Poems Shaped Like Maps: (Di)Versifying the Teaching of Geography, II

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This paper is about poems shaped like maps. It presents a brief history of visual poetry, beginning with the ancient Greek *technopaignia* and culminating in the concrete and experimental map-poems of the latter half of the twentieth century. After outlining some resemblances between concrete poetry and maps generally, the paper focuses on nine works spanning nearly forty years: from "Geographica Europa" by Eugen Gomringer, a founder of concrete poetry (1960), to "Manhattan" by Howard Horowitz, a professional geographer and poet (1997). Because these poems *are* maps, and because visual poetry resembles cartography in its graphic form, these playful map-poems offer a delightfully eccentric way to teach how maps—like/as poems—are generalized, simplified, and selective views of the world. This paper will tell their stories.

Keywords: poetry about maps, map/geography education, visual poetry

A BRIEF HISTORY OF VISUAL POETRY

Visual poetry may have begun when Simias of Rhodes designed his delightful *technopaignia* ("games of skill") in the multicultural Hellenistic world of the third century BCE. Simias shaped the lines of his verse into the pattern that illustrated his subject. "Wings of Love" (*Pteryges Erotos*), for example, takes the form of paired wings to describe the birth and powers of Eros, the winged god of love (*Greek Anthology* 5:128-29). Whatever inspired Simias to create his quirky "games of skill," they—like all works of visual poetry to this day—make the poetic experience inseparable from the visual.

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Since the *technopaignia*, visual poetry has displayed an array of guises. Latin poets, like Pubilius Optantianus Porfyrius in the 4th century CE, not only adapted the Hellenistic fashion to their own verse but created a new style of pattern poetry. This particular type of *carmen figuratum* ("shaped poem") employed evenly spaced letters of verse to form a rectangular space on which acrostic lines (*versus intexti,* "woven verses") were marked out. Manuscripts highlight these additional messages by using contrasting colors (such as red), enlarged letter-size, and outlines of figures. During the Middle Ages, the Merovingian writer Venantius Fortunatus and the ninth-century Abbot of Fulda, Hrabanus Maurus, featured Christian symbols like the cross and the figure of the crucified Christ in their *carmina figurata* (see Peignot 1978, figs. 30 and 35).

During the tenth-century, the *technopaignia* were collected in the fifteenth book of the *Anthologia Graeca* ("Greek Anthology"). Its printing, along with that of Maurus' *De laudibus sanctae crucis* ("In Praise of the Holy Cross") in 1501, spawned the flowering of pattern poetry during the 16th and 17th centuries. "Easter Wings," by the metaphysical poet George Herbert, is perhaps best known (see Grimm 1989, figs. 21-22, pp. 35-39). But other popular shapes included labyrinths, roses, musical instruments, hearts for wedding poems, and coffins for funereal verse (see Higgins 1987; Adler and Ernst 1987). Although pattern poetry languished for the next two centuries, it revived at the beginning of the 20th when the French poets Stéphane Mallarmé ("Un coup de dés"/"A Toss of the Dice," 1897) and Guillaume Apollinaire (*Calligrammes,* 1918) revolutionized the relationship between visual

poetry and art (Seaman 1981, 1-28, 117-200; Adler and Ernst 1987, 233-253). Then, after World War II, the international movement known as "Concrete Poetry" drew upon the graphic arts to create types of patterns never before seen. Among the most playful is the poem shaped like a regional map.

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Prior to the mid-20th century, there are virtually no maps in/as visual poetry. Two examples reveal the nature and paucity of the evidence. An Italian manuscript of the 9th or 10th century depicts Aratus' poem *Phaenomena*, a Greek masterpiece of the 3rd century BCE and the oldest systematic account of the classical constellations. "Aries" typifies the twenty figures illustrating the manuscript [Figure 1]. At the bottom, in Latin, Cicero's verse translation of the *Phaenomena* locates the constellation in the night sky. Above the verses, the story of the Golden Ram ("Aries") is recounted by Hyginus' enduring, if sophomoric, second-century manual of astronomy known as the *Fabulae*. What distinguishes this manuscript from others illustrating the constellations is that Hyginus' *words* have been shaped into the figures of Aries, Pisces, or Perseus. However inaccurate, these figures are nonetheless maps of the constellations (see Stott 1995, 40-41; Whitfield 1995, 35).

The second example is Simon Bouquet's pattern poem "Mappemonde" (1572), shaped like the world-globe on a stand [Figure 2]. Stitched together from classical Latin verses, the self-congratulatory panegyric describes how magnificently Bouquet, a Parisian official, orchestrated the entrance of Charles IX into his city in 1571 (see Peignot 1978, fig. 59). Particularly chilling is that "Mappemonde" was printed the same year that the Saint Bartholomew's Day massacre took place. Sanctioned by Charles himself, it claimed the lives of 3000 Huguenots in Paris alone. Yet Bouquet's "Mappemonde" offers only the suggestion of a map (see also Peignot 1978, fig. 69). Despite the unheard of proliferation of maps and atlases from Bouquet's time on, despite the fact that John Donne's ecphrastic map-poems and Jan Vermeer's paintings of maps and globes were seventeenth-century creations—I can find no evidence of visual poetry shaped like regional maps of the earth until the concrete poets come along.

CONCRETE POETRY AND ITS RELATION TO MAPS

Before turning to our map-poems, we may ask how prominent concrete poets and critics define their art. According to Mary Ellen Solt, "the concrete poet seeks to relieve the poem of its centuries-old burden of ideas, symbolic reference, allusion and repetitious emotional content; of its servitude to disciplines outside itself . . ." (Solt 1968, 8). German poet Max Bense adds: "Sentences are not the aim of concrete texts. What is to be created are ensembles of words which as unities represent a verbal, vocal and visual sphere of communication—the three-dimensional language object, and this three-dimensional language object is the carrier of a specifically concrete aesthetic message" (*Konkrete Poesie International*, 1965: quoted in Solt 1968, 74; trans. Irène Montjoye Sinor). For Eugen Gomringer, founder of concrete poetry and the first poet featured in this paper, "concrete poetry in
general . . . hopes to relate literature as art less to 'literature' and more to earlier developments in the fields of architecture, painting, sculpture, industrial design—in other words to developments whose basis is critical but positively-defined thinking" (*33 konstellationen* 1960: quoted in Solt 1968, 70; trans. Irène Montjoye Sinor).

For our purposes, Howard McCord may offer the most compelling analogy. A poet who often refers to maps in his verses (e.g., McCord 1968), McCord regards the *map* as a splendid metaphor for concrete poetry (McCord 1977, 74):

"'The page is a map on which the articulation of consciousness can be charted, and the serial flow we associate with prose can be gathered into clusters and islands of words which reveal the individual's voice and vision, even his philosophical stance, more accurately than a line broken by a general rule imposed.'"
–Howard McCord–

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We have only to look at the map-poems illustrated in this paper to see that the relationship between maps and concrete poetry goes even deeper.

A concrete poem resembles a map in being viewed as an artifact or object. The emphasis on its physical material and on its spatial appearance and meaning goes far beyond the normal juxtaposition of white page and lines of text. Neither horizontality nor even linearity are mandatory. In concrete poetry, the reduction of language to a word or fragment is similar to the reduction of landscape to map elements: both processes involve selectivity and generalization, simplification and concentration. If the poem uses words at all, the words tend to be nouns, as on maps where

Figure 1: Anonymous, "Aries," ninth- or tenth-century. From an Italian manuscript in The British Library: Manuscript Harley 647, folio 2v (image size approximately 5 x 5 inches). The constellation Aries is a map created from Hyginus' description of the Golden Ram. Reproduced in Carole Stott, 1995, Celestial Charts: Antique Maps of the Heavens, *London: Studio Editions, 40. Reprinted by permission of The British Library.*

SIMON BOVQVET
ciuis Parisiensis, populi suffragio no-
minatus, & ab omnibus vrbis ordinibus designa-
tus, Regiæque Maiestatis autoritate confirmatus, ad
rerum vrbanarum administrationem & Ædilitiam pote-
statem gerendam anno Domini milesſ. quingentesſ. septuage-
simo CAROLO Nono inuictissimo regnante. Eo ipso anno cum
Rex ciuilium bellorum tumultibus toto regno compositis, & fœli-
cissimo suo matrimonio cum sereniſſima Principe ELISABETA Ma-
ximiliani Augusti filia perfecto, ingressum sibi parari in eandem vrbem
Parisiensem iussisset, & Præfecto vrbis, quatuórq; Ædilibus curationem e-
ius apparatus rité commisisset, distributione facta suarum cuique partium,
dictus BOVQVET prouinciam triumphalium arcuum, statuarum, ta-
bularum pictarum, inscriptionum, & omnium quæ ad ornamentum tanti
spectaculi erant necessaria sortitus est. In quibus ille obeundis operam de-
dit vt omnia (sicuti veteri consuetudine in huiusmodi apparatibus rece-
ptum est) temporum conditioni responderent: iisque à Maiestate Re-
gia probatis, & in lucem emitti iussis, idem ea collecta atque digesta in
commentarium redegit ad perpetuam rei memoriam. In quibus om-
nibus disponendis, & explicandis siquid erroris obrepserit, aut si
stylus impolitior vilus fuerit, norit candidus Lector, hoc es-
se ipsius velut præludium. in quo nihil operæ ei ponere
vacauerit, nisi raptim & horis succisiuis propter
maximas & assiduas occupationes, qui-
bus per id omne tẽpus publicé
pruatímque deti-
nebatur.

GRÆCI,
& Latini ver-
sus præter eos qui
ex antiquis sunt excerpti,
sunt AVRATI Poëtæ Regij:
Gallici verò qui R. literâ subnotan-
tur, RONSARDI: quibus B. litera sup-
ponitur, dicto BOVQVET ascribendi.

