were part of the process of settlement. Their works are in part formed by the dissonance between representations and assumptions of the Wild West and their experiences of the space. Their lives did not follow the supposed narrative of women's westward settlement. Their journeys west were not that of trepidatious wives moved to the unknown by their rugged husbands. They moved with their families, in decisions both enthusiastic and mutual (as with Peattie) or with various degrees of ambiguity (as with Dawson and Austin). They form a fissure of the Wild West. They are both part of the power structures of the Wild West, participating in its settlement, yet have no clear position in the discourse of the space. In order to relate a particular experience of space, 'The House That Was Not', 'An Itinerant House', and 'The Pocket-Hunter's Story' turn to haunting, to find a non-space, a third space, of literary language, a representation of the power relations of the west.

Section 2: The Orbuculum: Elia Peattie 'The House That Was Not'

Introduction

Peattie's life story can be read as self-improvement, hope, industry, and ingenuity, combining with westward movement to reward her and her family with social advancement, praise and middle-class comforts. Born Elia Wilkinson in 1862, in the Midwestern city of Kalamazoo, Michigan, and spending most of her early life in Chicago. According to Susanne Bloomfield's *Impertinences: Selected Writings of Elia Peattie, a Journalist in the Gilded Age,* Peattie's father had no interest in her intellectual or academic development, excluding books and magazines from the family budget, according to (1). Elia's formal education ended at the age of thirteen, as her father took her out of school to assist him with his printing shop, run the household, and care for her siblings after her mother suffered the disabling birth of one of her sisters. According to Bloomfield: '[a]lthough Peattie never returned to school, she seized every opportunity to learn' receiving both encouragement and books from her uncles, one of whom 'instilled in her a passion for Shakespeare' (2). Her life was one of filial sacrifice until, at the age of twenty, both the birth of her youngest (fourth) sister and her father's despondent mourning upon the deaths of his own sisters placed so much pressure on Elia that she collapsed in 'nervous prostration' (4). Under the advice of the family physician, she moved out of her family home to live with friends in 1882 (4). With the help of her then-fiancé, Robert Peattie, a reporter who worked his way up the Chicago press rooms from his high school delivery route (2), Elia Wilkinson published her first work, a poem 'Ode to Neptune', in 1882 (4). The couple married the next year, and mutually supported one another's literary and journalistic careers, as Elia Peattie worked her way from the lesser-paying society pages to the more profitable 'hard' news over their next six years in the city. Initially, both Peattie and her husband wrote literature to supplement their journalistic endeavours, though Peattie's writing would increasingly turn towards the literary over the course of her career (5). The couple moved further west to Nebraska in 1888, to seek their

fortunes.

Peattie spent eight years of her life and writing career on the plains, working as a journalist in Omaha (xix). The Peatties' decision to move to Nebraska was mutual; their prospective employer 'had also offered her [Elia Peattie] the chance to publish by-lined writings, putting both on the payroll' (7). Both Elia and her husband believed it would offer them autonomy and advancement in the newspaper world. During this time, Peattie helped establish and promote the Omaha Women's Club and was eventually president of the Nebraska Federation of Women's Clubs, whose work she promoted in many of her editorials (14). Peattie's time on the prairie ended with her husband's bout of pneumonia. Robert Peattie was forced, under doctor's orders, to seek treatments for his pneumonia strained lungs in Colorado and Texas; this time away cost him his job as editor of the *Omaha World Harold*. Peattie could only hold on to her newspaper position and keep her household in Nebraska together for so long. When Robert recovered enough to gain a position as the Chicago correspondent for the *New York Tribune*, she and the rest of her household moved back to The Windy City in 1896 (15). Elia Peattie continued her writing career, remaining in Chicago until retiring to North Carolina with her husband in 1920 (xx).

During her time and travels in Nebraska, Peattie published many editorials and articles, a travelogue(8) and a collection of short stories, *A Mountain Woman,* which 'presented western themes and setting that echoed the naturalistic tones of Hamlin Garland' (Bloomfield 15). Peattie's writings, even after she left Nebraska, feature the influence of her time and movement through the Great Plains. Her commitment to the Women's Club movement certainly indicates her position as a municipal housekeeper of the local community. With this picture of Peattie, her haunting stories would seem unusual, especially as some of her early reporting work involved 'exposing fraudulent spiritualists' (5). Indeed in an 1894 article on faith healing, 'Great Harm is Inflicted' Peattie states:

> I have tried a good many supernatural things. I have always been credulous. I
> have not known but I might touch the skirts of the infinite at any moment. But

> I have found, thus far, only disappointment, fraud, delusion and insanity. These are, in very truth, the repellent forms that I have found lurking behind the fair masks of supernaturalism (11).

And yet, when taken in relation to her very broad and fairly prolific body of works, Peattie's haunting stories are easily read as part of a wider experimental pattern in her literature.

Peattie did not simply write domestic, progressively-minded newspaper reports, or realist snap-shots of prairie or city life, her works were wide-ranging. According to Bloomfield's online archive of her (currently known and attributable) works, Peattie produced 25 books; 9 short story collections; 6 plays; 89 short stories and novelettes for periodicals; 19 essays; 13 poems; over 800 editorials, columns, and feature stories in the *Omaha World-Herald*; and over 5,000 book reviews and 100 fictional sketches for the *Chicago Tribune* between 1901 and 1917. This list excludes her early reporting, much of which was not written under her by-line. Peattie's works vary in scope; Bloomfield notes that her 1893 editorials included 'such diverse subjects as the Keeley Gold Cure for alcoholism, the annexation of Cuba, mortgages, children's books, the character of furniture, and funerals' (12). She wrote books on American history (*The Story of America: Containing the Romantic Incidents of History*), A New Woman novel (*The Precipice)*, and a murder mystery (*The Judge*). Peattie experimented with form in both her journalistic and literary writing. For instance, with her travelogue *A Journey through Wonderland: Or, The Pacific Northwest and Alaska, with a Description of the Country Traversed by the Northern Pacific Railroad,* rather than writing a straightforward non-fiction account of her own trip from Minnesota to Alaska, Peattie

> created the persona of Scott Key, a young New York businessman who has never travelled farther than five hundred miles from home. Spicing the recitation of obligatory city statistics, famous landmarks, and alluring railway accommodations with her trademark wit and ironic insight, Peattie elevated advertisement to art (Bloomfield 11).

Peattie's work encompasses the precise impartial language of 'hard journalism', the persuasive emotional rhetoric of progressive activism, the Realist lens on prairie life, weaving

between each genre. The stories in *The Shape of Fear and Other Ghostly Tales,* including 'The House That Was Not', gain nuance and complexity when Peattie's willingness to blend and explore form is taken into consideration.

Peattie's ostensibly most commercial work offers an example of such experimentations with form. She wrote *A Journey through Wonderland: etc.* through the eyes of a fictional man, in order to both avoid questions of domestic fealty as well as emphasise the masculine appeals of the 'Wild West. An interaction between her narrator, Scott Key, and John Parke seems to confirm the view of the West as a manly place, as Park attempts to convince Key to join him in the sporting life, insisting '[w]hen your latent capabilities in the way of sporting are developed…you must go to Deerwood' before proclaiming it the best of fishing holes (10). For Peattie to write such a book from her own perspective, she would have to figure out justifications for both her presence as an unaccompanied female traveller, and for her interaction with the sportsman. Peattie would either have to present herself as fictively single or accompanied by her husband. The conversations with the sportsman, by which Peattie fills out the required statistics and advertising copy regarding hunting, hiking, and fishing opportunities, would have to be reformatted, either as interviews or overheard 'men's talk' between the fictional Park and her (fictively chaperoning) husband. While Peattie's travel novel supports the ideology of Manifest Destiny, she does so by way of extensive artistic license and a male persona, rather than the unmediated transcription of her actual experience on the rails. Peattie both maintains a fictive version of the west – she was supported by a corporate patronage that profited from it – but does so by altering the literary assumptions of her day.

Peattie maintained an unusual position with domesticity and its models, in alignment and contrast with the New Woman. She sometimes relies upon and sometimes explores the ambiguous fissures of domestic discourse. Her collapse in 'nervous prostration' under the pressure of family duty in her twenties speaks to the discourse of female hysteria or mental

frailty; her response, leaving home to live an independent life before her marriage was, for her time, an unusual curative. More remarkable for her time and place, Peattie's career goals did not end with either her marriage or maternity. She wrote, reported, travelled and published while raising, with considerable help, four of her own children, and her youngest sister (born when Peattie was 20) (4). Peattie and her husband left their children in the care of her mother-in-law in Chicago for the first year in Omaha, so that they could establish themselves at the paper (Bloomfield 8). The trip to Alaska for *Journey through Wonderland: etc.* was one of her many unaccompanied journeys – through the country and the state – she made during her career.

'The House That Was Not' features a spare plot told in the past tense, two characters and a story within it that leads to an open, unanswered ending. Flora, newly married to Bart, spends her days alone at home, contemplating the vast and isolated fields of grain that Bart spends all day tending. The couple has a small argument over Bart's contention that the wind can be seen in different colours, before the grain outside her window is harvested and a house, apparently hidden behind it, appears before Flora. Flora contemplates the house and speculates about its occupants until she eventually asks Bart why he kept the knowledge of the place from her. After attempting to avoid and change the subject, Bart admits that he has seen the house in the past, but that '[t]here ain't no house there' (60). He tells her the story another man, Jim Geary, passed on to him. A family with a young wife and mother once occupied it; the woman went insane, killing her husband and infant along with herself. The house, presumably, burnt down shortly afterwards. Flora, not satisfied with Bart's assertion, rides out to find the house, only for it to disappear before she reaches its assumed location. On its presumed site, Flora sees grass and a baby's shoe. Fearful of touching the shoe, Flora tries to ride over it, but her bronco, Ginger baulks and turns back towards her house; the story breaks off at this point.

Rather than looking at Peattie's haunting story as part of her own belief in the

supernatural, or a regionalist capturing of local customs, 'The House That Was Not' will be examined as a mode, one of many in her literary output. Peattie was wide and flexible with her writing, its style, mode, and the discourses she worked within. This section focuses on Peattie's turn towards haunting as part of her wider experiments in form with 'The House That Was Not'. To outline how haunting works in her text, and how her narrative haunts it, The House That Was Not' will be placed in relation to other tales in her ghost story collection, and some of her activist writing. Elia Peattie published *The Shape of Fear and Other Ghostly Tales*, the collection which includes 'The House That Was Not' in 1898, a few years after moving from Omaha to Chicago. Half of the stories in the collection show the influence of Peattie's time on the Great Plains, featuring the area and the characters who settled it. The stories, written or edited after she left Nebraska, are read as Peattie's reflection upon her time there, a West that haunts her. 'The House That Was Not' presents optical feints which disrupt the Emersonian Eye, rendering the land not quite as manifest as it initially seems. This disruption leads its two protagonists to conflicting, shifting interpretations of what they see, within the context of the power relations of the West. All of their interpretations are confounded; they are simultaneously inverted and contested, as they are made. The language of 'The House That Was Not', particularly its tone, dialect, and narrative, swerves between the focal clarity of Realism, and a warping of such mode, in such a way that the story's language contributes to a haunting of her character's translations. It presents clarity of vision and its impossibility through language.

2.1 The Plains as Orbuculum and Mirage

'The House That Was Not' offers optical feints and ambiguous figures which challenge the visual translation of the Emersonian Eye. The story is set on the most open and clear space of the west, the plains. Yet the story's setting is excessively clear, to the point that it inverts and contests what is seen upon it. It features two such visually warping clarities; the orbuculum and the mirage. The orbuculum, formed of the very atmosphere, inverts and distances what is seen through it. Though the house observed through the orbuculum is not upside down, the spectacle of the house does reveal an inverted temporality. The orbuculum is figured in Orientalist terms as a way of seeing the future. However, by being contextualised in terms of domestic known Otherness, the orbuculum only presents an inverted picture of domesticity in place of futurity. The mirage is described but not named as such; an effect of the land, it visually wavers, offering the first point of conflicted interpretations between Bart and Flora, then dissipates once more. The titular house works within both; it is seen through the orbuculum, moving further away as Flora goes forward, only to waver and dissipate like a mirage before her eyes. Aside from these mirrored optics there are two other figures that challenge Flora's gaze, the baby's shoe and Ginger the bronco. The baby's shoe challenges Flora's domesticating vision of the land. She cannot pick it up. To do so would either render Bart correct, with the solidity of the object, or to further place her upon the blank slate, were it to dissipate like the house. Instead, she seeks to both affirm the shoe's existence and destroy it by urging her bronco to run over it. Trampling the shoe would both ensure that it is not another optical illusion, and destroy the narrative it stands for, a tale which threatens her configuration of a site manifest for her own visions. Instead, Ginger thwarts her efforts and turns for home. Neither wild nor domestic, holding a history that challenges yet is part of the Wild West, the bronco's turn resists any easy ending for either Bart's or Flora's interpretations.

The visual haunting to the Wild West in 'The House That Was Not' is connected to

Flora's gaze and position. Flora's gaze offers frontier settlement writ small. The setting of the tale outlines the two cardinal directions that are linked to the wider terminology of the nation, east (substituting for the North) and west. The narrator notes that 'the town was east' (56) the direction from which Flora came from. The eastward town, though infrequently visited, forms the comfortably known space for Flora. For the farm-wife, the westward face of her 'sewing window' (55) offers a realm that has only been visually experienced, as 'it chanced that she had never ridden west' (56). Flora's window presents her own frontier, as far west as she has ever travelled physically. Before the grains are cut down, Flora passes 'a good part of each day looking into that great rustling mass' and visually domesticates it as 'her picture gallery, her opera, her spectacle' (55). Flora applies a visual context of domestic, cultured pleasures upon rustling waves of domesticated grains. She takes the field and places it in terms of civilised, lady-like pursuits, considering the land her 'spectacle' made for her to see.

Flora's initial westward projection alters with the harvest. When the corn is cut 'the rolling hills of this newly beholden land lifted themselves for her contemplation' (56). With the renewal of the land after harvest, a mundane act of agriculture (growth and harvesting) is transformed into a process that allows for both the visual domestication of the land and its configuration of a *tabula rasa,* a clearance and renewal for Flora's gaze. Initially, this does not seem to affect Flora's contemplative gaze; she finds it a new form of entertainment, a new spectacle; the unstable house, 'away over west' (62). The term 'newly beholden land' further complicates her delineation of the space. Rather than 'newly beheld' land, a newly observed or perceived space, a 'newly beholden land' is a newly indebted space. 'The House That Was Not' plays on (or perhaps simply mistakes) beheld and beholden, vision and indebtedness. The use of 'beholden' suggests that Flora believes that the land that she sees is indebted to her, that the land must provide for, or is obliged to her vision. It can also suggest the inverse; that Flora is beholden to it for her own interpretations, a spectacle that compels her to be its spectator. The view outside Flora's westward window indicates her desire for,

and assumption of, a visually manifest, plain land, one that she can place into her own domestic context. The visuals in 'The House That Was Not' invite Flora's domestication, but also invert and contest her efforts. The west in Peattie's story remains manifest for the gaze, but partially outside of physical reach.

With the west configured as one purely of Flora's vision rather than location, 'The House That Was Not' opens up a spatial heterotopic-utopic mirror. This mirror takes the form of two optical effects, the orbuculum that Flora travels through, and the mirage, which the house functions as. 'The House That Was Not', is set on the Great Plains, a space that seems to defy any dread or uncertainty, but are, by their very name, heterotopic; defined by their excessive (Great) featurelessness (Plains). Though the plains are not completely featureless, most of the things featured in the story – Flora's house, the farm, and fields of grain – are placed there by the couple to create a new space, a new home. This immense, heterotopic, clearness forms the mirror experience of the gazing ball. The orbuculum is introduced along with the titular House. As she considers the structure before her, Flora

> could not guess how far it might be, because distances are deceiving out there, where the altitude is high and the air is as clear as one of those mystic balls of glass in which the sallow mystics of India see the moving shadows of the future (58).

With the optic feint of the orbuculum, the site's clarity turns back on itself. The glass ball invites acts of interpretation and translation, especially of Flora's desires and possible future. Yet it offers a distorted, distanced, and inverted image of what the characters see reflected inside and through it. The glass ball is part of the plain, the very air, but, much like the Great Plains themselves, so excessively clear that it contests its own clarity, deceiving its onlooker's sense of distance.

The orbuculum in which Flora sees and approaches the house thwarts her efforts towards domestic delineation. It indicates that the site is not simply her spectacle. Flora's westward travel does not stabilise her vision; her travel through the site fully initiates the visually warping glass ball-like sky. Flora sets out for the house 'with her mind steeled for

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anything' (62). She expects any *thing,* an object that will affirm what she sees. Flora anticipates finding either the presence of an actual, inhabited building, as her vision of its smoking chimney suggests (60) or perhaps ashes, something that would corroborate her husband's interpretations. In setting out for the house, Flora searches for visual stability on the landscape. In effect, Flora's attempt to travel westward and reach the structure is an act of discursive domesticity. By finding a physically concrete house upon the landscape, Flora would then be able to return to a sense of the space as she knew it, one where there is nothing out of the ordinary with the land, which is manifest for her own envisioning. The orbuculum thwarts such desires; as Flora journeys towards it, 'the house didn't appear to come any nearer, but the objects which had seemed to be beside it came closer into view' (62). Flora passes through an orbuculum. When looking through an orbuculum, an object is both inverted and distanced, further away from where it and everything near it should be. When Flora travels towards the house, it remains in the distance as everything around it moves nearer to her in accordance with her own forward movement. Flora's sight bends with the orbuculum; her centrally focused-upon object, the house, remains visually smaller and further away than everything surrounding it. As Flora advances towards the house, it recedes further and further from her, until it dissipates in the sunlight. The orbuculum distances and inverts what it represents, the site of the house and Flora's potential interpretations of it. A clear focal point, it contests its own clarity.

The story's other visual mirror, the mirage disrupts both characters' attempts to domesticate the plains. The couple in the story describe and argue over this optical effect. Flora sees the 'scarf of golden vapor [that] wavered up and down along the earth line [sic]', while Bart states that the wind can be seen ' blowin' along near th' ground, like a big ribbon… sometimes it's th' color of air, an' sometimes it's silver an' gold, an' sometimes, when a storm is comin', it's purple [sic]' (57). Both see ribbons or stripes of colour wavering at the horizon line of the land; the optic effect of the mirage. Mirages are products of the

atmosphere, as changes in temperature cause an unstable, displaced image that eventually dissipates. While it is a known natural phenomenon, neither the characters nor the narrator explicitly state that it is a mirage. Bart claims, 'I guess what you see is the wind', that the vision has some sort of substance available to him. Yet, Flora insists '[y]ou can't see the wind, Bart' (56), that something with a sort of substance can have no optical presence. Stating that these wavering vapours are mirages would oversimplify and trivialise Bart and Flora's differing interpretations of this effect. Instead, 'The House That Was Not' features the couple's process of vision rather than pinning their interpretations to a single, named optical effect. Using the term mirage simply provides a label for a process whose product is something the couple sees but cannot agree upon.

The eponymous house seems to be visually stable at a distance – Flora sees the house 'dark and firm against the horizon' (62) as she sets out – but once neared, it 'waned like a shadow before her. It faded and dimmed before her eyes' (63). By functioning like a mirage, the house confounds the literary-visual conflation. First it displays a structure. Then, that visually apparent structure first displaces itself, then dissipates, failing to maintain its presence as an actual object. The mirage-like house offers a moment of instability in the Western narrative, by means of the very assumptions of the Emersonian eye. The house alters and baffles a direct translation of sight to page. Visually a part of the landscape, the house 'was not'. It can be seen, from certain angles, distances, and (possibly) people and times, yet not at others. The house, as a mirage, alters the relations and assumptions of the Wild West. It is part of the optics of the sky, yet offers a vision of settlement upon the land, a domestic space, incongruously blended in with the plains. The eponymous house is very much akin to Murphy's cabin in the woods, with its unstable composition of and against nature. However its instabilities are heterotopic; a house that was not, a house that no one can reach.

The glittering mirage and mystic Indian glass ball can be read as the discursive domestication of the plains via Orientalism; the application of a culturally understood

discourse of difference upon the land. Save for the presence of a bronco, the story's landscape is devoid of American Indians or any traces of their presence. The only clear line of racial delineation in the story comes from the 'sallow mystics of India [who] see the moving shadows of the future' (58). The Orientalist motif of the orbuculum has the potential to domesticate the space into an understood Otherness, as an artefact, part of the plains ever-accumulating past heterochronie, curious to look at in a stationary time. However, the Orientalist ascription are applied only to the visual mechanisms that form a mirror experience, which alters and inverts the Emersonian Eye and domestic delineation.

The glass ball is configured in terms of clarity, but also futurity and inversion. Its clearness invites the characters to forecast their own future, but only through the interpretation of past events, which shift and warp within its own clarity. As with the mirage, Bart and Flora are trying to envision 'the moving shadows' of their future in the wavering of the sky. Flora and Bart's arguments over the house are inflected with predictions. Flora sees the potential for new people nearby, just as she 'sees' her desired picture gallery and opera house, so too does she see a future of company. Bart predicts only her potential prairie madness. This is evident when Flora first asks him about the house and its occupants. Bart seems to pale, questioning her: '[y]ou ain't gettin' homesick, be you, sweetheart [sic]?' (59). Both predictions are made in the context of known Otherness, of applied, domestic discourse.

Both Downey's and Weinstock's interpretations posit a bleak future for Flora. Weinstock states that the presence of the baby's shoe 'hypothesizes Flora's imminently looming future – and thereby instantiates her lack of options for self-actualization' as her life will become further circumscribed and isolated by maternity (77). Downey argues that, without the concrete details behind the madwoman of Geary's story, 'Flora… is left prey to exactly the same fears and dangers that destroyed the neighbor, and we, as readers, are denied the comfort of knowing anything about her future fate, as the text abandons us to imagine the worst [sic]' (150). Both read Flora's potential future as an (at least partial) repetition of the

previous woman's past. However, by having the house operate as a mirage, and locating it in the optics of the orbuculum, Peattie's story complicates such straight forward futurity. Rather than offering the dismal vision of Flora's future, the Orientalist orbuculum relates an inverted, distanced picture of Flora's present context. Read in the context of known Otherness, the house and landscape indicate the application of a known, possible, future upon the unknown expanse of the farm and Flora and Bart's lives. Rather than seeing a clear picture of their future, the pair are only interpreting what they know, a story that has been told to them about the place.

Aside from the mirage and the orbuculum, two other items in 'The House That Was Not' challenge Flora's efforts to stabilise what she sees into a domestic story. One is a baby's shoe; the only visual evidence of Geary and Bart's story of the house. The other, Ginger, is a 'Broncho', a re-domesticated feral horse[xiv]. The presence of broncos on the plains is entirely due to European conquest and settlement of the Americas. Though he runs back to the supposedly known and stable domestic site, Ginger's refusal to tread on the baby's shoe suggests a refusal to domesticate the place; his fear of it retains the liminal reality of the site and its interpretations. To have Ginger pass through that space, Flora would be domesticating it, removing its most unsettling dimensions – its challenges to her own interpretations of the land – securing her relationship to the farmlands once more. The bronco, both a symbol of wildness and European settlement, denies and affirms Flora's efforts at stabilisation.

When Flora first reaches the spot she believes the house should be 'there was nothing there' (63). No house, no people, no ashes to confirm Bart's interpretations. However, upon a second, closer look at the house's supposed location, Flora sees an area where the 'bunch grass grew tall and rank and in the midst of it lay a baby's shoe' (63). Initially, the appearance of the shoe seems to support Bart's re-told tale of family and self-annihilation. Yet, there are no other signs of the house or its destruction, only the shoe. When she first sees the bootie 'Flora thought of picking it up, but something cold in her veins withheld her' (63).

The shoe's potential relationship to the house both confirms and contests the place's existence. If it were merely an object, held in her hand, then the instabilities of the landscape would partially dissipate, and the item would support the story behind the house. Flora's withholding fear could very well be that the shoe, like the house would dissipate as her hand reached for it. In this way, the landscape would totally refuse her attempt at interpreting a history for it, and confirm an absolute blankness, an inability to hold a history or even visual items on the part of the landscape. Were she to pick up the shoe, the blankness, the ahistoricity that frustrates her position, yet allows her settled interpretation of the land before her, would cease. As a mere object, Geary's story would hold, and, with a past, the house would no longer be a place for Flora to translate her own desires. She would have no place in the narrative, which, belonging to a man, would supersede her presence and possible desires. The certainty chills her as much as the uncertainty of that shoe.

If the baby's shoe confirms the Geary story that Bart fronts, by indicating the actions of the previous occupant (child murder), then Flora's growing anger at the sight of it is understandable. Weinstock locates her angry attempt to ride over the shoe as possibly formed by disgust at 'this morbid remainder and the macabre story it seems to confirm' or possibly 'from an uncomfortable spark of recognition or understanding' of the emotions behind the actions of the woman in Geary's story (76). In this instance, the shoe takes on the orbuculum's predictive functions in Bart's reaction to Flora's vision of it. His concerns indicate the fearful thought that Flora, isolated and option-less could potentially go to similar extremes. Yet, as Downey argues, the tenuousness of the story behind the house leaves 'the shoe shorn of back story, [which] drives Flora away from any sense of sympathy with or understanding for her uncanny double' (150). Both Weinstock and Downey debate whether or not the shoe has enough of a story surrounding it; the bootie forms a piece of evidence. Rather, the shoe indicates the impossibility of Flora's domesticating visions by not being either fully blank or a fully inverted version of the domestic project. Flora's anger comes

from ambiguities of the haunting site; the house threatens her visual interpretation, and confirms Bart's inherited story, but only partially.

Ginger's most significant action is a refusal to run over the baby's shoe. Indeed, Flora turns to Ginger as a proxy or bridge for her encounter; as she cannot pick up the shoe, she hopes to both make the item a fully physical object and/by destroying it. In riding over the shoe, Flora would be able to finally translate all that she has seen into a physical piece of evidence that supports Bart's backing story, and rid herself of its presence so that she might have the land outside her window for her own domestic purposes once more. She is willing to do this even if (or possibly because) it means participating in the elision of the landscape's history. Instead, Ginger refuses, despite Flora's urgings, to step on or over the shoe, and 'then, all tense, leaping muscles, made for home as only a broncho can [sic]' (63). This statement holds and warps the seeming poles of domesticity and wilderness. The reference to Ginger's tense musculature suggests the horse's previously wild state; only a Bronco could turn as swiftly and stay in its course as stubbornly, defying his mistress's insistence that he take her where she wants to go.

Horses were introduced to the Americas by the Spanish, let free (or escaped) to run wild, then re-domesticated by Native Americans, only to be sold to (or stolen by) white settlers, to assist with their settlement of the land. Where everything else regarding the land is configured as either Orientalist or 'newly beholden', Ginger's presence indicates a kind of historicity outside of Bart and Flora's domesticating visions, even as he is very much part of their milieu. The Bronco indicates the previous settlement of the wilderness by the Spanish, and re-domestication by those that settlers prefer not to see, Native Americans. Ginger, taken at face value as a domestic animal, a useful part of their household, is just as unstable and threatening to Flora and Bart's sense of manifest, domestic interpretations as the house itself. The bronco defies the blankness of the plains they live on, yet still maintains a domestic presence. Ginger's turn for home, like his very presence, is a move of re-domestication that

defies Flora's efforts to visually domesticate the landscape, by defying the ahistorical blankness she needs to domesticate it. His baulking suggests a return, but to a different home. A hybrid creature, the product of centuries of interaction between Europeans, indigenous Americans, and the landscape itself, Ginger continues in his turn to make an unclear home, a never fully domesticated, not quite wild space where Flora, try as she might, will never find definitive, comforting answers, or see the comforting domestic spectacle-laden landscape, again.

The mirage and orbuculum of 'The House That Was Not' challenge and confound any attempts to visually translate what is seen through them. Both are part of the landscape, as the clear atmosphere of the Great Plains. This clarity invites interpretation, particularly for Flora, whose gaze extends westward, attempting to see upon its open plain, a domestic surface made for her. Yet, both the orbuculum and the mirage mark points of excessive clarity, which invert and contest the very openness of the landscape. The eponymous house functions as a mirage, moving and dissipating at a glance. The glass-ball, though described in an Orientalist framework, challenges both the house that Flora and Bart see through it, and its own temporal indicators. While other critics have utilised the futurity of the gazing ball to interpret a dark future, particularly for Flora, as the orbuculum discursively domesticated as an Orientalist object, can only offer either character a distorted vision of what they already know. The visual hauntings in 'The House That Was Not' also disrupts the domesticating of discourse that marks the Wild West. The baby's shoe is both visible proof of the Geary story that Bart interprets, yet defies its relation to the story by being the only item there. The bronco, a hybrid figure, refuses to trample the shoe, thereby keeping the space both open to visual interpretation, yet also indicating a complex history of American Settlement. With no visual grounding, 'The House That Was Not' presents a complex discourse, as both Bart and Flora struggle to translate, and ground what they see and what they desire, with the various strategies of both domesticity and the Wild West.

2.2 Discourse and Interpretations on the Plains

'The House That Was Not' explores both domestic and Wild West discourse, while refusing a concrete discursive domestication of the plains. As with many of Peattie's works, this piece positions domesticity as a means of expressing complex desires. Both Bart and Flora use domestic discourse as a means of expressing their mutual longings and anxieties, and to stabilise their positions in relation to the visual uncertainties of the house and the landscape. The one story that they have in regards to the wavering house supports Bart's interpretation, working with Wild West discourse. The narrative Bart tells Flora underlies his apprehensions; it assumes that the prairie lands are an unfit place for women, and that Flora will be driven to madness like the woman in the story. Yet, his story is an inherited one, from an unmet figure, Jim Geary. It is also unclear as to whether Bart still sees, or sometimes sees the house. The haunting house, a mirror experience of the heterotopic landscape inverts and contests their claims and desires. By thwarting both Bart and Flora's desires, it refuses to confirm a vision of the Wild West that is completely detrimental to Flora's health and happiness.

In order to properly understand the complex relation of domestic discourse within the story, it is valuable to briefly consider Peattie as a reformer and reporter, and the ways in which she navigates domestic discourse with her advocacy work. 'Leda', one of her editorials for *The Omaha World-Herald*, aims to gain support for The Open Door, a home for 'fallen women[xv]', by telling the story of a (hypothetical) poor shop girl named Leda. Seduced by Harry, one of 'the swells', who reneges on his proposal to her, pregnant and isolated Leda loses her job, is banned from most doctors, and faces abortion and subsequent prostitution (having the baby 'taken care of' in exchange for her 'services') or suicide. Fortunately, she is saved by The Open Door, which offers her a second chance at life. A large factor in Leda's downfall was the lack of domesticity in her childhood and young adulthood. Material 'amusement' and 'clothes such as maidens love to wear' are denied in favour of harvesters

and cattle, 'improvements' which Leda believed made the farm even more 'abject' (85).

More important than such material goods, her parents are not domestically inclined in an

emotional sense, and do not give proper attention to their daughter (84). Leda's lack of

positive domestic influence leads her down a potential path to destruction, from which the

domestic influence, medical care, and hope of The Open Door saves her, setting her on a path

of life 'devoted to others – and in no lowly way'. This second chance means giving her child

up for adoption, as 'she could have given him only shame' (87). Such separations cause Leda

deep pain: 'the heart of the mother sometimes hungers for [her child]' (88) yet, it would be

impossible for either mother or child to live decent lives together. As Bloomfield prefaces

this article, 'for single mothers in the 1890's, trying to survive on servants' wages and to keep

their children out of orphanages, prostitution was often the only choice' (83). The Open Door

also bestows upon Leda discretion burdensome though that may be; the former shop girl 'is

respected and loved in this city by hundreds who do not know her story – and who will never

know it' (88). Leda is restored, at a great cost, to a life with love, respect, and purpose,

through the public domesticity of The Open Door. Peattie's works often position domesticity

as a route to fulfilment, however exacting it may be.

Peattie's activist works often place domesticity as a positive and necessary part of life.

Peattie's 'The Women On The Farms: A Chapter of Advice for Them Which City Women

Need Not Read' recognises that, for farm wives

> '[t]here is very little money. And where there is little money honest men and
> women do not indulge in luxuries. The thing to do, therefore, is to settle
> contentedly down at home, and make the best of the circumstances, and do all
> possible to make home attractive' (183).

Domesticity is set up not in terms of material goods, but terms of utility and fulfilment. The

books, clothes, flowers, and hammock Peattie's readers are advised to spend time and money

on are emphasised as tools for self-improvement, companionship and a sort of mindfulness.

The fresh clothing is for entertaining one's friends, the hammock for enjoying a summer

night 'with the man you like better than the whole world under a star-lit sky' (183), the

flowers are grown as a reminder of the beauty in the world. Above all, it is advised that 'the present is the time… let no delight of the hour pass. Do not drudge hopelessly' (187). In this sense, domesticity, particularly domestic objects (no matter how inexpensive) are crucial means to maintaining a sense of joy, self-esteem, and presence of mind in the face of long days filled with hard work, and very limited options for progress. Leda, in this dynamic, succumbs to seduction and near ruin, in part because she grew up receiving neither the mind-set nor the objects that would allow her the self-esteem and presence of mind to realise that Harry was taking advantage of her. Similarly, in 'The House That Was Not', Flora's isolated standpoint can be read as lacking the company and time with her husband to embrace such a sense of presence. Flora's mind is not focused upon the simple enjoyment of her work or on her potential for small increments of self-improvement but stretches outward upon the westward, desire-filled spectacle of her sewing room window.

Men are also part of, if slightly tangential contributors to, this model of domesticity. 'The Women On The Farms: etc.' insists that 'the men ought at least to show enough consideration for women's natural fastidiousness to protect her from ill sights and smells and untidiness' by ensuring that their farmyards are covered in (freely available) wild sod, cleared of trash, and manure piles (184). Men are also a necessary part of Peattie's domestic presence of mind; they provide the company on the hammock; they co-host dinners and evenings with friends and family, as 'an amusement that does not include one's husband is only a sorry amusement as a general thing' (187). While there are men who horribly mistreat women in Peattie's writing, like Leda's Harry, their cruelty comes from a double standard that forgives men for actions (particularly sexual improprieties) that women would be censured by proper (domestic) society for. The hammock in Peattie's farm woman editorial, also indicates a place for desire and romance in her negotiation of domesticity. The hammock is not for the family but for the couple to have time for each other. 'The House That Was Not' differs from her editorial work; Weinstock notes that her story is 'deceptively simple'. The dread and

deception within the story relates to the complex relationship with the domestic language utilised so forcefully in Peattie's advocacy works.

