

**persimmon,
chipmunk,
hickory,
squash**

Persimmon, chipmunk, hickory, squash, moose, opossum, caribou.

Words taken from Algonquian languages populate the vernacular of the American landscape. They condition the designatory and descriptive capacity of American English in relation to the environs which it came to dominate as the lingua franca of enclosure. Words like these, of flora and fauna, bear a more complete assimilation than the Native words and names typically reserved for street signs, cities, states, and infrastructure. Those are different kinds of landscape words. Taconic, Seekonk, Connecticut, Massachusetts, and the like.

Here, there are persimmons, chipmunks, hickory, squash, moose, opossum, and caribou: both vegetation and animal. But these rest on the strata of minerals beneath our feet. Rocks crushed, overturned, buried deep, and fortified. Their names mean obduracy. Yet, as architecture, comprising buildings and walls, they enunciate the enduring but fragile physicality of property relations. The divergence between land and its overdetermination by capital expands in this interplay between figure and ground.

- L.E.



What's the difference between land and landscape?

Why would someone name a shopping mall Wampanoag Plaza?

Why paint or draw a place that you can walk?

How can slag on a river's bank be so beautiful?

What should you do with a view? What can you do with it?

When will this empire wither and die?

How could anyone even begin to believe that you can reduce a place and a landscape to capital?

What do you see when you look out through a window and what is there and what is the difference?

How does land resist capital? How can this enrich peoples' resistance to capital?

What does a western look like in New England?

Is the color of grass political?

When you look out, are you facing forwards or backwards? How can you know or affect this?

What does it mean to speak about this land in English? I.e. is north an accurate word here, a word that makes sense?

How many times a day do most Americans read or speak words from Algonquian languages?

- Eli Neuman-Hammond

A plane of color is a vast expanse. A nation is a vast expanse. A vast expanse is unbounded. A nation is a plane of color. A plane of color extends beyond its edges. A nation is bounded and extends beyond its edges, primarily through time. This nation is of roads. Open, so-called. Highways. Endless. Reality is bound up here. Signs. A vast expanse demarcated with the language of the colonized and so a nation is suddenly possible. Little towns. Rivers and their bridges. It is characteristic of our time and place that most of the world you will see in your life is through a car window, and that view will be sequenced by the metronome of the American Road Sign. It tells you that the land you are looking at is surely more than a landscape, regulated. Can't know a place by the slant of light dappling through deciduous leaves of some sort of perfection. Arrayed as if you were here to walk beneath them. Cannot know a place by the grade of a hill or the way it is traveled upon and has been traveled upon for millenia etc and why. Know this place by Exit 19 to merge onto NY-28 W toward Rhinecliff Bridge. Understand the rules of the road. Know this place by Gas, Restroom, Lodging. Do you know the slag on a riverbank is so beautiful? Beneath the paving stones, slag. To even have a scenic way you really gotta fuck some shit up first. Let's get right with it. Let's forget this place. Do you know the source of the Hudson? It's water.

- Nora Treatbaby



Further reading

Brooks, Lisa. *Our Beloved Kin: a New History of King Philip's War*. New Haven, Yale University Press, 2018.

Cronon, William. *Changes in the Land: Indians, Colonists, and the Ecology of New England*. New York, Hill and Wang, 1983.

Delucia, Christine M. *Memory Lands: King Philip's War and the Place of Violence in the Northeast*. New Haven, Yale University Press, 2018.

Makepeace, Anne. *We Still Live Here - Âs Nutayuneân*. DVD. Lakeville, CT, Makepeace Productions, 2010.

Oxford, Will. 2023. *Algonquian loanwords in English*. Manuscript, University of Manitoba. <http://home.cc.umanitoba.ca/~oxfordwr/algling/loanwords-english.htm>.

Panofsky, Erwin. *Perspective as Symbolic Form*. New York, N.Y. Zone Books, 2012.

Slipp, Naomi. *Re/Framing the View: Nineteenth-Century American Landscapes*. With contributions by Astrid Tvetenstrand, Darienne Turner, Elizabeth James-Perry, and Jennifer Stettler Parsons. Exhibition catalog. New Bedford, MA: New Bedford Whaling Museum, 2022.

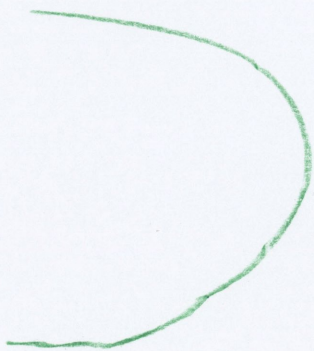
U S Department of Transportation, and Federal Highway Administration. *Manual on Uniform Traffic Control Devices for Streets and Highways (MUTCD) 11th Edition*. 19 Dec. 2023.

U.S. Department of Transportation, and Federal Highway Administration. *Standard Highway Signs*. 20 Feb. 2015.

Williams, Roger and Lorén M. Spears. *A Key Into the Language of America. Tomaquag Museum Edition*. Edited by Dawn Dove, Sandra Robinson, Lorén M. Spears, Dorothy Herman Papp, and Kathleen Bragdon. Yardley, PA: Westholme Publishing, 2019.

Thank you Lorel Easterbrooks—you're a sister. Go Celtics. Thank you Nora Treatbaby—spacious, mundane, mystic friend. Thank you Martha Schnee—familia. Thank you Sophia—my habibi. Thank you Kabir Carter and Bill Dietz—life-changingly brilliant, generous, funny, inspired. You have a little apartment in my head. Thank you Taylor Davis—teacher! Thank you all my friends and mentors at the Bard MFA program—it's blessed to rub shoulders with you. Thank you Ozzie, Pieter, and Monty—for great company. Thank you Maxime Cavajani—for the visit and encouragement. Thank you Daphne Xu—for the edits. Thank you Grace Villamil and Chantal Michelle—for welcoming me this week. Thank you Lilly Slezak, Daniel Belasco, Gene Benson, Chad Ferber, Mara Held, and Otis—for being gracious hosts at the AI Held Foundation and stewards to its archive. And thank you, AI, for making the work. Thank you Hannah Barrett, for organizing this opportunity for students.

- Eli Neuman-Hammond
June, 2024





1

2