Figure 2: Simon Bouquet, "Mappemonde: Bref et sommaire recueil de ce qui a été faict de l'ordre tenue à la joyeuse et triomphante entrée de...Charles IX," 1572 (Édition consultée: Paris). This "map-poem" celebrates the triumphant entrance of Charles IX into Paris. Reproduced in Jérôme Peignot, ed., 1978, du Calligramme. *Paris: Sté Nlle des Éditions du Chêne Peignot, fig. 59. Courtesy of Jérôme Peignot.*

place-names predominate. Ideally, the concrete poem—like/as a modern map—reflects our scientific and technological achievements, decreased production costs, and the availability and democratization of information. What has been said of Earle Birney's concrete verse applies to concrete poetry generally: it is "a poetry for modern man, a poetry which is accessible, immediate, and alive, which is not maimed by the machine, but is liberated by it" (Zenchuk 1981, 115).

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Finally, the concrete map-poem came of age in the 1950s and 1960s, a time when road maps were free and maps appeared not only in classrooms but in favorite works of fantasy and science-fiction. During World War II, war maps had been published in popular magazines, including *Time* and *Fortune*; cartographers like Richard Edes Harrison had offered readers unusual and disturbing perspectives of the world (see Harrison 1944; Mandell 1996); and the film *Casablanca* (1943) had used a scrolling map to give viewers the sensation of flying over war-torn Europe and North Africa. The explosion of maps in fiction and visual poetry from the 1950s on has been paralleled by the proliferation of maps described in "conventional" poetry and represented in the visual arts—most notably, in the works of Guy Debord, Jasper Jones, and Saul Steinberg (see Steinberg 1976; Storr 1994; Bianchi and Folie 1997).

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Yet in all the studies about concrete poetry, there is a neglect of the map-poem as a distinctive type. Even those most articulate in defining concrete poetry omit cartography when considering concrete poetry's relation to other fields besides literature. The map is even an overlooked art in the study of visual poetry as a whole. Consider Reinhold Grimm's incisive work on pattern and iconic poems in his "Poems and/as Pictures" (Grimm 1989). Grimm criticizes Gisbert Kranz for excluding photography from the arts enumerated in his seminal works, *Das Bildgedicht in Europa* (1973) and *Das Bildgedicht* (1981). Yet Grimm is otherwise satisfied that Kranz's list "encompass[es] the totality of art" even though maps are notably absent (Grimm 1989, 6). One reason is certainly the virtual absence of maps in/as visual poetry prior to the mid-20th century. But, as Denis Wood might argue in his *Power of Maps*, there are other factors to consider as well (Wood 1992). Until very recently, most people have regarded maps as mirrors rather than interpretations of reality. And modern cartography tends to emphasize the scientific and technical aspects of mapmaking over the artistic.

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Poets continue to make concrete and other experimental map-poems even after the "demise" of the movement in the 1970s and the fall of the Berlin Wall in 1989. Among the nine poems presented here, one has appeared recently in *The New York Times* (Horowitz) and at least three have been anthologized in major collections (Birney, Gomringer, Morgan). While most of the poems stand alone, Kostelanetz's "The East Village" comprises eleven map-poems (1970-71), Nichol's "Man in Lakeland" was "found" with the twelve-page "In Lakeland" (1978), and Muldoon's "[Ptolemy]" is one of two graphics in his lengthy narrative poem entitled *Madoc: A Mystery* (1990). Other concrete map-poems certainly exist, but I've selected these particular works because of their variety, reproducibility, and appeal—as well as the importance of their poets.

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All these poems are tantalizing puzzles demanding the reader/viewer's active participation. Although they have an immediate impact, not one is readily comprehensible. If one aim of concrete poetry is simplification and transparent meaning, the poems you'll see deserve the designation "dirty"—not "vulgar" so much as "shapeless," "obscure," and "requiring lots of study" (Davey 1971, 62-63). Yet explanations, if present at all in anthologies and studies of concrete poetry, are brief. My intent in this paper, part of a book I'm writing on maps in twentieth-century poetry, has been not only to collect these map-poems and present them chronologically, but to tickle out their layers of meaning and, if possible, uncover both their geographical and cartographical inspirations/counterparts.

NAMES MISPLACED ON THE MAP

Eugen Gomringer, Bolivian-born Swiss and father of concrete poetry, designed "Geographica Europa" in 1960 (see Peignot 1993, 223; Millán and Sánchez 1975, 183). This poem is a sketch-map of Europe showing names

of cities and countries spelled, for the most part, in their native languages [Figure 3]. But the names are not in their proper geographical positions: Rome, for instance, appears in capitals at the center of the map. Political boundaries and powerful cities like London, Paris and Moscow are notably absent. Could the message of this enigmatic concrete map be "your interest is my interest"?

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After World War II, many Europeans rejected nationalism and strove for unity. Only two years before Gomringer composed "Geographica Europa," the European Common Market (or European Economic Com-

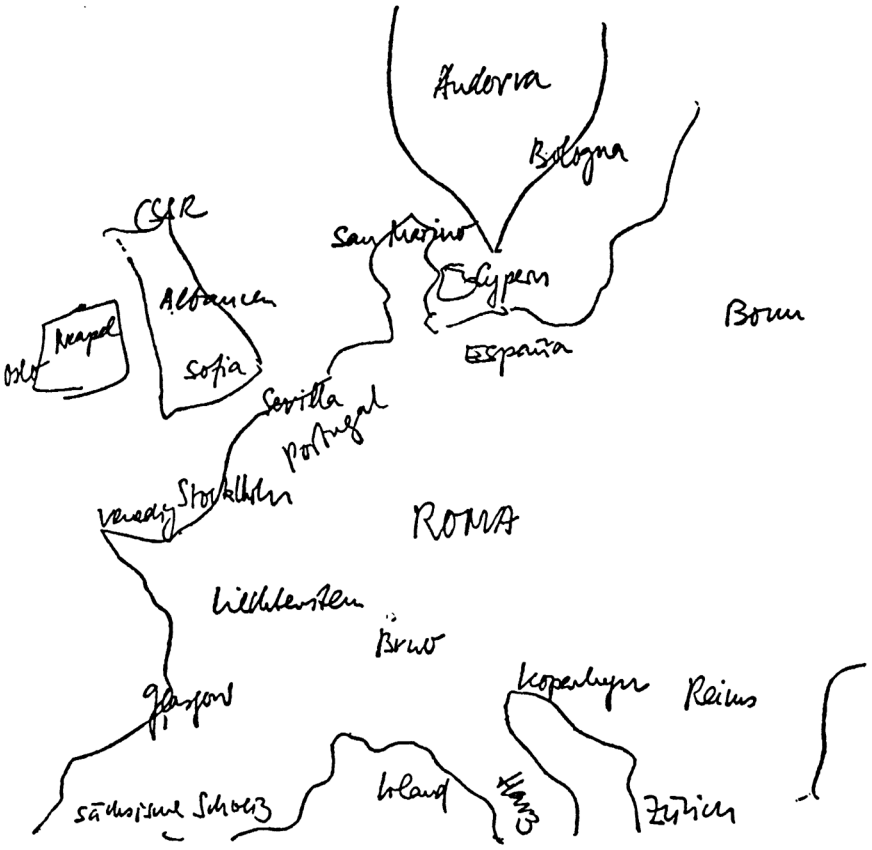

Figure 3: Eugen Gomringer, "Geographica Europa," 1960. This enigmatic map-poem features misplaced labels. Reproduced in Jérôme Peignot, ed., 1993, Typoesie, *Paris: Imprimerie nationale, 223. Courtesy of Jérôme Peignot.*

munity, EEC) was established to promote both the economic and eventual political union of the member countries. Some of these are represented on the sketch-map (France by Reims; Italy by Neapoli, Bologna, and Venice/Venedig; West Germany by Bonn). Rome's central position becomes clear once we recall that the Treaty of Rome brought the Common Market into existence in 1958. But the Treaty of Rome failed to unite Europe. Within a year, two other economic organizations were competing with it: (1) the European Free Trade Association (EFTA), whose members included Great Britain (represented on the map by Glasgow and Cyprus), Norway (Oslo), Portugal, Sweden (Stockholm), and Switzerland (Zurich, Lichtenstein); and (2) the Council for Mutual Economic Assistance, which coordinated economic policy among the communist nations, including Albania, Bulgaria (Sofia), Czechoslovakia (Brno), East Germany (Harz, Sächsische Schweiz), and the Soviet Union (CSSR). The communist states represented

on Gomringer's map-poem were also members of the Warsaw Treaty Organization (1955), the rival defensive alliance to NATO (1949), which, in turn, numbered many who later joined the EEC and EFTA. Gomringer also has included unallied nations, like Spain (España, Sevilla) and the independent kingdoms of Andorra and San Marino. In other words, his 1960 map-poem seems to combine the European hope for a unified landmass and the ideological divisions of the Cold War. Perhaps the juxtaposition of Europe's natural coastlines with man's imposed cities and scrambled place-names also reveals what Gomringer calls the concrete poet's "ability to conform to the demands of communication today which obeys the laws of the sciences of nature and of sociology" (Peignot 1993, 222).

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IS IT A MAP OR A BIRD?

On the 21st of December 1965, Edwin Morgan—Scottish poet and professor of English at the University of Glasgow—designed his "Chaffinch Map of Scotland." He included the poem in *The Second Life* (Morgan 1966, 38), his first important collection and the winner of the Cholmondeley Award for Poetry. Since then "A Chaffinch Map of Scotland" has appeared in several of his own collections (Morgan 1968, 52; 1982, 161; 1990, 179) and in important anthologies of concrete poetry (Bann 1967, 169; E. Williams 1967).

As the title indicates, Morgan employs a map-like form to celebrate both Scotland and the chaffinch, a brightly colored seed-eater that resides year-round in Scotland [Figure 4]. He suggests Scotland's shape—particularly its irregular breadth and deeply indented coastline—by varying the length of his lines, the insets of his margins, and the spaces between words or word-clusters. The poem's "stanzas" likewise reproduce Scotland's physical division into three regions: the Highlands, the Central Lowlands, and the Southern Uplands extending to the English border.