Weinstock's analysis of 'The House That Was Not' frames the American wilderness as 'the space of commerce, production, and economic growth more generally' (71). He notes that Peattie's representation of nature emphasises 'Flora's isolation, loneliness, and disempowerment' within the capitalist structure of the farm. The house that haunts, he contends, 'is generated out of the social matrix of capitalism, compulsory heterosexuality, and gender relations' including Bart's outdoor work and Flora's isolation inside; he highlights Peattie's work as a newspaper reporter to support his contention that she would be aware of such social and economic challenges, though he does not cite her actual reporting or editorial work (71). Weinstock's argument is in alignment with many of Peattie's statements, from both 'Leda' and 'The Women On The Farms: etc.' concerning the difficult position of women. However, in works such as 'Leda', what Weinstock describes is actually an inversion, or lack of, domesticity. Peattie's works often position domesticity as a strategy, one that makes what would otherwise be bare bones commerce, bearable for women. In Peattie's articles, it is men who fail women by not behaving domestically.

Weinstock ignores Bart and Flora's mutual vision of the structure and the ways both express desires for, and through, the house for each other. He interprets the place as the product of unidirectional oppression, not of a complex power relationship. He does not fully recognise the complex use of domestic discourse apparent in both 'An Itinerant House' and Peattie's advocacy works. Weinstock answers the question that the very title invites: 'the house that was not… a home'. His answer emphasises a larger theme in his work, that 'domestic space is revealed to be a prison for women who are disempowered and at the mercy of husbands and fathers' (74). With Peattie's text, Weinstock offers a split view of domestic space; the house he previously depicts Flora longing for, a space described in terms of family, friendship and familiarity, also displays itself as a patriarchal prison in a capitalist

agricultural system. By insisting on a proper answer to 'The House That Was Not' Weinstock confirms the importance of domesticity (the homeliness of Flora's longings) even as he contests it as a space of female entrapment. Weinstock, in attempting to explain a unidirectional power structure, inadvertently relates a mirror experience of domesticity within the story. He reads Flora's desires only ideological terms and seems to elide her desires.

At the beginning of the story, Flora's translations of the land are in discursively domesticating. She construes the world outside of her sewing space, just as much a space of belonging as her own home. The 'unbroken sea of tossing corn' outside Flora's window 'was her picture gallery, her opera, her spectacle' (55). The narrator depicts Flora as imaginatively reading into, or writing, domestic signifiers (operas, galleries, etc.) on the land, providing her own imagined utopia. Flora's need to place what she sees in to domestic terms is filled with her own desires. This is the case with eponymous house, which Flora interprets as far more than 'something like her own'. When she first sees the house, Flora 'wondered for several days' about the house and its occupants 'before she ventured to say anything to Bart on the subject. Indeed, for some reason which she did not attempt to explain to herself, she felt shy about broaching the matter' (58). Flora wonders if Bart's silence on the topic of the house has more to do with the potential 'that some handsome young men might be "baching" it out there by themselves, and Bart didn't wish her to make their acquaintance [sic]' (58). She thinks that Bart jealously fears they might find her attractive. Bart's initial omission of the house allows Flora to interpret whatever she wants upon the site within her sight. It provides an avenue for her to express both her desire for her husband and her desire to be wanted by others. It is no wonder that Flora feels 'shy about broaching the matter' with Bart; bringing up the house would mean receiving a concrete rendering of the space and its occupants which would leave no place for Flora's interpretations, or desires. Flora's thoughts regarding her potential male neighbours offers her a displaced experience of desire, a reason behind Bart's reticence, and a motivation to keep her thoughts concerning the house to herself for a while.

Bart also admits that, at one point, he too interpreted the house in terms of desire. After telling Flora that the house is not there, Bart explains to her that he initially sees the house when he first arrived on the farm, at a time when Flora, angry at him (for reasons unexplained) refuses to write to him from home: 'I was jus' half dyin', thinkin' of you an' wonderin' why you didn't write [sic]' (61). He longs for Flora, even her words, when the house appears before him.

Bart utilises Flora's desires to stabilise his narrative, diverting their conversation away from the subject of the house. When Flora tells him he 'can't see the wind', Bart makes a pointed remark that Flora left him waiting for 'three mortal years' (56). Bart changes the argument, what is seen and who can claim epistemological and visual certainty upon the land, to that of their own relationship. He manages to avoid the haunting mirror of a landscape which challenges his authority and his power, by refocusing Flora's thoughts towards his desires, her failure to meet them, and their potential to arouse jealousy and desire in his wife. This diversion apparently works, as 'Flora was more interested in the first part of Bart's speech' concerning his impatient longing for her, 'than in the last', the part of the speech in which he insists the wind can be seen. She even offers her own barb, provocatively asking him '[i]f you got so tired looking at the wind, why didn't you marry some other girl, Bart, instead of waiting for me?' (57).

Bart ends the couple's discussion with a complex physical act; he 'picked her [Flora] up in his arms and jumped her toward the ceiling of the low shack as if she were a little girl – but then, to be sure, she wasn't much more' (57). This statement highlights the power imbalance between Flora and Bart by way of their age and gender. Bart is a strong man who can pick her up effortlessly, while Flora is barely more than a 'little girl' both in terms of her stature and age. Flora is 'but seventeen years old' when she arrives at the farm (55). The three years of separation Bart mentions would make Flora fourteen at the time of their initial courtship. Bart would have been at least eighteen when he bought their farm, twenty-one if he

received it by way of the Homestead Act[xvi]; he would be at least four years her senior, and more likely in his twenties when they started courting. Yet, even with such an imbalance, this interaction is also imbued with desire; it is a response to Flora's instigating remark about finding some 'some other girl' (57). As much as Bart's lifting Flora is a show force, it is also evidence that Flora was worth waiting for.

The house makes Bart uneasy, and he attempts to divert Flora away from this uneasiness with queries imbued with both domesticity and its desires. He moves Flora away from the subject of the house with questions about himself and the domestic space she makes for him, and that they more broadly create together. When Flora initially asks him about the house, he deflects her with: '[y]ou ain't gettin' homesick, be you, sweetheart?' and '[y]ou ain't gettin' tired of my society, be yeh [sic]?'' as he embraces her (59). His first question indicates his concern about her potential homesickness, a longing for another domestic space other than his house. Bart's other question both relates his anxiety and piques his spouse's desires; his question is accompanied with an embrace; Flora 'took some time to answer this question in a satisfactory manner' before she returns to her original topic (60). Bart utilises domesticity both as a way of expressing his desires, but also avoiding the warping, anxiety inducing subject of both the house and the visually inconstant landscape.

The story Bart offers Flora in regards to the house offers an inverted image of domesticity, particularly domestic femininity. Bart describes an unnamed, unknown, 'man an' his wife', who settled on the plains; the woman 'was young… an' kind o'skeery, and she got lonesome [sic]' (61). The unknown woman was 'skeery' because of what she presumably did. As 'it worked on her an' worked on her', the unnamed woman turns into an inverted picture of True Womanhood. Rather than simply abandoning her family, 'one day she up an' killed the baby an' her husband an' herself' (62). The 'it' that works on the unnamed housewife, can certainly be read, as Weinstock insists, in terms of the loneliness of the taxing life in a space not intended for women. Weinstock argues that Flora cannot escape oppressive

patriarchal forces, as male capitalist expansion 'invaded the space of her dreams – she can envision no space of her own apart from that created through the most extreme violence to her family and herself' (79). He seems to conflate Flora and the unnamed family annihilator. Weinstock forgets that the family annihilation story is Bart's transferred story, not Flora's.

Downey argues that the Geary story continues a 'silencing of the events that occurred there [that] takes on the air of a local conspiracy, of the kind that haunted-house fiction often evokes as surrounding shunned buildings', offering a lack of concreteness that threatens Flora and all women who live on the prairie. Yet, this instability is not one-sided; Bart's reliance upon such a gossipy, handed-down story, his tendency 'to acknowledge the existence of the place while trying to deny it' (147) also place his interpretations in an unstable position. Geary is not an active protagonist of the tale. Geary does not show up and tell Flora his experience of the madwoman: he is a name behind a story. Bart is not exclusively relying upon the story for his stability. He also draws on the position of the man he heard it from in the discourse of the Wild West to maintain his authority; Geary's gender and early settlement bolster the verity of Bart's re-told tale.

By repeating Jim Geary's story, Bart elides the presence of the house through means of narrative, one given greater credence by the position of its teller. Without the second-hand story, Bart's experience aligns very well with Flora's; both go out to confirm what they see, and both are befuddled by it. The House appears before them in a state of deep desire, yet refuses to make itself fully domesticated; it does not fit into Bart's domesticating story of primitive pioneer settlement any more than it does with Flora's contemplative spread of culture and company. Bart initially tells Flora he 'spent all one Sunday lookin' for it [sic]' before insisting that the house cannot be there (61). He only hears, and retells the explanation for the haunting site after attempting to reach it. Bart's uses the story as an attempt to fully ground his mirror experience. Geary's story becomes part of the couple's power dynamic, as a way for Bart to bolster his elision of the house by means of a predecessor, an even earlier

settler who, therefore, is even more in tune with the primitive landscape. Without the status of Geary and his story of the landscape, the story of the family-annihilating woman is another part of the discourses that relate Flora and Bart's interpretations and relationship.

The hazy, near absence of Geary both highlights the power structures that delineate Bart's interpretation and indicates their potential instabilities, especially when Bart's ambiguous vision of the house is considered. Bart claims that he 'saw it [the house] the first week' he arrived but that there 'wa'n't no house there' when he went to seek it out; he then launches into the story Geary told him (61). If Bart no longer sees the house, then Geary's story would indicate that Bart can fully domesticate the land with this narrative, making it no more than a curiosity of the plains. Yet, he admits to Flora, 'sometimes I've fancied I seen that too [sic]' (60). It is unclear whether Bart does see, no longer sees, or sometimes sees, the house on the landscape. If Bart still sees the house off in the horizon, Geary's story allows him only the minor stability of being an 'ol joke'; the house confounds his vision, and speaks to his failure as a domesticator of the landscape, yet also gives him a reason to elide it, a known background to define such a strange visions with, like the wind he claims he can see. More intriguingly, if his vision of the house fluctuates, appearing with his desires, only to disappear once he recalls what Geary told him, then the story forms something far more ambiguous. Geary's story never fully resolves Bart's uneasy confusion with the mirror experience. It is a contextual point, but not a full integration of vision and translation. Bart only finds peace by eliding the house, pushing it aside in order to maintain his sense of power and context.

In her analysis of 'The House That Was Not' Downey positions the plains as a place where traditional Gothic plot-lines and heroines fail to adequately function (123). While traditional Gothic tropes fail here, the failure of closure, of exorcism, can be read as a refusal of discursive domestication. The role of traditional Gothic heroine, according to Downey is 'at once imperative and impossible' on the plains, as 'enjoined to uncover and release the

haunting past… [she is] entangled in a double bind from which she lacked the tools to free herself or those around her', as the blankness of the *tabula rasa* will allow her neither recovery nor release (123). Yet, this begs the question: who enjoins Flora to investigate the house? She is not tempted outwards with the calls of the troubled 'skeery' woman in Bart and Geary's story, but with the instabilities of the story itself. The traditional Gothic heroine, according to Downey, brings to light past ills, allowing them to be fully contextualised. In this formation, the figure of the Gothic heroine performs discursive domesticity; she brings the unknown into an understood if unpleasant context, within or without the home, yet no longer tangential to it. To presume that the house enjoins Flora in its own exorcism would suggest that the space both requires and can be discursively domesticated. Rather than lacking the tools to 'free herself and those around her' the freedom Downey notes is still one of domesticity. Even though Flora is certainly drawn to the house visually, she only sets out to locate the dwelling when Bart asserts that the house is not there. She can be seen as enjoined by nothing, a House that was not. Flora's journey to the house before her can best be read as her attempt to prove and clarify what she sees, to domesticate the land through interpretation. Her actions during it are intended to stabilise her own interpretation of a mirrored experience.

The instabilities of interpretation, the haunting of the landscape, are apparent within the Geary story. The 'it' that works on the 'skeery' woman madness relates haunting's impossibilities. It relates anxieties at the very impossibility of the space's domestication. The *tabula rasa* is necessary for the racial and political domestication of the landscape; it allows white settlers such as Bart and Flora to feel comfortable with their endeavour. Yet, the tabula does place them in a bind. Flora and Bart rely on the blank slate as a precept for their settlement of the land. Yet, this very concept makes the couple's imperatives to fully contextualise the land, to effectively place the landscape into domestic terms, impossible. The 'it' that taxes the 'skeery' woman's psyche and causes Bart's uneasiness is a haunting

heterochronie brought on by the impossible blankness of the plain. Both having but dissolving time in its vastness, it works, gnawing on her sense of certainty as she attempts to maintain a sense of order on the plain. This fear, this 'it' that works, applies to both Bart and Flora as a heterotopic, heterochronic impossibility within the discourses that allows them to express their desires and facilitates their settlement of the land in terms of action and interpretation.

Flora and Bart's contentions over both the house and the mirage display the power relations that form and inform their relationship. Flora utilises the domestic space as a conduit for her desires. This form of domesticity is apparent in Peattie's editorial work, where the home is a place of hope and contemplation. Bart, too, sees the house as a domestic space of desire; it appears to him when Flora stopped writing to him. However, Bart is deeply anxious about what Flora sees, due to the way he has treated the house, and the land in terms of Wild West discourse. In order for both of them to settle the west, and for him to maintain the authentic power of a masculine settler, Bart must elide the house. In order to disregard its challenging inconsistencies, he relies on the story of Jim Geary, and with it the power structures of the Wild West, that whoever gets there first has the most authenticity, the most correct story. Yet, by being inherited, Geary's story does not end Bart's potential to see the house; it only offers the discourse of the Wild West, and its power structures, in Bart's attempt to maintain his position. Neither Flora nor Bart are able to fully contain what they see; this marks the underlying dread of the story. 'The House That Was Not' traces the couple's complex power relationship, the desire behind their own formations of what they say, and attempts to translate what they see.

2.3 The Haunting Narrative of 'The House That Was Not'

'The House That Was Not' is a tale of two warped and unsatisfied translations of the American West; the very structure of the story haunts and warps itself. The text's dialect, narrative tense and structure, along with its tone, shift with its characters' mirror experience, in turn offering a haunting experience. The structure of 'An Itinerant House' haunts Realist precepts, utilising them, yet also inverting and contesting their purpose of providing a neutral, clear lens upon the world. While most of the plot is told along the lines of the practised Realist lens of indirect narration in the past tense, with direct dialogue between its characters, the story's tense is altered and its narrative shifts into the free-indirect mode when it concerns aspects of the house and Flora's interpretations of it. The use of vernacular in direct dialogue in the work, a key component of Realist literature, also gestures outside of the plot, as it is linked to this shift in tone and narrative. These shifts in tense – from reporting an account that supposedly has happened to a more generalised present – display the temporal heterochronie of the plains and point outward to indicate the language that causes an effect of clarity. Indirect narration in the past tense would suggest a clear window on an objectively real world, and a first-person narrative (in either tense) would suggest an entirely subjective one – real in effect of capturing a person's speech and mannerisms first hand. The narrative shifts into the present tense and merging/distance of free-indirect narration, blurring the borders between such objective and subjective mechanics. These narrative and tonal shifts are related to Flora's thought processes. These shifts both merge, distance, and confuse the distinctions between an objective or subjective sense of the real, which points to the fact that it is written. 'The House That Was Not' features a strong narrative voice, a common theme of Peattie's works, whose tonal presence wavers in relation to the characters, indicating the act of storytelling.

'The House That Was Not' is primarily written in indirect past tense, as exemplified from the opening statement: 'Bart Fleming took his bride out to his ranch on the plains when

she was but seventeen years old, and the two set up housekeeping in three hundred and twenty acres of corn and rye' (55). This primary use of the past tense positions the events told in a fixed, distantiated time of an unspecified, but fairly near past (at least to the time of its writing). It also suggests an immutable future for Flora, as, being told primarily in the past tense, it indicates that Flora's journey has already happened. Yet, the past tense breaks off when the narrator outlines the orbuculum of the atmosphere. Flora cannot judge her surrounding spaces very well, according to the narrator, because 'distances *are* deceiving', 'the altitude *is* high and the air *is* clear [emphasis mine]' (58). The gazing ball sky, described in the present tense, is slightly separate from the temporality suggested by the story's mostly past tense narrative. The narrator offers a generalisation about the land and orbuculum, rather than fixing the orbuculum at a specific point in the story's telling. The sky is both a part of the plot and commentary about its setting. It offers a limited explanation as to why Flora cannot physically locate the house's distance, a foreshadowing of the haunting to come, but also a temporal aside.

The temporal shift signalled by the change in tense suggests the heterochronie of the Wild West, as it both holds a sense of a cumulative past, yet also denies history in favour of an ever-present, untouched plain. This lapse of temporal language contributes to the idea, highlights Flora and Bart's inability to form a congruous visual translation, or a fixed domesticated narrative of the landscape. With this shift in narrative, the very present need to understand the sky as an orbuculum is set up as the story's precept. It must be known that this is not just how things were but are, in order for the tale to function. With the orbuculum set in the present tense, the narrative indirectly establishes the text's optic functions as warpings, not just of the space, but of the time-scape of the land. The present tense creates an unstable generalisation about an aspect of the space, which indicates the act of narration necessary for the warped haunting of the orbuculum to function. If it read 'the altitude *was* high and the air *was* as clear' as a gazing ball, the mirage and orbuculum would operate as objects that are

fully enmeshed in the story, by being included in its fixed, past tense. With the air described in the present tense, the glass ball becomes an aspect of the space that cannot be contained as a thing. The use of the present tense separates the haunting mirrors from the temporality of the story, suggesting that they persist beyond the text.

Where the narrative tense of 'The House That Was Not' contests a precept of Realism by way of its irregularity, the reported dialogue of the work seems to run along the lines of Realism. The narrator captures Bart's dialect and reports it with due accuracy. Yet, this direct dialogue both displays and complicates the clarity that the story's indirect narration is supposed to indicate. As Monika Fludernik notes in *An Introduction to Narratology*, there was an established vernacular opposition between 'the educated language used by the narrator' and 'the various levels of language used by her/his characters' in nineteenth-century writing (70). In this rubric, the Western twang in Bart's dialogue separates him from the standard American English of the story's narrator. Bart is less educated than the narrator, whose lack of dialect is supposed to offer a neutral position from which characters are framed, but in fact forms a class based border. The narrator's presumed neutrality, as an eye for the reader, is actually middle class and white; the 'standard' of dialect is a matter of power structures that work through an apparent norm. Bart's dialect also delineates him from Flora, whose dialogue is like the narrator's, in standard (white middle class) American English.

This dialectic separation has unusual implications when considered in the complex relations of language, education, and national domesticity. The discourse of education in the United States from the late eighteenth and well through the nineteenth-century concerned itself with unity, morality, and equality[xvii]; this is particularly apparent in the efforts of Noah Webster, who devoted much of his life to The American Dictionary of the English Language. With his dictionary and remedial textbooks, Webster endeavoured 'to diffuse an uniformity [sic] and purity' in language that would remove regional and ethnic variations in speech,

simultaneously freeing Americans from 'European habits of thought', through the creation of a very specific, shared spelling, and a similarly shared pronunciation (Urban and Wagoner 83). Webster's attempt at a unified dialect – though not as successful as his efforts to unify spelling and definition – was a step away from European social stratification. Indeed, education was considered highly necessary for American politics and culture; publicly funded 'common schools' 'had the goal of equalizing students as moral and political actors. All deserved and needed to be developed into good citizens with proper American values'. (197) Education fell into the bounds of domesticity; teaching was considered an appropriate feminine career[xviii], and the school was seen 'as a nurturing institution like the home' (108). Education and its accompanying language were part of the settlement of the West; thousands of women attended 'normal schools', state or privately funded institutions in which 'the standard or normal curriculum and methods [of the common school] were observed', and hundreds of them set out to the frontier as settlers and teachers (Pulliam and Van Patten 160). Flora's speech, as indicated by the use of standardised (Websterian) spelling and grammar, places her (and the narrator) firmly in a domestic, comparatively cultured position. Where American education sought a unifying pressure with language, the 'The House That Was Not' its converse aspect, as a key division.

This dialectical division complicates the primitivist narrative of the Wild West. Indeed, while many women set out to educate the American frontier, and the common school had a fairly unified curriculum[xix], the lack of population base, state guidelines and the context of primitivism 'made it difficult to support and regulate schools' (145). Bart's very way of speaking places him closer to the masculine Wild West than the narrator's supposedly objective, reporting vision. Bart is under-educated, compared to Flora and the narrator, yet he can claim some knowledge legitimised by the discourse of primitivist individualism. This is explicated when Bart tells Flora

> you're a smart one, but you don't know all I know about this here country. I've
> lived here three mortal years, waitin' for you to git up out of your mother's

arms and come out to keep me company, and I know what there is to know [sic] (56).

While Flora is 'a smart one', and (as her dialect indicates) more educated, she has spent those three premarital years in 'her mother's arms', a safe, maternal, domestic space. Bart, in contrast, has 'lived' in the West, and has therefore obtained knowledge that her time and acculturation at home never could. With the discourse of the Wild West delineating the space as manifest for men like Bart, Flora's (and the narrator's) cultured background can never fully access the West.

The exclusion of Wild West authenticity applies to the narrator as much as to Flora, due to their shared, educated dialect. Both share an education that makes them smart, but not able to 'know all there is to know' about the West. The narrator and Flora are part of, yet aside from, the narrative force of the primitive West. Flora's part in the discursive domestication of the space is akin to the narrator's attempts at tonal neutrality, an elision of voice in favour of lens-like, 'clear' reporting. Both the narrator and Flora need to be invisible for the wider, national, vision-based narrative of the West to function. Yet their affinity does not allow them to make way for such elision. The dialectic alignment of Flora and the narrator, facilitates a fluctuation into the free-indirect narration of Flora's hopes and intentions. Their linguistic connection is integral to the haunting of the text.

Initially, the mode of the story's telling, indirect narrative with direct quotes, aligns well with the visual-literary conflation of Realism. The narrator primarily guides the eye by stating what can be 'seen' in the story, and offers the semblance of a recording of what the characters said and felt. And yet, the narrative is skewed, primarily examining Flora's thought processes and feelings. The narrator does not make statements such as 'Bart thought'. Instead, the narrator reports Bart's interactions with Flora as they discuss or argue over what they see, focusing on his tone and his actions, not indicating much in the way of his inner workings. He speaks 'with benevolent emphasis' when countering Flora's insistence that the wind is invisible (56); picks her up and twirls her around the cabin to end the argument (57);

he 'put[s] his arms around her' and attempts to distract Flora from the very mention of the house; he responds to her insistence by 'opening his eyes and looking at her with unfeigned interest' (60). Bart is never alone; though his name begins the story, he is never depicted independently of Flora. The narrator never directly reports his thoughts, but describes his actions, his tone of voice, and provides his dialogue. The structure of the story operates with more intimacy in its relation to Flora, whose thoughts, and actual acts of contemplation and interpretation are narrated. Yet, this narrative closeness haunts the story, particularly when it briefly slips into free-indirect narration.

As the story's narrative follows the perspective of Flora in regards to Bart, it warps the clarity and nearness of the farm wife's perspective by way of a brief interval of free-indirect narration. As Flora, turning away from the window 'where she had been looking at the incarnadined disk' to confront Bart about the house, 'she thought she saw Bart turn pale. But then, her eyes were so blurred with the glory she had been gazing at, that she might easily have been mistaken' (59). This slippage into the free-indirect mode both outlines the visual inconsistencies of the supposedly clear landscape, and describes Flora's process of visual containment being both confirmed and thwarted by such optics. It also forms the point of both distance and nearness between the narrator and Flora. The narrator meshes with Flora's mind, as the farm-wife second guesses her own sight in order to maintain her intuition that there is nothing frightening or wrong about the house she sees. Yet, the narrator also presents an ironic distance from Flora. Flora's assumption that 'she might easily have been mistaken' is due to her spectating the land; 'the glory she had been gazing at' blurs her eyes. Here, Flora's thoughts are placed at an ironic distance, as the narrator reflects one of the very thematic points of the story; that the optics of the land contest her visual translations, even as they invite them.

The free-indirect structure of 'The House That Was Not' alters the neat place of its indirect narrator as a Realist lens. In the Realist mode, indirect narration seeks to neutrally

frame and interpret the visions that surround a slice of life, creating a sense of the real by eliding or minimising the presence of the narrator. Free-indirect narration warps and challenges the clarity of such narration, as it can offer

> on the one hand, a neutral or empathetic version of the words or thoughts of the protagonists and, on the other, an ironic mode, which is popular in conversational narrative and satirical novels' (Fludernik 69).

Common in Realist works, indirect narration allows for a visual focus that produces an external visual empirical reality for the characters. It effectively outlines their world, and creates a mitigated distance between the character and the third person narrator, who forms a sort of lens, a character with characterless clarity, as they choose the focus, and the access to what the characters are seeing, interpreting and feeling, forming the character's as fictional subjects. The other common narrative framework in Realist works, first-person narration gives a rather subjective view of events, yet also provides a sense of 'realness' by having the character narrating be the source of psychological verity. The first-person narrator forms the lens of the Realist story. With free-indirect narration, the distinctive lens collapses. It is left ambiguous whether it is the narrator or the character's thoughts that are represented, whether the narrator is attempting a conversational, ironic distance or a nearness with the protagonist that renders the borders between narrator and narrated subject ambiguous, as is unclear who is speaking/thinking.

While there is only one instance of free-indirect narration in the story, its narrative tone is rarely neutral. The narrator's tone shifts between sarcastic irony, neutrality and sympathy. Peattie's editorials often feature irony in order to pointedly address the assumptions of her contemporary audience. In Leda, Peattie's narrator states that 'there are some children who are not sufficiently cautious in their selection of parents. Leda had been one of these' (87). This sharp, ironic jab, points out the ridiculousness of the class-based discourse of poverty, its hyperbole indicating the countering fact that no one chooses the position (or parents) in which they are born. In Peattie's article 'The Brave Missionaries: Examples of Privation and Danger Encountered by Congressional Missionaries' the ironic

tone counters the heroics of the Wild West. The editorial couches the western missionary terms similar to those of Turner's idealised settler:

> [a] certain form of fanaticism must actuate him… he must believe himself a divinely selected instrument for the furtherance of God's word. He must never doubt this. In peril of life, in sickness, in hunger, in loneliness, amid harsh critics, he must never doubt. Though his wife sicken and die under the strain, though his children grow up in ignorance and in poverty, still must he never doubt (4).

The ideals of certainty, ruggedness and the struggle with nature to realise a god given destiny in the Wild West are subtly undercut with the arch comment that such ideals take the greatest toll upon the women and children who settled the west. Peattie's article both positions the Wild West as no place for a woman, yet also questions the masculine heroics of the endeavour. The article notes that, for a missionary's wife, '[i]t is not easy to be heroic when one does the family washing and scrubbing, the baking and sewing, the endless dish washing and the tending of little ones' (4) even as such domestic labour is what facilitates such heroic fulfilment of destiny. The ironic tone in Peattie's editorials both recognises the harshness of the west for women, yet also emphasises the labour that such west ward, masculine visionaries both rely on and elide.

The same combination of irony and sympathy can be found in the narrative of 'The House That Was Not'. The narrator comments on Flora's situation as 'being sensible – or perhaps, being merely happy – she made the most of it' (55). This statement, like the commentary upon the heroism of the missionary's wife, indicates Flora's challenging position in westward settlement. In her environment, a new farm on the recently opened range requires sensibility, Flora's ability to level-headedly adapt and make 'the most of it' is necessary for her survival. Yet, the narrator interrupts such sensibility with the phrase 'or perhaps, merely happy' to suggest that such making-do may well come from a place of happiness not usually found in the descriptions of rural women. The statement 'merely happy' can also be read without irony, as an earnest comment upon the precariousness of Flora's mood. Flora is 'merely happy', holding a small amount of joy that can just as easily

be swallowed by the sensibility and the cares that come from being a woman with few options in life.

The narrative's tonal distance and nearness vacillate when it follows Flora's actions, thoughts, and feelings. The narrative tone suggests utter neutrality and a direct reporting of events in most points of the story. However, upon a closer reading, the narrative is far less neutral, especially when it concerns Flora's desires. When describing Flora's contemplation of the house, the narrator states:

> the thought came to her [Flora], as naughty thoughts will come, even to the best of persons, that some handsome young men might be "baching" it out there by themselves, and Bart didn't wish her to make their acquaintance (58).

The narrative comments upon Flora's thought process at a distance, stating that it has a 'naughty', mildly bad, element to it – as such notions come to the most morally upright of people – only to describe and/or divert her semi-adulterous longings. As framed by this statement, Flora longs not so much for the imagined 'handsome young men' but for her husband's jealousy, proof (however negative) that he desires her. Immediately following the 'naughty thought', the indirect narrator states that 'Bart had flattered her so much that she had actually begun to think herself beautiful, though as a matter of fact she was only a nice little girl with a lot of reddish-brown hair' (58). The narrator immediately negates Flora's powers as an attractor with the words, 'only a nice little girl'. The narrator's descriptions of Flora's hopes quickly shift from desire, to a wish to be desired, to the negation of those 'naughty thoughts' of herself as an attractive woman. The narrator both interprets Flora's desires and describes the way they are commuted. Yet, they also contest such relations, by utilising a broad generalisation; such non-domestic longings appear to 'even to the best of persons'. Both the narrator and Flora express desire through domesticity. The narrator's jump from specific wonders about 'handsome young men' to a generalised, mild rapprochement of human frailty, invites interpretation through negation. The didactic disaffirmation, though it indicates what Flora ought to think of, and about, herself, invites interpretation as to what she

may actually feel or think. It highlights the role of a narrator that, rather than forming a clear framework of story – maintaining the boundary between characters and what is seen around them – operates in a much more ambiguous, warped mode that both obscures yet indicates Flora's thoughts and feelings.

The narrator halts the detailed, ambiguous descriptions of Flora's thought processes after Bart tells Flora about the house, stepping back with Bart's statement '[t]here ain't no house there'. Where the narrative follows Flora's thought lines, if ambiguously, as she both projects and attempts to interpret the house in terms of her own desires in terms of domestic discourse, it halts at the moment their physical verity is challenged. Flora's shock and disbelief are shown by a direct report of Bart's reaction to her shock. Bart exclaims '[h]ello! I didn't know you'd go for to drop the biscuits. Wait, I'll help you pick 'em up' (60). After this point, the narrator does not mention much of Flora's inner life. The story turns to an indirect account of her actions and the things that she sees. The only narrated moments of Flora's thoughts in the rest of the story are that she is 'steeled for anything' when she journey's towards the house, the 'cold in her veins' that stops her from picking up the baby's shoe and that 'she grew angry' before trying to trample it (63). The narration of Flora's desires effectively ends with his (double negative) assertion of nothingness. Bart's story end's Flora's efforts at translation; in effect, the narrative almost sides with Bart's interpretation, completely unstable though it may be.

The haunting of 'The House That Was Not' is quite subtle. It consists of small shifts in tense, dialect, tone, and narrative. These shifts particularly highlight the close relationship between the narrator and Flora, along with their utilisation of domestic discourse. The narrator's dialect indicates a nearness with Flora that distances the story from the authentic narrative indicated by Bart's unstandardised, less 'civilised' dialect. This closeness facilitates the easy transition into free-indirect narration, a momentary slippage between narrator and character that collapses the distinct structure. The narrator's use of irony, a feature found in

many of Peattie's works, which simultaneously offers nearness and distance from Flora's perspective. It becomes ambiguous at certain points in the narrative whether the narrator is reporting Flora's feelings, or covering up her desires by stating what a 'proper' domestic woman ought to think. This displays the complex relations between desire and power structures in domestic discourse. The relation between Flora and the narrator haunts the story; the narrator is not operating as a clear lens, neutrally telling what can be seen. Yet, the shift in temporal language in regards to the orbuculum – which indicates its status as a feature outside of the temporality of the story – and the shift in narrative after Bart reveals that the house does not exist where it can be seen dissolve the close relation between the two. The shifts in narration, tone, dialect and tense in 'The House That Was Not' highlight their positions in the composition of the story.

Section 2 Conclusion

The Haunting in 'The House That Was Not' is based upon an excess of blankness and of clarity. Its haunting optics, the orbuculum and the mirage function in relation to one another and to the house that is seen through it. The optics of the landscape render all attempts to form meaning in regards to the house seen upon it ambiguous, opening up the discursive power relations of Bart and Flora as they argue over what they see. Bart and Flora's arguments about the mirage and house are tinged with anxiety, due to their implications, in regards to both the discourse they work in and the discursive domestication needed to maintain them. The house is a thing that they seek but can never find, because of discursive domestication It is a story where a couple struggle with the process of settlement, as their very precepts will not allow them a full understanding, a fully contextualised view of their landscape. Peattie's story is far less overt in its treatment of nature than next work, Mary Austin's 'The Pocket-Hunter's Story' as the characters in 'The House That Was Not' are struggling with a necessary part of discursive domesticity – the *tabula rasa*. The sole indicator of history and wilderness in the story, Ginger the bronco, offers a hybrid experience of the landscape, a blending of domesticity and the Wild West. The bronco offers an assertion of history that counters the blank slate, themes that will play out in Austin's hybrid landscape.

'The House That Was Not' is by far the most in alignment with the structures and precepts of Realism of the three stories. It has far less of the florid nature writing that often marks Austin's work, and none of the literary allusions found in Dawson's. The structural haunting of the story is small and subtle. Like 'The Pocket-Hunter's Story', 'The House That Was Not' blurs the lines between the framework of the story, the narrator and the character. Yet, the ironic tone of Peattie's story maintains both an intimacy and a distance between the narrator and protagonist, where Austin's complex relations of narrator, narration, and narrated are negotiated through poetic language. The sudden slip into neutrality in 'The

House That Was Not' highlights the construction of its narrative, first by offering more than what a mechanistic framing device can depict, and then by receding into such a mechanistic framework. With Austin's text, the vacillating narrator subtly dissipates.

Section 3: Mary Hunter Austin's Sliding Picture: 'The Pocket Hunter's Story'

Introduction

Mary Hunter Austin's career is well documented and her work has received more scholarly attention than either Peattie's or Dawson's. There are five biographies spanning all, or part of her life[xx], and Austin also wrote about her own memoir, *Earth Horizon: An Autobiography* which was published two years before her death in 1934 (Goodman and Dawson xvii[xxi]). Austin's life, like Peattie's, starts with an overwhelming amount of filial duty. Unlike Peattie's, it is also marked with even more loss. Much of the criticism concerning Austin, her writing, and life, frames the California desert as her path outside of the confines of domestic drudgery, as she leaves her house and marriage to enter into an authentic relationship with nature. Rather than Peattie's supportive marriage with alternative domestic arrangements, Austin found her home and family the most unsatisfying part of her life. *Lost Borders* was written and published during what was considered the apex of her defiance from nearly all traces of conventional domestic life. Many parts of Austin's life story seem to run neatly in the grain of the Turnerian Wild West, as an individual escaping the confines of domestic culture, if it weren't for her gender.

Mary Hunter Austin was born in Carlinville Illinois in 1868, to a highly respected Union Army veteran, lawyer George Hunter, and a daughter of the town's founding family, Susannah Graham (Stineman 10). Her father encouraged her educational pursuits, introducing her to English Romantics, including Keats and Shelley, and American transcendentalists like Melville, Hawthorne, Poe, and Emerson (12). His decline and eventual death[xxii] along with the unexpected passing of Mary's younger sister Jennie in 1878, left Mary, her mother and two surviving brothers in an unstable social and financial position (Goodman and Dawson 4). Austin blamed herself for bringing home the diphtheria from which Jeannie died. In *Earth Horizon*, she cites her sister's death as the source of the permanent rift between her and her mother. Austin describes Jennie as both her mother's favourite and 'the only one who ever

unselflessly loved me [sic]' (Austin 87) recalling how her mother pushed away her hoped-for embrace at Jennie's funeral, an affectionate gesture she never attempted to seek again (86).

Upon her father's death, Austin's mother placed her older brother, Jim, as head of the household, and dedicated much of her time and energy developing and following his career, even as he chafed at these responsibilities, and was by many accounts not as capable as his sister (Stineman 20). Though she maintained the patriarchal convention of a male head of household, Austin's mother also introduced Austin to Women's' Clubs, particularly the Women's Christian Temperance Movement. Susannah was the president of her local chapter in 1882 when her daughter joined the girls' chapter, the 'broom brigade' (16). Austin's mother and brother did not bar her from higher education, and she earned her undergraduate degree from Blackburn College in 1888, though she had to justify her education to her mother by claiming it would make her a good teacher. Austin suffered from mental and physical exhaustion (neurasthenia) in the middle of her degree and had to spend time at home to rest (23). Her mother would not pay for the extra year and a half of missed tuition to make up for her recovery, so Austin had to crowd four years of education into two and a half. Austin's degree was not in literature, as her mother expected, but biology (24).

After her brother Jim graduated, he moved to the San Joaquin Valley in Southern California with hopes of escaping some of his mother's expectations, and the promise of free land under the Homestead Act (25). Their mother, distraught without her son, followed him almost immediately; newly graduated Mary went along, lacking other options. Austin and her mother were 'Pullman Pioneers' taking most of their journey to California in the relative comfort of the transcontinental railway (Goodman and Dawson 2). Instead of finding the lush, easily developed land depicted in many promotional books and brochures, upon settling the San Joaquin, the Hunter family faced a harsh, arid landscape, a failed farm, and, ultimately malnourishment (34). Despite its roughness, Mary fell in love with the California desert, wandering through it whenever she could, and sought independence from her family

by moving out of the failing ranch to become a teacher in 1890 (35). A year later, she married Stafford Wallace Austin, a marriage that proved disastrous (36). Wallace Austin never took her then-budding writing career seriously. He, like Mary's brothers, was taken in by the promise of land development via irrigation and dragged his family through a series of failed farming ventures (49). Their only child, Ruth, was born with a mental disability, which Austin blamed on her husband's genetic weakness, and which Austin's mother blamed on her improper, less than domestic behaviour (52).

By the time *Lost Borders* was published in 1909, Austin was a celebrated writer, living independently in Europe. Her first book, a collection of essays and stories, *The Land of Little Rain* had won her national critical acclaim in 1903, though her neighbours resented the attention it brought, and some condemned it as a 'pack of lies' (Goodman and Dawson 61). In 1905, Austin placed her daughter in a carefully vetted sanatorium, in the hopes that Ruth might find peace from social stigma; a choice that brought her censure by her contemporaries, though Austin was a continuous presence in her daughter's life (71). Austin wrote many of the stories of *Lost Borders* in 1906, one of the most productive years of her literary life. Austin conceptualised the stories while living at an artist's colony in Carmel California, where she moved after separating from her husband (86). At the Carmel colony, Austin met and debated with the likes of Jack London, Ambrose Bierce, and the famed poet of California, Ina Coolbrith (83). There was a delay in the publication of these stories, during which Austin travelled to Italy, using the 1907 advance *Lost Borders*; she had received a diagnosis of terminal cancer and was going there, she believed, to die (93). A year later, Austin was alive, her health improved by what she attributed to prayer, but was far more likely the correction of her misdiagnosed cancer; she more than likely suffered from angina (98). By the time *Lost Borders* debuted, she had moved on to live in England and enjoyed the company of H.G. Welles and Joseph Conrad, who was deeply impressed with her work (106). During her time in Europe, Austin took on a more active role in public and political life

involving herself in many social causes, including the Fabian Society (110). Austin would never call California home after 1907. Following her time in England, Austin moved to New York and spent many years on a lecture circuit before settling in Santa Fe, New Mexico in 1924. There is very little scholarly agreement in regards to Austin's work and her relationship with domesticity, and the Wild West. As Goodman and Dawson note in *Mary Austin and the American West*, '[t]here were different Mary Austins as for her there were different Wests' (x).

Austin's multiple configurations of the California desert have received a fair amount of critical attention, including John Milton. Milton attempts to fit her works into his hierarchy of authentic, 'W' Westerns and lower 'w', derivative works. He praises her description of the land and places her as a proto- or pre-Western writer, responsible for adding particular primitivist elements to the Western Novel. Austin, according to Milton, contributed to the canon of the Western, a way of writing the land that

> dealt with the natural world as though it were alive with the harmonies and rhythms which Indians considered essential and which the white civilized man had trouble recognizing and accepting (102).

Milton draws exclusively on the primitivism in her works, at the expense of a more holistic, complicated interpretation in order to place her in his hierarchy. Thus, Milton considers her, and her short stories, rather low in his hierarchy, along with 'other writers' who 'cannot be called equally western or equally proficient'; including Katherine Anne Porter and Dorothy Johnson, Bret Harte and Jack London (68). He attempts to ignore Austin's gender and its relation to the Wild West – and the complex ways she genders the landscape – because they do not fit into his framework.

Milton's hierarchy does not contend with the complex relations between Austin's pieces and both domesticity and the Wild West. For instance, He states that

> in writing about the desert-mountain area of California, Mary Austin concluded that it was a strange mixture of God, death, beauty and madness – words which might be applied to the West in its entirety (61).

Milton focuses the rest of his section on the themes of God, death, beauty and madness, as key to his primitive mystical West. His paraphrasing neglects the complex negotiations of space apparent in the work he cites. The phrase he cites comes from Austin's 'The Streets of the Mountains', a piece from *The Land of Little Rain* that forms a sort of guide, in poetic language, to the Sierra Nevada mountain range. In this work, Austin's mountain streets are small canyons and gullies formed by erosion, whose accompanying water one should always take heed. In full context, the themes Milton paraphrases reads:

> [a]ll mountain streets have streams to thread them, or deep grooves where a stream might run. You would do well to avoid that range uncomforted by singing floods. You will find it forsaken of most things but beauty and madness and death and god (184).

Hybridity is a common configuration of Austin's literature; her works feature a space where the supposed borders of domesticity and wilderness are lost, where nature has formed streets for one to follow. The sublimity of beauty and madness, death and god that Milton emphasises are the consequences of misunderstanding the land, getting lost and suffering or dying from thirst. By fitting her work into his schema Milton ignores Austin's hints of the domestic in her nature writing (the streets that cross through mountain passes), along with her descriptions of a land that does not align itself very well with the western masculine model of primitivism.

'The Pocket-Hunter's Story' begins with a prologue, in which Austin's outer narrator introduces the inner narrator, the Pocket-Hunter, who outlines the basic backgrounds of the characters involved. Mac and Creelman, the first two prospectors mentioned, hold a long mutual hatred between one another, the cause of which is unknown, but most likely involves a mining stake. The enmity between the two intensifies when Creelman 'projected his offense [sic]' (136) upon a Native American woman, known only as 'Mac's Woman' with the intention of enraging his foe, as Mac cannot seek recourse, legal or societal, for damaging a woman he views as his possession. Creelman, still fearing a physical reprisal, quickly leaves the mining town, hiding out in a canyon-concealed cabin. The prologue ends with a

description of Shorty Wells and Long Tom Bassit's partnership, one of co-reliance, and the narrator noting that neither of these prospectors knew either Mac or Creelman. The narrator then shifts to the setting in which the Pocket-Hunter tells the narrator his tale, after discussing the landscape and its strange effects on the body and mind. 'The Pocket-Hunter's Story' then follows the Pocket-Hunter's narrative, in which, wandering through the alkali flats, he is approached by Shorty Wells and told of Long Tom's death. Heading back to the campsite, the Pocket-Hunter decides it is best not to mention the presence of Creelman's hideout, which was much nearer to Wells' campsite, with the hope of saving Wells from even more guilt. Once they arrive at Wells' camp, the men find Mac's withered body crumpled to one side, and Tom's body nowhere to be found. The footprints from his large feet, heading towards Creelman's cabin, are the only clue as to Tom's whereabouts. As Wells nears hysteria at the sight of the campsite, the Pocket-Hunter forms a story based on what he sees, arguing that Bassit was not dead when Wells left him for help, but unconscious. Bassit, the Pocket-Hunter surmises, wakes to find Mac in a fit of rage, and goes to warn Creelman of Mac's approach, only for the mad miner to die shortly after he left for help. The two then head off to find Bassit, following his footprints, their certainty lagging with every pace. This interpretation becomes undone when the two reach Creelman's house. Wells and the Pocket-Hunter find Creelman dead, and Bassit, his face written over with Mac's features, dying. The story ends with Mac's vengeful spirit declaring through Bassit his satisfaction in killing Creelman, and not recognising Shorty Wells.

Austin's works, including *Lost Borders* have generally been examined in terms of nature-writing. Little to none of the critical attention of *Lost Borders* concerns its haunting stories, 'The Hoodoo of the Minnietta', 'The Readjustment', and the focus of this section, 'The Pocket-Hunter's Story'. Much of the critical attention concerning the way Austin relates a particular site, the California Desert, does form a useful place to begin considering her haunting. Austin was familiar with the works of Emerson, and the visual feints of the

masculine, primitive Wild West. She draws on these representations, identifying their elisions, and potential limits, particularly as they concern physical experience or knowledge. 'The Pocket-Hunter's Story' features two visual hauntings that work in tandem, the mirage, and the sliding picture. Unlike 'The House That Was Not' the mirage in 'The Pocket-Hunter's Story' is spoken of and referred to. Yet, it operates in tandem with the more complex haunting of the sliding picture. The sliding picture involves, includes and draws in, both thought and body, of the characters, confirming and contesting the conflation of vision and thought, as they move through a mirage. The story's shifting, entangling optics complicate the conflation of embodied and disembodied experience. It takes a central component of Emersonian vision – the eye as the conduit of transcendental truth – and draws it out to such an extent that it inverts its relation to the body. The mind's eye, in 'The Pocket Hunter's Story' confuses and surpasses the body. The mirage merges with both the mind's eye and body, yet can dissipate both by way of its very functions. The mirage multiplies, merges, and separates what is seen through it, before dissipating altogether. The sliding picture, with the mirage, merges with the bodies of the characters in this story, who dissipate along with it, in an act of despoiling. Austin's story displays men whose exploitation of the land and the people on it catalyses a despoiling. The terrain initially embraces the emotions such characters place upon it, only to take them to the point of excess, inversion, and a dissipation to the nothingness of its initial state.

With his involvement in the sliding picture challenging his formations of experience and location, the Pocket-Hunter finds himself attempting to situate himself with the land that he sees. The Pocket-Hunter's interpretation places him at odds with Shorty Wells, whose story does not match what the Pocket-Hunter sees once they reach the camp. The argument the Pocket-Hunter and Wells engage in is in part influenced by their relation to the land; a land that must be maintained, to a certain extent, as ahistorical. The Pocket-Hunter assumes a story based on the scene before him, a story which allows the men to move across the

landscape once more. However, this movement involves them in the sliding picture, which, in challenging the eye as a sole source of thought, destabilises and disintegrates the Pocket-Hunter's sight-based story of what happened at the camp. His uncertainty grows with Wells' continuous questioning of his interpretation of the campsite, which brings up the elisions the Pocket-Hunter enacted in forming the story. As they travel, the Pocket-Hunter increasingly attempts to force Wells to agree with his interpretations. This urgent attempt is aimed as much at himself, as the Pocket-Hunter seeks to maintain his hold on what he sees in a landscape that renders his interpretations tenuous. Creelman's cabin, which the Pocket-Hunter turns to for answers, presents another unstable vision, of Mac overwriting Bassit, and a second death that allows neither of the men any clear answers.

The haunting of 'The Pocket-Hunter's Story' occurs with the complexity of its narrative framework. The story is framed by a narrator, who forms an ambiguous role in the entirety of the collection, *Lost Borders,* sometimes a character, sometimes a narrative lens, and, sometimes – as with 'The Pocket-Hunter's Story' – vacillating somewhere in between. The narrator in 'The Pocket-Hunter's Story' is present as a character, but also as a lens, particularly at the very beginning of the story, when describing Mac and Creelman's conflict, and their treatment of an unnamed Native American woman. This initial lens-like narrative function forms a representation of the wider discursive dismissal of Native American women as proper subjects. It also highlights the complexities of the narrative lens; where 'The House That Was Not' haunts its structure through a partial, sardonic narrative, 'The Pocket-Hunter's Story' haunts through the critique of such neutral, lens-like framing. It also hybridises the narrator and narrated; the narrator's interpretations and the Pocket-Hunter's merge in such a way as to challenge their distinctiveness. Towards the end of 'The Pocket-Hunter's Story', the narrator disperses from a character into an entirely lens-like function. This narrative fluctuation has many implications for its relation to the collection, *Lost Borders*. The narrator often forms connective points between the stories in the collection, blurring their boundaries

and forming a thematically arranged collection. Yet, 'The Pocket-Hunter's Story' marks a

point in *Lost Borders* where the narrator recedes, and these linkages evaporate.

3.1 The Mirage and the Sliding Picture: Mirroring the Emersonian Eye

The haunting optics of 'The Pocket-Hunter's Story', the mirage and sliding picture, are related to embodiment and movement in the site. Like Peattie's 'The House That Was Not', the mirage in Austin's story is Orientalist, yet also offers no domesticating certainty. The mirage in 'The Pocket-Hunter's Story' warps any sense of distance, and dissipates any visual stability. The fluctuations of the mirage are part of a wider trope of Orientalist instability in Austin's works. This includes the configuration of the desert as a sphinx in 'The Land', which, as Stacy Alaimo notes, offers a feminine landscape that does not passively exist for men. The Orientalist configuration of the land is also one of amalgamation, as the title of the collection *Lost Borders* suggests. This hybridity challenges both the maintenance of Wild West discourse, and the ontological and epistemic certainties of the Emersonian Eye. The sliding picture in 'The Pocket-Hunter's Story' enmeshes and bewilders the physical and visual understanding of the space; it stretches the eye and mind across a greater distance than the body can travel. The sliding picture is caused by the characters physical/visual and mental involvement with the mirage as they journey through it. Yet, the mirage can dissipate into nothingness in a moment. The convergent and dispersive aspects of the sliding picture can lead to despoiling, which both reveals the exploitation of the land and the people on it by white men, and allows nature a warped form of retribution. The landscape both merges with, then dissipates the men who take too much from it into nothingness. This forms the eponymous curse in Austin's 'The Hoodoo of the Minnietta'. In 'The Pocket Hunter's Story' Mac, the exploitative, raging miner is despoiled; the land has already merged and eroded his likeness to a dried up, crumpled state before his vengeful journey even begins. The dissipation of Mac in 'The Pocket-Hunter's Story' challenges the domesticating precept of the *tabula rasa*, by having the featurelessness of the land work upon those who take advantage of it.

'The Pocket-Hunter's Story', like 'The House That Was Not', features the optical

haunting of the mirage, where what is seen through it is heterotopic and utopic, visually a part of, yet separated from the land. Unlike 'The House That Was Not', the mirage is explicitly mentioned throughout 'The Pocket-Hunter's Story'. It is initially described as a natural feature of the desert: 'the day was beginning to curl up and smoke along the edges with the heat, rocking with the motion of it, and water of mirage rolling like quicksilver in the hollows' (141). The mirage is a product of the space – of light refracted (warped) by the heated atmosphere of the desert – it produces images that both appear to multiply and that appear to 'roll' or oscillate, both merge and separate as they are seen through it. 'The Pocket-Hunter's Story' particularly features these aspects of merging (hybridity), movement, and multiplicity in its optical haunting.

The mirage is the only Orientalist trope in 'The Pocket-Hunter's Story'; as with the orbuculum in 'The House That Was Not', it utilises Orientalist discourse to indicate its instability. The mirage is part of a wider pattern in Austin's works[xxiii], which feature Orientalist tropes to indicate trickery, inaccessibility, and hybridity. As it is first described in Austin's story, the mirage can certainly be read as a point of discursive domesticity, as an Orientalist feature of the landscape that allows the Wild West to be understood in national domestic terms, by contextualising the non-white history of the space in terms of foreignness. However, this trope, like the other Orientalist tropes in *Lost Borders*, describes the land in terms of deception and hybridity. One of her stories, 'The Fakir' tells the story of a snake oil salesman's affair with a lonely miner's wife. The term fakir, originally defined as a sect of Muslim mendicants, was later associated with the homonym 'faker', to denote a swindler who preys on the hopes and faith of others. Here, the antagonist of the story, who disrupts the feminine domestic order of the family, is contextualised as an Oriental other, even though he is a white man. Although works like 'The Fakir' operate within the scope of domestic Orientalism, its aspects of ambiguity and deception are part of a wider more provocative use of Orientalism in Austin's texts. This is particularly true of the configuration of the desert as

a sphinx in 'The Land'

'The Land' opens *Lost Borders;* it forms a picturesque description of the California desert, and introduces the narrator. The space in this inaugural vignette it posited as a woman,

> '\full lipped like a sphinx, but not heavy-lidded like one, eyes sane and steady as the polished jewel of her skies… patient and you could not move her, no, not if you had all the earth to give, so much as one tawny hair's-breadth beyond her own desires (10).

The Orientalist trope of the sphinx is far more ambiguous than 'The Fakir'; the sphinx is patient and seemingly immovable, yet 'sane and steady'; a compound-creature that is both impassive, but firm. The land, as configured in the opening piece of *Lost Borders,* is a complex figure, whose hybridity is considered by some scholars, as a form of resistance.

In 'The Undomesticated Nature of Feminism: Mary Austin and the Progressive Women Conservationists', Stacy Alaimo, analysing 'The Land', argues that Austin paints 'the desert itself as a feminist subject. No passive resource to be exploited, the desert becomes an alternative model for women's self-determination and strength' (82). The modelling of the desert as a sphinx counters feminine pastoralism, by describing 'sensual yet impregnable woman' rather than an endlessly giving mother or seductive virgin open for men's desires (81). The hybridity of the sphinx, also supports Austin's configuration of 'the borderland as a place to think beyond the confines of gender' (80). The sphinx-like land, according to Alaimo, offers an alternative to the seemingly rigid borders of gender that marked Austin's time and society. While Alaimo figures domesticity in terms of unilateral powers structures, the hybrid configuration of the desert also challenges discursive domestication, by indicating that the borders that it seeks to maintain are, in fact, not present. The book is not entitled, *Beyond Borders,* which suggests transgression, but *Lost Borders*, which suggests that the boundaries cannot be found.

Kathryn Dezur's 'Approaching the Imperialist Mirage: Mary Austin's *Lost Borders*', positions the sphinx as an anti-colonial figure. Like Alaimo, she also notes that men serve the

natural space 'without desire', disrupting the Orientalist precept of a sexually available space, as it 'displaces the erotic economy of imperialism' (26). However, Dezur also notes that, with this relation of the land, Austin still 'resorts to racial or sexual essentialism in *Lost Borders,*' in order to force 'a re-examination of predominant binaries'; Dezur figures 'The Land', as 'a fairly simple reversal of the conventional relationship between men and the land' (26). Dezur is less concerned with the gendered aspects of the space and more concerned with the ways Austin contends with imperialist ideology. Austin, according to Dezur, is writing against the imperialist network of American settlement, 'by crossing territorial, biological and narrative borders', disrupting many imperialist assumptions of identity through the blurring and crossing of bodies and landscape (21). In her configuration of Austin's sphinx, Dezur draws on the chimerical quality of this Orientalist figure as 'unclassifiable as either human or beast it is both at once. It crosses species boundaries. The image of the hybrid becomes a metaphor for the connection with the environment Austin seeks' (25). The sphinx, though an Orientalist motif, inverts the strict boundaries of domesticating discourse; by describing the California flats as a hybrid creature, 'The Land' contests the hierarchies placed upon it in order to facilitate settlement.

Dezur also contends with the figure of the mirage in *Lost Borders.* She defines the trope of the mirage as the ideology of imperialism. The border crossings of Austin's works are 'her means of approaching the imperialist mirage, of more closely examining an ideological structure that seems a solid oasis but when approached from the 'shadow side' of the wilderness becomes increasingly diffuse' (23). In this way, the mirage is an Orientalist trope that indicates the very impossibility of the ideology that requires and perpetuates Orientalism. However, Dezur does not consider that the mirage is an aspect of the land itself, rather than a metaphor for an ideology. The mirage functions as part of the landscape, which as Dezur suggests, forms an 'uncategorizable' site, with 'no official knowledge on which to draw to delineate the place as property' and therefore secure imperialist power via regulated

knowledge and ownership (24). The mirage does not simply destabilise imperialist ideology, but the broader maintenance of discourses and their institutions; it warps the very understanding of vision and land upon which imperialist ideology can be related.

The sliding picture is formed by the seeming manifestness of the Wild West; it involves or compels the Emersonian Eye to see or reach ever-forward across the site. The narrator notes the confusion prospectors have when they return to retrieve their staked claims; their minds are 'mazed… by that mixed aspect of strangeness and familiarity that every district wears, which, long before it has been entered by the body, has been appraised by the eye of the mind'(140). The California basin, flat and white, invites the gaze. It is familiar in that much of it seems featureless, clear and open, which makes it simultaneously strange and perplexing, 'mazing' the eyes, minds, and bodies that pass through it. Rather than simply inviting the gaze with manifest openness, the seeming blankness of the space compels the spectator with its lack of features, to the point of confusion and strangeness. With the sliding picture in 'The Pocket-Hunter's Story', the applied blankness of the space required for the domestic process of settlement leads to a point of inversion. This nearly featureless, history-less space, is one that cannot be easily delineated or settled; it continuously compels the mind, eye and the body, yet dissipates them. The desert has no 'where' to go to, just a terrain to become involved in.

The mirage, part of the landscape, can enmesh itself with the people that trek through it. Movement catalyses the haunting optics of the sliding picture in 'The Pocket-Hunter's Story'. Both travelling through and vacillating with the sliding picture mirror the Emersonian Eye, suggesting its fissures and limitations. According to the narrator:

> we had been talking, the Pocket-Hunter and I, of that curious obsession of travel by which the mind, pressing on in the long, open trail ahead of the dragging desert pace, seems often to develop a capacity for going on alone in it, so that it becomes involved in one sliding picture, as it were, of what is ahead and what at hand, until, when the body stops for necessary rest and food, it is impossible to say if it is here where it halted, or there where the mind possessed (139).

With the sliding picture, as one travels through the mirage of the land, the mind (as eye) visually becomes involved, part of a sliding picture, the merging and separating of distances, 'what is ahead and what is at hand' until it is isolated from the body, which, stopping for its necessities, leaves the traveller confused as to whether they are where they corporeally 'halted' or over 'where the mind possessed'. The sliding picture is precipitated by movement through the landscape. Rather than a still effect, the sliding picture involves or engulfs those who see and/or travel through it.

The sliding picture presupposes the Transcendentalist conflation of mind and eye, by stating that the mind 'becomes involved in' it, suggesting that the apparent openness of the landscape leads both eye and mind forward. However, rather than presenting a transcendental truth to translate upon the page, the sliding picture merges with the eye/mind that it 'possessed', and separates it from the body, so that such certainty is impossible. The sliding picture separates what can be seen and thought from the physical location and limitations of the body. As the corporeal subject moves at a 'dragging desert pace', and needs to stop for 'necessary rest and food', the mirage envelopes the visual faculty of thought, drawing it across the flatlands. The presupposed poet-seer cannot accurately transcribe the space as it leads to a split experience of location. It 'is impossible to say', to truthfully transcribe the experience of the body 'here where it halted' or the eye 'there where the mind possessed' (139). This separation indicates the impossibility of the Emersonian Eye, by fracturing the ontology of the mind's eye and the body.

The sliding picture of 'The Pocket Hunter's Story' is part of an ongoing complex relationship with the visual-literary conflation which occurs throughout Austin's works. Many of Austin's texts question the visual primacy of the mind's eye as the conduit of transcendental truth from nature. In *Mary Austin's Regionalism: Reflections on Gender, Genre, and Geography*, Heike Schaefer depicts Austin as a Transcendentalist, noting that both she and Emerson share 'the belief that material reality manifests an all-encompassing

divine principle'; that nature is the source of universal truth (107). Yet, according to Schaefer, 'Austin does not share Emerson's belief that nature reserves a privileged position for humans because the divine principle manifests itself in the human mind in conscious form'; that his mind's eye limits transcendent truth (107). Austin, according to Schaefer, favours a wider form of experience of nature and positioning it outside of the visual as a sort of 'embodied spirituality' that situates the bodily location and experience of a place as the main points of access. While 'The Pocket Hunter's Story' challenges the mind's eye with the mirage and its sliding picture, as Schaefer suggests, these optics also affect the body. While some of Austin's works figure nature in Transcendentalist terms, with the hybrid mirror of the 'Pocket-Hunter's Story', the certainty of transcendental truth via bodily experience is highly contentious.

When discussing the sliding picture, the narrator seems content to leave this 'curious obsession of travel' as a psychological or visual phenomenon. The Pocket-Hunter, however, suggests, in a rhetorical question 'suppose…it [the eye of the mind] really does go on by itself?' (140). The narrator demands evidence, but does so in the terms of Emersonian translation: ' "And where" I wished to know, "would be the witness to that, unless it brought back a credible report of what it had seen?"' (140). The narrator demands something impossible; a credible report from the seeing mind, and the involvement or possession of it by a landscape that stretches such a mental faculty far from an embodied location. Any proof that she could receive would challenge the very epistemological basis of the demand for it; verifiable evidence of an occurrence that challenges the verity of mind-as-eye.

Austin's mirage visually disjoints, multiplies and re-merges the bodies of those who travel through it producing particularly grisly visuals, which challenge the concept of bodily integrity. In one such grotesque occurrence, the Pocket-Hunter sees Shorty Wells 'caught up in the mirage, drawn out and dwarfed again, "like some kind of human accordion," said the Pocket-Hunter, and now rolled toward him with limbs grotesquely multiplied in a river of

mist' (141). The optical effect of Wells seen in the mirage, akin to a 'human accordion', suggests a simultaneous stillness, forward and backward movement, as his visage is 'drawn out and dwarfed again'. The prospector, involved in the site's optical transpositions is nearly impossible to locate and identify. Wells' limbs, simultaneously everywhere, appear 'grotesquely multiplied' as he approaches the Pocket-Hunter. The sliding picture of Austin's story allows the mirage to form far more corporeal and grotesque visions than those of 'The House That Was Not'. Where Peattie's story only describes Flora's unstable vision of an object forever fluctuating in the distance, 'The Pocket-Hunter's Story' features a character caught up in a moving, haunting mirror. It does not simply alter his vision as he travels through it, but visually changes his body. Shorty is 'caught up in a mirage' enveloped and altered rather than simply seen through the distorted clarity of the sky. Such engulfment and alteration of the body challenges the transcendental experience of the landscape and any attempt to transcribe it. The Pocket-Hunter cannot tell who or what he is seeing at first. Wells' visually oscillating body provides a momentary example of what the warped reflections of the desert can do to the body. The sliding picture can merge with and separate aspects of the body, and potentially dissipate it, despoil it.

The merging with the mirage, which marks the sliding picture, is taken to a complex extreme with 'The Pocket-Hunter's Story'. The sliding picture allows the body to merge with, take on aspects of the land, and disperse along with the mirage, what Austin refers to, in both this story and 'The Hoodoo of the Minnietta', as despoiling. Schaefer notes that Austin often emphasises the relationship between space and character formation in her works. She argues that Austin depicts her characters developing through a series of adaptations to their lived experience of their environment, as they change themselves as much or more than they change the landscape. Austin, according to Schaefer, contrasts her 'exemplary regional characters' like the Pocket-Hunter, who 'have gained their knowledge through their physical and emotional engagement with their natural surroundings' with 'the detached and ignorant

attitude toward the natural world that she associates with dominant society' (116). With haunting works such as 'The Pocket-Hunter's Story' and 'The Hoodoo of the Minnietta', Austin features an inversion of her adaptive formations character and landscape, in despoiling. The corrupt characters in these stories merge with the space they occupy, which in turn, alters them, but not in such a way that fosters understanding, contentment, or any sort of mutual benefit for them and the land they inhabit. Rather, their anger and exploitation of the land (and other people) is reflected back upon the characters. Their bodies and minds begin to resemble the corrupted land, only to erode into nothingness. This inverted fusion of body and space is apparent 'The Hoodoo of the Minnietta' which outlines the history of a now defunct mine that all the surrounding residents believe to be haunted or cursed by a Hoodoo, 'that the hot essences of greed and hate and lust are absorbed, as it were, by the means that provoke them, and inhere in houses, lands, or stones to work mischief to the possessor' (12). The Hoodoo is formed by the exploitation of the land and others by men who set out for fame and fortune in the Wild West, which defies and dissipates them in turn.

'The Hoodoo of The Minnietta' begins with the discovery of silver ore by prospector 'Dutchy' Antone, who, worn out from his excursion to the point of illness, gives his samples to his friend Jake Hogan to be assessed in town. Hogan under-reports the results of the claim. Exhausted and homesick, Antone sells his claim to Hogan and heads back East. This combination of exploitation and betrayal lingers upon the Minnietta mine for the rest of its existence. Hogan is the first of the many men who are 'bound to lose the mine in some such case as… [they] had got it' (20). He loses the mine to a company, which loses it to another man, forming part of a long chain of men who exploit one another to get the mine and its riches, only to be exploited by both the Hoodoo and other, greedier men. The story ends with the Minnietta collapsing on one of its owners, the prideful and parsimonious Jordan, due in part to the Hoodoo, and in part to Jordan's unwillingness to properly support the mine's tunnels. His descendants, back in the North, argue over Minnietta in court, as the mine dries

up under the scorching sun.

The despoiling in the 'The Hoodoo of the Minnietta' offers an inversion of Turnerian settlement. Rather than independent, authentic men successfully fulfilling the destiny before their eyes coming together under the pressures of settlement to build a new and hopeful society, 'The Hoodoo of the Minnietta' presents dishonourable men who exploit the landscape and each other. The land, in return, holds their negative energy, only to return it later; the men find, not renewal, but a slow slip further into degradation ending only when they are exploited by others. This form of despoiling suggests that the land is blank, but not ahistorical. As the despoiling by the landscape is placed in pathological terms, 'The Hoodoo of the Minnietta' suggests that the site can retain a sort of physical memory, in its reactions to the men who exploit it. This physical response is a mirrored effect; landscape does not ever-renew itself, but degrades alongside the men who manipulate it. The mine is rapidly decaying into a scarred opening of the earth by the end of the story; the only change 'The Hoodoo of the Minnietta' implies, is another influx of men, who will continue its destructive cycle.

'The Pocket-Hunter's Story' also features despoiling, which is apparent in Mac's physical and psychological degradation, and in his and Creelman's actions. The movement of Mac and Creelman in the story also counters the narrative of westward settlement. Their movement echoes the larger movement of Turner, as they travel through and are changed by the landscape they seek to conquer and exploit. Like 'The Hoodoo of the Minnietta', this movement also does not lead to their personal betterment by way of independence or any unified sense of national identity. As Weinstock notes, Austin's story 'illustrate[s] the violence attendant on greed in a capitalist system that pits men against one another in the contest to acquire wealth and to control women' (99) an inversion of the masculine ideal of the Wild West. With Mac and Creelman, the pressure of settlement is less a unification against a foreign landscape, and more the pressure of competition and extraction. These miners, like the series of owners and operators of the Minnietta mine, are locked in a cycle of

betrayals. The source of their enmity is unknown but presumed 'to have been about a mine' (136). Whether caused or exacerbated by their competitive exploitation of the site they inhabit, Mac and Creelman are not moving forward in waves of progress, but circling each other for what little they can take from the land. The pressure of unification that Turner outlines, where the environment necessitates cooperation and basic decency, has fractured the relationship of the two men, who once had only one another to turn to. Mac and Creelman indicate that the landscape can just as easily breed alienation, disconnection, and discontent. Where the discourse of the Wild West presents a triumphant man in his element as the highest being in nature, 'The Pocket-Hunter's Story' and 'The Hoodoo of the Minnietta' offer a completely different relationship. The desert despoils the men who exploit it.