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But instead of place-names, Morgan's map-poem explodes with bird-names for the European chaffinch. "Chaffie," "shelly" and the "ch-"/"sh-" variants advertise the bird's preferred diet; "finch" is onomatopoetic (Warrack [1910] 1965; MacLeod 1990). The poem, in other words, is a *dialectical* map. According to Morgan, each of the words is a Scottish regional name placed in order of its "actual geographical distribution" (E. Williams 1967, n.p.). Bird lovers will recognize Morgan's parodic tribute to bird guides like Peter Clement's *Finches and Sparrows*. Here is how Clement describes "the local variations and dialects" of the chaffinch call (Clement 1993, 166):

> [It] is a distinctive, almost metallic "pink", "spink" or "chink", uttered as either a single or a double note . . ., also a loud "wheet", "whit", "tsip" or "tsirrup" . . . and a thin high-pitched or wheezing "eesse"; in flight a characteristic quiet "tap", "chap" or "tsup" note . . .

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Morgan has varied his poem's rhythms and sound-combinations to mimic the chaffinch's melodious song, even the characteristic double-plosive ending "brichtie." Of the poems examined here, Morgan's is most successful at linking the visual image with "sound poetry," another type/aspect of concrete poetry.

"The Chaffinch Map of Scotland" also recalls several cartographic traditions. The title contains a pun on "chaffinch"/"half inch" (E. Williams 1967). This is Morgan's spoof on the large-scale British Ordnance maps, whose precursor was William Roy's mid-eighteenth-century manuscript survey of Scotland. Closer to the poem in playfulness is Robert Dighton's *Geography Bewitched! or, a droll Caricature Map of Scotland*, which represents the country as a hunchback clown sitting on a rock (Bowles and Carver,

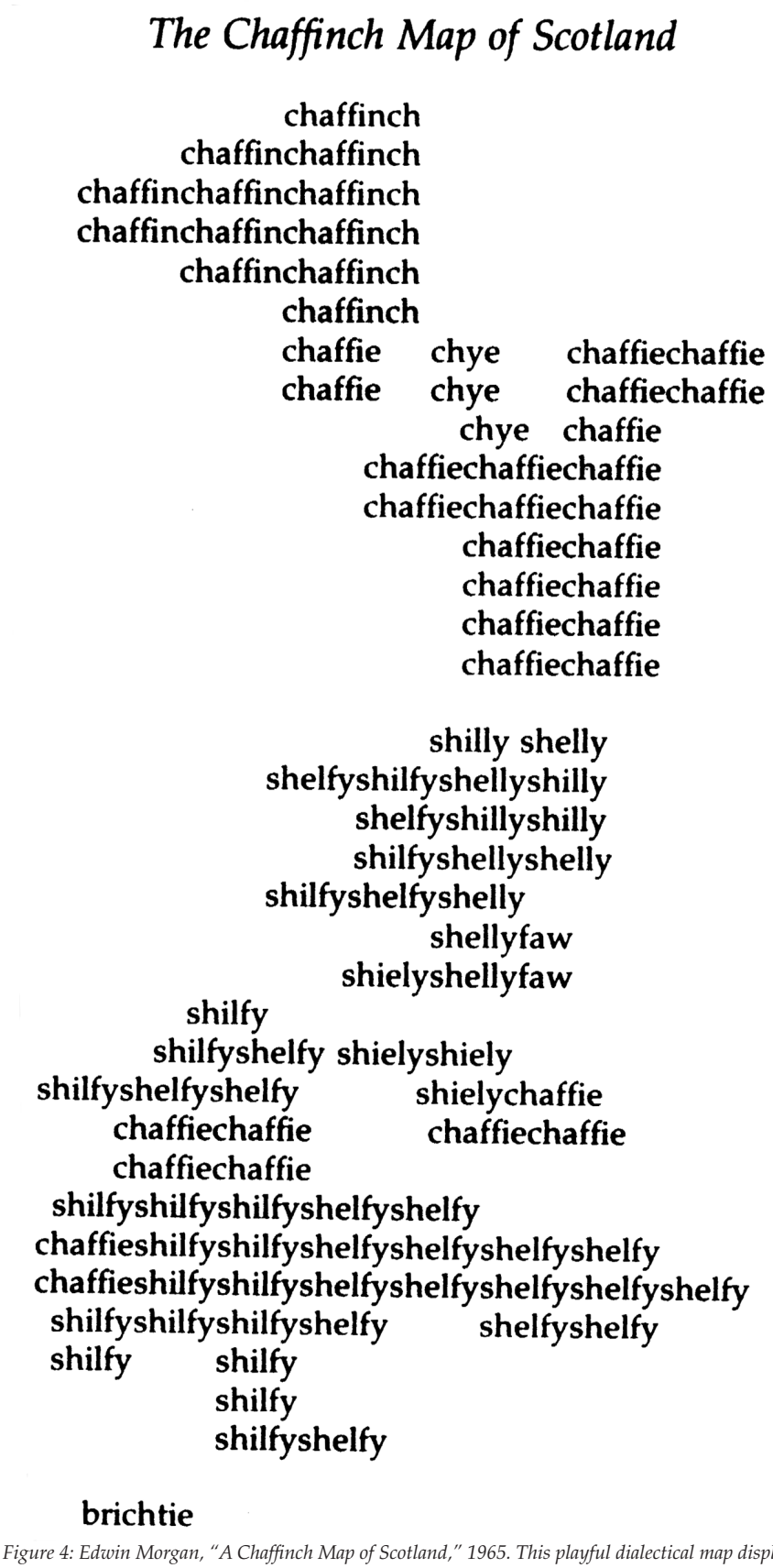

Figure 4: Edwin Morgan, "A Chaffinch Map of Scotland," 1965. This playful dialectical map displays the geographic range of Scottish names for the bird. Reproduced in Edwin Morgan, 1990, Collected Poems, *Manchester: Carcanet, 179. Courtesy of Carcanet Press Limited.*

London, c.1794; see Rose 1981, 63, and Hill 1978, 44-45). But the cartographic inspiration for "A Chaffinch Map of Scotland" is undoubtedly the bird-range maps in guides like *Finches and Sparrows*. We can imagine Morgan trampling around his beloved Scotland with a bird-guide firmly tucked under his arm.

MAPS, HISTORY, AND "DIRTY" POETRY

Earle Birney, one of Canada's most beloved and highly-awarded writers, created "up her can nada" to observe his nation's centenary in 1967 (Birney 1971; 1975, 2:159; cf. Bayard 1989, fig. 12). This poem is a sketch-map of Upper Canada, Ontario's official name from 1791-1841 [Figure 5]. Birney's immediate inspiration was a special exhibit, *The Discovery and Mapping of Upper Canada* (1967), on display at Toronto's Royal Ontario Museum while he was writer-in-residence at the University of Toronto. With its eye-catching red and black letters, Birney's poem is a playful masterpiece of concrete poetry caricaturing historical and economic maps of the province. In the center, "up her can nada" is surrounded on all sides by aliens and aggressors. To the west lies the "unknownterritory" of Manitoba; to the east, "the hostile territory" of Lower Canada, present-day Quebec; and to the south, "Northern Limits of Civil Lies Asian & Trap-shooting for incoming missilesss" identifies the US-Canada border. Filled with playful stereotypes, this map-poem is nevertheless a penetrating analysis of the complexity of Ontario, and of Canada itself.

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The lettering "UP HER CPRAN NADA" from bottom-to-top simulates the flow of the long northern Ontario rivers, which travel from south to north before spilling into the bays. The word-segments of the title seem stranded, a problem not uncommon for mapmakers attempting to stretch the six letters of "Canada" across the enormous landmass. As early as 1656, Nicolas Sanson's map of New France divided "NADA" from "LE CA" ("Le Canada ou Nouvelle France," Paris: Pierre Mariette; see Goss 1993, 152). Birney follows suit. At the top of his map, in the sub-Arctic tundra of the Hudson Bay's southwest shore, "NADA" evokes the Spanish word "nothingness." Among the whimsical derivations for the name "Canada" is "Aca nada!" ("There's nothing here!"), an expression of disgust by the early Spanish explorers who found nothing but ice and snow. The "Can" of the title appears as "CPRAN" on the map, an allusion to the role of the CPR, or Canadian Pacific Railway, in uniting Ontario to the rest of newly confederated Canada. "Up *her* can nada" alludes to "Her Majesty the Queen": either Victoria, who oversaw Canada's conversion from colony to nation, or Elizabeth II, Queen of Great Britain and Canada since 1952—both of whom are loved by Ontario's overwhelmingly "British" majority. And the irreverent title unequivocally categories the poem as "dirty" concrete poetry.

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But Birney's map-poem shows the modern boundaries of Ontario rather than those of Upper Canada. Given the tensions between Ontario and Quebec, the small, red-lettered "canada" appears like a broken promise of harmony. The poem also reflects Birney's anti-Americanism. Cold-War paranoia between the US and the USSR resulted in the proliferation of missiles aimed over Canada by both superpowers, and inspired the "incoming missilesss" Birney has placed on the eastern Canada-US border of his map. During the 1950s, three radar "fences" had been built on Canadian soil to detect airborne objects and to protect the striking forces located mainly in the US. While Birney was composing "up her can nada," American involvement in the north reached its peak even as thermonuclear ballistic missiles were rendering the early warning system obsolete. Closest geographically to the eastern Canada-US is the Pinetree Line, which "was intended to cover the most likely enemy approaches between Labrador and the Great Lakes"

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(Henrikson 1990, 17; see map in Loughlin 1958, 136-37). Birney's whimsical "missilesss" barely conceals his abiding fear of atomic annihilation.