Mac both takes advantage of the desert and is a victim of its reflective convergence. The land takes far more from him than he does from it, in terms of his body and identity. Austin begins her description of Mac by noting that 'he was one of those illy-furnished souls whom the wilderness despoils most completely'; Mac is, from the outset, unsuitable for the environment he has entered, both mentally and physically, and is thus easily ravaged. Mac's unfitness for the wilderness has left the 'hair, beard, and skin of him burned to one sandy sallowness, the eyelashes of no color, the voice of no timbre [sic]'; the individuality of his physical appearance has eroded, all that is left of him resembles the sandy brown grittiness of the terrain. The desert has merged with Mac and degraded his features to the point that he resembles its featureless desolation. The worst of his physical ravages, being 'more or less stiffened at the joints' – his physical movement hindered and painful – is directly related to his pillaging of the land. They are the physical effects of 'the poison of leaded ores' from which he has extracted silver (137). By attempting to despoil the land he refuses to accommodate, Mac is in turn despoiled.

The sliding picture compels and merges with Mac, both mentally and physically. It disperses all but his need for vengeance; there is 'no more of him left, in fact, than would

serve as a vehicle for hating Creelman' (137). Yet, it also facilitates his vengeance. As the Pocket-Hunter approaches Creelman's cabin, he envisions 'Mac inching out from Tres Piños on his unmatched poor legs, his hate riding far before him… tugging at him like a kite at its ballast, lifting him past incredible stretches of hot sand and cutting stone, until it dropped him there' (151). The sliding picture has aspects of the landscape, like a 'ballast' of wind that moves Mac's hate-filled will, which, having achieved retribution, Mac dissipates. This reflective despoiling extends from Mac's physical body to encompass a key feature of the prospecting miner's identity. Mac's 'very name [is] shorn of its distinguishing syllable' (137). The wilderness has left him as 'Mac', with no specificity of first name, his surname a mere prefix. He is 'son of' a blank, missing a patrimonial identifier. This Onomastic deficiency suggests the degradation of Mac's identity and personal history; a move that reflects the discourse of the land as ahistorical and blank. The wilderness is slowly eroding all but Mac's worst aspects; his past is erased, in a way that relates the historical erasures of the space. Mac is marked by the wilderness, yet, unwilling to adapt along with it and taking too much from it, the desert changes and destroys him.

Where the 'Hoodoo of the Minnietta' presents a reactive, moral, emotional force, 'The Pocket-Hunter's Story' takes the despoiling aspects of the wilderness to a far more ambiguous place. The land despoils Mac (and to an extent Creelman) as they exploit both the land and one another. Yet, it also either facilitates, or does not hinder, their exploitation of characters fully uninvolved with their dispute. This is due to the fracturing aspects of the sliding picture. The Pocket-Hunter points to Mac's over-writing of Bassit's body as proof of the mind's eye travelling beyond the body. The curse of 'The Hoodoo of the Minnietta', is a locatable infection of the psyche that spreads only to those involved with the ownership of the mine. With the haunting of 'The Pocket-Hunter's Story', the hybridity of the sliding picture, its ability to separate and merge the bodies that travel through it, allows for the invasion of one man's vitriol into the body of another.

The visual proof of this process is apparent when Wells and the Pocket Hunter encounter Creelman's murderer. When Wells and the Pocket-Hunter gaze upon the body beside Creelman, they see that

> [i]t *was* Tom [sic], though over his face as it leered up at them was spread a strange new expressiveness, such a superficial and furtive change as frivolous passers-by will add sometimes to the face of a poster with pencil touches, provoking to half – startled laughter (152).

The use of italics alters the term 'was' from a simple grammatical tense that indicates the presence of Bassit's body, to suggest an alternate *was*; that Tom is not actually in the cabin. Bassit is simultaneously present and no longer present, a body in the corner that is not entirely his any more. The very phrasing of their encounter indicates the way that the separation and re-merging of the mind's eye and body – facilitated by the sliding picture – challenges the characters' very efforts to visually locate and translate the entity before them.

Bassit's features are still familiarly his, but with a 'superficial and furtive change' written over them. Bassit's exterior is temporarily altered in a sly, underhanded manner. Like viewing a graffitied poster, the Pocket-Hunter and Wells can recognise aspects of Bassit, along with the application of another, the 'pencil touches' upon his body, and 'the strange new expressiveness' of Mac's rage merged with his countenance. The sight of the hybrid body shocks both Wells and the Pocket-Hunter, who, momentarily cannot make out the person's identity, even as 'the witness of clothes and hair and features', might inspire an 'instant's recognition' (152). The 'furtive change' upon his face makes the being before them unrecognisable as either Mac or Bassit. The overwriting of Mac/Bassit confirms the sliding picture and its merging of wills and eyes outside the body, to grim effect. The haunting of Mac/Bassit visually affirms a process that destabilises the Emersonian Eye.

This haunting moment is incredibly brief, lasting long enough for the amalgamated entity to proclaim to the Pocket-Hunter, that the fight is 'damned well over… but I did for him… The _, _, _!' (152) and sink 'visibly with the stream of curses' into death (152). The last words from the body are directed at a pleading Wells, who proclaims '[s]ay you never

done it, pardner [sic], say you never!' in shock at both Bassit's bodily presences and its actions. The response '[a]w, who the hell are you?' indicates, through a failure to recognise Shorty, that Mac or Mac's rage has fully engulfed Bassit's dead body. Yet, immediately after this statement, '[t]he lewd eyes rolled up at him, he gave two or three long gasps which ended in a short choking gurgle, the body started slightly, and dropped' (153). The demise of this hybrid form seems to end the haunting. However, the body visually stabilises into the singular, recognisable likeness of Bassit only by way of an unstable, second death. Neither the Pocket Hunter nor the narrator directly states that it is Mac who has invaded Bassit. It is 'the body' which, once more deceased, 'settle[s] and stiffen[s] to the likeness of his friend [Wells]' (153). It remains unclear who, aside from Creelman, died in the cabin, though the body is apparently, Bassit's once more. Yet the best that can be asserted is a 'likeness', an apparent similarity. By not affirming that it was Bassit's body, the narrative of the Pocket-Hunter allows for a visual uncertainty that questions, yet does not collapse, the Emersonian Eye. Were it to be Bassit, such certainty would completely affirm the sliding picture's split of embodied and visual experiences. By being his likeness, such affirmation is only true based on visual similarity, suggesting the limits of the Emersonian Eye, yet allowing it to function.

The two haunting visuals of 'The Pocket-Hunter's Story' challenge, invert, yet still allow the Emersonian Eye to function. While Orientalist, the mirage destabilises domesticating Orientalism, by indicating its aspects of border-less hybridity, which do not lend themselves to known Otherness. The desert, as configured in 'The Pocket-Hunter's Story' and other works in *Lost Borders* – including 'The Land' and 'The Hoodoo of the Minnietta' – is more than simply manifest. It can hold history as a body recalls infections and can reflectively merge with the characters who exploit it, dissipating them in turn. This model of the despoiling land is complicated in 'The Pocket-Hunter's Story' by the effect of the sliding picture. The sliding picture disrupts the unity of embodied and mental experience modelled by the Emersonian Eye. The sliding picture merges with the eye and mind,

separating them from the body, confusing the configuration of seeing as thinking; it is impossible to say where or which eye is located. This splitting, merging, and re-merging facilitates the invasion of Bassit's body, whose visual hybridity, as a graffitied image, does not clarify the relations of sight, thought, and embodiment, even in its death. Both the Pocket-Hunter and Shorty Wells are caught up in and involved with these challenging optics. They employ differing, often conflicting interpretations of what they see to steady themselves ontologically and epistemologically as they journey through the sliding picture.

3.2 Stabilising the Pocket Hunter's Narrative

Part of the story referred to in 'The Pocket-Hunter's Story' is the one the Pocket-Hunter tells Wells in an effort to secure both their perceptions, and stabilise the inversions and challenges of the mirror experience which engulfs them. Caught up in a situation that challenges his understanding of the Wild West, the Pocket-Hunter re-evaluates the events that occurred upon the campsite, and attempts to form a shared translation of it with Wells. His interpretations no longer grounded by the vision manifestly before them, Wells initially follows the Pocket-Hunter and his rendering of events. The Pocket-Hunter's assertions are made under the assumptions of a manifest, accurate land. Yet, his account is contentious; the Pocket-Hunter has to refuse Wells' interpretations and interrogations so that both of them can maintain a sense of reality that only partially aligns with what he sees. The Pocket-Hunter has to enact force upon Wells' and his own doubts, in order for both his tale and the discourse that it was made in, the Wild West, to function. In assuming the verity of his point of view, the Pocket-Hunter catalyses the sliding picture. The Pocket-Hunter's story allows both men to move forward. Yet, their journey immures the prospectors into the sliding picture. His physical and mental faculties extended and confounded by the rolling optics of the desert, the Pocket-Hunter finds his steadying interpretations dissipate with every step towards Creelman's cabin. Wells increases his uncertainty, pointing out the elisions of the Pocket-Hunter's translations. The Pocket-Hunter insistently presumes that he can discursively domesticate the landscape and his visual interpretation of it, as indicated by his increasingly desperate search for physical evidence, in the form of Bassit's corpse, and his dedicated focus upon Creelman's house The Pocket-Hunter turns to the shack for answers, a concrete visual form of evidence to support the Pocket-Hunter's version of what occurred at Wells' camp. However the cabin already lies in a tenuous relation to the site they are upon, and the things the Pocket-Hunter and Wells find, support neither of their assertions. The sliding picture dissipates the characters' efforts at visual containment. The Pocket-Hunter consistently finds

himself re-limiting, and reordering his interpretations, as the terrain warps, then erodes his ordered interpretations.

Initially, both the Pocket-Hunter and Wells are in alignment. The Pocket Hunter sets out to help Wells with Bassit's burial, believing the other miner when he asserts 'I never left him [Bassit] till he croaked', and 'comforting Shorty for having stayed by his partner to the last' (143). However, this travel initiates their involvement with the sliding picture. What the Pocket-Hunter sees diverges from what Wells has seen and told him as they approach Wells' encampment. The Pocket-Hunter's horror at the campsite is related to both his and Wells' involvement with the Transcendentalist Vision. According to the Pocket-Hunter, the presence of Mac's body 'in such a case as this, was sufficiently horrifying, but it was nothing to the appalling wonder as to what had become of Tom' (145). The presence of Mac's corpse, though an uncomfortable image, is visually and physically concrete. Bassit is gone, in a place that had 'in all the wide day nothing to hide a man' (146). The conflict between what Wells relates to the Pocket-Hunter, and what the Pocket-Hunter observes, questions the assumption of a land that is open, available, and visibly true. Wells, intuiting that the land before him will not sustain a straightforward relation with his past, attempts to negotiate the strangeness he is part of. The Pocket-Hunter, in contrast, attempts to wilfully adapt what he observes into what he says.

Wells' immediate response to the confusing tableau in front of him, 'lifting up his eyes, let[ing] out a kind of howl' and running towards the camp (144) arises from a more complex agitation than the Pocket-Hunter's. While the Pocket-Hunter navigates what he sees in contrast to what Wells has told him, Shorty Wells is faced with the discrepancies between what he has already seen and experienced, and what is currently, troublingly, before him. Wells has a potent memory of the place where his closest friend died. Yet, the landscape has seemingly failed to hold onto the visual evidence of that memory; the camp is not how he left it. The prospector is caught in the incongruity between the experiences he related to the

Pocket-Hunter, and the sight before him. Shorty trusts that his memories, which he previously related to the Pocket-Hunter, are not illusory or impermanent, and that he is not on an ahistorical plane. Adrift in the certitude of his previous experience of Long Tom's death, the countering presence of Mac's body, and the troubling absence of Bassit's, Shorty Wells nears mental collapse.

Wells' immediate reaction to his encampment, 'lifting up his eyes, let[ing] out a kind of howl' and running towards the camp (144) arises from a more complex agitation than the Pocket-Hunter's. Though Shorty Wells goes into mute shock upon closer examination of the camp, along with the Pocket-Hunter, his reaction is based on the discrepancies between what he has already seen and experienced, and what is currently, troublingly, before him. Wells has a potent memory of the place where his closest friend died. Yet, the landscape has seemingly failed to hold onto the visual evidence of that memory; the camp is not how he left it. Shorty trusts that his memories, which he previously related to the Pocket-Hunter, are not illusory or impermanent, denying the configuration of nature as an ahistorical plane. Adrift in the certitude of his previous experience of Long Tom's death, the countering presence of Mac's body, and the troubling absence of Bassit's, Shorty Wells nears mental collapse.

Wells' near-hysterical reaction to his camp indicates his awareness of the sliding picture and its complex connection to mental and bodily movement:

> 'Shorty was, for the time, fairly tottering in his mind. He would pry foolishly about the camp, getting back by quick turns and pounces to the stretched body on the sand, as though in the interim it might have recovered from its extraordinary illusion and become the body of his friend again' (146).

Wells' response to the mirror experience would seem insane to the Pocket-Hunter, yet it makes sense in terms of the haunting mirror. By altering his physical position and vision of the camp, Wells hopes that his previously stable campsite, with Bassit's certainly dead body, will return from the 'extraordinary illusion' currently before him. His actions operate under the assumption that he is in, and part of, an unstable, uncertain mixed terrain that challenges his very understanding of time and space. It is this disjunction of space, body, mind, and

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vision that sends him to the brink of mental collapse yet allows his frenzy to make a peculiar sort of sense. Wells recognises that movement and vision have altered what he has previously seen, yet his movements do not return the campsite to the way he remembers it. He is faced with the disconcerting, horrifying position of attempting to maintain his history despite the wavering, conflicted image before him.

Pocket-Hunter, bewildered and horrified by the sudden gulf between what Wells has told him and what he sees, responds by assuming the visual verity of the landscape. He forms a new story based on what he sees in the camp, 'begin[ning], of course, with Tom's not being dead' (146) the only explanation that can function with his assumption of a manifest land. The Pocket-Hunter's willingness to form a new rendering of Wells' encampment signals not simply his adaptability to the landscape, the domesticating precepts of vision that maintain the Wild West. Thus The Pocket-Hunter reckons the sight before him is correct, Wells' version of events is flawed, and Bassit is still alive. This new account displays discourse as a restrictive act. As Wells nears a state of panic, 'by degrees the Pocket-Hunter constrained him to piece out the probable circumstance' (146). The Pocket-Hunter compels Wells to accept a constricted version of events based on 'probable circumstance'. He commits an act of elision, a narrowing of story based on sight, in order to keep both Wells and himself on an even keel, and capable of action. When Wells demands that the Pocket-Hunter offer a reason as to why Bassit would walk off towards Creelman's hideout, 'the Pocket-Hunter took as much time as was necessary to shroud the dead man in Tom's blanket to consider it' (147). While covering up one aspect of the site's improbability (Mac's body), the Pocket-Hunter finds another plausible explanation; that Bassit went off to warn Creelman about Mac's arrival.

The Pocket-Hunter's very first encounter with Wells involves an act of elision. In order to interpret the 'grotesquely multiplied' figure in the mirage, the Pocket-Hunter

> 'got the man between him and the sun, in such a way that he was able to make out it was himself who was wanted, and when he had slewed the burros round to come up to him, he could see plainly who it was, and it was Wells' (241).

The Pocket-Hunter limits the full optical scope of the landscape and its powerful effects in order to clarify and focus what he sees. He figures out the visual details, that 'it was Wells' only after he 'slewed the burros round', halting his desert pacing, and with it his visual and physical engagement with the sliding visuals of the land. The Pocket-Hunter's need to slow down or stop moving to steady the images in front of him indicates that, in moving across the desert, the Pocket-Hunter and Wells are in a less extreme version of the sliding picture than that of Mac. The Pocket-Hunter's attempts to maintain his sense of location and certainty of vision are repeatedly confounded. The translations he and Wells form are always already unstable, as they are involved with the sliding picture of the landscape.

However, the story the Pocket-Hunter tells to Wells is contradictory from the outset. His summary of the events that must have occurred to make the camp appear as it does is deemed 'so much what might have been expected of Tom, it appeared insensibly to give greater plausibility to the whole occasion' by the narrator (148). The terms 'appeared insensibly' suggest a distantiated, numbed surface of a tale that counters any other way of knowing, in order to support what is visible. The tale the Pocket-Hunter tells both does and does not make sense; if Wells were wrong, and Bassit still living, he would still be gravely ill, and far more likely to be in bed than shuffling off to warn Creelman. The Pocket-Hunter works to '*give* greater plausibility [emphasis mine]' to what he sees, highlighting simultaneously, the extent to which his story of Tom's survival fortifies his perceptions, and how unstable and threatening the vision of the camp is to the Pocket-Hunter's understanding of the world.

The Pocket-Hunter's story, composed of constraint and conjecture, is temporarily effective, as 'it left them for the moment free to set out on Tom's trail with almost a movement of naturalness' (149). It manages, for a short time, to realign sight and mind. Yet, this is an untenable explanation, which neither of the men can maintain. While the Pocket-Hunter's interpretation facilitates both his and Wells' actions, those actions, following

Bassit's crooked footsteps through the desert, restart the effects of the mirror experience. As the Pocket-Hunter and Wells enter:

> into the steady, flowing stride of desert travel; the recurrence of that motion, perhaps, set up again in Shorty's mind the consciousness of loss in which it had some two hours earlier begun, and the consideration of mere practical details, such as the distance from the camp to Creelman's, swept back to the full the conviction of unreality (149).

Their travel steps up the warpings of the landscape. As they trek through the valley, the Pocket-Hunter's reading of the camp begins to unravel, and Wells begins to challenge his translations once more. Wells' resumption of travel between his camp and Creelman's leads to his 'consciousness of loss', the very certain sense that his partner is gone, and that he witnessed it. This certainty of feeling and perception – together with his consideration of the distances between his camp and Creelman's cabin – swiftly returns Wells 'to the full conviction of unreality' in regards to his experience of the displaced encampment and the Pocket-Hunter's rendering of the scene. As they move forward, Shorty Wells vacillates between his past perception of watching his partner die, the lack of Tom's body and the Pocket-Hunter's plausible yet thin story of what occurred after he left. He is caught between two experiences, as his body is caught in an accordion-like position, moving through the flats.

The effects of the sliding picture wash over the Pocket-Hunter; he suddenly considers 'that the twenty steps or so between the man so certainly dead in his tracks on one side the fire back there, and the supposedly dead arising in his [sic] on the other, had swelled to immeasurable space' (150). The Pocket-Hunter becomes aware of his own involvement in the terrain's transpositions, the 'twenty steps' a physical, bodily measurement, between the 'certainly dead' Mac and the 'supposedly dead' Bassit, become 'immeasurable'. The Pocket-Hunter's mind travels away from his visual interpretations of the campsite, towards the inexplicable crux of the story. His perception of probable reality shaken, the Pocket-Hunter struggles with its implications. In order to avoid such a disconcerting challenge to the Emersonian Eye, the Pocket-Hunter 'wrenched his mind away from that [thought] by an

effort', refocusing his vision and thoughts towards Creelman's shack. The Pocket-Hunter's very effort to wrench his perceptions away from the uncertainties of the space he is involved in suggests the countering force of the optical haunting. By not allowing any easy translations of sight and mind, the desert in 'The Pocket-Hunter's Story' displays not a poet-seer translating the manifest, but a character attempting to enforce those relations, insist that what before him can be maintained through a plausible story and struggle to keep himself, and the relations of sight mind and narrative together.

Though it denies Wells' history of his partner's death, the optical haunting of the desert flats also counters the Pocket-Hunter's interpretations; challenges that Wells gladly points out. Wells' asks the Pocket-Hunter '[d]id you notice… anything queer about Tom's tracks?' His question focuses the Pocket-Hunter's gaze upon the footprints, leading to the realisation that their maker moved '[l]ike he thought he had a game leg', reflecting Mac's limping gate. With this moment, Wells identifies what the Pocket-Hunter has elided, the strange warping of the tracks they follow. In pointing out the limping gate, Wells forces his companion into his own ambiguous relations with the desert. The Pocket-Hunter cannot un-see the slant of these footsteps, and their improbable implications. Unable to handle this realisation the Pocket-Hunter begs Wells, '[y]ou ain't… you mustn't… let your mind run on them things!' (150). The Pocket-Hunter's desperation comes at his recognition of the sliding picture – he does not want either Wells or himself to let their 'mind run on', become too involved with the haunting site and its terrifying blankness. Wells' response, '[w]ell, he had', insists that Mac had a limp, just like the footprints, and that the Pocket-Hunter cannot deny these facts. While Wells continues his precarious mediation with a space that has unseated all of his certainties, the Pocket-Hunter continues to adapt what he says to what he sees, even as his story wears ever thinner.

The Pocket-Hunter's story becomes more forceful and defensive of his viewpoint the longer they journey through the valley. His urgency belies his own uncertainties and

insecurities, as the Pocket-Hunter's story dissipates. The tenuousness of interpretations, their

implausibilities highlighted by Shorty Wells' interrogations, leads the Pocket-Hunter to

realise

> that unless they came soon, behind some screening weed, in some unguessed
> hollow, upon Long Tom's huddled body, collapsed in the recurrent weakness
> of his disorder, so to restore the event to reasonableness, he must find himself
> swamped again in the horror of the inexplicable, out of which they had been
> speciously pulled by the Pocket-Hunter's argument (149).

Like the ashes in 'The House That Was Not', the presence of Tom Bassit's body would

affirm the stabilising story that the Pocket-Hunter puts into place, allow the events that have

transpired a sense of order, and seemingly erase the gulf between the men's visions. Though

the 'he' that is at risk is ostensibly Wells, the statement applies to both men. The Pocket-

Hunter's tale has 'speciously pulled' both of them out of the 'horror of the inexplicable', to

focus on the flatland before them. The Pocket-Hunter's interpretations become increasingly

attenuated, as his vision-based story turns from powerful certainty to sheer desperation.

Creelman' cabin, the only domestic, or even man-made, feature of the landscape

allows the Pocket-Hunter something to focus on as he nears engulfment in the sliding picture.

As the Pocket-Hunter forces his thoughts away from the vacillating possibilities of the

campsite, he 'fixed it [his focus] on the pale pine-colored square of Creelman's cabin [sic]'.

The Pocket-Hunter focuses on the house in order to elide the thought that befuddles his

perceptions, and restabilise his story. Yet the cabin is already in an unsteady, hybrid space.

Approaching the shack they notice 'some expiring gasps of bluish smoke… went up from the

tin chimney against the basalt wall' (151) a description that merges the wall of the pine hut

with the wall of the canyon. Once inside the Pocket-Hunter and Wells find Creelman's body

and the house in disarray:

> Creelman's body, extended face downward barring the door. A small lizard
> tic-tacked on the unpainted boards across the hand that did not start at it, and
> disappeared into the shadow of the room, where, as if this intrusion gave them
> leave to look, they perceived… the figure of Long Tom, half propped against
> the footboard of the bunk, dropping weakly from a wound (151).

The small lizard, its movements indifferent to the murder that has taken place, makes itself at

home, and makes the home, as regulating site of no consequence. While the lizard would normally be configured in terms of the wild invading the house, its presence complicates such boundaries. The applied domesticity (or attempt at domesticity) of the cabin has already invaded nature (it is, after all, a structure made of imported wood, as there are no trees for miles), and in turn, been invaded by the terrors of despoiled men. It is unclear whether it is the men, the lizard or the endeavour itself that has failed to be discursively regulated. The indifference of the lizard signals a merging of the desert and cabin, and the structure's possible dissipation into the flats, now that its occupants have died. The lizard's 'intrusion' also allows the men to gaze further into the place, where they see the domestic discord of broken furniture and crockery, along with Tom's body. This merging of seemingly separate sites, the domestic and nature, allows the Pocket-Hunter and Wells to visually access the rest of the house, where Bassit's graffitied body resides. It also indicates that, for all of the Pocket-Hunter's attempts, he cannot maintain certainty or hold any power via vision.

'The Pocket-Hunter's Story' ends at a sudden cut-off. The men find Creelman dead and Bassit with his features overwritten by Mac's. The last lines of the story feature Wells crying softly as 'the dead man's features settle and stiffen to the likeness of his friend' (153) and bodily invasion of the story has ended. The Pocket-Hunter offers no epilogue to what he has experienced or witnessed to the narrator, ending his story without any conclusive explanation as to what he has seen, outside of disarray and death. It can be argued that the story ends because the Pocket-Hunter has no explanations, no story for what he sees. The Pocket-Hunter's lack of a clear conclusion highlights the implications of his act of translation. To affirm, at the close, that the sliding picture of the landscape drew out the rage of Mac, planted it in Bassit to commit murder, then dissipated it into death, would shatter the Emersonian Eye, and any truth in The Pocket-Hunter's visual translation. The Pocket-Hunter can only suggest that the mind does go on by itself with hindsight; only the passage of time from these events have allowed for such clarity. In maintaining such ambiguity, the 'Pocket-

Hunter's Story' can describe the interplay between the Pocket-Hunter and Wells, as they struggle with a site that denies them any easy conclusions. The struggle over narrative in the wavering, dissipating wash of the desert, extends to the very structure of 'The Pocket-Hunter's Story'.

3.3 The Sliding Narrative of 'The Pocket-Hunter's Story'

The haunting of 'The Pocket-Hunter's Story' highlights the constructedness of the Realist lens, by blurring its narrative framework. The narrator of the story fluctuates; sometimes a mechanical lens, sometimes a distinct character, and sometimes indefinitely between the two. Unlike either Peattie's or Dawson's stories, 'The Pocket-Hunter's Story' has a complex relationship with the collection that appears in *Lost Borders.* Many critics have relied upon Austin as an author to navigate the relations of the collection, citing Austin or her persona as an over-arching narrator. Others deny any relation between the stories, insisting they are made up of a series of unrelated narrators. Dezur suggests the blurred borders between the stories form a thematic, though not temporally organised, compilation, one that has room for narrative oscillations, and even contradictions. All side-step the constructed aspects of the narrator, narrative, and narrated, in both the haunting story and its compilation. The narrator in *Lost Borders* and 'The Pocket-Hunter's Story' moves between depicted storyteller and framing function, sometimes operating liminally, as a narrator-function. These fluctuations highlight the constructedness of narration, and its Realist framing, by highlighting the implications of both the narrator-as-character and the narrative lens itself. The narrator merges with the Pocket-Hunter's narrative, collapsing the framework that is ambiguously set up at the beginning of the text. In order to indicate the discourse of the Wild West, which elides the presence of Native American women, the narrative of the text turns from a narrator telling a story to a semi-omniscient narrative function. As a character, the narrator seems to passively present the ill-treatment of the unnamed American Indian, implicating her in the scapegoating of the unnamed woman. The narrator disperses into a narrative lens at the end of 'The Pocket-Hunter's Story', dissolving the bordering narrator that facilitated the unifying aspects of the collection. 'The Pocket-Hunter's Story' marks a point where the framework of the collection is contested, showing the importance of narrative to its very structure.

Criticism regarding the narrative structure of *lost Borders* has been broadly divided between those who position the narrative as the product of a singular storyteller – usually a stand-in for Austin – and those who deny narrative unity in favour of a multitude of storytellers that vary throughout the collection. Beverly Hume, in '"Inextricable disordered ranges": Mary Austin's Ecofeminist Explorations in *Lost Borders'* asserts a unifying narrator, stating that it serves as 'a thinly-disguised narrative voice for Austin' (401). Janis Stout, in *Picturing a Different West: Vision, Illustration, and the Tradition of Austin and Cather* goes slightly further; her commentary sometimes reads as 'according to Austin, or the narrator' (90). Stout reads an outer narrative of the book as an extension of Austin herself, with statements such as '[i]n the opening sketch of Lost Borders, 'The Land', Austin states flatly ' (86). In conflating the narrator (as a character) with Austin, critics such as Hume and Stout rely upon the ordering function of the author. This, as Foucault outlines in 'What is an Author?' is the author as a discourse, 'assigned a "realistic" dimension as we speak of an individual's "profundity" or "creative" power, his intentions or the original inspiration manifested in writing'. Yet, these simply reflect 'of our way of handling texts: in the comparisons we make, the traits we extract as pertinent, the continuities we assign, or the exclusions we practice' when ordering texts (127). As the narrative fluctuates throughout the collection, and within 'The Pocket-Hunter's Story', many critics turn to Austin as an author-function to make the collection more coherent in the face of its ambiguous structure.

The first half of the stories in *Lost Borders* feature interlacing paragraphs, in which the narrator forms an epilogue of the current story and a prologue for the next. The work preceding 'The Pocket-Hunter's Story', 'The Fakir', features such a passage. This structure seems to support a single narrator forming a linear, plot-based whole. The interlacing paragraph of 'The Fakir' comments upon a priest 'fresh from his seminary' who came to the mining town:

> to awaken in the best imitation of a popular city preacher he could manage, our interest in spiritual things… [made the] mistake of not understanding that

> here the vision stretches beyond the boundary of sense and things. Though the desert has had a reputation in times past for the making of religious leaders, it is no field for converts. Judge how a conventional, pew-fed religion would flourish in the presence of what I am about to relate to you (133).

This statement suggests, as an epilogue, that those fully ensconced in a domestic discourse (that of 'pew-fed' comfortable religion) should be more cautious in their judgement of the characters in 'The Fakir', as the place does not maintain domestic precepts. It 'stretches beyond the boundary' with which such domestic piety configures itself. As an epilogue, the paragraph foreshadows 'The Pocket-Hunter's Story' challenges to a domesticating scope; it directly questions how such conventional religiosity would fare 'in the presence of what I am about to relate to you'. The 'I' that is 'about to relate to you' indicates a singular narrator, presuming the involvement of the supposed spectator with domestic discourse, and commenting on the way the desert functions counter to such assumptions. The narrator that forms this interlacing story is a character in 'The Fakir' and begins as a character in 'The Pocket Hunter's Story'. However, 'The Pocket-Hunter's Story' does not feature a paragraph that links it to the next story, 'The Readjustment'. The narrative fluctuates throughout both the collection and the story. The tenuousness of the narrator highlights its position as part of the structure.

The narrative inconsistencies of *Lost Borders* lead Schaefer to insist that Austin does not have a single outer storyteller. She posits multiple storytellers, often marginalised people, writing/speaking from the local perspective, forming 'informants, the intra-homodiegetic narrators of the stories' whose position in relation to both the site they are narrating and their stories' outer, presumed (Northern) audience produces 'meta-fictive elements' that they place into their accounts (183). Schaefer insists that the narrators in *Lost Borders* are local individuals, who 'have to take into account their audience's limited knowledge of the desert and its regional culture and their literary expectations and explicate the stories of the locals accordingly' (183). Schaefer's multiple narrators speak to a 'wider audience' – an audience with more power in the context of setting certain 'norms' namely the North – concerning

their space. In doing so, they recognise and comment upon the presumptions of such norms, revealing specific regional discourses that place the North as a centre. Schaefer's analysis side-steps the issues of the many narrative variances in the collection, by assigning a new narrator or set of narrators to each story. Yet, she does not take the connecting paragraphs that mark the first half of the stories in *Lost Borders,* nor their sudden ending with 'The Pocket Hunter's Story'.

Schaefer ignores the unifying aspects of *Lost Borders,* while Stout and Hume over-emphasise the author-as-narrator to form a clear order for the collection and story. Neither fully outline the complex oscillations of the narration in either. Dezur's 'Approaching the Imperialist Mirage' does address the complexities of the narrative. Though she also places the narrator in relation to Austin, Dezur describes her in far more complex terms than simple extension, noting that the narrator's 'similarities to Austin exist in tension with her status as a fictional character. This tension, springing from the overlap of fiction and history allows for a self-reflexive commentary on making meaning through narrative'. Dezur places the narrator of the collection as another hybrid feature, operating somewhere between author and fictional storyteller, 'simultaneously Austin and more than Austin' (29). Though it does, to a certain extent, work within the author-function, Dezur's model simultaneously recognises a thematically unifying narrator and indicates the problem of its presence. In Dezur's model, the fictional, narrating 'more than Austin' offers a deeper criticism of imperialism in narrative than Austin, functioning as an author, ever could.

According to Dezur, the imperialist ideology of western settlement treats narratives like 'The Land', like the land itself; as a form of property. In her outline of another work in *Lost Borders,* 'The Woman at the Eighteen Mile', Dezur implicates the narrator in such story ownership, outlining how she 'becomes a prospector of narrative who fails to make her 'claim' on the story as a 'final word' about the West' by being unable to circulate the full story related to her by the eponymous woman. By being able to narrate the story in full, the

narrator could then claim it and give it value; however, it is not her story. In terms of property, the narrator realises the story belongs to the eponymous woman, who 'resists the narrator's attempts to make the story into alienable property' by making the narrator 'promise not to tell it' (32). In Dezur's framework, the narrator functions like an author, in that she is deeply concerned with attribution, which discursively involves systems of exchange, the ownership and distribution of story. Yet, the narrator differs from Austin in that she functions as a character within the structure of the story. Dezur offers an interesting outline of the tension and ethics of narration in Austin's work and sets up the importance of the structure in *Lost Borders*. However, in focusing on the hybridity of the narrator with the author, Dezur misses the ways in which the narrator is part of the structure, or subsumed into the structure of both the collection, *Lost Borders* and the piece 'The Pocket-Hunter's Story'.

Dezur positions the paragraphs that end one story and introduce another as bridges which 'emphasizes the form of the work as a collection… a grouping together of disparate items or ideas – or in this case narratives – that are connected associationally rather than hierarchically' (33). Austin's associational connections allow for the narrative flux in *Lost Borders*. Though, 'the stories relate to one another, one story never serves as the "key" to another. And yet, each story, to be fully understood, must be read in the context of the entire collection' (34). These narrative bridges allow the stories to thematically relate to one another, yet also allow the collection to have narrative discrepancies and ruptures. However, Dezur does not address the point of rupture in 'The Pocket-Hunter's Story' and its implications for her framework. Nor does she address the way in which the narrator moves between a character and a Realist lens throughout the collection and in the story, an entirely different way of addressing the issues of narrative in both story and collection.