The poet from western Canada uses "up her can nada" to take jabs at Ontario as well. The broken lettering of "VI RTUe is our only shield," pokes fun at its pretensions while playing upon the rich geological underpinning known as the Canadian Shield. In contrast to the Huron and Cree on Birney's map, the quarter of Canada's population living in the "Golden Horseshoe" on the western shores of Lake Ontario receives the anonymous and uncomplimentary designations "moronia" and "UncontrolTrontonia"—the latter a play on the urbanites' tendency to swallow the initial "o" in the name of their provincial capital, Toronto. These terms spell out the metropolis' mindless excesses, most notably its taxes and pollution. Birney highlights his message by printing "Uncontrol," "pollutional," and "sewage development system" in bold red letters and by making the Great Lakes resemble lower intestines evacuating waste into the St. Lawrence.

Finally, Birney's use of red and black distinguishes "up her can nada" from the other concrete map-poems we're examining. More expensive to reproduce, "up her can nada" tends to be reprinted entirely in black (e.g., Birney 1975, 2:159; Bayard 1989, fig. 12). Yet precedents exist not only in concrete poetry and poster art, but in the *carmina figurata* of medieval poets like Venantius Fortunatus and Hrabanus Maurus (see Peignot 1978, figs. 30 and 35). Birney, a professor of medieval literature and creative writing at the University of British Columbia from 1948-1965, was certainly familiar with manuscripts of these pattern poems and their contrasting red and black letters. In what may be the original draft of "up her can nada," Birney used pencil, pen and magenta ink to replicate this venerable practice. According to Edna Hajnal of the Thomas Fisher Rare Book Library of the University of Toronto (e-mail, January 2000):

"Birney's use of red and black distinguishes 'up her can nada' from the other concrete map-poems we're examining."

> A map of Ontario [is] drawn in pencil on a piece of paper, 4 1/2 x 5 3/4 inches, with the outline of the province traced over with magenta ink and pen. The Great Lakes are outlined with magenta ink and pen. No neighboring territories are shown as the map almost fills the paper. Most of the lettering is in pencil, and few of the words are similar to those in the printed text. The upper right hand corner has printed in upper case letters with pink pencil "up her can nada."

And Birney himself applauds modern technology for making the printed versions of his concrete poetry so unique (Nesbitt 1974, 107):

> I accept the best technology of the world I live in, which allows my publisher to offset my poems straight and crooked, slanting like rain or curving like balloons, and to print them in black, green, red, or whatever colour of ink I choose for a word on a page.

WHAT SHAPE IS YOUR STATE?

John Hollander, a prolific American poet and critic, included "A State of Nature" in his 1969 collection *Types of Shape* (Hollander 1969, 15; 1991, 24). Looking like a map of New York State, this concrete poem recalls the Iroquois who roamed throughout the area before the European settlers imposed the political boundaries that we now recognize as "real" [Figure 6]. Hollander contrasts the Iroquois' "state of nature" with our western artifice, their physical world with our intellectual forms, their "descriptive" language with the name we've given so unimaginatively to both city and state. In the second edition of *Types of Shape*, Hollander explains the inspiration for his map-poem (Hollander 1991, xxii):

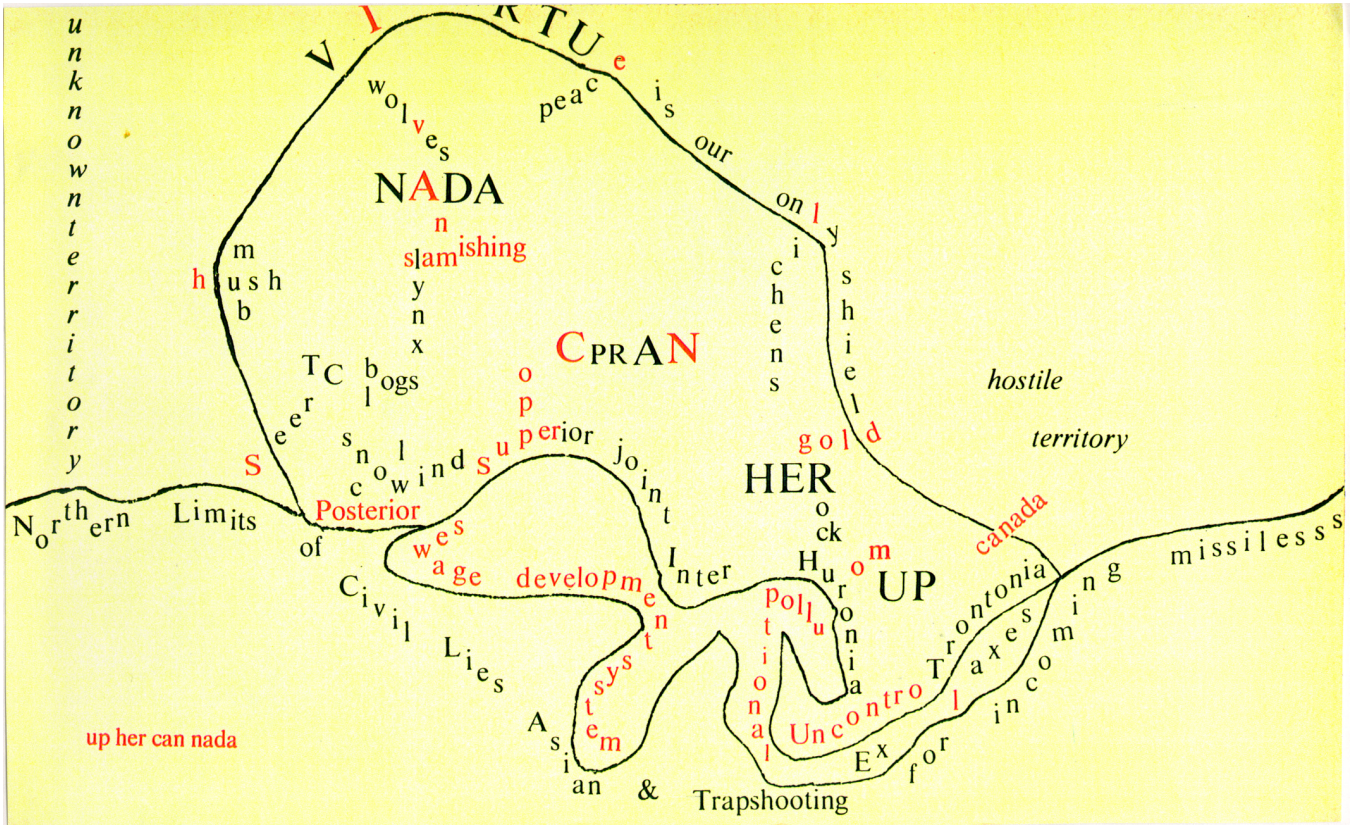


Figure 5: Earle Birney, "up her can nada," 1967. This sketch-map shows the boundaries of present-day Ontario; but its title and details also allude to Upper Canada, the official name of Ontario from 1791-1841. Reproduced in Earle Birney, 1971, rag and bone shop, *Toronto: McClelland and Stewart, n.p. Courtesy of Wailan Low, executor of the estate of Earle Birney.*

"A jigsaw puzzle of the forty-eight states I had as a child cut the pieces along state lines, so I always had a strong sense of the 'shape' of the various states."
–John Hollander–

A jigsaw puzzle of the forty-eight states I had as a child cut the pieces along state lines, so I always had a strong sense of the "shape" of the various states. My own New York seemed to be both broken hatchet and T-bone steak. This poem is not about New York, however, but about nature and convention (both natural boundaries like rivers and lines drawn by surveyors are equally binding as legal borders); also, I have always felt that the Algonquian descriptive terms by which so many geographic features of the American Northeast are named haunt us (who don't even know a few simple roots . . .) like ghosts.

"A State of Nature" is the most traditional of the concrete map-poems examined so far. Like the ancient Greek *technopaignia* and their baroque offspring, the lines of Hollander's poetry conform to the shape of the physical objects (adze, steak, New York State) described by his words. The resemblance is not coincidental. The A. Bartlett Giamatti Professor of English at Yale University, Hollander is particularly fond of seventeenth-century pattern poetry and often shapes his poems into concrete figures. But Hollander can be playful too. As the poem tapers off to the southeast, the words "a city" mark the spot where New York City now stands.

NEIGHBORHOODS AS POETIC MAPS

Richard Kostelanetz, a New York City-born writer, critic and editor, was searching for a new way of producing visual poetry (Kostelanetz 1993, 43-44):

> . . . I wanted to get away from the centered space and single perceptual perspective of my earlier work. Since my mind tends to be more inven-