The emphasis on thematic relation over linear, chronological consistency in the collection is particularly apparent with the appearance of Tom Bassit in the introduction to *Lost Borders,* 'The Land'. The narrator tells of Tom Bassit repeating a story, 'which he had

from a man who saw it' (5). A group of settlers, crossing a salt encrusted lake, fall through

the crystalline surface, as if it were thin ice; the man who witnessed this cared for a woman in

the doomed group enough to return, years later, when

> the salt held solidly over all the lake, and he told Tom Bassit how, long before
> he reached the point, he saw the gleam of red in the woman's dress and found
> her… sealed in the crystal, rising as ice rises to the surface of choked streams.
> Long Tom wished me to make a story of it (5).

This relation by Bassit to the persona foreshadows his fate in 'The Pocket-Hunter's Story:' an

improbable death, facilitated by the land itself. Yet, the frame narrator of 'The Pocket-

Hunter's Story', introduces him in impersonal terms, as 'in camps where they were known

the opinion gained ground that there was very little to Long Tom but his size and his

amiability' (138) a general opinion of 'the camps' rather than the personal relation indicated

by 'The Land'. The narrator's metaphoric relations of this character are rather consistent.

Bassit directly relates the story of an improbable, horrible death to the narrator in 'The Land'

and is the source of the improbable death in 'The Pocket-Hunter's Story'. The narrative

frameworks fluctuate in *Lost Borders*. While not temporally consistent throughout the

collection, the narrative maintains some thematic unity.

The narrator in *Lost Borders* maintains a thematic relation between texts that is

neither linear nor hierarchical. The narrator vacillates between a lens-like, neutral narrative

function, an interactive character, and an unclear middle space between the two. The other

people depicted in *Lost Borders* rarely describe the narrator, only their actions towards her

and hers towards them. The ambiguous status of the narrator-as-character is evident in her

gendering. In 'The Fakir' that the storyteller is clearly feminine, and delineated by

domesticity. The guilt-ridden neighbour Netta 'would be running in and out of the house at

all hours, offering to help me [the narrator] with my sewing or to stir up a cake, kindly offices

that had to be paid in kind' and the narrator debates revealing Netta's affair, as 'by the

woman's code… she was really not respectable' (129). Yet, in 'The Pocket-Hunter's Story'

there is no indication of the narrator's gender, and in the work which follows it, 'The

Readjustment', the narrator is merely a translator, with no gender or direct involvement in the story. 'The Pocket-Hunter's Story' marks an alteration in the narrative, as the narrator operates between function and character at the beginning of the story, merges into the Pocket-Hunter's narrative, before fully dispersing into narrative function at the end of the story, which continues through the tales of *Lost Borders* until its last work.

The haunting optics of the landscape indicate and facilitate the dissipation of the narrator-as-character. The narrator notes: '[t]he way he [the Pocket-Hunter] came to tell me about it was this' (139). However, this clarifying statement is immediately followed by a description of setting, in which the Pocket-Hunter relates the story to her as engulfed in a mirage. Finding respite from the sun in a 'hands-breadth of shade' both the storyteller and the Pocket-Hunter discuss the sliding picture as 'the earth sagged on its axis, in some dreary, beggared sleep, pale, wispish clouds went up' (138); before the Pocket-Hunter begins his story. The narrator's description of the land suggests that both are in a mirror experience as the story is told; the earth has 'sagged on its axis' distorted and stretched into a less familiar vision. The warping of the visual site that sets up the story's framework, like the interpretations the Pocket-Hunter makes within it, suggests that both the narrator and Pocket-Hunter are involved in another mirror experience, before ever including one in the plot of the Pocket-Hunter's tale.

The merging of narrator and narrative differs from the hybrid free-indirect narration of 'The House That Was Not'. With Peattie's work, the narrator is a mechanism, who tone and dialect are in alignment with Flora' the free-indirect narration of her /the narrator's thoughts suggest a literary function becoming a pseudo-character, both commenting upon, yet also a part of, the story it forms. The narrator in 'The Pocket-Hunter's Story' works almost in reverse. As the Pocket-Hunter approaches Short Wells on the flats, he

> thought he had encountered some faint, floating films from that coil of inexplicable dreadfulness in which he was so soon to find himself involved, and yet he was not sure that it might not have been chiefly in the extraordinary manner of the man's approach, seeing him caught up in the mirage, drawn out

and dwarfed again, "like some kind of human accordion," said the Pocket-Hunter, and now rolled toward him with limbs grotesquely multiplied in a river of mist (141).

There is a clear line between what the Pocket-Hunter exactly said, and what the narrator states, in the form of quotation marks. Yet, the narrator details the Pocket-Hunter's feelings, a 'coil of inexplicable dreadfulness' in such a way that the actual quote by the Pocket-Hunter seems, at least in part, an understated addition. The narrator translates the Pocket-Hunter's emotional state in a form that the desert-farer does not display in his own quote. By offering more information, more details than the Pocket-Hunter, the narrator both blurs the border between her and the miner and highlights the narrator's status as a function for the structure. The quotation marks are present more to delineate the Pocket-Hunter from the narrative framework than delineate the narrator from the Pocket Hunter.

The first instance of narrative hybridity occurs almost immediately at the beginning of the Pocket-Hunter's narrative:

> it was, went on the Pocket-Hunter, after he had told me all that I have set down about the four men who made the story, about nine of the morning when he came to Dry Creek on the way to Jawbone Cañon, and the day was beginning to curl up and smoke along the edges with the heat, rocking with the motion of it, and water of mirage rolling like quick-silver in the hollows (140).

The usage of 'went on' suggests that these are the Pocket-Hunter's own words. However, descriptions, like the 'day… beginning to curl up and smoke along the edges' and the 'water of mirage rolling like quick-silver' are closer to the narrator's figurative interpretation of the land as set up in the outer framework. The storyteller follows this picturesque vision with 'what the Pocket-Hunter said exactly was that it was a morning in May, but it comes to the same thing' (141) including the Pocket Hunters words in her narrative. This contrast opens up multiple readings of the narrator's position in the story. As a character, the narrator interprets the landscape as if either she had been there or as the Pocket-Hunter had seen it. However, this rendition is not a direct relation of what the desert-traveller said; the Pocket-Hunter only offers the tersest of details, the time in which he had a horrific experience, a morning in May.

The narrator was not present for his encounter with Wells. This ambiguity questions what other amendments the narrator makes in interpreting the Pocket-Hunter's story, or if he is forming the narrative at all. Both his words and her description of the space are somehow equivocal, both come 'to the same thing' because the narrator is not entirely a character.

Schaefer frames the statement 'it comes to the same thing' as one of the regionalist narrative strategies in *Lost Borders.* In her schema, the collection's narrators navigate their presumed audiences' own experiences; '[t]hey either self-referentially comment on their role as translators between regional and dominant culture or humorously juxtapose the curt remarks of the locals with the embellished diversions of their conversations' (183). This self-referential indirect and direct narration

> draws attention to the tenuous balance between insider and outsider perspectives that regionalist writers have to strike in relating the ordinary circumstances of living in a particular place to an audience unfamiliar with the environmental and cultural context of the related events or stories.

Schaefer places the merging of the narrator's and the Pocket-Hunter's stories as a reaffirmation of Austin's regionalism. She contends that Austin uses such moments to translate an experience of place, visually and experientially, to a wider (Northern) audience. The contrast between the Pocket-Hunter's and the narrator's remarks are supposed to involve the reader in the creation of the region, encouraging the readers of the stories 'to reflect on their reading habits. Like the narrators, then, the readers are asked to participate consciously in the construction of the described regional world' (184). Schaefer sees the moment that 'comes to the same thing' as a point of contrast that fills in the work's sense of space, as the narrator admits her – and by extension the supposed readers – liminal position as a translator. Schaefer's argument indicates the limits of what can be translated from the land to a domestic, middle class, white and urban audience, and configures such limits as a point of engagement.

What Schaefer reads as engagement with spectators would be a moment of domesticating the Wild West, of penning its representation into a regulated white middle-

class knowledge base. Yet, this domestic translation was formed by the warping and collapsing narrative distinctions, the framework that is supposed to order Realism. The contrast between the poetic relation of space via the narrator and the simple statement of time by the Pocket-Hunter indicates the expectations and assumptions of the Wild West, which maintains the landscape as a manifest source of truth and the people on it a source of authentic simplicity. Yet, once again, 'it comes to the same thing' (141); both the narrator's figurative descriptions and the Pocket-Hunter's dialogue are representing discourse, and both are part of the same construction. This merging of the Pocket-Hunter's and the narrator's accounts is part of the story's fluctuating narrative framework. The story will continue to feature an ambiguous narrative line, which will also come to 'the same thing', mattering less and less.

The narrator's fluctuations bring the discourse and power relations of the Wild West to the fore. The storyteller presents the general, often prejudiced sentiments of the men in the camps, and flits into the perspectives of both Mac and Creelman, outlining their treatment of an unnamed Native American woman. The movement into generalisation both deflects and comments upon the position and beliefs of both the narrator-as-character and the Pocket-Hunter. It also indicates the position of the narrator as a function of the text. The narrator opens the story by noting '[t]he crux of this story for the Pocket-Hunter was that he had known the two men…before they came into it'; the Pocket-Hunter had watched Mac and Bassit's friendship sour 'into one of those expansive enmities which in the spined and warted humanity of the camps have as ready an acceptance as the devoted partnerships of which Wells and Bassit furnished the pre-eminent example' (135). The narrator relates what the Pocket-Hunter has told her, and offers an impression of the locality. This statement also reveals that the Pocket-Hunter had some personal knowledge of the two men and their animosity and that the culture of desert outposts tolerates violent disputes.

Although the narrator states that the Pocket-Hunter knew Mac and Creelman before

their animosity, she moves away from his knowledge to state that

> no one knew what the turn of the screw had been that set them gnashing, but
> it was supposed, on no better evidence, perhaps, than that such trouble is at
> the bottom of most quarrels in the camps, to have been about a mine (135).

The narrator switches to 'no one', an abstract attitude of the mining towns. The outer narrator is similar to Peattie's narrator in 'The House That Was Not', at this instance; it deflects as much as reveals information about the characters. The narrator uses broad terms; 'no one' and 'it was supposed' stand in for the characters' specific opinions or insights, particularly the Pocket-Hunter's, even as he seems to know the combatant duo well. Unlike 'The House That Was Not', it is also ambiguous as to who is offering this generality, the Pocket-Hunter or the narrator. It could be the Pocket-Hunter describing the overall stance of the mining town to avoid his own discomfort at the dissolution of Mac and Creelman's friendship, or the narrator stating her own knowledge of the camps. The slips into narrating an 'us' or a 'no-one' depicts the discourse, the assumptions of the camps. For this representation to function, the narrator must form less of a character and more of a Realist lens, as access to the society being depicted cannot be readily accessed by the narrator-as-character.

The narrative of 'The Pocket-Hunter's Story' frames the Native American woman as a passive object. She is termed 'Mac's woman; though, except as being his, he was not thought to set particular store by her'. This piece of narration follows the impression of the locale; the statement 'he was not thought' suggests that Macs fellow settlers have taken notice of how little the miner cares for her, and how little he considers her a person. Her assault is narrated through Creelman's perspective. When he

> projected his offence [sic], which was to excite in his enemy the desire for
> killing without providing him with a sufficient excuse, there was a vague
> notion moving in the heavy fibre of his mind that there was a species of humor
> [sic] in what he was about to do (136).

This passage is vile, particularly the 'species of humor' of Creelman's intent. However, in narrating Creelman's motives, the narrator further obscures her thoughts and feelings. The only action the unnamed woman takes is to approach Mac and tell 'him her story' which, to

the already vengeful Mac, proves only the anger at 'a possession trifled with', just another excuse for him to escalate his conflict with Creelman. The narrator does not repeat or even paraphrase what the woman told Mac, focusing on Mac's objectifying view and response to what he is told.

Considering the perspectives offered in outlining the unnamed woman, her initial introduction, as the 'final crisis… [that] was known by the Pocket-Hunter, and by some of the others, to have been brought on by an Indian woman down Parrimint-way' (136) can easily be read as a scapegoating. The phrasing contends that the Pocket-Hunter and 'some of the others' – the men from the mining outpost – objectify a woman who has little to no agency with their blame, even as her actions and assault did very little to Mac and Creelman's animosity, aside from being the last straw. Yet, the narrator is not implicated in their prejudice concerning, or treatment of, the unnamed woman. The story-teller does not directly report her opinion, aside from an initial commentary on the 'spined and warted humanity of the camps' (135). The narrator recedes into function when describing the treatment of the unnamed woman; she only offers the opinion that the camps are not the best of humanity once, before reporting a supposed consensus of the same people, and the more specific perspectives of Mac and Creelman.

In outlining the unnamed woman, the narrator operates less as a character and more as a lens or narrative function. The narrator as a mechanism has no need to offer an opinion regarding the callous treatment of the Native American woman. The narrator-as-function has both more access to other characters – reporting on the thoughts of Creelman and Mac – at the cost of character – interaction, opinion or judgement regarding what is narrated. As a character, the narrator would be just as implicated as the men of the camps and the Pocket-Hunter, in the way they delineate and deride the unnamed woman. In receding into a structural role, the narrator-as-function avoids being associated with the rest of the characters and their treatment of the Native American woman. Yet, in doing so, it blurs the function of

the Realist lens; the perspectives reported are still associated with a storyteller, who is not neutral. This liminality haunts the text; displaying, warping and collapsing narrating character and narrative lens.

By not recounting the thoughts of the American Indian woman, the mechanistic narrator also has the ability to outline the elisions and forces that are both a part of the Pocket-Hunter's stabilising narratives and part of the visual maintenance of the Wild West. The narration of 'The Pocket-Hunter's Story' describes not a woman, but the elision of one. By rendering her nearly invisible and at the mercy of white men, the narrative of the unnamed woman indicates the racial and gendered aspects of the Wild West that place Native American women in vulnerable marginal positions. As the narrator-as-function portrays the unnamed woman in the terms of the male characters of the story, as aside from yet extremely relevant to their experience, it reflects a specific power relation, and simultaneously avoids the regulatory terms of discursive domesticity. The narrator does not pen the unnamed woman as a stereotypical forest maiden or overbearing 'squaw'. The narrator-as-function reflects the discourse of domesticity, the voice of a general series of assumptions by the white men of the camps, not who she is in any detailed way. The narrator-as-function represents the way the unnamed woman is treated in white male power-structures by barely representing her.

In telling the story of the unnamed woman, the narrator-function notes that Mac could not directly seek revenge upon Creelman, due to 'the tacit admission of an Indian woman as no fit subject for white men to fight over' (136). Another representation of the Wild West the narrator presents the tacit assumption that Native American Women have no worth. However, the unnamed woman is 'no fit subject' in broader terms. She is not simply an object for men to fight over, but a troubling, inexact subject. The narrative of her treatment ends before (and so that) the narratives of the Pocket-Hunter and the narrator begin. This lack of character, of being 'no subject' is related to the framing narrator, who similarly dissipates into a non-

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character while representing the Native American's treatment, and will fully disappear into narrative function by the end of the story.

'The Pocket-Hunter's Story' does not have an interlacing paragraph in which the narrator both concludes the story and relates the next work. It ends, rather abruptly, with Wells kneeling by Bassit 'crying quietly as he watched the dead man's features settle and stiffen to the likeness of his friend' (152), both an unstable death and a stark lack of answers. This abruptness indicates the process, over the course of 'The Pocket-Hunter's Story' of the dissipation of the narrator-as-character. The narrator at the end of the story is no longer a storytelling character capable of forming a narrative bridge to the next story, as shown in the previous pieces. The narrator, as a character, disperses once the Pocket-Hunter realises he is in the sliding picture. After mentioning the 'reminder of that singular obsession of the trail in the notice of which our conversation had begun' (150) the narrator never appears directly, as an 'I' or a 'we' in the rest of the story. Concurrently, the Pocket-Hunter neither mentions nor interacts with the narrator, never indicates that he is retelling past events after this moment. The last time his voice is clearly identifiable is in quotes: '"[c]ome away, Shorty, he's croaked," said the Pocket-Hunter not unkindly' (153). These lines indicate the vanishing of the narrator-as-character into a narrative function. The narrative lens frames what the Pocket-Hunter said to Wells, rather than the process of the Pocket-Hunter retelling his story to the narrator. The aspects of the storyteller, particularly her interjections, are not present.

This dissipation of character into lens disrupts Realist precepts; the reliance upon borders between characters and structural framework. The narrator dissolves into the story, highlighting that both the character and structural function are part of its composition, through their very lack of delineation. 'The Pocket-Hunter's Story' marks a dispersion of the narrator's presence as a character for the majority of the proceeding collection; while the stories are still thematically intertwined with the rest of *Lost Borders*, there is no narrator to explicate or form some of those linkages. This lasts for the succeeding three stories, 'The

Readjustment', 'Bitterness of Women' and 'The House of Offense [sic]'. The storyteller character only reappears in the final story of the collection, 'The Walking Woman', which thematically bookends 'The Land'. This shift from narrator to narrative lens challenges the borderings that form a structural wholeness to the compilation.

On the relation between story and collection, Dezur states that '[i]n order to understand the part [the story], one must be familiar with the whole [the collection]. This process, however, does not work in reverse: to know a part is not to know the whole' (34). The narrative dispersion of 'The Pocket-Hunter's Story' complicates this contention by mirroring its equation; the narrator's disappearance in the part informs the collection as a whole, altering the pattern initially set up in the collection. Dezur's model relies upon the figure of the narrator, however fraught, to form the collection, by dissipating and/or bridging the stories in *Lost Borders*. 'The Pocket-Hunter's Story' indicates the issue with the reliance on such a figure. As the narrator shifts from character to structural function for the rest of the works, the bridges that the narrator formed between works – and the sense of unity she provided – is lost. This move creates stricter borders between the stories, by losing their narrative bridges. Yet, it simultaneously dissolves the border of the narrator and narrative lens, highlighting their structural purpose by removing such distinctions. The shift in narrative of 'The Pocket-Hunter's Story' indicates the structure of the story, and its relation to the collection, by altering the pattern that had come before it.

The haunting of 'The Pocket-Hunter's Story' dissolves a key framing mechanism of Realism; that of narrative functions. Its narrator fluctuates between character and lens, relating the framework as a character, the seemingly omniscient access of the lens, and a blurred liminal state between the two, and between the narrator and the Pocket-Hunter. This vacillating narrative/narrator has a complex relation to and representation of another non-character, the unnamed Native American Woman. The narrator, in this phase, described the treatment and discourses that delineate this figure in ways that, as a character – fully working

within such discourses – could not. The structural shifts place the narrator function as both implicated in, and outside of, the discourse of the Wild West. 'The Pocket-Hunter's Story', like the work before it, features a blurring of the borders of text, which invites a reading of it as part of a thematically narrated collection, *Lost Borders*. Yet, the reading of the collection relies upon a narrator-as-character, which recedes in 'The Pocket-Hunter's Story'. This movement alters the relations between the story and collection, by re-establishing the borders of the work. However this dissolution forms another fluctuation in the narrative, as the storyteller returns at the end of the collection. 'The Pocket-Hunter's Story' haunts both narrative boundaries of, and the relation to, *Lost Borders*.

Section 3 Conclusion

'The Pocket-Hunter's Story' features complex repetition merging and dispersal, both in terms of its visual haunting and its narrative function. The story takes an Orientalist figure, the mirage, and highlights its aspects of hybridity and trickery. The mirages' involvement with movement, the sliding picture, separates visual and physical experience through the very faculty of the Emersonian eye, making the model of visual access to transcendental truth highly contentious. The sliding picture both confirms the mind's eye of the Emersonian visual model, yet stretches it far from the physical experience of the body, to the point that it inverts the very verity of the Emersonian eye. Further, mirages can both merge, but also dissipate what is caught up within them, an active blankness that challenges the discursively domesticating aspect of the *tabula rasa*. The land seems to facilitate both the degradation of Mac's body, but also the separation of his mind's eye, as it invades the body of another, and disperses into nothingness. The vision of Mac/Bassit offers an affirmation of the sliding picture, and with it, denies any clear relations. The haunting mirror of 'The Pocket Hunter's Story' fractures and merges the concepts of mind, vision, and body that complicate the Emersonian Eye.

Involved in the sliding picture, the Pocket-Hunter makes a series of stories based upon what he sees. The Pocket-Hunter still assumes that he can accurately say what he sees. The Pocket-Hunter's account of the encampment features an active constraint of any possibility not visibly before him. Shorty in contrast, can no longer trust the visual verity of the land, as it counters his history. The Pocket-Hunter's interpretation allows the men to move across the landscape; this furthers their involvement with the sliding picture. As they travel, the Pocket-Hunter's interpretations begin to unravel. The Pocket-Hunter cannot ignore the dissonance between his interpretations and the shifting evidence of the land. The cabin that the Pocket-Hunter focuses on in order to once again restrain his vision, relates the discursive domestication enacted with his discipline. Yet, Creelman's hut, a hybrid of domestic and

wilderness, offers no clarity for either the Pocket-Hunter or Wells. The vacillations of the land deny any simple answers for the characters, rather; 'The Pocket-Hunter's Story' displays only their struggles with the discourse they work to maintain.

'The Pocket-Hunter's Story' is deeply involved with the formation of story, particularly narrative. It indicates the constructedness of narrative and character, by blurring the two together. There are instances where it is unclear who is speaking, who is narrating the story, the Pocket-Hunter, the narrator-as-character, a mechanical, Realist lens, or some intermediary function. 'The Pocket Hunter's Story' does not function within a Realist narrative framework, either. It features a narrator who seems to offer some associative order for the story in relation to others in the collection. However, the narrator fluctuates within the collection and the story. It operates tenuously as a function and a character, often somewhere in between. The betwixt narrator/narrative indicates the inadequacies of the narrative lens and the limitations of the storytelling character; one has more access, while the other has more involvement. Yet, the this irresolute telling points out the way the Wild West elides and objectifies non-white, non-male subjects, with the treatment of the unnamed woman. Separate from, yet a part of the camps, the narrative captures an instance of elision in the Wild West, while simultaneously placing the boundaries of the narrative framework into question. By dissolving the narrative borders, 'The Pocket-Hunter's Story' also forms different ones; without the bridging of the narrator, the collection, *Lost Borders* features discreet stories for the rest of the collection, until its final piece. 'The Pocket-Hunter's Story' haunts narrative and its role in the creation of a collection.

Where both 'The Pocket-Hunter's Story' and 'The House That Was Not' feature oscillating narrative structures, Dawson's 'An Itinerant House' has a distinct narrating character. However, this does not halt its confusion, dissipation, and awareness of both structure and vision. While Austin's story, and Peattie's, both describe the ways Wild West discourse delineates and discounts women – Geary's

'skeery' woman, the unnamed Mac's woman – 'An Itinerant House' features a

women, Felipa, who refuses discursive domestication. Though they differ completely

in setting – 'An Itinerant House' work is primarily set in San Francisco – both Austin

and Dawson's work reveal and warp the gendered and racial aspects of the Wild

West, and the complex, ambiguous issues of translation.

Section 4: The Palimpsestuous Home: Emma Frances Dawson's 'An Itinerant House'

Introduction

Emma Frances Dawson's life is hard to trace- the great earthquake and subsequent fire of 1906 destroyed her home and the majority of its contents (Eldridge xvi). Her drafts and unpublished works (including an opera), correspondence, official documents, and other vital written portions of her life went up in smoke that day, which is also believed to be the cause of her withdrawal from public life (xvii). Dawson's history consists of a handful of letters and articles, and some intentionally misreported census data. Dawson's only biography comes from Robert Eldridge's introduction to her work[xxiv]. She was born Fanny E. Dawson in Maine, 1839, and raised near Springfield, Massachusetts, a state known as the wellspring of the Transcendentalist movement (xxv). Her father worked as a contractor on many of the early railroads, providing her and her mother with a comfortable domestic life, from which he was often absent (xxi). Dawson and her chronically ill mother moved to San Francisco in the few years after her parents' divorce, most likely between 1869 and 1873[xxv]. The divorce, most likely on the grounds of desertion but with the instigating party unknown (xxiii) prompted the Dawsons' move West, with its opportunities and pressures for self-transformation. These changes took place on paper in 1880; Dawson altered both her name and date of birth when reporting it to the San Francisco census record. Fanny E. Dawson shifted to Emma Frances Dawson, her middle initial turned into her first name, her first name formalised and moved to the middle; she kept her father's surname (xxi). Dawson also moved her reported birth date forward seventeen years, listing her age as twenty-four rather than forty-one, presumably in an effort to make herself more employable, or possibly, marriageable (xxiv).

Dawson avoided many of the public aspects of being an author/poet, which was considered by her contemporaries as the reason for her lack of wider notability (xxvii). She had an extremely small cadre of associates in California's literary circles, namely Stanford

English Professor Melville Anderson, Ambrose Bierce (xvii), and Ina Coolbrith (xxiv)[xxvi].
Dawson was often considered reticent and retiring. However, her work has a decidedly ambiguous relationship with domesticity. Despite being accomplished, and appealing enough in appearance to pass for nearly half her age, Dawson never married and was never linked to a particular person (at least during her time in California). According to Eldridge, Dawson's literary work was not her primary source of income; she supported both her mother and herself by teaching piano to the ladies of San Francisco (xxvi). This, and Dawson's many works of German and French translation – which appear both in stand-alone pieces and in her own work – indicate that she lived a middle-class life with her father's support, and had access to many educational resources (it is unknown whether private or state). After the earthquake destroyed her apartment in 1906, Dawson moved, with the financial backing of her friends, to a bungalow in Palo Alto, where she retired, living with her parrots for company until her death in 1926 (xxxii). Despite a lack of documentation, Dawson's adult life appears to be a rapid shift from middle-class, domestic comfort in the North to a westward, working periphery.

Emma Frances Dawson initially published 'An Itinerant House' in the April 1878 edition of the *Argonaut* (2-3). It was republished in her 1896 short story collection, *An Itinerant House and Other Stories,* which contained a combination of her previously published stories from various California magazines and a novella 'A Gracious Visitation' written especially for the book[xxvii] (preface). Dawson's contemporary claim to fame was a patriotic poem, 'Old Glory', and she was often characterised at the time as a poet (Eldridge xxvii). She wrote 'An Itinerant House' as the Wild West was increasingly settled, and as Realism emerged. Realism is not the goal of Dawson's writing. Dawson set her story in the 'early days of San Francisco' (1) generally considered the 1850's, when the United States had recently annexed California along with a wide swath of south-western land from Mexico, and when Manifest Destiny was prominent. Her stories contend with diverse structures of race,

gender, and location in ways that differ from the domesticating narrators of the West, like Bret Harte. Dawson sets her stories almost exclusively in the city of San Francisco. Her works feature a much more specific geographic area than Elia Peattie and a far more urban one than that of Austin's San Joaquin Valley. All of her stories contain Gothic, haunting, and mutable aspects; as a reviewer from the *Sacramento Daily Record-Union* notes

> [w]ith her it is pre-eminently the color [sic] of San Francisco – the grey of the sea fog, the electric glow of the sunshine… the majesty of the eucalyptus and the palm, and the overpowering perfume of the flowers that clothe its hundred hills. These are fit setting for Miss Dawson's weird and mystic tales, in which the known and unknown, the possible and the seemingly impossible are skillfully [sic] blended (8).

Rather than a comforting, affirming domestic sense of place, Dawson's cityscape blends and shifts in the greyness of its fog and artifice of its sunshine.

'An Itinerant House' begins with Mexican-American boarding-house keeper Felipa's exclamation 'His *wife*?' (10). This exclamation is followed by the narrator, a writer renting the place, explaining that she had just found out that Mr. Anson, her presumed husband, was still married to a New England woman. Felipa, left inconsolable, turns to Anson for answers. Finding none from him, she collapses in a fit and is declared dead. One of the residents, former medical student Dering, decides to revive her. As his procedure progresses, Volz, a musician and fellow boarder, attempts to coax her into life by playing his violin. The men succeed in reviving Felipa, who declares them 'idiots' and curses the house, stating that no one would ever find peace in it, and to never set foot in it again. She then leaves the boarding-house, presumably for Mexico. The group of men involved in Felipa's revivification disperse shortly afterwards, Volz for Australia, the narrator for Europe. Dering dies at the hands of a vigilante mob, and Anson dies in the Sausalito woods, 'supposed a suicide' (8). Years later, the narrator returns to San Francisco, meeting Volz on the steamer journey there. They rent a building with an actor, Wynne, in a completely different neighbourhood; visiting the site of the boarding-house they first inhabited, Volz and the narrator find a field where it once stood. Their new place is oppressive, filled with an

uncertain dread that even Wynne's purchase and refurbishment fails to fix. The atmosphere of the domicile so affects its new owner so much that Wynne falls into a fit, states a jumble of lines that include references to Felipa's revivification, and dies. Upon Wynne's passing, the narrator and Volz realise that the house they have been inhabiting with Wynne has been Felipa's all along. In terror, the scatter for opposite ends of the globe once again. But the narrator finds himself back in San Francisco years later, at the abode of Arne, an artist. Arne is obsessed with painting a specific scene inspired by a woman he saw in Acapulco. After an uneasy trip to the woods where Anson died, the narrator writes a poem, throws it out, and wakes up to find new words added to it, which signal that Anson's demise was no simple suicide, but the work of Felipa. Rushing to Arne, he finds the painter dead, and his masterpiece the image of Felipa cursing both the narrator and his fellow accomplices. The narrator again finds Volz, heading up the stairs to Arne's room; shocked by the similarities of the situation, both men rush out into the fog of the city.

There are many vacillating optical, spatial and textual superimpositions in 'An Itinerant House'. Key to understanding the haunting both in and of the story is the concept of the palimpsest, and the palimpsestuous or involuted text. A palimpsest, in its original definition, was a text that was cast aside, its surface erased and overwritten, only for its layers to re-emerge at the hands of a chemically adept historian or antiquarian. This process results in an involuted or palimpsestuous text, what Sarah Dillon in *The Palimpsest: Literature, Criticism, Theory* outlines as a complex disarray of multiple, often conflicted texts on a single surface. The palimpsest and the involute were applied to more than just texts. Beginning in the nineteenth-century, theorists such as Thomas De Quincey and Thomas Carlyle, used the palimpsest as a model for personal and universal memory. 'An Itinerant House' features a palimpsestuous haunting of both a poem within it, and with the eponymous house. The story's inclusion of a paragraph from Thomas A. Trollope's 'An Artist's Tragedy' outlines a form of palimpsestuous space, where individuals (usually of historic import) leave visual

imprints of their psyche upon a space, in what he terms 'passionography'. These passionographic layers overlap incongruously over time, like an involuted (mental) text.

Trollope's model suggests that with the skilful separation of such passionographic fragments in an involute space, a practised seer can gain access to both its personal story, and with it, universal verity and history. Trollope's model of place and its sensitive seers features a similar conflation of text, space, and visually accessible thought and/or truth as the Emersonian Eye. However, where the Transcendentalist poet-seer gains the truth before him at a glance, Trollope's skilful sight requires the separation, elision (and possibly, destruction) of some visual ascriptions upon the surface of a site in order to access and produce historical meaning. 'An Itinerant House' explicates the contestations of Trollope's spatial palimpsest. Trollope's palimpsestuous place represents a retention of history there for the eye, but contests such stable linkages by the very nature of such a vision, the historical impressions cannot be seen at once but must be separated and sorted. As Josephine McDonagh notes in 'Writings on the Mind: Thomas De Quincey and the Importance of the Palimpsest in Nineteenth Century Thought', in order for the palimpsest to function as a *tabula rasa*, all history must be elided. As an involuted space, the elision or destruction of strata must occur in order to produce a legible past (213). This schema describes the act of discursive domestication, casting aside aspects of history to allow for more interpretations and a definitive history. The eponymous space of 'An Itinerant House' haunts by fluctuating between the *tabula rasa* and the involuted states of the palimpsest. Both men find themselves unwittingly within the itinerant house, and within Felipa's realm of influence, because they either see only the disorder of a palimpsestuous space, or a blank slate upon which to place their own imprint. This fluctuation of the palimpsestic place provides a potential model for the Wild West; it seems to offer a blank, ahistorical surface, but in effect absorbs history, which can emerge in complex, fragmentary ways.

'An Itinerant House' features a further modification of Trollope's configuration;

where Trollope's palimpsestuous aspects are affixed to an unmoving space, the boarding-house in the story and its impressions are itinerant. Where passionography suggests a still psychic imprint, Felipa's haunting influence is 'far-working'. Heterotopic to the boarding-house – both always constituted of, yet not physically present in, the cursed state of her resurrection – Felipa's far-working haunting, her passionograph, can move and act upon the men. This sense of moving palimpsestuous impressions is modelled after the kaleidoscope. Felipa forms an impression of history that moves between both the visual facets of her liminal domestic site (the boarding-house) and geographically across and the city. This movement challenges the maintained borders of home and city, urban and wild space. Simultaneously an unreadable jumble, an invitation for further impressions, and a conduit to a seemingly universal past, the palimpsestuous site haunts the Emersonian Eye, and refuses a clear translation of a space.

While the palimpsestuous, itinerant house always relates to Felipa, it is formed by the many attempts the male characters of 'An Itinerant House' make in order to categorise her in terms of race, gender and domesticity. Felipa's haunting is formed by their attempts to discursively domesticate her, to represent or translate Felipa in the very specific racial, gendered, and class-based power structures that allow them comfort, in both the boarding-house, and the Wild West. Instead, their attempts bring about her curse, both as a passionographic inscription upon the place, and as a far-working movement between and of the involuted aspects of both the house and its surrounding city. With the palimpsestuous space, clarity cannot be had without either elision or destruction, and it is just as likely for any imprints upon the surface to be encompassed in its disarray. Felipa's haunting works through both the disorder and destructive emergence of psychological and historical imprints that marks the story's oscillating palimpsest. Her far-working imprint upon the surfaces of the boarding-house, and with the boarding-house across the city and its surrounding woods, emerges at the absorption of new inhabitants into her space, and their subsequent destruction

and elision. Both Wynne and Arne make their own impressions upon the dwelling, as either a mark of ownership of the place or an attempt at separation and containment, an effort at passionography. Both men's applications upon the site merge with the psychological imprint of Felipa, whose influence is strong enough to emerge at the fore, upon their elision and destruction.