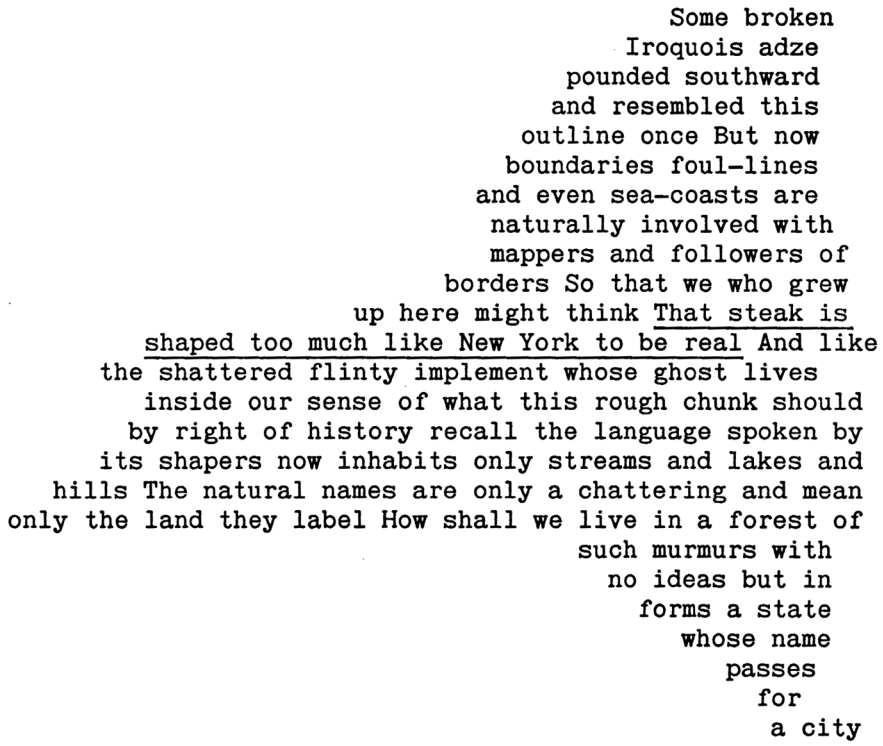


Figure 6: John Hollander, "A State of Nature," ca. 1969. This map-poem is shaped like New York State (as well as an adze and a steak). Reproduced in John Hollander, 1991, Types of Shape, *2nd ed., New Haven: Yale University Press, 24. Courtesy of Yale University Press.*

tive with materials than imaginative about events, I chose a familiar subject: the neighborhood in which I then lived. As my theme was the variousness of the individual side streets, each having its own characteristic spatial qualities, its own details and its own sounds, I devoted one page of language and space to each block. I thought of hiring a professional calligrapher to redo my peculiar handwriting, but her single sample reminded me too much of the rigors of linotype and *that* was precisely what I was trying to avoid. Once again, the best solution was letting the work reveal my own hand.

In 1970-71, Kostelanetz designed "The East Village," a map-poem more detailed and intimate than any we have examined [Figure 7]. Kostelanetz begins with an overview of the area he will map as "individual side streets" on the remaining ten pages (Kostelanetz 1974, 1993, [63-73]). This first poem shows the core of the East Village, extending from St. Mark's Place (Eighth St.) south to Fourth Street, and from Third Avenue east to First. West is on top to emphasize the area's relation to Greenwich Village, simply known as "*the* Village." During the 1960s, artists and intellectuals moved east from the Village to the adjacent part of the Lower East Side, which they subsequently renamed the "East Village." Kostelanetz's text-blocks or legends employ a map's multiple perspectives to imitate the disordered pattern of urban life. The top-down text recounts the area's unique history, architecture and cultural diversity. Only one phrase is critical ("Dog-shitted streets"). But turn the map upside down, and several terse phrases accost us: "Spare change?"; "Fast Food Invasions,"; "High rates of unemployment/welfare." Adjust the map so that St. Mark's Place is on top and Kostelanetz's own opinions become obvious: "perceptible tensions, but little violence"; "too much to hear, too much to see, too much

"Kostelanetz's text-blocks or legends employ a map's multiple perspectives to imitate the disordered pattern of urban life."

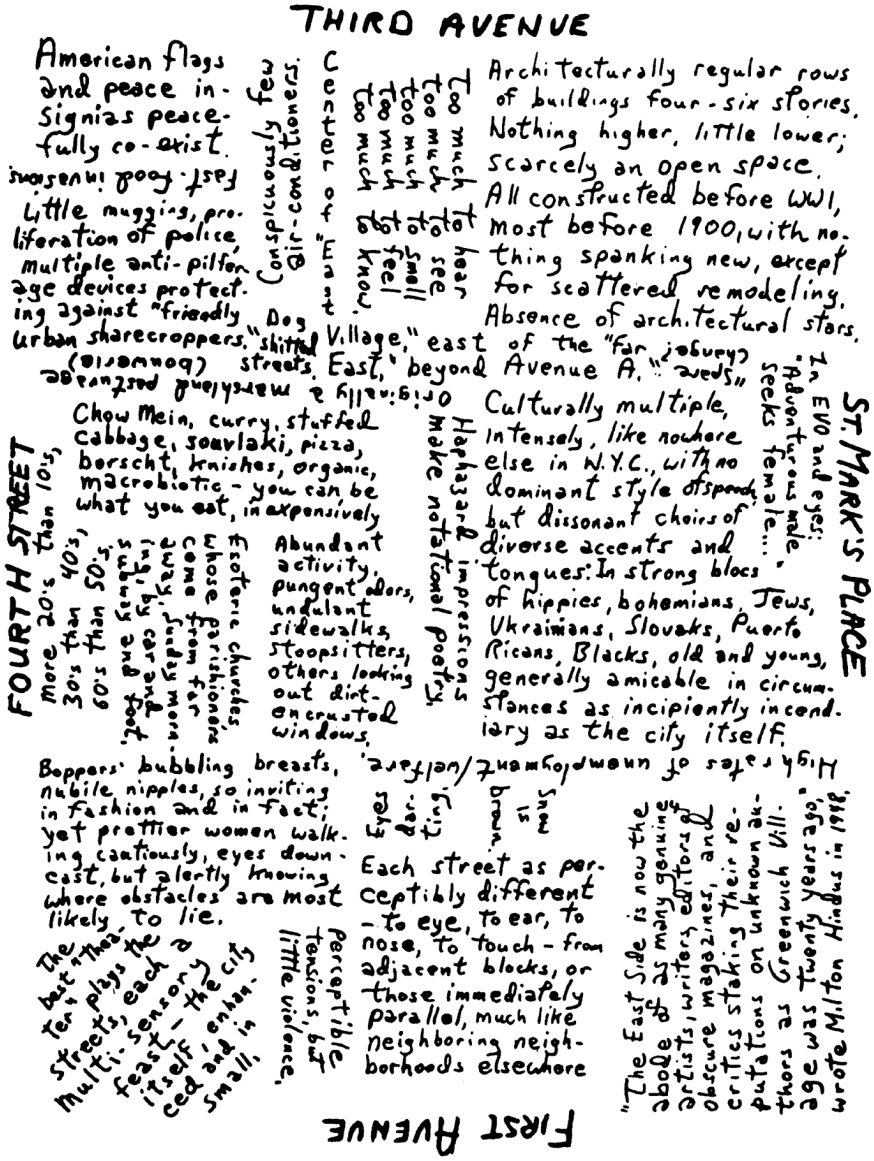


Figure 7: Richard Kostelanetz, "The East Village," 1970-71. This map-poem is an overview of the core of the East Village: from St. Mark's Place (Eighth Street) south to Fourth Street and from Third Avenue east to First. RICHARD KOSTELANETZ: "Third Avenue" copyright © 1993 by Richard Kostelanetz. Reprinted from WORDWORKS: POEMS SELECTED AND NEW *by Richard Kostelanetz, with the permission of BOA Editions, Ltd.*

"Kostelanetz's map-poems are endearing permanent records of a vibrant period in his neighborhood's radical history."

to smell, too much to feel, too much to know"; and, most aptly, "haphazard impressions make notational poetry."

Each single-block poem centers on the street itself rather than on the block of buildings extending between two streets. At first the viewer may be confused, since the same street name appears on both sides of the map-poem [Figure 8]. But closer examination reveals that Kostelanetz is offering the perspective of a pedestrian rather than the bird's-eye view of a mapmaker. To indicate the narrowness of Seventh Street, for example, he angles—from bottom to top—the direction of the words he has placed in the middle of the page: "Once the street sweepers leave and parking regulations end, the available places are swiftly occupied; and at night, empty ones can rarely be found."

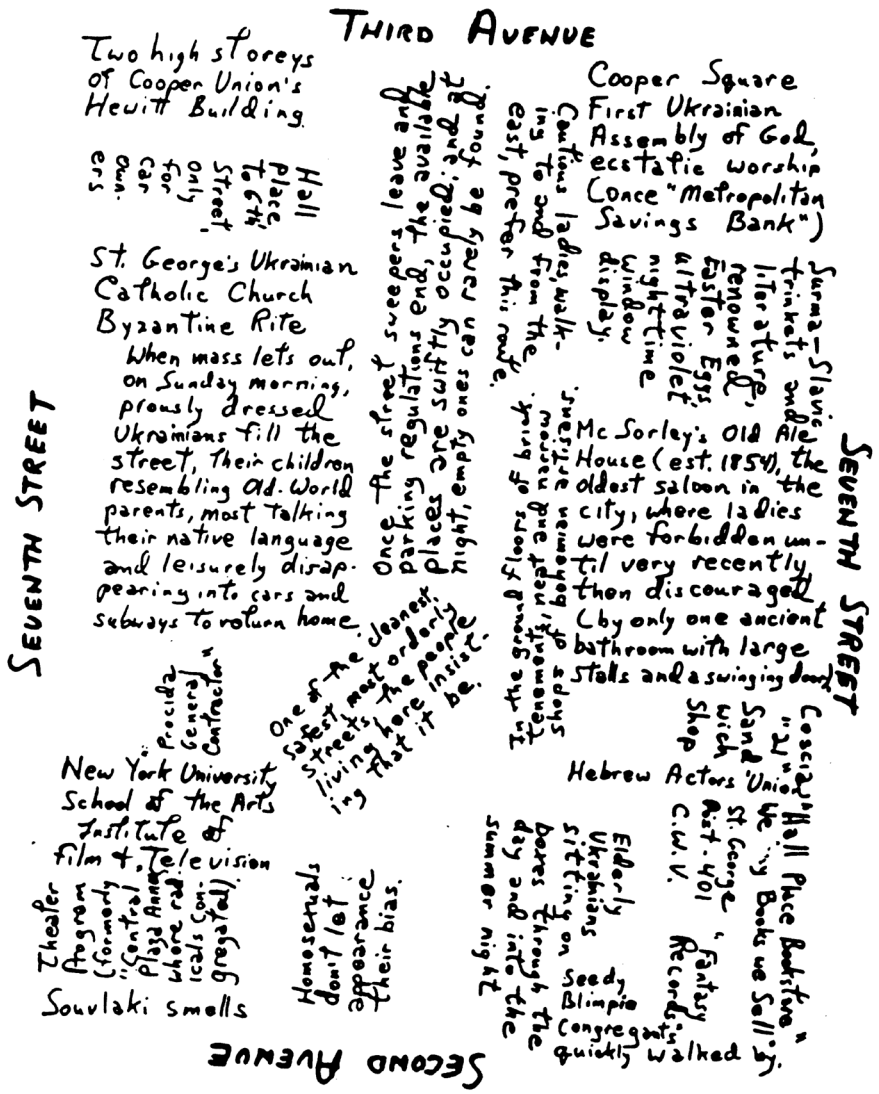


Figure 8: Richard Kostelanetz, "The East Village," 1970-71. This map-poem depicts an "individual side street," namely Seventh Street between Third and Second Avenues. Adele J. Haft: "Third Avenue" copyright © 1993 by Richard Kostelanetz. Reprinted from WORDWORKS: POEMS SELECTED AND NEW by Richard Kostelanetz, with the permission of BOA Editions, Ltd.