The haunting of the story also involves the work's own palimpsestuousness. The story includes a constructed, palimpsestuous poem, 'Forest Murmurs' which features the overlay of Felipa's writing upon the narrator's cast aside nature poem. This poem functions within the story as a further warping of the narrator's vision of a manifest, peaceful land. Yet, this poem is one of two which, along with many complex allusions (particularly one of a kind translations of other works) allows a reading of 'An Itinerant House' as a text that indicates its own palimpsestuousness. 'An Itinerant House' features superimposed references from literature, philosophy, the theatre, and magazine images, all of which were utilised in Realist writing as mechanisms for capturing the 'real' onto a page. Yet, these references merge into one another and into the plot of the story, altering the story's meaning, as the context of the plot alters the meaning of the references themselves. This complex interplay blurs the boundaries of text and inter-text, by indicating the closeness of their relationship. It becomes unclear which quotes, which magazine passages, which lines of verse are taken from other sources and which are constructed for and with the story. In this way, 'An Itinerant House' warps the concept of the framed authenticity of realist works, and their inviolate boundaries. It includes allusions, alters their original meaning, and places them in relation to constructed pieces of text that function like allusions. The palimpsestuous intertextuality of 'An Itinerant House' haunts its construction by emphasising the uncertainties of its composition, and the mechanics of Realism.

4.1 The Palimpsestic Kaleidoscope of 'An Itinerant House'

The visual haunting in 'An Itinerant House' functions with an involuted palimpsest of space. The story includes the concepts of palimpsestuous spatiality and a practice of seeing, 'passionography' from T.A. Trollope's 'An Artist's Tragedy'. In 'An Artist's Tragedy', Trollope configures the place as a palimpsestic text, along the lines of other nineteenth-century thinkers, as a model of both personal and universal memory and history. In this configuration, the mind is the text, which, like a palimpsestic book, is continuously erased as a blank slate for new impressions, but features curious re-surfacings of the past, and an uncovering of a universal history or truth. Trollope's spatial text particularly draws on the involuted palimpsest, as proposed by De Quincey and termed the palimpsestuous by Dillon. With the involuted text, all of palimpsest's strata are at least partly visible, if out of order; a confused, jumbled surface. The past must be found by removing or destroying some of the layers, with an emphasis upon the original stratum as a source of truth. Trollope's configuration, however, suggests that with the skillful [sic] separation of successive layers' (Trollope 330; Dawson 23) the psychological and historical events that are imprinted like words upon a page, in what he terms 'passionography' can be accessed and understood. Passionography is akin to the Transcendentalist eye, in that it utilises vision to access truth, in this case, to see the historic and psychological verity pressed upon the space. Passionography differs from the Transcendentalist vision in that, rather than passively receiving truths through the eye, it actively sifts through, disentangles, psychological/historical imprints upon the space, eliding many historical visual applications on a place over time in order to see a universal truth in an origination point. Yet, the models of mind-as-text and space-as-mental-text both rely on the creation of depth through elision and/or erasure. The palimpsest is formed by the blanking out of some or all of the historic text/space. With recovery, the re-emergence of the previous applications, the words (as space) can just as easily be seen as a jumbled surface with no recognisable history at all. History, as a visually indicated depth line,

can only be seen, constructed, at the cost of eliding or destroying other aspects of the surface.

'An Itinerant House' extends the complex implications of Trollope's configuration, and differs from Trollope's spatial model through its very itinerancy. Where Trollope's visual-spatial palimpsest remains still, Felipa's itinerant house moves throughout the story like a ghost ship. The mobile, palimpsestuous text is configured as a kaleidoscope. Felipa's psychological visual imprints upon the surfaces of the building, circulate, merge, and separate between and within San Francisco and its surrounding wilderness, allowing the metropolis to be read as a palimpsestuous space. Where the Emersonian Eye functions on the presumption of clear truths translated from its open vision, the moving, involuted place of 'An Itinerant House' inverts and contests such easy sight based truths. This complex resistance is exemplified with the repeated failures of Volz and the narrator to properly recognise Felipa's dwelling because it functions as a palimpsest. Felipa's itinerant inhabitance, akin to the Wild West, offers a blank slate that actually retains history, which is simply out of sight. The characters fail to recognise it as they only see a place for a new start. As an involuted space, all of the applications appear at once, and cannot be sorted, their past is obscured. The city becomes a sort of involuted space, where the fog fills the character's eyes so that they can see only it.

The concept of the palimpsest is introduced towards the end of the story. The narrator, visiting Arne, finds an old *Temple Bar* magazine that the artist keeps for its passage from Trollope's 'An Artist's Tragedy'. It reads:

> 'The old walls and ceilings and floors must be saturated with the exhalations of human emotions! These lintels, doorways, and stairs have become, by long use and homeliness, dear to human hearts, and have become so intimately blended a portion of the mental furniture of human lives, that they have contributed their part to the formation of human characters. Such facts and considerations have gone to the fashioning of the mental habitudes of all of us. If all could have been recorded! If emotion had the property of photographing itself on the surfaces of the walls which had witnessed it! Even if only passion, when translated into acts, could have done so! Ah, what palimpsests! What deciphering of tangled records! What skillful [sic] separation of successive layers of "passionography!"' (Trollope 330 Dawson 22)

With 'An Artists Tragedy' Trollope argues for the preservation of the former home of Renaissance painter Andrea Del Sarto, by positioning it as a palimpsestuous work of writing, where the objects of the site have 'become so intimately blended a portion of the mental furniture of human lives, that they have contributed their part to the formation of human characters' (Trollope 330; Dawson 22). Here, space is palimpsestuous. Del Sarto's passions, indicated by his architecture and visual applications to the villa, are part of, covered by, and in contrast to, the other applications made by the building's occupants over the intervening centuries, in what he terms 'passionography' (Trollope 330; Dawson 22). The conscientious, sensitive spectator/reader of the place can see/read, in the dwelling's visual applications and modified objects, the imprint of both the past and Del Sarto's passions.

Trollope's palimpsestuous site is part of a broader nineteenth-century mode. Palimpsests originally referred to ancient volumes whose original content was scraped or bleached off their pages and then overwritten with new texts in the intervening years, which eighteenth and nineteenth-century antiquarians and historians recovered by chemical means. According to McDonagh, as a model of changeable surface and retained depths 'the palimpsest became a recurrent metaphor in the nineteenth century for the human psyche and for history' (207). The palimpsest offered a model for memory and history for writers such as Thomas De Quincey. De Quincey's historical psychological model of the palimpsest in *Suspiria de Profundis*, attempts to conciliate his need for memory and mental room for more experience: 'it is a model that requires a surface that is clean and ready for fresh inscription, while always facilitating the retention of former inscriptions' (208). Although 'its surface is always erased to make room for new inscriptions, the former layers are retained and can always be recalled' (207). The palimpsest of the mind is contradictory; both free from and retaining history.

Trollope's model of the spatial palimpsest, like the mental-textual palimpsest used by De Quincey, relies upon a conflation of vision and language, similar to that of the

Transcendentalist Vision. According to the McDonagh, the mental/historical palimpsest operated on the assumption that, one can see time in writing, where

> physical depth is equated with temporal duration; deep writing is more valuable than shallow writing because, by implication, it will not only last longer than the superficial traces that, for instance, a skater leaves on the surface of the ice, but also, as it is grounded in the depths of the past, it already has a history (207).

A deep writer, 'like the archaeologist or geologist… is involved in a process of excavation, digging a deep hole in which can be found evidence of our original ancestry' where a shallow writer enjoys the moment, only for their work to form no historic impression by having no link to the past (207). This model of temporal depth features aspects that are similar to primitivism, as it entailed plunging into a universal psyche, bringing older, stable truths to the fore. The palimpsest operates with and between both the pleasure of the erasable surface and the indelible past that exists in its depths. Where De Quincey figures the mind as a visible writing surface, Trollope configures space itself as the surface upon which one can 'see' the mental/historical depths that are written upon it.

Trollope's passionographic walls are spatial surfaces filled with jostling impressions; they are involuted. Dillon, also drawing on De Quincey's *Suspiria*, places the involuted as an adjective that

> describes the relationship between the texts that inhabit the palimpsest as a result of its palimpsesting [blanking out and overwriting] and subsequent textual reappearance. The palimpsest is thus an involuted phenomenon where otherwise unrelated texts are involved and entangled, intricately interwoven, interrupting and inhabiting each other (4).

The involuted (or palimpsestuous, which Dillon terms a near-synonym) written work belies its visual equation of depth with time. With palimpsestuous schema, visual, temporal and spatial distance is always read on the surface. As McDonagh notes, with De Quincey's schema, 'as physical depth represents historical distance, all texts are joined together on the surface of the palimpsest, their temporal distance slipping away in an eternal present' (211). The palimpsestuous is a way of reading/seeing across this surface, without attempting to form history or read its superimpositions as time.

Trollope's spatial model of reading/seeing history differs from the Emersonian eye in its interaction with the involute. Where the poet-seer supposedly absorbs and translates manifest truths from what he sees, Trollope insists upon an active approach to the spatial text. He calls for the 'deciphering of tangled records' and the 'skillful separation' of successive layers of 'passionography' in his discovery of Del Sarto's past (Trollope 330 Dawson 23). Trollope's separations, the formation of borders that allow the sight of such passionography, is in fact elision. As McDonagh notes on De Quincey's textual/mental palimpsest, 'both the retentive and the cleansing function [of the palimpsest] imply a certain elision of history. To allow for new inscriptions, the writing on the palimpsest must be regularly effaced' (213). It is elision that allows a palimpsestuous work to be seen and understood as history. It is also elision that allows for the palimpsest to function as a blank surface. Nothing is entirely erased with the involuted surface, only modified, merged, and elided. However, nothing is fully retained or visible either. Trollope insists on a visual version of personal and universal history, yet, it is one that is not passively received, but focused, and actively eliding. The historic seer must sort, and in doing so cast aside, facets that are deemed unimportant; otherwise, the area before him is an engulfing exterior of fragments that no longer indicate a temporal expanse with a promise of authentic truths.

Unlike Trollope's space, which is already involuted, Felipa's boarding-house also retains the palimpsestic aspect of the blank slate, an extension of the mental/historical model of the palimpsest. The first time Volz and the narrator enter the place, they do not recognise that they are inhabiting the same dwelling. Their failure to identify the residence is partially due to the aspects of elision needed for a palimpsest to form and function. With the haunting of 'An Itinerant House' the narrator and Volz enact the discursively domesticating elision of the blank slate the first time they enter the house, refusing to see it as anything other than an area free for their own impressions. The second time the narrator goes into the domicile, Felipa's passionograph is lost (or hides) in the involuted layers of the space. With both

instances, the palimpsest of Felipa's itinerant inhabitance mirrors their vision. It, like the Wild West, supposedly offers a free, ahistorical place for the men to settle, yet simultaneously holds their, and Felipa's, history. It both visually indicates her present imprint upon the space, yet, inversely cannot be seen in the involuted space, challenging the maintenance of Wild West discourse.

The narrator and Volz repeatedly re-enter and fail to recognise the house in order to maintain the discourse that facilitates their positions. They assume that they occupy a *tabula rasa*, free for their own interpretations and occupation. Such presumptions are apparent when the men exit the abode for the first time, shortly after Felipa's resuscitation. The narrator responds to Volz' expression of pity for the next inhabitants, with the belief that '[n]ot knowing of any tragedy here… they will not feel its influence' (8). The narrator denies the concept of passionography, and affirms the *tabula rasa*; he asserts that places cannot hold memories as people can. This assumption of the blank slate further facilitates the occlusion of Felipa's habitation when they re-enter the house. The discourse of the blank slate allows them to not see the history of the space, or even recognise its basic architectural outlines. Even as 'the discomfort… grew to weigh on us' the narrator, and his friends both ascribe such uneasiness to their failed business ventures and gloomy weather (9). Rather than offering a clear, visible history on the surfaces of the boarding-house, 'An Itinerant House' presents the resurfacing of multiple superimpositions that cover and confuse the eye, offering no singular history for the narrator or Volz to uncover. The narrator fails to realise that he has entered Felipa's abode for the second time due to the palimpsestuous relation of the location. He describes how Arne 'lived in a jumble of easels, portfolios, paint, canvas, bits of statuary, casts, carvings, foils, red curtains, Chinese goatskins, woodcuts, photographs, sketches, and unfinished pictures' (21) a space filled with visual clutter. With this jumble, the visual layers of Felipa's house – particularly its dimensions and architecture – are not apparent, as they constitute the chaotic whole surface of Arne's studio.

The elision of Felipa's spatial presence relates the wider omission of women like her in the nationally domesticated discourse of the Wild West. According to Hurtado, by the late nineteenth-century

> History, fiction, and pioneer recollection blended to create a meaningful memory for Anglo Californians, one that omitted or domesticated unsettling images of sex, gender, and culture that once had characterized California society. Their version of the past validated Anglo hegemony while glossing over details that did not fit the preferred pattern (141).

Working class Mexican American women and their history were glossed over, assumed to have no part and no presence in the formation of the Wild West; they did not 'fit the preferred pattern'. While many formerly Mexican women, particularly those from upper-class, landholding families, could (and did) claim pure, white, Spanish ancestry, therefore securing their position as fellow settlers of the New World, Felipa does not and possibly cannot. In order for California to be a land of new beginnings and open for new interpretations, the history of those who came before it, their imprints upon the space, are elided completely to form a blank slate. Yet, with the re-emergence of Felipa, 'An Itinerant House' seems to suggest that the Wild West is, in fact, a palimpsestic site; rather than a blank ahistorical place, its surfaces have historical facets that are elided in order for it to hold more.

The only man in the story who seems to recognise the palimpsestuous surface of the place he occupies is Arne, who describes his room as 'thronged with acts that elbow me from my work and fill me with unrest' (23). Arne is troubled by the layers of passionography that surround and fill his sight. Yet, despite his own unease with what Arne tells him, the narrator repeats his failure to see Felipa's passionographic workings. It is only when Arne dies – and the narrator spends time in the room for the artist's death-watch – that he begins to elide the other passionographic applications. He finally notices 'a likeness in the room to one where I had before watched the dead. Yes – there were the windows, there the doors – just here stood the bed in the same spot I sat' (28). Where the cabin in 'The House That Was Not' visually recedes into nothingness on the plains, Felipa's passionographic impression emerges from

amongst the layers that have been applied upon it in 'An Itinerant House'. Felipa's imprint can only become apparent when others' impressions upon the place fade, particularly as they die.

'An Itinerant House' explicates two other models of haunting, what Volz terms 'far-working' and 'gebannt'. Volz suggests that the oppressive feeling the men are experiencing at Wynne's house is due to '[w]hat we Germans call *gebannt*, tied to one spot' (12). Gebannt is a complex word, the past participle of *bannen* – to bewitch or entrance into a single place – and to affix (capture) an image on film or canvas. Gebannt, like passionography, configures haunting as holding an image in place, or as an entranced stillness. However, Volz, upon reflection, quickly shifts his model from the still fixity of gebannt to realise that, with the haunting that the men are experiencing, there 'is no ghost' (12). He augments his configuration, noting that the haunting might be caused by far-working, and 'acted in distance' (13). Far-working, according to Volz, is a human causal power without a physical presence. Far-working is deeply involved with 'if', which the narrator notes, forms a 'pivot' that 'all our lives turn on'. Volz outlines the concept by stating 'only to wills that know no "if" is "far-working" possible' (13). The word 'if' is a key-conditional conjunction, a 'pivot' of potential actions and consequences, whether future or past oriented. The palimpsest, like far-working, denies yet affirms historical readings; it blurs temporal boundaries. Where far-working differs from the palimpsest is in its mobility. It can both move through the visually represented strata of time in the palimpsestic surface, and across the atemporal surface of the palimpsestuous text. Additionally, far-working is not maintained or contained in one surface but can move across various surfaces. By knowing no 'if' the force of Felipe's anger and shock can circulate in, out, and between sites at differing moments.

Far-working, in contrast to and in conjunction with gebannt, does not have many stabilising temporal or spatial boundaries aside from a source, both past and present, in Felipa. Far-working operates with simultaneity and similarity. Citing Johann Karl Passevant,

Volz notes that such magnetic wills are indicated by 'watches stopping at the time of a death' (13). In 'An Itinerant House,' far-working is a disorganised merging of visual-spatial and temporal representations that relate with and around Felipa. Rather than the affixed layers of the involuted space, the visual-temporal markers that make up the palimpsestuous site shift with the invisible force of Felipa's anger and bifurcated will. Felipa's spatial inscription can move, not simply in terms of temporal/spatial depth, but laterally, merging and separating across space. Far-working allows both optical feints of the story, the kaleidoscope, and the involuted space-as-text, to operate in tandem. Felipa and her dwelling oscillate as forms of identity and will, attached to the site of her fall and resuscitation, but neither is entirely 'gebannt', as the house and her haunting faculty move about the city, and are not bound by its spatial borders.

The kaleidoscope is a complex visual mirror that operates with both far-working and the palimpsestuous. Arne introduces the concept of the kaleidoscope as Felipa's far-working impels him to form a visual representation. He tells the narrator how he struggles to translate the house's haunting into a visual representation, as 'odd bits change places, like looking in a kaleidoscope; yet all cluster around one center [sic]' (22). The image seen through a kaleidoscope is fragmented; oscillating, merging and separating as the scope moves, but, as Arne notes, 'all cluster around one center [sic]'. Arne seems to position Felipa as the origin point, or depth line of the palimpsest. He states that '[i]n Acapulco, a year ago, I saw a woman who has been before me ever since the center of the circling, changing, crude fancies that trouble me' (24). However, Felipa is positioned not so much as a depth line, but as a central point of rotation; she facilitates, and is part of, the optical superimpositions. The passionography seems to move with and around Felipa's haunting, far-working will, which is simultaneously past and present, within and between the boarding-house. This aspect of motion allows the entirety of San Francisco (and possibly the woods around it) to cluster around Felipa, forming a larger spatial palimpsest than the singular boarding-house.

The movement of the house and its palimpsestic aspects around the city both facilitates the elision of the palimpsest as a *tabula rasa*, yet also facilitates the place's palimpsestuous state by refusing, at least initially, the elisions necessary for the discovery of its history. Each time the narrator and Volz re-enter the residence, it is in a different neighbourhood. The men either assume that they are in a new building, or are so baffled by its displacements that they cannot elide its contextual facets to find Felipa's imprint, as it has altered the building's appearance along with its movement. Consider their first re-occupation of it with Wynne. The men initially assume they are in a different dwelling as Wynne's address is 'on Bush Street, in an old house with a large garden' where Felipa's boarding-house resided on Telegraph Hill (9). Curious as to its fate they walk to their former address to find that 'the steps we had known, cut in the side, were gone' and the site of their former residence, a vacant lot (13). The lack of a fixed position allows the men to elide the familiar surfaces of their former boarding-house and Felipa's passionographic imprint upon the space. When the narrator first finds Arne, the artist states that 'I am low-spirited here … I don't know why' (20) which impels the narrator to ask '[w]here do you live' and the far more ambiguous, '[w]hat sort of house?' Arne's first answer, '[f]ar up Market Street', yet another address, is not reassuring enough for the narrator, whose question, as to the 'sort' could refer to its architecture, its upkeep, or perhaps the feelings it elicits. The narrator stops his line of inquiry when Arne responds 'Oh – nothing modern – over a store', it is only then that '[r]eassured, [the narrator] went with him' (21). The involute image of the building and its migrations through the city fool the narrator, who re-enters Felipa's dwelling, reassured that it could not possibly be the same place. The house has been involuted with its relocation, its entryway refaced with a shop front. It has yet another visual application, this time a store, in and amongst its other surface imprints, adding to the jumbled confusion of the space, which does not allow the narrator to recognise it.

The building's relocations can be read in a more mundane manner. As Wynne joins

Volz and the narrator in the search for their former abode on Telegraph Hill, they pass 'five streets blocked by the roving houses common to San Francisco' (12). In nineteenth-century America, it was common for entire structures, particularly those built of wood, to be moved, in whole, from one neighbourhood to another; Frances Trollope observed this in Cincinnati as early as 1832, with her *Domestic Manners of the Americans* (85). As cities modernised, their centres would transition from wooden to brick buildings, with those wooden structures 'creeping quietly out of town to take an humble [sic] suburban station' (86). Yet, Wynne half-jokes that the houses 'seem to have minds of their own, with their entrances and exits in a *moving* drama [sic]' (12). This dialogue merges a very real aspect of booming nineteenth-century cities – that structures would be moved to suit the needs of a growing community – with the visual haunting of the kaleidoscope. While the landlady who appears at the end of the story verifies that the house had been physically moved by the people of the city, this is second-hand information; her 'cousin, who is a house-mover, warned me against taking' the place for lodgers (30). It remains slightly ambiguous as to whether Felipa's dwelling moves or is moved around San Francisco; the men's failure to recognise its architectural outlines lends it a much less pedestrian bent.

Felipa's palimpsestic, far-working imprint merges, separates, and circulates in and around the city and its surrounding wilderness in a way that blurs the lines between the domestic and the wild. The kaleidoscopic palimpsest of Felipa's dwelling offers multiple, non-definitive ways of seeing nature. The version of San Francisco described in the story forms a dynamic hybrid space. When Volz and the narrator take Wynne to the site of their former boarding-house, they find that 'where the old house used to be, goats were browsing' the site neither fully domestic (a house) nor fully wild. Wynne playfully suggests 'perchance we do inhabit it [the house] but now' (13). Wynne's statement suggests that, though they have left behind the initial visage of Felipa's palimpsestic inhabitance, her surface has both enlarged, and can move. Felipa's far-working will can encompass any surface, even ones that

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are no longer domestic. Her far-working expansiveness is connected to the metropolis.

The palimpsestuous blurring of wilderness and domestic spaces is particularly apparent with Felipa's resurrection, where, as the procedure progresses, '[t]he room gained an uncanny look, the macaws on the gaudy, old-fashioned wall-paper seemed fluttering and changing places' (4). With Volz' and Dering's efforts to resuscitate and contain Felipa, her imprint grows, and moves, with the seeming borders of wilderness and domesticity dissolving, as both merge and move together. Wilderness, in the haunting kaleidoscopic, refuses to remain still and manifest. Instead of representing the ordering of domesticated exotic images, the figures of the birds move almost like actual birds, seeming to move around the room. The written representation of a visual image of an animal contained in a domestic item, the macaws printed on the wallpaper, begin to turn wild, seeming to move in a way that extends outside of their contained, flat surface. They appear to be 'fluttering and changing places' rather than retaining their status as fixed, static representations. This initial superimposition ends with Felipa's awakening. Yet, the stillness of these wild images is only temporary. Felipa's palimpsestuous superimpositions will indicate the wild once more. The image of the parrots resurfaces with Wynne's fit. The narrator tears off the newest layer of wallpaper, enacting the destruction of one surface to recover the history of another. He finds 'the old paper with its bright macaws' (20). The narrators' excavation reveals a visual surface that confirms the house's history, and his involvement in it. Yet, the wallpaper indicates more than just the past. The representations of the animals remain 'bright' while the domestic stratum upon which they are depicted, the wallpaper, is 'old', suggesting its proper years. This contrast between surface and imprint suggests not history, but a present vitality. The Macaws maintain a brightness, a wildness beneath the applied surfaces, waiting to move once more.

The way San Francisco's buildings move from neighbourhood to neighbourhood lessens the city's comfortable availability as a domestic space. The city itself can be read as a

kaleidoscopic, palimpsestuous surface. Buildings and wild spaces move and converge, the memories and impressions upon their structures or locations, involuted; they overlap and contrast, indicate and occlude, histories and borders. The city, without a consistent domestic house-scape, turns and blurs, becoming wilder than assumed. This blurring of city and wilderness is apparent when the narrator, finding Arne dead, realises that he is occupying Felipa's place again. He exclaims '[w]hat wildness was in the air of San Francisco!' (28) presenting the city as permeated with the wild, its domestic borders impossible to maintain. The city is not quite domestic, not quite emplaced and bounded. The title is, after all *an* itinerant house, not *the* itinerant house. It is one of many buildings that move; their fluctuations both refuse to form a singular history through elision, and simultaneously allows the elision of all their previous imprints, both the *tabula rasa* and an involuted space. The domesticating order cannot hold itself, cannot regulate itself in the palimpsestuous city and/as wilderness.

The circulation of Felipa's house and far-working presence around the city relates a recurrent motif of 'An Itinerant House', the haunted ship. Dawson alludes to haunted ships from various works, including Edgar Allan Poe's 'MS. Found in a Bottle' (11) and Frederick Marryatt's *The Phantom Ship.* Indeed, Volz declares towards the end of the story, '[i]t is 'The Flying Dutchman' of a house!' (30) Foucault describes the ship as 'heterotopia *par excellence*' a 'floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea' (27). The boarding-house in 'An Itinerant House' is heterotopic in more than the realm of social relations. It fluctuates in between a certain, pain-filled moment past, and the endless palimpsestuous facets of its present, as it travels around the San Francisco area. The house, like the haunting ship, is tied to and formed by, its medium (the city, the sea). Yet, the haunting domicile can lose its distinctive history; become a house amongst houses with no apparent visual indicators of previous events, until they emerge once more. The boarding-

house is similar to the ship, as it moves in and out of a visual space, in a constantly merging and emerging, kaleidoscopic state. Configured as a ghost ship, the boarding-house forms a visual-spatial heterotopia, a haunting mirror site, as it oscillates.

The ending of 'An Itinerant House' disrupts the Emersonian vision, with a natural formation that models the most unreadable, untranslatable aspects of the palimpsestuous spatial writing. Upon Arne's death, the narrator and Volz realise that they are once more in Felipa's place, and run 'out into a dense fog which made the world seem a tale that was told, blotting out all but our two slanting forms, bent as by what poor Wynne would have called "a blast from hell," hurrying blindly away' (300). The fog, part of nature that no civilisation can control[xxviii], envelopes the city, blurs visual sense and order, muffles and diffuses figurative language. The fog at the ending is a vision overly manifest for the eye, which envelopes the city and obfuscates all other visions by filling the eye entirely. Two seemingly separate spaces – San Francisco and its surrounding woods and seas – are imbricated. They cannot be understood and placed into a story any more, hence the narrator's feeling that it 'made the world seem a tale that was told'. The fog blots out, fills in, vision and language, leaving the two characters lost in the wildness of the metropolis, outside of domestic regulation and unable to form any more sense through visual translation. The fog diffuses Volz' (and the story's) last words; the narrator 'heard the voice of Volz as if from afar: "The magnetic man is a spirit!"' (30). The palimpsestuous fog creates a figural-linguistic grey area where the story can disperse into, rather than a neat exorcism for the story to be bordered into. It also signals that the story as a palimpsest is about to be wiped away once more.

The palimpsestuous, kaleidoscopic visuals of 'An Itinerant House' oscillate temporally, fill out and merge with space, to the point that the vision they present is opaque. The palimpsestuous itinerant house blurs all spatial borderings of wilderness and domestic space, so that neither is recognisable. The palimpsestic place both retains elided history, as Felipa's ill-treatment and anguish recurrently re-emerge. However, it primarily functions as a

moving, involuted space. The visual layers of the domicile are always facets of an oscillating surface, which elides and over-fills the visual attempts to read, to separate out its overlaid features and clearly form a stable history. The narrator and Volz repeatedly re-enter the house as they see either a *tabula rasa* or a singular, jumbled surface that they take for a different space, unable to see what layers it holds. Felipa's visual-spatial impression re-surfaces only when their friends die, their own imprints elided in favour of hers. Rather than remaining a visually static, available site for the skilful separation of visual applications, like T.A. Trollope's Del Sarto villa, Felipa's house moves, blurring the supposedly stable boundaries between the city and the wilderness, as the visual imprints of the space merge and separate with her far-working will.

4.2 Warping Interpretations: Felipa's Palimpsestic Kaleidoscope

Where 'The House That Was Not' and 'The Pocket-Hunter's Story' feature unnamed, barely present women, who are utilised as a way of describing the process of Wild West elisions and representations, 'An Itinerant House' features Felipa, a named woman with actual dialogue, as the pivot point of its haunting. While Felipa has more of a character outline and does in fact speak and write throughout the story, her status does not facilitate clarity and orderliness to the story. Felipa's status challenges the bordering of both gendered domesticity, and the racial, national Wild West. Upon her collapse, Felipa is neither dead nor alive. Felipa refuses the men's efforts to discursively domesticate her, much to their great discomfort. The men of the boarding-house all attempt to pen her in, to situate her story and body in various corporeal, racial, gendered, and class-based contexts by resurrecting her. Their attempts at stabilising her background, at maintaining the borders of the domestic Wild West, form the palimpsestuous far-working haunting of the house. Working as a palimpsest, Felipa's haunting house can seem a blank slate, inviting the men who inhabit it to form their own passionographic imprints, or can present its involuted state, where no clear imprints can be discerned, compelling the men to disentangle its superimpositions and observe its history. Rather than holding a steady image, the men's passionographs, their own visual application upon the place, become part of the palimpsestuous space, both overlapping and merging with Felipa's ambiguous, shifting influence. Either by assuming its blankness or attempting to sort out its history, the men in 'An Itinerant House' wind up making another bit of passionography, another layer of the dwelling. Felipa's past emerges from the palimpsest with the elision or destruction of the other layers. This leads to the madness and death of Wynne and Arne. Though the narrator survives his encounter with Felipa, her palimpsestuous influence affects his works. 'Forest Murmurs', the poem he creates to interpret the site of Anson's death, only to cast aside as a failure, returns to him. The new words written upon it both answers and alters his questions and translation of the space, under Felipa's ambiguous

impression. This far-working formation of a palimpsestuous text in a palimpsestic space blurs the distinctions of the textual and spatial palimpsests.

From the outset of the story, Felipa's relation to race, class, and domesticity are ambiguous, which the men around her cannot abide. Felipa's ambiguities relate a fissure, not an outright opposition, but an indeterminacy that indicates the presumptions that form and inform the way the men speak about her. The title of the story, 'An Itinerant House' can refer to both Felipa's home and her relation to domesticity. Felipa keeps a boarding-house, a house *for* itinerants, the men who circulate around San Francisco, seeking its fortunes. Her post-resurrection impression upon the house *makes* it itinerant. Felipa lies in an unstable position with domesticity due to both her class and her physical location in an urban boarding-house. As Downey states '[i]n a culture where femininity's sole purpose was transforming the home into a site of calm stability for world-weary men, the itinerant urban woman figuratively rendered the spaces she occupied fluid and uncertain' (66). Downey cites the Mexican-American woman's urbanity – along with the significant lack of both privacy and clear lines of class and propriety of the boarding-house she keeps – as the source of both Felipa and her abode's ambiguous vacillations. Downey draws on the presence of prostitutes in cities, where the ease in which they, and their places of business, can appear respectable, calls into question the neat borders of domestic femininity (68). It is not simply the fluidity of class lines in an urban landscape – which would work just as well with New York city – but the additional racial and social aspects of San Francisco, a city formed by the complicated history of western settlement, that catalyse Felipa's itinerancy. Felipa is racially, domestically, and nationally indeterminate. Rather than a fixed, focused, and well-ordered home, with a woman who regulates it, inside and out, as minimally embodied as possible, Felipa and her itinerant house move and fluctuate freely.

As a Mexican-American woman, Felipa's race places her in a tenuous position with discursive domesticity. Some Mexican-American women at the time, particularly those with

wealth, land, and connections, had the option of placing themselves in the regulations of domestic discourse by claiming a 'pure' white Spanish lineage and marrying white American men (Hurtado 129). Felipa does not seem to have any wealth or connections, and she does not claim any whitening heredity. Felipa does not claim any specific lineage; the men in the story apply all her racial and ethnic signifiers. The narrator terms her 'Mexican' (1) and remarks on the 'pithy sayings of her language' (2) while Volz comments upon her 'gypsy blood' (5). The men of the boarding-house perpetually endeavour to situate Felipa in concordance with the racial, gendered, and class borders of domesticity, beginning with her assumed marriage to Anson. However, Felipa's marital status is immediately put into question; as the narrator notes 'until the steamer brought Mrs. Anson I believed in this Mexican woman's right to that name'. Felipa's presumed marriage incurs to her both a right to domestic womanhood and a categorical clarity within its discourse, in the form of a legitimate, white, married name. If she were simply Mrs. Anson, Felipa would be neatly regulated in regards to discourse. The very opening words of the story, '[h]is *wife*?' (1) already indicate that this is no longer the case. By not directly claiming a surname, Felipa operates in a grey area that challenges the clear borders of married/unwed, and its racial implications. In placing such emphasis on her last name as a right, the men around Felipa apply a hierarchy of racial/domestic discourse upon her. Yet Felipa cannot, even refuses to, be regulated.

Dering, already questioning Felipa's respectability due to her race, immediately places her on the other end of his social hierarchy with the arrival of the white, and therefore legitimate, Mrs. Anson. Before her collapse, when Felipa first finds out about Anson's wife, Dering consoles her with the statement 'beauty always wins friends' (2) a demeaning statement that reduces Felipa to a beautiful object, who can make 'friends' of disrepute. Without the right and protection of the name 'Mrs. Anson', Felipa is little more than a prostitute to men like Dering; she is one of the many 'outcast women' of California (Hurtado 132). Dering never considers his friend's disreputable actions; Anson's obvious falsehoods to

Felipa, even his potential bigamy. Dering's patriarchal, imperialist, assumptions are apparent when the narrator asks Felipa if it is possible 'that you had no suspicion' Felipa responds, '"[n]one. He told me -" She ended in a fresh gust of tears' a sentence finished by Dering, who mutters 'the old story… everything that once happened would soon come again somewhere'(2). The 'old story' repeating itself remains unsaid. It could be the story of the man who goes west to evade his first marriage and the woman (or women) who believe his lies. It could also be that of the mercenary union of a white man to a Hispanic woman to gain wealth and domestic labour. The reasoning behind the 'old story' further obfuscates Felipa's marital status. She may or may not have married. It may or may not have been legally recognised. The dialogue only elucidates that Felipa had no knowledge of Anson's 'legitimate' wife. Dering's acceptance of 'the old story' that repeats itself, shows a colonial complacency, in direct contrast to Felipa's sorrow and shock. His statement, 'everything that once happened would come again *somewhere* (emphasis mine)' rather than *sometime* suggests a pattern of colonialism played out along a much larger set of *where's* in which poor, non-white women are exploited. To men such as Dering, she is fair game.

Anson attempts to regulate Felipa by keeping her out of sight and mind. Anson approaches Felipa, having 'left the new-comer [Mrs. Anson] at the Niantic, on pretense [sic] of putting his house in order' (2). The 'order' that Anson seeks is visual, discursive, and domestic. Anson's 'putting his house in order' involves the domestication of his own story of westward expansionism, one where Felipa, and all of her contributions, has neither place nor primacy. As part of the domestic project on the racial and national scale, Anson blanks out Felipa and their relationship, along with her labour in the boarding-house, on a smaller scale. Anson seeks to erase Felipa's labour and very bodily presence from the space, in order to make it properly ordered and domestic for his legitimate, white, wife to inhabit. His domestication is accomplished on pretense on claim and invention, rather than any action other than (self) deception. Felipa's work would be evident in both Anson's pecuniary

advantages and on the very surface of the boarding-house he would bring his white wife to. Anson attempts to set up an ordered domestic site for his New Englander wife based on the (fairly blatant) deception that there was no one previously there to make or form it.

Felipa enters another liminal state upon her collapse, swirling at the edge of life and death. After proclaiming Anson's cowardice, Felipa

> fell senseless. Two doctors were called. One said she was dead. The other, at first doubtful, vainly tried hot sealing-wax and other tests. After thirty-six hours her funeral was planned (3).

At this point, the narrator does not state that she is dead, only that 'her funeral was planned'. The doctors are split as to whether or not she is alive. Her ambiguous state, between life and death, also complicates the men's efforts to translate her with the precepts of class and gender. Downey notes that death, particularly the death of socially ambiguous, urban women, was a highly stabilising factor in the nineteenth-century. The corpses of non-middle-class women form both a neat border between the dead and living, and serve 'as a vehicle for securing and fixing meaning and knowledge more generally' upon indeterminate urban women (81). Once dead, they could be seen as either fallen angels or prostitutes, with the certainty of their bodies as objects. Felipa's death would lead to her discursive domestication, destroying her own unstable un-categorical aspects, by being an object, a corpse. Instead, she doesn't really die; by falling 'senseless' Felipa continues to operate in the fissures of both domesticity and death. Outside of life, but not quite dead, Felipa cannot be the tragic figure for men to examine or the prostitute for them to exploit or ignore. The men of the boarding-house, particularly Dering, cannot stand such indefiniteness and try to bring her back to life.

Dering insists that he 'had seen an electric current used in such a case in Vienna, and wanted to try it' on Felipa before her burial (3). The failed doctor endeavours to stabilise Felipa into a 'fallen woman', with his revivification experiment; to make her a living being, thoroughly understood as outside the bounds of the gendered home, and an alien in the national homeland. Dering's disregard for her is apparent in his blasé attitude towards using

Felipa for an experiment. While stabilising her as a living outcast might be one of his goals, Dering undertakes the procedure Felipa simply because he 'wanted to try' something he saw once in medical school. He views Felipa as a fit object for experimental study, material to be used for the attainment of knowledge by white men. Derring's consistent reference to 'the body' suggests that Felipa's state simply does not matter to him. As the procedure progresses, the amateur scientist states 'the body begins to react finely', which thoroughly indicates that he sees Felipa as a dead object. Yet, Dering attempts the procedure knowing 'if the body is not lifeless, the electric current has power at any time' (3). Whether outside or inside the boundaries of life and death, Dering considers Felipa as an object, corporeal material for one of his experiments. While he certainly hopes to succeed in reviving and containing Felipa, Dering views Felipa as less than human, before her collapse.

The narrator, in contrast, describes Felipa as 'the dead woman', refuting Dering's objectification in the scientific sense but still including the objectifying status of death. While the narrator interprets Felipa as dead for different reasons than Dering, neither can definitively describe her as deceased. He describes how 'the dead woman's breast rose and fell; smiles and frowns flitted across her face', the movements of life, or life-like movements of Felipa's face lie in tension with his determination that she is dead. Of all the men involved in the procedure, the narrator particularly insists that Felipa is deceased. As the procedure moves forward, the narrator, racked by guilt, proclaims '[i]t seems like sacrilege! Let her alone… better dead than alive!' (3). The 'sacrilege' he fears exists in a complex relation to gender. If the narrator believed her dead, Dering's process would mean destroying a supposedly impenetrable boundary – life and death – the narrator finds his destruction so abhorrent, that he must deny Felipa's border-less, liminal position before the procedure. The statement 'better dead than alive' also indicates that the narrator thinks Felipa better off a dead woman than a living 'fallen' one. Despite both men's efforts, Felipa remains ambiguously embodied, both before and during Dering's experiment, much to the narrator's

discomfort. Felipa's ambiguity causes the narrator such unease that he wishes the failed doctor would stop, declare her dead, bury her and move on. By wishing her dead, the narrator indicates he would prefer that Felipa were a corpse, an object which he could translate into the story of a pitiable fallen woman.

Volz' music attempts to discursively domesticate Felipa through Orientalism; rather than allowing Felipa racial domestic, and corporeal ambiguity, the violinist musically applies the known, stabilised Otherness of Orientalist framework upon her. The violinist utilises music and Orientalist discourse in an attempt to racially categorise Felipa during their efforts to revive her. Volz offers to play his violin, as 'familiar music is remembrance changed to sound, it brings the past as perfume does. Gypsy music in her ear would be like holding wild flowers to her nostrils' (4). He insists that as Felipa 'has gypsy blood… their music will rouse her' (5) and begins to play 'gypsy' music as a way of resurrecting her. With his 'gypsy music', he attempts to make Felipa the exotic, but understood stereotypical 'gypsy woman', whose place lies forever outside of the white familial home and nation, a foreigner from within that must be well regulated, and potentially expunged. With Volz' violin, the narrator conjures up 'a whispered, merry discordance, resolving into click of castanets, laugh, and dance of a gypsy camp' (6), translating the audible into the exotic visual. This exoticism seems to sidestep the other potential origins of Felipa which deeply threaten the domestic order of the nation. Volz contextualises Felipa not as the product of colonialism that pre-dates the United States' annexation of California, but as an alien exotic figure of the Orient that happens to inhabit the city. While Volz' music applies an imagined Orientalist gypsy camp upon Felipa and her inhabitance, it does not stabilise either; Felipa is not brought back, fully, into the domestic site or into Orientalist discourse. Both she and the place of her revivification refuse such tidy racial/domestic orderings. Instead, they contribute to the heterotopic, itinerant house.

Upon awakening, Felipa's first word is to proclaim the men 'idiots!' In her longest

and last monologue of the story, Flora mimics the narrator's words:

> "Better dead than alive!" True. You knew I would be glad to die. What right had you to bring me back? God's curses on you! I was dead. Then came agony. I heard your voices. I thought we were all in hell. Then I found how by your evil cunning I was to be forced to live. It was like an awful nightmare (7).

With this speech, Felipa distances herself from her previous liminal collapse, describing an awful state of resuscitation, and stating a preference for death. However, Felipa asserts that she was dead, yet offers no mention of her post-mortem state, only the hellish experience of re-emergence. Her ability to repeat the narrator's words, 'better dead than alive', words that were spoken while she was presumably dead, suggests that she was not entirely deceased in the first place. The fact that she could hear, and be revived by, an auditory sensation affirms that her body was 'not lifeless' at the start of the procedure, as Dering believed. Felipa goes from a resting body that still had at least the faculty of hearing with her collapse, to a moving, speaking subject, yet her status remains outside of either living or dead.

Both Volz' and Dering's efforts have the opposite effect of putting Felipa in her place. Instead of awakening a fallen gypsy woman, Felipa, their actions contribute to the formation of the palimpsestic place, and Felipa as its palimpsestuous, far-working force. While Dering's procedure does reawaken Felipa, it does not have the effect of clearly defining her in accordance with his precepts. Instead, his experiment creates Felipa's palimpsestic domicile; her actions and emotions are both embedded and shifting into and out of the place he thinks she does not belong. Upon listening to Volz' violin 'time, space, our very identities, were consumed in this white heat of sound' (5).This features the temporal collapse of Orientalism. Said traces an anxiety of Orientalism, in which Oriental figures erode Occidental 'discreteness and rationality of time, space, and personal identity' (167). This erasure of boundaries contributes to the haunting palimpsest in 'An Itinerant House'. The sound 'consumes', it absorbs, time, space, and identity, suggesting both a merging of such factors. Yet it also leads to their annihilation, burning in 'white heat', the blanking out of the surface space. In seeking to exorcise Felipa, to situate her in a conclusive category that

would allow them to clearly see her in terms of their own precepts, Volz and Dering help create the haunting.

Felipa's post-resuscitation curse relates the superimpositions of the palimpsestuous space. Upon awakening, she proclaims: 'I shall not forget you, nor you me. These very walls shall remember here, where I have been so tortured no one shall have peace!' (7). In Trollope's terms, Felipa's reawakening has formed a passionograph, a visible, emotional imprint upon the residence, as the 'very walls' remember her. Though the narrator states that '[w]e saw her but once more, when with a threatening nod toward us she left the house' (8), Felipa has visibly and invisibly imprinted parts of herself upon the dwelling, forming a spatial palimpsest which haunts the men who inhabit the space. Felipa and her house can oscillate between surfaces of the city; they can invite, merge with and dissipate the passionographs of the men who inhabit it.

The palimpsestic and involuted aspects of the boarding-house are exemplified by the hauntings of the narrator's friends, Wynne and Arne. The place appears to be a blank slate when Wynne, the narrator, and Volz move into it, yet, over time all begin to feel uneasy. Wynne describes feeling 'as if the scene was not set right for the performance now going on' (11), that the place does not reflect what is happening in it. As this mismatched, disquieting feeling grows, Wynne seeks to stabilise the building, 'to shake off the gloom' of the rooms by transforming its scenery. Wynne 'in struggles to defy it… on the strength of a thousand-dollar benefit, made one payment on the house and began repairs' (14) an attempt to solidify the place through ownership, and refurbishment. Wynne tries to fix the building, both repair and affix the space, as a blank slate free for his own occupation and applications. By buying the place, he hopes to visually rewrite his own aspect upon it, and domesticate it through ownership, alteration, and will power. Instead, he only succeeds in adding another facet to the palimpsest, another passionograph upon the space. Wynne merges with the house, as it is involuted, blending with Felipa's passionographic inscription. At the end of his haunting fit,

Wynne 'sank fast, though we [the narrator and Volz] did all we could' (19); his imprint both submerged into the depth lines of the palimpsestic space, as Felipa's passionograph emerges once more.

Arne, rather than assuming a blank slate, sees an involuted one: '[h]ouses seem to remember', he tells the narrator, '[s]ome rooms oppress us with a sense of lives that have been lived in them' (23). He asserts that, since moving here, 'I try to work, but visions, widely different from what I will, crowd on me', scenes not from his own mind 'but a dictation from without. No rush of creative impulses, but a dragging sense of something else I ought to paint' (22). The palimpsestuous passionographs of Felipa's occupancy have already crowded around Arne, affecting his work. Arne is also aware that the palimpsestuous place is somehow related to Felipa, who he saw in Acapulco. He tells the narrator that her visage forms 'the center [sic] of the circling, changing, crude fancies that trouble me' (24) the invisible point of the kaleidoscope. The painter's response – to both the palimpsestuous space and his suspicion that it involves the woman he saw in Mexico – is to reproduce her image. Arne proclaims that 'I must paint her before anything else, but I cannot yet decide how. I feel sure she has played a tragic part in some life-drama' (25). In representing Felipa, Arne can be seen as enacting both the role of Trollope's sensitive seer and the Realist translator. He sorts through the passionography of the place and attempts to both see and translate upon his canvas its origin point, the source of the circling, troubling 'fancies'. In placing Felipa's visage upon the canvas, Arne seeks an end to the palimpsestuous relations of the inhabitance; with an origin, the other layers will lie still in the periphery of his vision of the house, no longer troubling his mind. Arne feels an urgent need to portray Felipa, but 'cannot yet decide how' to do such a thing; Felipa forms the impossible-to-capture point he endeavours to set down into a neat image.

Arne does not simply seek to isolate the fragments of the site and form its history. The artist has an impulse, 'a dragging sense' that he must seek out and represent Felipa's imprint

upon the space. Arne is already part of Felipa's palimpsestuous house; his visual representation, already impelled by Felipa's far-working. His response to the narrator's request to see his work, '[o]nly a layer of passionography' (25), suggests that Arne is simultaneously producing a visual representation of the origin-layer of the palimpsest, the passionograph of Felipa's resuscitation, and making his own passionograph upon the space. In translating the moment of her curse upon a canvas, Arne is compelled to realise a clear, stable representation of the past. In doing so, he creates another layer upon the palimpsestuous surface, which will be erased with the full emergence of Felipa's influence. With this representation, Arne's place becomes Felipa's once more, and he dies, dissipating along with the site that both converges and compels his image.

While the narrator survives his encounter with Felipa, his interpretations are still involved in Felipa's palimpsest. His efforts to form a translation of space, the poem, 'Forest Murmurs', differs significantly from Arne's and Wynne's in that it becomes an involuted work. Neither he nor his works are fully engulfed at this point in the plot Felipa's haunting of the narrator's poem forms a palimpsestuous text that both confounds his efforts to contain the wilderness that he sees upon the page, and suggests the very impossibility of such translation. The narrator writes 'Forest Murmurs' in the forest, attempting to escape his unease with Arne's obsessive painting with the refreshment of nature. Initially, his journey seems to work; the narrator states '[i]n the still woods I forgot my unrest'. This peacefulness suddenly ends as 'coming to the stream where, as I suddenly remembered, Anson was found dead, a dread took me which I tried to lose by putting into rhyme' (26). His quest for peace in the atemporal wilderness proves unsatisfactory, the narrator writes 'Forest Murmurs'. As memories of Anson's death suddenly surface, the narrator contends with his uneasy feelings by translating what he sees into poetry. He attempts to translate the land before him into words, with the goal of exorcism and containment. Yet, he cannot ground what he sees in literature.

Read with the elision of its italicised, palimpsestuous, lines, 'Forest Murmurs' depicts the narrator's negotiations of a palimpsestuous space, the forest. The poet looks for, and through, the layers he beholds upon the shifting surface of a brook hoping to find a stable truth in a pastoral nature. The first stanza features the narrator observing '[b]right blossoms doubled ranks on ranks'; domestic, horticultural order. Yet, this is seen through 'gliding waters glass' a reflective, mobile substance. These initially peaceful interpretations begin to warp into a 'tangle of the ferns' and the 'incense from veiled flower-urns', disorder and death[xxix]. As the ease and regulation he looks for quickly shifts and dissipates, the narrator implores '[w]hat would the babbling brook reveal? / What may these trembling depths conceal?' (27). The narrator is searching for delineating signals of some primitivist truth, in the trembling, ever-shifting reflective surface of the brook. He has encountered a kaleidoscopic palimpsestuous site in nature, one that has already warped his translations. The narrator's questions are not rhetorical expressions, but inquiries of the space. He is searching for, and fully expects to find, what is hidden in 'trembling depths' of this natural surface. The narrator presumes that these flitting superimpositions will reveal – make manifest – their secrets, if he sees through and separates out the shimmering layers of the brook. These answers, captured on the page, will exorcise the 'dread' that has taken hold of him, so that he may enjoy the woods as a peaceful place once more. The narrator elides much of what is before him in an effort to depict a peaceful, and domestically accessible landscape. He attempts to interpret the sight of the '[g]reat scarlet splashes [that] far down gleam' in the water, and their 'odd-reflected, stately shapes' upon the water, as friendly familiar birds, 'cardinals in crimson capes'. The narrator cannot maintain his comfortable rendering of the brook. By the next stanza, the moving glimmers of red beneath the warping, reflective surface turn to 'these red phantom water-sprites / That mock me with fantastic form' (27). The colourful shapes oscillate, gaining a phantasmal quality. This 'fantastic form' – the kaleidoscope's moving optics – mocks him; the shapes in the 'trembling depths' refuse and

alter his vain efforts to perceive the answers he so desires.

Upon returning to Arne's abode, the narrator 'crumpled the page [he] had written on, and threw it on the floor' (26). This action lends itself to multiple readings. It could be considered the narrator successfully exorcising his anxieties. The narrator sought to lose his sense of dread 'by putting [it] into rhyme'. In this case the narrator could cast aside the poem as it has served its purpose. However, the poem features far too much tension between the narrator's interpretations and the optics through which he forms them, to really support his domesticating observations of the site. It can be read as his failure as a poet; the narrator simply could not grasp what he saw in such swirling involuted depths. In this case, throwing out the poem would signal his defeat. Despite his best efforts, the poem represents a natural place that does not make itself manifest and docile for his poetic eye. The narrator's attempt at exorcism via interpretation fails with 'Forest Murmurs' because he pre-emptively cannot find what he seeks. Even the appearance of Felipa's palimpsestuous over-writing surfaces on his poetic work, the narrator finds no clear answers, only modifications and indications of the dread he thought he might contain on the page.

The narrator's cast aside attempt at adapting the landscape to a pastoral vision returns. It is overwritten in such a way as to alter his poem's meaning, yet still refuses to offer any clear answers, only inferences. The poem appears in its palimpsestuous state when the narrator awakens in the middle of the night from a terrifying dream. Unable to sleep he turns to his desk to write a letter, only to find 'smoothed out on the table, the wrinkled page I had cast aside. The ink was yet wet on two lines added to each verse' (26). Though the narrator notes that '[t]he ink was yet wet' on the new lines, suggesting that it is Felipa who has done the overwriting on the narrator's cast aside work, the poem itself reads less more like a resurfacing of a text that was already there, already connected to his act of translation. Felipa figuratively appears from the 'trembling depths' he sees/writes upon the page. It is as if she were waiting for the narrator to attempt his wilderness writing, producing the dread that

impels the narrator to write (and fail to capture) the place before him, so that she can include it in her involuted surface.

Felipa alters the narrator's written vision of the wilderness, offering in its place a horrifying vision that inverts and contests the narrator's hope for solace and manifest answers in nature. Following the poet's question, '[w]hat may these trembling depths conceal?' Felipa alters and responds '[d]*read secret of the dense woods, held / with restless shudders horror-spelled!'* (27). These additional lines suggest a place that does not simply conceal, but actively withholds a 'dread secret' with its 'restless shudders'. The withheld shudders suggest horrifying movements of the palimpsestuous surface that will not sit simply lie still and be available for the narrator. Where the narrator expected, and failed to find, answers in the woods, Felipa modifies the poem to indicate the very futility of his search. The dread that the narrator feels will not go away, as Felipa's shifting surface refuses any clear answers, keeping secrets that cannot be fully exorcised upon the page.

Felipa's alteration of the narrator's poem suggests that he had been misconstruing the woods the entire time, and that the woods did in fact hold indicators of an uncomfortable history that his configuration of the wilderness precludes. The narrator's consistent misreading of the space is particularly apparent when he references the shifting red shapes just below the surface of the brook, the mocking 'red phantom water-sprites'. Felipa places these moving splashes of red as '*spectral pools of blood / That stain these sands through strongest flood!'* in the second stanza, suggesting that the site retains the knowledge of foul play with its shifting, hard to identify shapes of and in its surfaces. The blood the narrator sees is 'spectral' in both the sense of ghostliness, and in the sense of optics, a spectrum of light. Visible yet not quite a part of the stream the narrator looks upon and into, staining in such a way as to stand the test of time, as it haunts the site. This spectrality both defies narrator's hope for a form of nature that does not hold secrets, or much of any past, by placing nature as a site that holds history, and defies the manifest vision; Felipa's alteration

offers a shifting figuration of nature that the narrator could not envision.

Felipa answers the narrator's insistent interrogation of the area by indicating her involvement in Anson's death. As he wonders at the non-pliancy of nature, Felipa responds: '[t]*he lonesome wood, with bated breath, / Hints of a hidden blow and death!*' which offers a silent refusal, *'bated breath'* and signals, but does not directly admit the source of the narrator's dread. The wood's withholding, 'hints', rather than *tells* of 'a hidden blow and death'. Indeed, the 'hidden blow' does not necessarily need to be physical. Anson's demise could be the product of Felipa's far-working effect, as with Wynne and Arne; it could also be caused by Anson's own unstated guilt over his treatment of Felipa, some combination of both. The emergence of Felipa's italicised line indicates that Anson's death was no simple suicide. Yet, these lines also further obscure the circumstances of his death. Both clarifying and obscuring, the poem as the narrator re-encounters it no longer comes from nature, but Felipa's potential actions. Felipa's lines do not emerge during the narrator's foray into the forest, but within Arne's/Felipa's house. The palimpsestic poem is made so in a palimpsestic space.

In 'An Itinerant House', Felipa is unregulated and un-regulatable Her haunting, palimpsestic space, and palimpsestuous, far-working movements of and through the involuted surfaces of both city and wilderness, are the product of male attempts to define and order her body, space, visage, and life. Felipa's palimpsestic inhabitance oscillates between its involuted and blanked out phases, in both cases impelling the men who occupy it to domesticate it. Wynne, assuming a *tabula rasa*, attempts to both make his mark on and stabilise the place by buying and repairing it. In doing so, he creates another aspect of the space that becomes involuted, part of and interacting with the layers that came before, only for his impressions, and character to be destroyed with the emergence of Felipa's imprint upon the space. Arne occupies the house when it is involuted; he attempts, like Trollope's historian, to extricate the history of the space, and to stop its oscillations, by painting Felipa.

In representing her, the artist hopes to stabilise the site by finding and isolating her as the origin point of the house's past. Arne is impelled by the palimpsestuous surfaces to produce another passionograph. This imprint is another piece of the involuted space, which is elided as Felipa's presence emerges, and Arne dies. Felipa's far-working merges the narrator's poem, 'Forest Murmurs' with the itinerant place, forming a new palimpsest, one that indicates another involuted, oscillating area, the brook that he attempts to interpret in the poem. Felipa's moving palimpsest denies a simple conflation of image and language, which marks the domesticating discourse of Realism's translation of vision. It also slides between space and writing, as one can alter another. There are no clear translations to be had in 'An Itinerant House'. Only a complex interplay of text, vision, and location that mirrors all attempts at interpretation.

4.3 A Haunting, Palimpsestuous Reading of 'An Itinerant House'

'An Itinerant House', like its eponymous building, is a palimpsest. It has many interrelated allusions that provide a sense of Realism and temporal emplacement by relating to other works. However, these allusions operate in a complex relationship, both between the plot and characters of the story, and in relation to each other. These references open up the story to a palimpsestuous interpretation that haunts the grounding of the work as a window on real life. Examining the structural haunting of the text – the ways it indicates and challenges its very status as language – requires an engagement with Dillon's palimpsestuous, the way the references of the story 'are involved and entangled, intricately interwoven, interrupting and inhabiting each other' (4). The allusions of 'An Itinerant House' entangle, interrupt, and inhabit the plot; almost all indicate Felipa's haunting to some extent. The palimpsestuous allusions of 'An Itinerant House' warp its relation to the Realist framework, which utilises references as part of the mechanics necessary to produce a specific vision of the 'real'. Allusions, as Realist mechanisms, either create and ground a story by referring to the status of characters or plot, or function through their lack of reference, their insignificance, as an effect of the real. The references of 'An Itinerant House' can function as solidifying details that add to the effect of the 'real'. However, as parts of a palimpsestuous story, these references both warp and show its mechanistic framework. The meaning of the allusions are altered in 'An Itinerant House', and in turn, alter the potential meaning of the story itself. Rather than having no reference or purpose other than indicating the (nebulous) real, the references in 'An Itinerant House' overflow with and change in significance. The palimpsestuous relations of these allusions do not solidify or fill in a Realist work by relating to its characters or plot. They indicate their own place in the story's construction. This is particularly true with Wynne's haunting fit; the character is engulfed in references. The palimpsestuous aspects of the text challenge the literary-visual conflation. 'An Itinerant House' features an image and an accompanying caption that are in a palimpsestuous relation.

Rather than solidifying the representation with words, the caption does not refer to the image, but to the impossibility of vision. This relation is constructed; the picture and caption are placed together.

Complicating the palimpsestuous reading of 'An Itinerant House', are the interpolations in the work that blur the lines of 'authentic' writing and allusion. While interpolation generally refers to additions made to a written work by different sources – often to its detriment – when used in the context of the palimpsestuous story, interpolation indicates the literary in 'An Itinerant House. The work features inclusions, poems and translations that are only accessible in its textual body. These interpolations devalue the story in terms of Realism. The constructed inclusions blend in with the allusions, adding a sense of palimpsestic depth to the story. Though these constructions function like allusions, they cannot be read for depth, as works separate from the text. The translations and poems of 'An Itinerant House' indicate what Dillon, working in a psychoanalytic framework, terms the palimpsestuousness of a work, an illegitimate intimacy. More than just taboo, palimpsestuousness of the interpolations in 'An Itinerant House' signal the story's very literary construction. Both the translations and the poems interpolated in the work mirror the ordering border of attribution, of the author, by placing characters as their source. In doing this, 'An Itinerant House' invites a reading of depth in its palimpsestuous text, yet obfuscates such origins, and such an ordering factor. Its attributions are, in full or in part, constructions in service of the work. With 'Forest Murmurs', plot, form, and attribution blur together. The poem highlights the order of attribution and form by constructing such ordering factors, indicating them with the sheer line of a change in font.

In the late nineteenth-century, allusions were typically used to clarify and focus a story through inter-textual relations, with references and texts cementing its place and time. References and quotations from other works are part of what, Phillip J Barrish, borrowing from Henry James, terms a 'solidity of specification' (43). Barrish draws on Roland Barthes

'The Reality Effect'; this solidity of specification is a combination of what Barthes terms 'catalyses' and 'reality effect'. With catalyses, allusions are ascribed 'an indirect functional value insofar as, cumulatively, they constitute some index of character or atmosphere and so can ultimately be recuperated by structure' (141). Catalyses consists of the notable aspects of a work that are relevant to the plot structure and character development of a piece. By mentioning or quoting the works of others, many nineteenth-century writers utilised allusion to position their work in an ordered relation with a broader literary discourse. If they envelope their allusions in quotes by appropriate characters, there is no risk of undermining the realistic aspects of a literary work. The quotes comment upon the characters, their place, background, and beliefs.

Barthes is more concerned with the 'reality effect' of the insignificant; the features of the story that, in their totality, 'say nothing but this: we are the real; it is the category of "the real" (and not its contingent contents) which is then signified' (148). These details, which form significant relations to either the story's plot or characters, allow for a sense of reality by reflecting the unrelated things seen in life. Allusions in Realist works are not supposed to alter their meaning in relation to each other or the text. Rather, the references aid in framing the Realist work, or fill out the picture it depicts. The allusions in 'An Itinerant House' are neither strictly cumulative in value as the content of a Realist text, nor are they insignificant – lacking any relation to anything aside from the 'real'. They overflow with significance, not just in relation to the story, but with one another; the allusions alter and shift meaning in concert with the tale, and alter the meaning of the story itself. The allusions function in a palimpsestuous state, interacting with and altering one another. This interpolated state produces a multitude of readings. This merged, interrelated, textual amalgamation warps the Realist structure by highlighting not a solidly specified 'real' place, but a complex relationship between, and of, works. The palimpsestuous use of allusion in 'An Itinerant House' haunts its relation to Realism.

In the introduction to his edition of *An Itinerant House and Other Stories,* Robert Eldridge, commenting on Dawson's entire collection, argues that 'the rich allusiveness of her stories serves a legitimate artistic purpose in and of itself, whether or not specific references are decoded' (xliii). Eldridge refers to her use of allusions as 'atmosphere'. The way he describes this atmosphere has some aspects of the palimpsestuous haunting in the story. Eldridge notes that allusions in Dawson's works offer a 'level of indirect meaning [that] is often called on to echo and amplify the literal meaning of the story's events, which can consequently be understated' (xliv). Eldridge notes a relation between the allusion and plot, one of echoes and amplification of meaning. Yet, his outline of the allusions in Dawson's works does not include their alterations and hybridity of meanings that mark their palimpsestuous relations. Rather than simply offering an amplification of the story's themes, so that its plot can remain compact and understated, the allusions in Dawson's work also contest and invert their supplementary role in 'An Itinerant House'.

Consider Dering's response to Felipa's 'old story' of betrayal by Anson with the return of his white wife. He responds with the smug remark that 'Marryatt's skipper was right in thinking everything that once happened would come again somewhere' (2). While his statement initially implies that it is merely her fate, like the fate of all other non-white women, to be used and cast aside by white settlers, the allusion to Marryatt alters his imperialist, racist statement. The skipper he references is from Frances Marryatt's *The Phantom Ship,* the story of a man travelling the seas to save his father from the elusive Flying Dutchman. Placed alongside other references to the ghost ship – Volz' Flying Dutchman, the narrator's quote from Poe's 'MS. In a Bottle' – it forms another relation to the oscillating movements around and between the city of Felipa's inhabitance. Dering's statement, rather than simple chauvinistic complacency, also foreshadows his contribution to Felipa's haunting resurrection.

Wynne's haunting explicates the palimpsestuous relations in 'An Itinerant House'.

Like all the men in Dawson's story, Wynne attempts to express/contain his haunting experience via allusions, specifically theatrical quotes. Before his fit, the actor's allusions, like Dering's, mutate in relation to the plot, but still retain the framework of the story. When discussing far-working, Wynne puts on a small scene between two characters: 'VICTOR. Where is the gentleman? / CHISPE. As the old song says: "His body is in Segovia, His soul is in Madrid"' (14). This quote comes from Longfellow's play, 'The Spanish Student', a work published in a magazine before ever reaching the stage (Scudder 23). 'The Spanish Student' is Longfellow's interpretation of Cervantes' novella *La Gitanilla,* and both concern romance between a student travelling through Spain a 'gypsy girl', Preciosa who, unbeknownst to either of them, is not Romani, but the daughter of Spanish nobles. The quote works within the content of the conversation between Wynne, the narrator, and Volz, to elaborate the concept of far-working. Yet the allusion to a text with themes of re-interpretation, hidden identity, and the love of a man for a 'gypsy' who is not really one, refers, obliquely, back to Felipa.

Wynne's haunting fit is a collapse of character into the palimpsestuous structure of 'An Itinerant House. It consists of a jumble of references that relate to one another but do not align themselves in a clear form of psychological or temporal order; they do not serve the plot or formation of character. The allusions that haunt the story engulf Wynne as a character. His haunting fit begins with allusions: Wynne 'unwillingly began to recite: "I fear nothing, but dreams are dreams –" He stammered, could not go on, and fell to the floor' never to awaken again (16). Wynne 'unwillingly' recites the lines Matthias says to the mesmerist before agreeing to hypnosis in Leopold Lewis' *The Bells* (30). This recitation begins the unstable, swirling allusions that blur together with Wynne's collapse, their separation as individual references, are altered or lost, along with Wynne as a discernible subject in the plot. Wynne, according to the narrator, 'awed us not alone from having no control of his thoughts, but because there came now and then a strange influx of emotion as if other souls passed in and out of his body' (19). Wynne enters an almost border-less state, subsumed into the words of

others, engulfed in the undifferentiated, un-elided, heterotopic inter-textuality of the involuted work.

This border-less swirl is interspersed with statements that refer to the memories or feelings of other characters, particularly Felipa, whose resuscitation he replays from her perspective: '[w]hat is that infernal music haunting me through all space? If I could only escape it I need not go back to earth to that room where I feel choked' (18). The references to earlier parts of the story are placed alongside other mostly theatrical allusions. The reference to Felipa's resurrection abruptly switches to a line Tom Taylor's Napoleonic spy drama *Plot and Passion*, 'Here, here in the very den of the wolf!' (Dawson 18, Taylor 49) which then changes to an eighteenth-century adaptation of 'Romeo and Juliet' with '[s]ee where he steals / Locked in some gloomy covert under key' (Dawson 18; Shakespeare and Garrick 10). The actor also references Anson's death, as he cries out 'must I die here, alone in the woods, felled by a coward, Indian-like, from behind a tree? None of the boys will know' (19) before it shifts to an altered quotation from a play by George Farquarh. The references in Wynne's madness move swiftly and are unattributed, an abrupt change from the vast majority of the story, where characters dutifully cite their sources. These allusions and quotes are often thematically similar enough that they could function like the references to Felipa and Anson, as part of the 'authentic' plot of the story. In one instance, the ailing thespian raves about a stage rehearsal, where he wonders '[h]ow could Talma forget how the crowd looked, and fancy it a pack of skeletons?' a reference to the acting methodologist of the nineteenth-century, Joseph Talma. This brief reference quickly moves to the rehearsal (replaying) itself, as Wynne directs: '[n]ow, then, I enter left, pass to the window. You cry "is this true?" and faint. All crowd about. Quick curtain' (17). Wynne's fit re-stages Felipa's faint as if on a stage for a moment, blurring with Talma's skeleton audience, into a new frightening, heterotopic text.

The palimpsestuous works Wynne references further modified, losing their – and

Wynne's – solid boundaries with the inclusion of George Farquhar's 'The Inconstant: Or, the Way to Win Him' an eighteenth-century rake comedy. The lines – taken from a scene following the feigned madness of the play's ingénue – are intended as a rather macabre joke. When the eponymous rake, Duretete, hears of her insanity from her nephew Mirabel, he responds:

> Mad! Dost wonder at that? By this Light they're all so; they're cozening mad; they're brawling mad; they're proud mad; I just now come from a whole World of mad Woman that had almost – What is she dead?
>
> Mirabel: Dead! Heav'ns forbid!
>
> Duretete: Heav'ns further it; for 'till they be as cold as a key, there's no trusting them: you're never sure that a Woman's in earnest till she is nail'd in her Coffin [sic] (62).