Kostelanetz's map-poems are endearing permanent records of a vibrant period in his neighborhood's radical history. Many buildings have disappeared along with the hippies; among them, the famous Fillmore East Theater. But amazingly, most of the places on Seventh Street between Third and Second Avenues still remain, though Surma has changed its name to The Ukrainian Store and New York University has made a dorm of the building where Spike Lee did his graduate studies in film. A Sanborn insurance map presents this neighborhood on a similar scale (Sanborn 1920/1973, vol. 2, pl. 18), its pasted "updates" appealing as much for their texture as for their historical value [Figure 9]. But the map's focus is on building materials, access routes, and fire retardants. Missing are the people whom Kostelanetz's map-poems bring to life: "the cautious ladies" and "elderly Ukrainians." The visual appearance of his map-poems allows us to enter vicariously into the space and time he has mapped. But his language and poetry remind us that we can hear, smell, and even taste these

"The visual appearance of his map-poems allows us to enter vicariously into the space and time he has mapped. But his language and poetry remind us that we can hear, smell, and even taste these places as well."

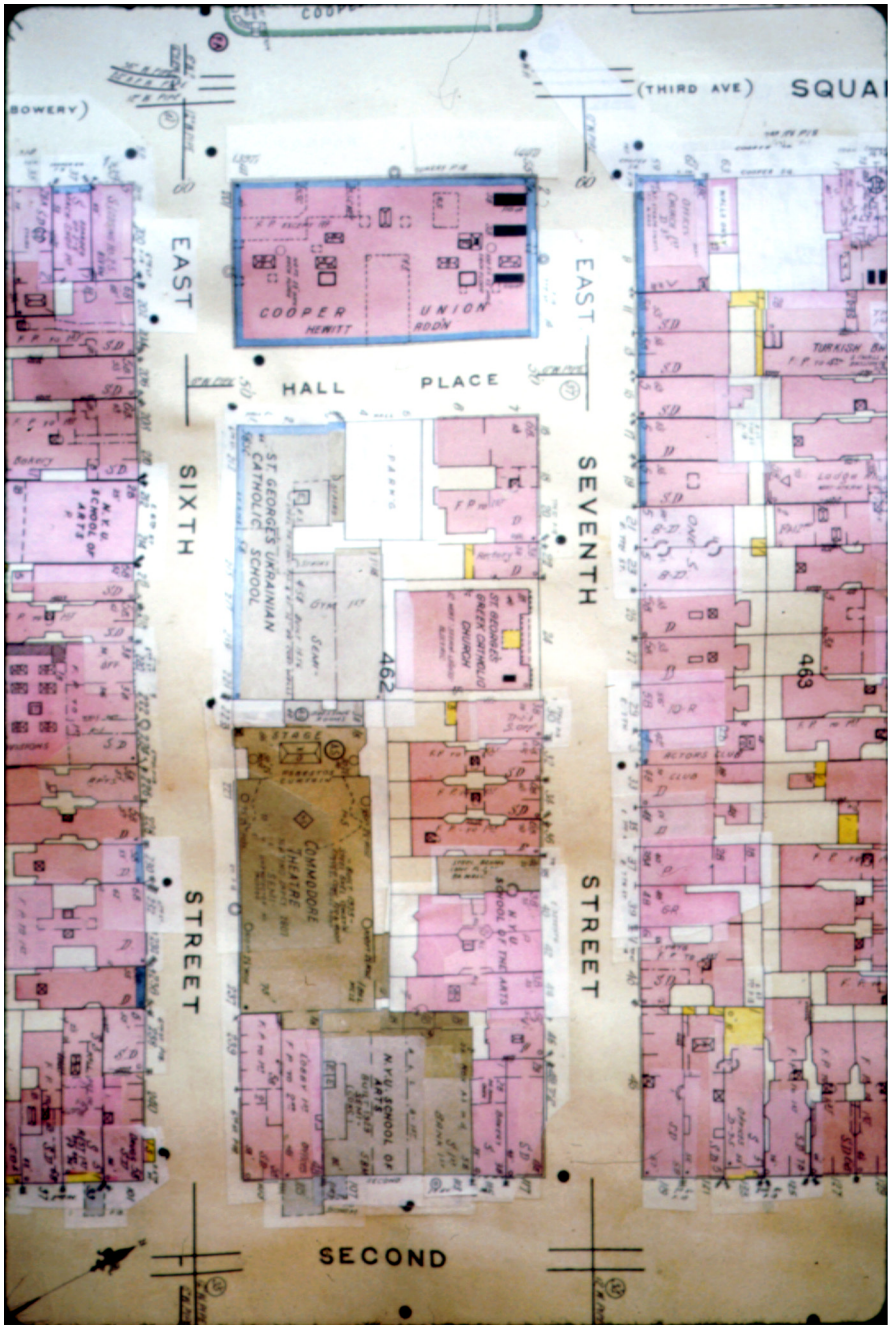


Figure 9: Sanborn Map Company, Untitled insurance map of the block facing Seventh Street between Third and Second Avenues, 1920, updated 1973 (original scale: 50 feet = one inch). Reproduced in Sanborn Map Company, [1920] 1973, Sanborn Map Company Insurance Maps: The City of New York, Borough of Manhattan, *New York: Sanborn Map Company, Vol. 2, Pl. 18. Copyright 1973 The Sanborn Map Company, The Sanborn Library, LLC. All Rights Reserved. This Sanborn Map™ has been reproduced with written permission from The Sanborn Library, LLC. All further reproductions are prohibited without prior written permission from The Sanborn Map Library, LLC. I photographed this map courtesy of the Map Division, The New York Public Library—Astor, Lenox and Tilden Foundations.*

places as well. "The East Village" provides an alternative map for exploring a historic and beloved neighborhood.

WHOSE HEAD *IS* THAT MAP?

bpNichol, Canada's most famous concrete poet, "found" his related poems "Man in Lakeland" and "In Lakeland" during May of 1978 on

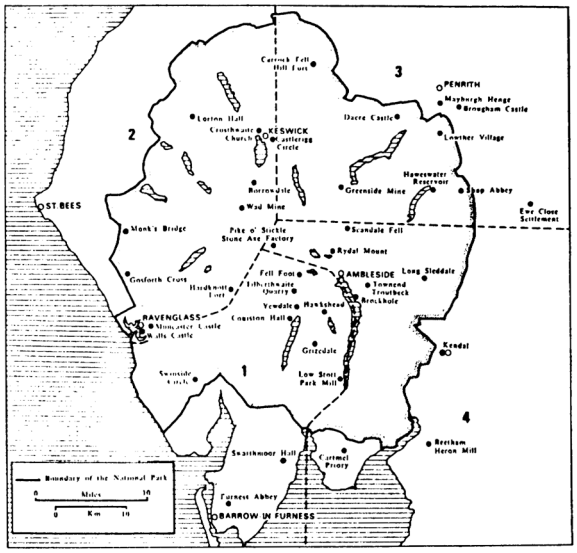
a journey with Steve McCaffery to the English Lake District (McCaffery and Nichol 1979, section III) [Figure 10]. When I first saw "Man in Lakeland," I wondered briefly if the head was a portrait of Nichol or his traveling companion; and next, whether it might represent Samuel Taylor Coleridge or his close friend William Wordsworth, the Romantic poet who celebrated his attachment to the Lake District in his "Description of the Scenery of the Lakes," written during Coleridge's stay in 1809 (Wilkinson 1810, introduction). Nichol refers to Wordsworth twice in his twelve-page poem "In Lakeland," and reprinted editions of Wordsworth's revised *Guide through the District of the Lakes in the North of England* (1835) were certainly available to him (e.g. Wordsworth 1952). But it turns out that Nichol found his poems in another guidebook entirely.

He provides the clue at the end of "In Lakeland," where he writes: "Excavated/ Ambleside to London/ May 8 to 12th 1978/ From Robert Gambles'/ Man in Lakeland." We discover Nichol's source as soon as we open Robert Gambles' *Man in Lakeland: 2,000 Years of Human Settlement* (Gambles 1975). The map in Nichol's "Man in Lakeland" exactly reproduces the one illustrating the title page and back cover of Gambles' book. The *Man in Lakeland* map represents the Lake District with the boundaries of the National Park outlined in black [Figure 11]. Playing with the mapped figure and the ambiguity of the word "man," Nichol has copied the "head," removed all the place-names and most of the lakes, then connected a few remaining lines and dots to create the hairline and collar of his portrait. It is the silhouette not of an individual but of the National Park—imaginary lines seen only on a map. As a map-poem, "Man in Lakeland" is a quirky pun.