Farquhar's misogynistic dialogue plays on the assumption of women's inherent madness, and deceitfulness; women cannot be trusted until firmly nailed in their coffins. The joke, if the reference were recognised, is interrupted in 'An Itinerant House', as the line that is supposed to follow, 'is she dead' abruptly turns to 'poor Felipa!' This interjection alters Farquhar's following joke about women only being trustworthy if they are firmly entombed, removing the play's comedic aspects and replacing them with fear, ambiguity, and irony. Felipa may or may not be living, and was or was not dead before Dering sought to awaken her; an inconstant woman in a different sense. The interruption is blended into the dialogue so seamlessly it is almost unrecognisable as an indication of another work.

With his fit, Wynne, as a functioning character, is gone. The allusions that were initially used to augment his character, affirming his status as an actor, overtake him as a character. Wynne, rather than an outline of a being, is no more than the set of quotation marks that surround the palimpsestuous work. Nothing in his fit refers to his thoughts or actions in the story. All are references to previous occurrences in the plot (Anson's death, Felipa's resurrection) or allusions that, though theatrical, are palimpsestuous, merging with and modifying both one another and the plot of the story. With this haunting, catalyses fails, as the text does not support or delineate a picture of Wynne as a character. Though they are

jumbled, and removed from their depth-line sources, the quotes still can function as quotes – they still give and alter, meaning in the story, at the expense of Realist grounding.

The palimpsestuous relations of 'An Itinerant House' also challenge the visual literary conflation. The narrator, describing Arne's rooms, notes that '[o]n the wall hung a scene from 'The Wandering Jew', as we saw it at the Adelphi, in London, where in the Arctic regions he sees visions foreshadowing the future of his race' (21). The scene described in the picture is from Leopold Lewis' adaptation of Eugène Sue's 1844 *Le Juif Errant / The Wandering Jew*. In Sue's work, the descendants of the Wandering Jew of legend, dispersed around the globe, converge in Paris with the hopes of gaining a fortune, only to die along the way[xxx]. This visual-textual allusion foreshadows Arne's demise by marking a similarity with Wynne's fit and death. Both men's hauntings feature plays by Lewis and the figure of an Orientalist, Jewish, Other. Yet, the narrator does not describe the picture in any detail, referencing the external situation of the play, where he and Arne 'saw it at the Adelphi, in London' and a vague setup of 'Arctic regions' and the 'he' which is presumably the titular character. It could refer to a lithograph of the scene published in the May 1873 edition of *The Illustrated London News*[xxxi] (457). The print/scene from Lewis' play points towards an individual source yet, as an image, cannot form a direct relation to the story. The image does not accompany the play, and as it is not a written reference, the picture cannot be explicated, fully formed as an allusion in the text. Rather, it undergoes a mediation.

As an aspect of the palimpsestuous work, the caption that the narrator reads below the picture has no direct connection to the image anywhere other than in 'An Itinerant House'. It reads

All in my mind is confused, nor can I
dissever
The mould of the visible world from the shape of my
thought in me –
The Inward and Outward are fused, and through them
murmur forever

The sorrow whose sound is the wind and the roar of
the limitless sea (21).

The caption's relation to the illustration, like the contextual link of the narrator to the print, does not clarify it. Copies of Lewis' play were not readily available in 1873 San Francisco[xxxii]. The quote beneath this representation is not the same one that accompanied the image in *The Illustrated London News,* which consisted of a short review of the play, praising the production value, yet critiquing Lewis' script as an inadequate adaptation to the stage[xxxiii]. The caption quoted by the narrator comes from Edward Bulwer Lytton's 'The Shore' in which he ponders the shifting shoreline and the liminal gender of its occupants, '[w]ith their woman's hair dishevelled over their stern male features' (239) before pondering that he might be mistaken, that 'they may be merely visions', a product of illness, or '[f]ramed from the sea's misshapen spume' altered by the optics of the sea until they form grotesque visions. He finally concludes his piece with the stanza that included in 'An Itinerant House', that he cannot 'dissever / The mould of visible world from the shape of my thoughts in me' (Lytton 239; Dawson 21). The allusion from Lytton depicts the Emersonian Eye in terms of collapse. The confused mind's eye is depicted through an artificial intertextual relationship; the image and its accompanying words only function within the construction of the story. The palimpsestuous relation between a disparate image and quotation reveals a tension between vision and language that defies both Realism and the Transcendentalist vision. The conflation of word and sight here, cannot hold. The tension and contrast between the caption and the representation indicate the constructed palimpsestuousness in 'An Itinerant House'; the fictive referencing in the story is complicated by its translations and poetic interpolations.

Eldridge places Dawson's poetic insertions in the context of song numbers in musical theatre, noting that

these lyrical interludes counteract the centripetal pull of action, narrative, dialog [sic] – all the comforting connections to a constructed reality, however dreadful its specific nature – and push the reader into the ether of pure mood.

In this way, '[h]er poetry eats away at the mimetic outlines of the story in the same way that

fog eats away at the outlines of objects'. This corrosion serves to 'augment the atmosphere of strangeness in the story, the uneasy and abrasive intercourse between reality and unreality, between the living and the dead' (xliv). The poetry in Dawson's work, according to Eldridge, provides momentary stops or eddies in the Realist flow of the stories. The extended references in 'An Itinerant House' function in the same way. The whole paragraph from Trollope's 'An Artist's Tragedy', and the stanza from Lytton that accompanies a picture of Lewis' failed play produce a similar eddy, a similar referential aside that corrodes the mechanistic insignificance of most Realist allusions. However, the poems in 'An Itinerant House' are much more complicated in their corrosion of Realism. They indicate the heterotopic aspects of language and literature, dissolving the ordering outlines of the story.

A *New York Sun* book review of *An Itinerant House and Other Stories,* both praises and chastises the works in it, noting that 'amid much incoherence of thought and language and behind all the feebler interpolated versification and the dismal ghastliness of many of these tales we get glimpses of a world that is always worth study' (7). The reviewer, working in the context of literary Realism, praises the quality of the works that fill out and form a Realist picture of San Francisco. Yet he derides many of its stories because vision of the city can only be glimpsed through 'interpolated versification'. The references in 'An Itinerant House' are often obscure (not just to twenty-first readers), and, like much of the poetry made for the stories in *An Itinerant House and Other Stories,* seems to serve little purpose to the plot. Those approaching 'An Itinerant House' at the time of its publication would have a hard time finding its German references, which were translated for the story. Yet, the reviewer's approach to the works, sorting through the interpolations of the text to find a 'real' picture of San Francisco, is also somewhat fruitless. It is impossible to accurately sift through the interpolated, and descriptive aspects of the work, as they are often one and the same.

The terms 'interpolated versification' from the *New York Sun* review offer an interesting way of exploring the poems and translations in 'An Itinerant House'. To

interpolate a text is to insert words (often either extraneous or spurious) to alter (or corrupt) it. In the terms of *New York Sun,* the inclusion of poetry, translations, and perhaps, the sheer amount of allusion (including translation) in 'An Itinerant House' is, at best, unnecessary, at worst, a corruption of the work, particularly its image of San Francisco. The suggestion that the included poems are corrupt shows how challenging such interpolations are to the literary-visual conflation; they are part of its incoherence of thought and language. The interpolations of poetry and translations in 'An Itinerant House', are spurious insertions only when the story is read as a frame of Realism or an authentic Transcendentalist translation. Their shift in form and/or attribution makes them seem external to the framework of the story. Both the poetry and the translations only appear in this story. The inclusions of poems in 'An Itinerant House' alter the meaning of the story, like the allusions in its palimpsestuous structure. Yet, they are more challenging than the other allusions involved in the work.

Dillon outlines a text's palimpsestuousness, which 'treads the line of the problematic of incest – the intimacy that is branded illegitimate since it is between those who are regarded as too closely related' (4). The palimpsestuousness or palimpsestuous relationality of writing operates under the assumption that '[t]he utmost intimacy is only legitimate, and, one might suggest – recalling the biological myth supporting the taboo on incest – productive, between those terms that retain some amount of estrangement from one another' (5). Texts, in this framework, must uphold borders for allusions to function. There has to be a clear boundary between what is from one work, and what is from another for an allusion to be read as such. The palimpsestuous work does not require such bordering of works, as it renders them moot. Allusion may be included in a palimpsestuous text; the ordering mechanisms that divide texts are not required. 'An Itinerant House' features a complex palimpsestuous relationality with its constructed interpolations. It challenges the ordering mechanisms of attribution and form, offering pieces that function in a palimpsestuous relation to both the plot, characters, and other textual pieces in the work, altering and being altered by one another, but that are

constructed as part of the work. There is no reading for depth with these inclusions, only a reading of ordering lines, the borders of written works that can produce such allusive depths. In this way, the palimpsestuousness of the constructed references in 'An Itinerant House' form a representative mirror, indicating the fictive relations that allow the story to function, yet still maintaining the story's composition.

Volz' allusions in 'An Itinerant House' are part of the palimpsestuousness of the work; they are often translations of German works, particularly of Heinrich Heine. These works were not yet published in English, and have been translated especially for the story. For instance, as the narrator, Wynne, and Volz attempt to explain and contain their uneasy feelings towards the domicile, Volz states that

> Heine wrote: "The stones here speak to me, and I know their mute language. Also, they seem deeply to feel what I think. So a broken column of the old Roman times, an old tower of Lombardy, a weather-beaten Gothic piece of a pillar understands me well. But I am a ruin myself, wandering among ruins" (11).

Volz' quote continues to outline the palimpsestic haunting space of Felipa's abode, as it highlights movement and superimposition, a ruin 'wandering among ruins'. Yet, the translation from German to English can only be found in the story. A full English translation of all of Heine's work did not appear until 1917, though some his poetry and some of his travel writing was translated before 'An Itinerant House' was published, it was rather limited[xxxiv]. The actual work quoted by Volz, variously titled *Italian Sketches* or *Journey to Italy*, doesn't appear in a full English translation until well after the story's initial (1878) newspaper publication[xxxv]. Attributing the translations to a character can be read as part of the catalyses of 'An Itinerant House' by having a German character reference a German work. Yet, by attributing the quote to Heine and the translation to Volz, the ordering line of difference that would form a clearly delineated allusion is disrupted. The lines of attribution are fictionalised. The translation from Heine's sketch to 'An Itinerant House' is credited to Volz, who is, in turn, a character, a fictional part of the story. The lines from Heine could just as easily be a fabrication for the work, rather than a translation from the German Romanticist.

The inclusion of translations in 'An Itinerant House' form a palimpsest that cannot be entirely read for depth, as the translation's direct links to the other texts are mediated, and their mediator is fictionalised as part of the story itself. Heine's transmuted words indicate a depth-line reading of origins that can never be fully accessed, as they are always already part of the work itself. The boundaries of attribution are too close to the text to maintain the difference necessary for a clear allusion. Yet, these re-interpretations still function as allusions; the musician introduces his source, as 'Heine wrote'; there is still a line of attribution, however attenuated its translation. This is not the case with the palimpsestuousness of the poems, 'Forest Murmurs' and 'Sleepless Nights'.

The insertion of poetic composition into novels and short stories wasn't unusual for the time. As Eldridge notes, '[t]he nineteenth century served up many a slab of fiction that was well marbled with verse'. Yet the degree to which Dawson's verse is integrated into her works differs from poetry's usual supplementary position. As Eldridge contends, Dawson's work 'contains so much poetry that the result is practically a hybrid of the two; distinct from one or the other' (xliv). Dawson's poetry and prose feed into one another, forming a whole work where the poetry cannot be understood without the story, and vice-versa, according to Eldridge. The ways in which the verse is immured in 'An Itinerant House' haunts; it forms a palimpsestuous relationality that indicates and forms its structure.

There are two ordering lines of difference with the poems 'Forest Murmurs' and 'Sleepless Nights' in 'An Itinerant House' one, like the translations in the work, is attribution. The other is form. The poems are distinguished mostly in their format and style; their neat groupings of stanzas stand out on the page. The poems in 'An Itinerant House', like its translation work, function as Realist catalyses; they present examples of a writer's work, from a character who is, in fact, a writer. The poems also function like the rest of the work's involuted allusions, interacting and altering the plot and characters of the story. The first, 'Sleepless Nights', is part of the story's palimpsest; it recounts a sense of uneasy wakefulness

that eats into the psyches of the characters occupying Felipa's place. The poem proclaims:

> [m]y soul alone aspires, dilates,
> Yearns to forget its care and grief –
> No bath of sleep its pain abates (16)

expressing a longing both for sleep and the forgetfulness that would allow its ease. These lines can alternately indicate the narrator's desire to forget Felipa entirely, to sleep with a sound conscience once more, and Felipa's uneasy wakefulness after her fit.

'An Itinerant House' emphasises the delineation of form, with the inclusion of other stanzas from other poetic works in its milieu. Along with the stanza from 'The Shore' is another piece of Lytton's, from his epic poem *Tannhäuser:*

> Alas! what seek I here, or anywhere,
> Whose way of life is like the crumbled stair
> That winds and winds about a ruined tower,
> And leads no whither (Dawson 11, Lytton 95).

These lines foreshadow Wynne's collapse and present the themes in 'An Itinerant House' of space, movement, collapse, and dissipation. 'Forest Murmurs' and 'Sleepless Nights' appear in the story as entire, complete works, rather than the snippets of Lytton or Heine. Their completeness stands out from the many other palimpsestuous relations of the text. They encourage a reading of the works aside from the story's plot-lines. Yet, their completeness, in highlighting their presence, leads to questions of attribution. The poems may function like the bits from 'The Shore' or *Tannhäuser,* but they lack a name, like Lytton, that would establish their order.

While the lines of attribution are blurred and semi-fictionalised with Volz' translated quotes, the interpolated verse's order of attribution – of the author – is entirely fictitious, forming the haunting of 'An Itinerant House'. In 'What is An Author?' Foucault positions the name of the author as an ordering mechanism of literature. It 'remains at the contours of texts – separating one from the other, defining their form and characterizing their mode of

existence' (123). Attributing a work, ascribing the name of a creator to a poem or story, places it in a clear framework. The ascription of the author facilitates a reading of a text as an extension of a person, rather than highlighting the position of the work's production. The poet of 'Sleepless Nights' and 'Forest Murmurs' in the plot of the story, is fictional; the poem's attribution is inaccessible. 'Sleepless Nights' is introduced by the narrator stating 'I read the name of my verses' (15). The narrating poet is unnamed; like the translating Volz, is fictional. While narrator can be read as fictional garb for Emma Frances Dawson, the author of the story, the author-function of Dawson both limits and cannot fully address the palimpsestuousness of the interpolations in the work, and the ways that they haunt 'An Itinerant House'. This is particularly the case with 'Forest Murmurs', where the lines of attribution and the lines of form blur together, indicating the palimpsestuousness of the work.

 'Forest Murmurs' only appears in the story once. The poem functions as a catalyst in the story, forcing the narrator to realise Felipa's involvement in the death of Anson, and his current occupation of her haunting house, which culminates with the lines:

> How should these rushing waters learn
> Aught but the bend of this year's fern?
> *The lonesome wood, with bated breath,*
> *Hints of a hidden blow and death!* (Dawson 23)

The structure of the poem serves a purpose to the plot and characters, by supporting fictive attribution through a change in font. The italics indicate Felipa's over-writing and her oblique admissions in regards to Anson's demise. However, the passage of time and the two hands that wrote it are represented with an incredibly sheer line of separation, the use of italics. Neither the narrator nor Felipa wrote it; both are characters that are, in turn, part of the text. The italics that end each stanza of 'Forest Murmurs' both indicates the fictive authors of the poem and highlights the constructed aspects of its writing, its palimpsestuousness. The poem's border of form is inverted by its structural relation to ascription. The use of italics both immerses the poem into the story by representing Felipa's haunting, and highlights its

place as a constructed piece. The poem is palimpsestuous, in the sense that its form is modified in service of the plot, yet this modification is fictive. The prose is always already modified, a construction for the story, which can only be read with Felipa and the narrator as separate authors with the change in its font and form. In this way, the poem haunts the order of form and attribution. Both are utilised with 'Forest Murmurs' in such a way as to highlight their impossibility. The poem is impossibly attributed to two characters – one unnamed, the other disembodied – both of whom are part of the story. Its form is altered with the insertion of italicised words, yet, this alteration, like the attribution, is fictional.

'An Itinerant House' is haunted by its palimpsestuous structure and the palimpsestuousness of its interpolations. The palimpsestuous relations of the allusions in the story warp and contest both catalyses and the reality-effect, the mechanics of Realism. It presents visions in connection with the work that do not maintain a consistent relation of sight, mind and language. Rather than affirming the plot and characters, the allusions can over-take characters and complicate or hinder the plot, even as they create the story and its characters. In addition to the palimpsestuous allusions, are interpolations, inclusion of poems and translations, their form and/or attribution separating them from the rest of the text, and devaluing the story in terms of Realism. These interpolations challenge both the mechanics of Realist lens and the reading for depth in a palimpsestic work, as they are constructed for the story itself. The interpolations of 'An Itinerant House' are part of its palimpsestuousness; their ordering lines being fictive, they do not have the borders necessary to form the relations of allusion in the palimpsest. Yet, they are still part of the palimpsestuous work, altering and altered by the plot, characters, and allusions, in such a way as to still show their constructed status. 'An Itinerant House' both points to related texts, yet denotes its own fictive relations. In highlighting such fictive interpolations, it always refers, always haunts itself.

Section 4 Conclusion

'An Itinerant House' haunts by representing an oscillating palimpsestuous space, and the palimpsestuous relations of its construction. It mirrors the site by way of the kaleidoscopic palimpsest that it outlines via the reference to Trollope's 'An Artist's Tragedy', which configures spaces as readable texts of both mental and historical imprints. Trollope's configuration suggests that these imprints, or passionography, can be separated out from the rest of the involuted space to find transcendental truth. This skilful sight, however, is predicated on elision or destruction; to read the depth lines of a palimpsest is to ignore or destroy the other layers of the text. Felipa's palimpsestic house confounds any attempts at such skilful, eliding sight, because it can move, both locationally, and in terms of palimpsestic states. It appears in different locations as a blank slate, or as involuted, jumbled one. The movement of the domicile allows the entire city and surrounding wilderness an involute quality; the house can merge and separate across the surfaces of wilderness and city, as it moves across and between both. Rather than being a still conduit for a universal truth, the spatial palimpsest of 'An Itinerant House' confounds such easy visual access through its mutable superimpositions.

The fluctuating palimpsest of Felipa's inhabitance alters its male inhabitants' attempts to contain it with their own passionographic applications or attempts to representationally delineate it. The palimpsestic place is formed by the very attempts of the boarding-house lodgers to discursively domesticate Felipa. The narrator and his friend's initial assumptions of Felipa's race and respectability dissolves at the very beginning of the story. Felipa's collapse particularly challenges their delineations. The ambiguity of her non-death, Dering and the others to attempt her revivification. Dering, who already sees her as an object, hopes to fully place her in the category of living, fallen woman. The narrator would prefer that she remain in the still, complete category of death. Volz, in attempting to awaken her with 'gypsy music' also ascribes her the domesticating discourse of Orientalism, making her racially a

containable Other rather than a challenging reminder of California's complex racial history. None of their attempts to position Felipa in the full view and control of the domesticated Wild West fully function. She is awakened, but remains in a liminal state, as her far-working imprint remains long after her body. The resuscitation of Felipa forms the palimpsest of the haunting space. It presents an involuted surface, inviting the characters who enter it either a free projection of desires or mysterious truth they must attempt to dig through its strata to obtain. Both endeavours simply form new passionographs, which merge with the palimpsest and dissipate with the re-emergence of Felipa. Felipa challenges the narrator's own attempts at representing and containing nature, by turning his poem, 'Forest Murmurs' into a palimpsest thwarting the narrator's attempts to either contain or find answers through the translation of nature onto a page. Felipa's house eludes all of the men's strategies to maintain the borders of their discourses.

'An Itinerant House' as a text, is also palimpsestuous, made up of many different allusions that alter and are altered by the plot and characters of the story. They in turn alter and are altered by one another. Forming neither catalyses – the details that refer to the character or plot – nor the reality-effect – having no significance other than cumulatively relating the real – the allusions in 'An Itinerant House' highlight their literary language. This is apparent with Wynne's fit, as his status as a character both joins, and is engulfed by, the palimpsestuous allusions of the work. Many of the references in 'An Itinerant House' disrupt the visual framing of Realism with their palimpsestuous relations, particularly the described image and fictively ascribed caption. The story's interpolations of poems and translations mark a distinct haunting re-inscription of language. These insertions devalue the story in the discourse of Realism by way of their very palimpsestuousness. They function as allusions, as pieces of the palimpsestuous text. However, the ordering factor that would allow them to function as allusions, attribution, and form, are fictional, part of the structure of the story itself. The palimpsestic, palimpsestuous, and palimpsestuousness of 'An Itinerant House'

offers a multitude of challenging readings and relations. Of the three studies, Dawson's is the least concerned with the literary-visual conflation. Although, or perhaps because, it was the earliest of the pieces, first published twenty years before 'The House That Was Not' and thirty before 'The Pocket-Hunter's Story', 'An Itinerant House' is the most occupied, and enveloped with words. The haunting model in its plot is formed by the instabilities of language as a metaphor of mind and space.

Conclusion: Tracing Haunting's Optical Effects

The works of Peattie, Austin, and Dawson haunt the discursively domesticated Wild West in varied ways. In doing so, they offer a very different reading of the site, of domesticity, and of literature. They show a willingness to complicate a very powerful tool of both American colonial settlement, and American literature: the entanglement of vision and language, either by the Emersonian Eye or by Realist lens. Their stories feature orbuculum, mirages, palimpsests and sliding pictures, visions that do not allow the characters within them to stabilise their narratives visually, haunting the characters as they attempt to say what they see, and in doing so, domesticate it, make it safe, stable, and known within the power relations that form their lives. The haunting optics in these stories refuse neat, domesticating interpretations or translations from their characters; they also offer indications of the story as it is told, of literary language. All, to varying degrees, indicate an awareness of the structure of literature; all are willing to haunt it, to indicate their story as the stuff of words, but always allow a return to the somewhat realistic level of their plot, their stories. To read these stories is to read a West that should not be, but is, to work around what is tacitly not supposed to be represented in the Wild West of open spaces, and primitive, ever-renewing nature. In reading haunting as a warping, ambiguous fissure of the formations literature, space, and institutions, the seemingly monolithic Wild West, which exists to renew and be acted upon by white men, becomes far more complicated. Its seeming fixity, as near mythology, can be read as an uneven, complex process that always already involved the people it sought to place out of sight

This thesis, like all examinations, is formed by limitations. It traces specific conduits, delineations and power-structures – gender, nation, race, and class – with haunting as a negotiation of such discourses. A few aspects of these haunting works have been left far more implicit than explicit. This thesis offers only a glancing view as to how the very physical space, the ecosystem(s) of the western states interacted and informed the writing of these

short stories. It could be argued, particularly with Austin's 'The Pocket-Hunter's Story' that the disjunction between Wild West discourse, and the very physical state of the landscape, facilitate its haunting formation. Wild West discourse suggests a land made for man's desires. This can lead to a great disregard for the physical world and its resources. Indeed, one way of considering the aspect of escape in Wild West discourse is an avoidance of pollution. The spatial isolation of the primitive Wild West, in the form of parks and reserves, seems to both affirm a view of nature as bounteous, and absolve national and industrial pollution; so long as certain areas remain 'pure', untouched by human hands, nature will remain. Austin's hauntings, in particular, do not allow for such isolation or absolution; 'The Pocket-Hunter's Story' and 'The Hoodoo of the Minnietta' refuse the purifying containment of the Wild West; to harm one's surroundings is to harm both oneself and others, and vice versa. This overview did not focus on the ecology of each location in order to avoid the damaging equation of race and wilderness, and the gendering of nature. In order to describe the racial and gendered relations of the Wild West, much of its Ecocritical aspects had to be de-emphasised, though, in describing the complexities of race and gender in the Wild West, a critique of its treatment of the non-human world is implicitly present.

The issue of the short form was only addressed in relation to Milton's hierarchy, which places the short story as an inadequate form for representing the Wild West. The short story certainly can be considered a preferred form for haunting. Short stories can provide more open, complex, and suggestive interpretations than many longer works, as, unfilled by words, the space and tension between the words present in the story are far more apparent. While the short form can easily abet haunting, and was a particularly well utilised way of warping the representational Wild West, haunting can be applied to longer forms. The complex mirroring of space and language could particularly lend itself well to novels like Henry James' *The Turn of The Screw*, which hauntingly indicates the discourse of sexuality, particularly in regards to its regulation of both childhood, and domestic femininity. The short

story was utilised in this thesis to outline multiple relational points of haunting in regards to a specific set of interrelated discourses; as haunting's fluctuations require a great deal of explication. Rather than tracing the many warpings of one text, the case studies of short form works facilitate a much more rounded examination of haunting.

This overview only implicitly addresses the issue of privilege in regards to these authors. They were all written by white women from middle class backgrounds, who benefited from either their class or education in order to write and have their work published. They are, in some ways, inscribing another white, domesticating view of the American frontier. Yet, as this thesis suggests, their very class, gender and race necessitates haunting. Austin, Dawson, and Peattie cannot escape discourse, yet found themselves in a location that challenged the representational matrix that they were raised in, the views that they inherited and that framed their understanding. Their turn to haunting works is the product of such an encounter, and their own complex positionings. Haunting forms at fissures; it emerges at, and despite the efforts of boundary maintenance, from institutional efforts to maintain specific power structures, through insistent constriction. What allowed these women both mobility and the ability to form representations, also limited them. Haunting, in a way, allows authors like Dawson, Austin, and Peattie, to represent the elided and precluded, while still being able to have their works published, even to mixed reviews. Theirs is not a more authentic, or 'real' West; Wild West discourse functioned for, and was adapted by, many different people for many different ends, including Charlotte Perkins Gilman. Rather, their stories are a warped West, an attempt to both include and adapt aspects of Wild West and domestic discourse, yet also explore their fissures and display the discourses themselves.

While the application of haunting in this examination seems highly specialised and limited to a handful of texts, produced by a handful of women amidst the privileges and limits of domesticity and the Wild West, as a theoretical tool or mode, haunting is extremely valuable. Haunting can be utilised as a way of tracing the fissures of many discourses. This is

particularly true whenever there is a mimetic hierarchy of representation. Haunting theory offers a new way of considering late nineteenth and early twentieth century literature, particularly the more atypical works from the time period; those works that are overlooked and/or undervalued by either their contemporaries or literary critics of the present. The haunting mode would particularly lend itself well to colonial literature, or any other works that depict or exist on the fissures of the seeming order of nineteenth- and early twentieth-century institutions. Haunting also affords a view of modernist literature that is not so much as a complete conventional break, but part of a larger shift in how the literary was formed and considered. This is not to say that these stories are ahead of their time, as that would suggest an easy line of progress towards greater awareness of literary language in modernism. Rather, the literary, constructive awareness glinted in these stories was a tool of expression in a situation where the hierarchy that marked visual verity, in fact, relied on an elision of discourse. To read these stories in terms of haunting is to read a very different site, even in the same space, termed the Wild West. To read what should not be there, but is.

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End Notes

i   Turner's Frontier thesis is tinged with the American Civil War, which had, at that point, occurred thirty years before his publication. Reading along the lines of his hypothesis, the war was delayed due to settlement, as the question of the legality of slavery was placed in terms of geographic settlement, in the Mason-Dixon Line and free or slave states.

ii   The idea of the moving west covers up the uneven aspects of American settlement, this unevenness can be seen in the fact that California became a state in 1850, while much further eastward, Colorado did not receive statehood until 1876.

iii   Another aspect that Noble does not address is the aspect of birth control. By claiming no bodily desire and in fact bodily weakness, the discourse of women's sexuality outside of the pathological hysteric was one solely of birth-rate. Through the context of female physical weakness, women could justify fewer pregnancies, and fewer births, which at a time of high maternal death rates, could possibly lessen their risk of death by childbirth.

iv   And gained a great deal of political influence in the 1910's.

v   The focus on Orientalism is more cogent to the formation of foreignness in the American West. Kaplan also forms a domestic Otherness in 'Manifest Domesticity' but hers outlines the ascription of foreignness onto the black population, focusing on the efforts to recreate an American domestic space for formerly enslaved people in Liberia (596).

vi   This Elision has a considerable physical, political forces under-girding it, which is itself elided.

vii   Downey readily recognises the presence of Native Americans before the application of the blank slate (138).

viii   Most of *The Order of Things* is concerned with other markers of the shift in episteme, namely the rise of production over exchange in the formation of economics and of taxonomy being taken over with the processes of biology.

ix   Including Edward Soja's *Postmodern Geographies: the Reassertion of Space in Critical Social Theory*, and Michiel Dehaene and Lieven De Cauter's essay collection *Heterotopia and the City: Public Space in a Post Civil Society,* which includes Genocchio's essay.

x   Tamboukou, is the only critic found to apply the heterotopia to gender in the nineteenth-century, with both the article on women's colleges, and her full book, *Women, Education and the Self: A Foucauldian Perspective.* Kevin Hetherington's *The Badlands of Modernity: Heterotopia and Social Ordering*, though not focused upon postmodern urbanity, is primarily concerned with the eighteenth century.

xi   Including works such as Gilman's 'The Giant Wistaria', and Wynne's 'The Little Room'.

xii   Nathaniel Hawthorne was Brook Farm's most famous inhabitant; the relationship between his six months in the community and his novel, *The Blithedale Romance*, is highly contested. See Richard Francis' *Transcendental Utopias: Individual and Community at Brook Farm, Fruitlands, and Walden.*

xiii   Not much is known of Underhill outside of her father, wealthy Newspaperman, Charles A. Dana.

xiv   For ease of understanding, the modern spelling of bronco will be used, though it is in reference to the nineteenth-century term for bronco, as the meaning changed in the 20th century, to a specific breed of rodeo horse.

xv   The "fallen women" served by the Open Door included prostitutes, however, it mostly housed and cared for unwed mothers, abandoned and abused wives and their children.

xvi   The Homestead Act, passed by congress in 1862 allowed any citizen "who is the head of a family, or who has arrived at the age of twenty-one years" access to 160 acres of "unappropriated lands" that would be under their ownership after they lived and worked on it for five years (392).

xvii Such equality, it must be noted was not as universal as educators might indicate. The discourse of education as unifying and universal elides non-whites, as African Americans and Catholic immigrants were often segregated (Urban and Wagner 96), and Native Americans were left to the educating and acculturating forces of missionaries (Pulliam and Van Patten 162).

xviii   It should be noted that common schools typically hired women to teach and men to organize, as women could be paid less.

xix   Including spelling, grammar, history, geography and arithmetic.

xx   These include Helen M. Doyle's *Mary Austin: Woman of Genius* (1939), *Mary Hunter Austin* by T.M. Pearce (1969) *I-Mary: A Biography of Mary Austin* by Augusta Fink, Esther Lanigan Stineman's *Mary Austin: Song of a Maverick* and *Mary Austin and the American West* by Susan Goodman and Carl Dawson (2008).

xxi   The dates are referenced from Goodman and Dawson as they have provided the most detailed chronology of both her life events and works. Most of the other information comes from Stineman, as it features a wider scale of primary sources, outside of Austin's own immediate archive.

xxii   None of Austin's biographer's seem to agree as to the cause of his illness. Most cite respiratory problems (Goodman and Dawson 4, Pearce, 22). In her autobiography, Austin states that she 'never knew exactly' what her father died from, though generally affirms that it involved his lungs and possibly malaria (84-85).

xxiii   Austin's relation to Orientalism is complex. Yu frames her as 'a collector… a connoisseur of the 'strange', an authority in the matters of chinoiseries… an Oriental expert at a time when the survey of race relations needed expertise' (162). While she did collect both Japanese and Chinese ceramics, along with many Native American crafts, Austin was also known to scandalise white townsfolk by befriending her Chinese neighbours and associating with nearby tribes (Goodman and Dawson 51).

xxiv   Eldridge's research at the beginning of his edited edition of *An Itinerant House and Other Stories* is the only well researched depiction of Dawson's life. He draws from census data and the few surviving pieces of Dawson's correspondence.

xxv   Eldridge based his timeline on the opening of the transcontinental railroad in 1869. Dawson's parents had been separated for many years before they finalised their divorce in 1870, and the first appearance of Dawson in San Francisco records was 1873. A trip across the continent, even partially by stagecoach, would have been too arduous for a chronically ill woman, so they were most likely Pullman pioneers (xxiii).

xxvi   While part of her literary career and location would coincide with Mary Hunter Austin, it is unknown if they ever crossed paths, as she was rather reserved.

xxvii   Outside of the contextual information and biography from the Eldridge edition, all citations will come from a digitised version of her 1896 collection.

xxviii   Rather than smog, what humans create and unleash without control.

xxix   Both incense and the shrouded urn are funerary symbols.

xxx   I have been unable to locate Lewis' theatrical adaptation; the plot summary comes from Sue's novel.

xxxi   The image feasibly could have made it to San Francisco while the story was being written, either in the original magazine or possibly at a later reprinting.

xxxii   Unlike 'The Bells', this drama did not prove as popular and presumably did not make it to California's shores.

xxxiii   The main point of the short overview is that the play offers a failed dramatic translation between mediums '[p]lays of this kind require the aid of the original romance to their full interpretation'('The Wandering Jew' 455). The plot becomes utterly confusing without the fore-knowledge or previous reading of the book for reference.

xxxiv   Effectively, Heine translations were limited to Charles Leland's translation, *Pictures of Travel* in 1855 and Julian Fanes' *Poems: by Heinrich Heine* in 1854.

xxxv   This would be Elizabeth A. Sharp's circa 1892 collection, *Italian Travel Sketches &c. No* copyright date is listed on the digital copy, the estimated date comes from its WorldCat online entry.