Nichol "found" his extended poem in Gambles' book as well. Not only does he break "In Lakeland" into four parts and numerous subsections to correspond to the four geographic regions and "more than three dozen representative sites" on Gambles' tour (Gambles 1975, back cover), but every word and phrase is lifted from the guide. Consider Nichol's eulogy to Hans Arp, the Dadaist and concrete artist who influenced him ("In Lakeland": part IV, subsection 8):

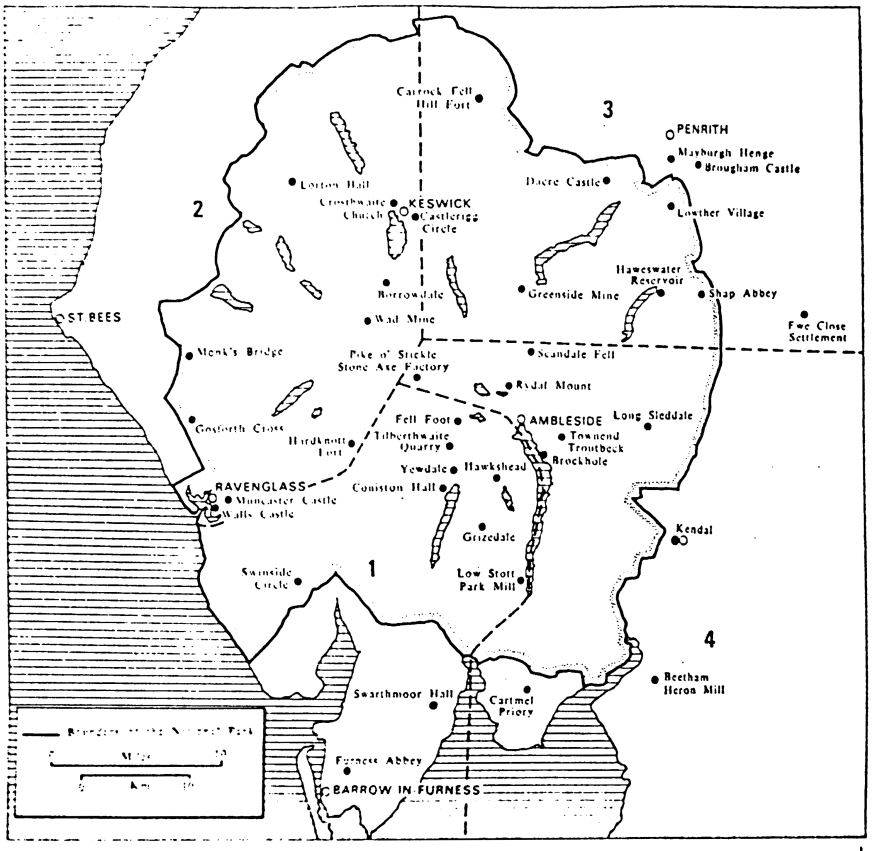
> the central theme
> the efforts of ordinary men & women
> to create a living culture
>
> Kurt Schwitters
> Barbara Hepworth
> Hans Arp
>
> the blacksmith
> the wheelwright
> the stone waller
> it is on their shoulders that we stand

Arp's appearance in this list derives entirely from Gambles' description of the Abbot Hall Art Gallery in Kendal. "Local children," Gambles informs us, "are encouraged from time



Man in Lakeland

Figure 10: bpNichol, "Man in Lakeland," 1978. The head is the silhouette of the National Park represented on the map. Reproduced in Steve McCaffery and bpNichol, 1979, In England Now That Spring, *Toronto: AYA Press, n.p. Courtesy of the estate of bpNichol.*



Man in Lakeland

2,000 Years of Human Settlement

This book looks at the history and form of human settlement in Lakeland by examining more than three dozen representative sites (shown on the map above). It is not intended to be either a detailed study of the sites referred to or a comprehensive catalogue of the many places of historic interest to be found in or near the National Park, but rather a reflection on aspects of the life and work of mankind in this region. It was conceived in the hope that it might enable the visitor to Lakeland to gain a better appreciation that here men and women have lived and worked, and have cajoled and joined with Nature to serve the purposes of human progress.

Figure 11: Robert Gambles, Untitled map of the Lake District National Park in England. Reproduced on the back cover of Robert Gambles, 1975, Man in Lakeland: 2,000 Years of Human Settlement, *Chapham, North Yorkshire: Dalesman. Photo reprinted courtesy of Dalesman Publishing Company Limited.*

to time to exhibit their own work in these delightful rooms, a short step away from the art of Kurt Schwitters, Barbara Hepworth and Hans Arp" (Gambles 1975, 124).

bpNichol has played the archaeologist, "excavating" Gambles' *2,000 Years of Human Settlement*, then reassembling the fragments as lines of

poetry. Yet for all that, the Lakeland poems remain the endearing personal tributes of a poet smitten by the Lake District and inspired by its literary past.

A SCI-FI MENTAL MAP

The Irish poet Paul Muldoon has included a deceptively simple sketch-map "[Ptolemy]" in his *Madoc: A Mystery*, a narrative poem that plays with past poetic fashions (Muldoon 1990, 46) [Figure 12]. A glance at a detailed map of Pennsylvania reassures us that towns with the unlikely names of Athens and Ulster actually do exist on the Susquehanna River just a few miles south of the New York border. But there are problems regarding scale, the placement of Athens, and the courses of the Chemung and Susquehanna. What's up?

Unlike the other map-poems, Muldoon's is part of a mystery. One of only two graphics in *Madoc: A Mystery*, the map is a fragment of a character's memory: a mental map, quite literally. Muldoon names this character "South," a fictional descendant of the English poet laureate Robert Southey, who composed the epic poem *Madoc* between 1789 and 1805. In the sci-fi opening to Part II, South fails to get himself and a coded message out of prison, and is subjected to a retinal scan that photographs his thoughts. The sketch-map and the prose poems surrounding it are these "photographs." Muldoon distances himself from any charge of over-simplification or inaccuracy by conceiving of his map as the memory of a traumatized and dying man.

"One of only two graphics in Madoc: A Mystery, *the map is a fragment of a character's memory: a mental map, quite literally."*

The bracketed titles indicate South's peculiar way of ordering his thoughts. He subconsciously pairs each memory with the name of a Western philosopher from Thales to Stephen Hawking. In South's mind, the confluence of the Susquehanna and the Chemung is so conflated with that of the Nile's main distributaries, the Rosetta and the Damietta, that the Pennsylvania rivers appear to assume their courses. The map of the Nile, in turn, triggers the name of Claudius Ptolemy, the great second-century geographer from Alexandria, Egypt, who had a profound effect on Renaissance exploration and mapping—in part because he radically underestimated the distance west from Europe to Asia. Manuscripts of Ptolemy's *Geography* contain a map of the Nile, which South's mental map superficially resembles (see Ptolemy [1478] 1966). But Muldoon intends his sketch not to mimic a particular Ptolemaic map but to convey the memory's associative and generalizing nature.

The detail of the Ptolemaic map emphasizes the selectivity of Muldoon's. Why the Susquehanna? Why has Muldoon included only Athens and Ulster, when equally suggestive names like Milan and Ghent appear in the area encompassed by his map? Here we must turn to the rest of Muldoon's text. *Madoc: A Mystery* is an elaborate puzzle based on the question, "what if?" *What if* the English poets Coleridge and Southey, pursuing their plans of 1795, had emigrated to North America and established on the banks of the Susquehanna their utopian community of pantisocrats, who believed in "equal rule for all"? The poets knew of others who were flocking to its banks during the late 18th century, including the idealistic freethinkers Joseph Priestly and William Cooper, father of James Fenimore Cooper (Holmes 1989). Although the poets never did emigrate to the Pennsylvania towns, both Ulster and Athens were open to settlers after the expulsion of their Indian population (Craft 1878; Murray 1908). Ulster's name is reminiscent of Muldoon's native North Ireland, while "Athens" triggers the image of the Athenian philosopher Plato, author of the utopian views that helped mold those of Coleridge and Southey. *What if* the obscure Welsh prince Madoc had discovered America three hundred years before Columbus, as John Dee claimed to Elizabeth I in his "Title Royall

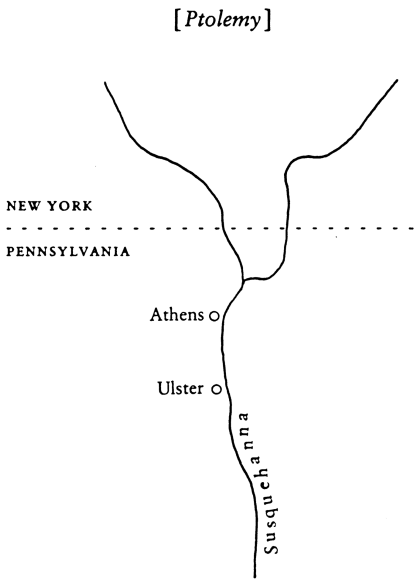


Figure 12: Paul Muldoon, "[Ptolemy]," ca. 1990. This poem looks simple but turns out to be a complex mental map. "Ptolemy" from MADOC: A MYSTERY *by Paul Muldoon. Copyright © 1990 by Paul Muldoon. Reprinted by permission of Paul Muldoon, Faber and Faber Limited, and Farrar, Straus and Giroux, LLC.*

to...foreyn Regions" and its accompanying map of October 1580 (French 1987, 197; see G. Williams 1979, pl. 2, and Dee 1580)? *What if* the Welsh explorer John Evans had found what he was searching for (Muldoon 1990, 84 and 114), namely Madoc's lost descendants among the reputedly "white" Mandan Indians living beside another river-fork in what is now North Dakota (G. Williams 1979)? Although 1796-97 saw the failure of his personal quest to find the illusive "Welsh Indians," Evans' maps were used by Meriwether Lewis and William Clark at the beginning of their 1804-6 expedition (Moulton 1983; W. Wood 1983). *What if* Southey had enslaved and brutalized his Cayuga allies, leaving Coleridge to wander off in search of a new supply of hallucinogens and, eventually, to stumble upon Lewis and Clark? *What if* the Native Americans, whom the British considered to be as "wild and primitive" as the Irish, had rebelled against the European colonists and become victimizers in turn? After all, Muldoon has admitted in an interview that *Madoc: A Mystery* "is a poem about the failure of Ireland as a state" (Keller 1994, 21).

Muldoon's richly symbolic map-poem turns out to be open to as many layers of interpretation as history itself. It is no wonder that this highly imaginative poet and director of creative writing at Princeton University has just been elected to the chair of Professor of Poetry at Oxford University.

A MAP AS CROWDED AS MANHATTAN

Last, we come to Howard Horowitz, the only (bio)geographer among our concrete poets and a professor of environmental studies at Ramapo College. Horowitz spent a year-and-a-half designing "Manhattan" (Howard Horowitz, telephone conversation with the author, 10 September 1997) and even sent the poem to Raven Maps in California, where Stuart Allan and Lawrence Andreas helped set the words into a map of Manhattan. Then, in 1997, off the piece went to the *New York Times* (Horowitz 1997) [Figure 13]. Filling an entire page in the August 30th Op-Art section, Horowitz's "wordmap" takes the shape of Manhattan Island, where he attended high school. Like Hollander's "State of Nature," "Manhattan" is a traditional concrete poem that examines New York and its earliest inhabitants. But whereas Hollander restricts himself to a single theme—the differences between ourselves and the Native Americans who preceded us—, Horowitz celebrates the amazing variety and diversity of the island. Though concerned with a particular "bioregion," his work is also a delightful poetic advertisement for Manhattan.

"Though concerned with a particular 'bioregion,' his work is also a delightful poetic advertisement for Manhattan."

Horowitz packs his map with descriptions of Manhattan's physical geography. "Lava was injected in veins of rock and coagulated to form Palisade cliffs"; "the bedrock sparkles with mica [and] bears the weight of midtown"; "Minetta Brook wetlands became lots in Greenwich Village." He pays tribute to the island's cultural attractions ("medieval unicorn tapestries grace the Cloisters") as well as to its buildings and institutions ("the lion-flanked public library was once a reservoir"). People loom large on Horowitz's map: from the Algonquians to "the Dutch, then English, African, Irish, . . . Filipino, and all"; from "a sweatshop horror, 146 locked-in women lost their lives in the Triangle Shirtwaist fire" to "Fidel speak[ing] at the U.N."; from notables like Boss Tweed, Emma Lazarus, and Fiorello [La Guardia] to "kids splash[ing] around a hydrant as lovers embrace on a Riverside Park bench." Like Kostelanetz's map-poem, "Manhattan" explodes with food ("ribs at Sylvia's") and sounds ("the roar of the El[evated]," "grand opera at the Met"). Horowitz doesn't ignore the high rents, especially in the former artists' enclaves of Soho and TriBeCa, nor the "rush-hour traffic . . . stalled on the Triborough Bridge." Yet his own love-affair with Manhattan is evident throughout. He recalls "songbirds alight in leafy woods as a turtle lays eggs/ near a pond in Central Park";

Figure 13: Howard Horowitz, "Manhattan," 1997. This map-poem mimics what it describes: it puts too much into too small a space. Reproduced in the Op-Art section of The New York Times, *Saturday, 30 August 1997. Courtesy of Howard Horowitz.*

his participation in a 1962 march across the Brooklyn Bridge for racial integration of the school system; and even his one-time commute from his native Queens ("change at 59th Street for the IRT"). Nowhere does he sound more like a New Yorker than when he writes "we love the Art Deco classic Chrysler spire," or "hey, the Knicks won at the buzzer in the Garden!" And all the time, he is urging us to "tour," "buy," "nosh," "hear," "enjoy."

"The lines of Horowitz's narrative simulate the horizontal grid of the city streets, even as the 3000 (or so) letters of the map-poem mimic the congestion of buildings and the 'herds of jaywalkers.'"

The lines of Horowitz's narrative simulate the horizontal grid of the city streets, even as the 3000 (or so) letters of the map-poem mimic the congestion of buildings and the "herds of jaywalkers." To divide the borough into the neighborhoods he describes, Horowitz emphasizes the island's irregular shape as well as the relative locations of its tunnels and bridges. Discrepancies are inevitable. To give the poet space to list the riches of the island's southern tip, the Brooklyn Bridge appears as far north as the Williamsburg. Abandoned are the avenues' vertical grid, Broadway's erratic slash, and even Central Park—clear indications of narrative clarity overriding cartographic accuracy. For Horowitz, using words to pinpoint places was easier when he composed from top to bottom than from right to left. Yet lines like "grand museums flank the green with dinosaur bones and Egyptian tombs," show his success in "placing" the American Museum of Natural History to the west of the Metropolitan Museum of Art.

"New Yorkers live in a world of maps, from the comic maps that once graced the covers of New Yorker Magazine *to the ubiquitous bus and subway maps carried by commuters and tourists."*

New Yorkers live in a world of maps, from the comic maps that once graced the covers of *New Yorker Magazine* to the ubiquitous bus and subway maps carried by commuters and tourists. But whereas most of these maps make the island extend due north-south, Horowitz—true to his profession—shows the actual geographical orientation of Manhattan. Yet Horowitz uses some of the enduring stereotypes that Saul Steinberg immortalized in his map parodying of New Yorkers' view of the world (Steinberg 1976). Horowitz's text mentions New Jersey and the other four boroughs of New York City; his ferries, buses, and trains break out of Manhattan. But they don't connect the printed island to anything else. Instead, the poem seems to float on the paper, like the island itself on the Hudson, Harlem and East Rivers. Tunnels and bridges end in the blank white space of the *terrae incognitae* surrounding the island. As a visual poem, Horowitz's "Manhattan" captures most Manhattanites' self-image as well as almost everyone else's assumption that Manhattan *is* New York City. His map resembles just what it describes: it squeezes too much into too little space.

CONCLUSION

This paper offers a novel way of turning students on to maps. Concrete map-poems are fun, both to look at and to puzzle over. They also seem simple. Even students who feel artistically or technologically "challenged" feel that they can create their own. Like mental maps, these map-poems emphasize how individually we relate to space and encourage us all to leave some sort of graphic tribute to a place that has affected us profoundly.

"Concrete map-poems are fun, both to look at and to puzzle over. They also seem simple."

There are other valuable lessons as well. In terms of map design, "Manhattan" brings up issues of selectivity: what needs to be included on a map, and why? "Geographica Europa" implies that cities and countries have relationships to one another that transcend their relative sizes, locations, and distances on a map. "The East Village" reminds us that most maps appeal to one sense only, our sight; yet knowledge of place embraces its smells, sounds, and tastes—the ways that a place makes us feel. "Man in Lakeland" highlights the resemblance between a man's head and the boundaries of a national park. Despite its humor, however, the found poem employs a time-honored trick of associating an abstract form with a familiar object, like Eratosthenes' characterizing the shape of countries by geometric shapes or Strabo's describing the inhabited world as shaped

like a *chlamys*, the Macedonian cloak (Strabo 2.1.22-23 and 2.5.6; see Aujac 1987, 156-57). "up her can nada" is the most adventurous typographically. With its combination of line-art and type, its variations in the spatial lay-out of letters and words, its different type sizes, stylings and colors—the design of Birney's poem involves some of the same issues that mapmakers confront when lettering their base-maps.

The map-poems also invite discussion of more "conventional" types of maps. "A Chaffinch Map of Scotland" plays on bird-range maps and Ordnance surveys, and could be used to introduce zoomorphic maps like Georg Braun's 1574 world map, which is "transubstantiated into the very flesh of the Holy Roman Imperial eagle" (Whitfield 1994, 76-77). "State of Nature" alludes to geographical jigsaw puzzles, descendants of the "dissected maps" created during the 18th century to teach children geography (Hannas 1972 and 1980). "[Ptolemy]" is a mental map demonstrating one mind's unique associative powers; but the map-poem can just as easily accompany discussion of maps as diverse as Ptolemy's map of Africa, John Dee's 1580 map of the Northern Hemisphere, or the John Evans' maps utilized so well by Lewis and Clark.

"The map-poems also invite discussion of more 'conventional' types of maps."

"'State of Nature' alludes to geographical jigsaw puzzles, descendants of the 'dissected maps' created during the 18th century to teach children geography."

Other concrete map-poems could be added to those examined here. Among those illustrated in major collections are "Three Ripples in the Tuckasegee River" by American poet Jonathan Williams (in Bann 1967, 156), "an island poem" by Czech poet Vladimir Burda (in Bory 1968, 35), "Week-end" by Italian poets Michele Perfetti and Vitantonio Russo (in Millán and Sánchez 1975, 161), and "Africa" by Juan Davilla Freire (in Peignot 1993, 297). Those who wish to immerse themselves completely will find further riches in the work of American poet Charles Olson (*The Maximus Poems*) and of bpNichol himself (e.g., *The Martyrology*, book 5). But another paper will have to tell their stories.

ACKNOWLEDGMENTS

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I owe thanks to so many wonderful folks, beginning with the poets who made this paper a delight to research. I am grateful to all who gave generously of their time and expertise: James Akerman, Robert Karrow, John Long, and Pat Morris of the Newberry Library; Jars Balan, Peter Bartl, and David Roles of the University of Alberta; Jeanne Bornstein, Kris Cheppaikode, Holland Goss, and Nancy Kandoian of the New York Public Library; Edna Hajnal of the Thomas Fisher Rare Book Library at the University of Toronto; my indispensable research assistants, Ian Moyers and Soteroula Menico; the three anonymous reviewers as well as the refreshingly professional editors of *CP* and board of directors of NACIS; my beloved parents, Harold and Virginia Haft, and husband, Jordan Zinovich; and my map-loving friends Keith Clarke, Pat Gilmartin, Martha Houle, Deborah Natsios, and Jeff Patton. Finally, I remain forever in the debt of the inimitable Alice Hudson—Chief of the Map Division at the Humanities and Social Science Library of the New York Public Library—whose knowledge of maps is as sharp as her wit.

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