Introduction

D A W N E M c C A N C E

Citation, at the beginning, as a place to start: "Choosing one's tongue and point of view, one can call that a *post-scriptum* or a *foreword*" (Derrida, "Proverb" 17). Or, for that matter, an introduction. How does one choose a tongue—how does one sign—by citing the words of another? I choose to begin by citing the words with which Jacques Derrida begins the essay that opens John P. Leavey Jr.'s *Glassary*. Or, if you like, I choose, even before that beginning, to begin (again) by citing myself, with the words that open the interview with John P. Leavey that opens this special issue of *Mosaic*, an issue on haunting—and/as citationality. The interview makes translation citation's point of departure: "So it could be that a citation is translation, translation is citation, which in some ways is as complicated as saying that citation *is* citation, and that this citation *is* a citation. I think the key is in the difference that one recognizes or doesn't." Exploring some of what these words might mean, the interview "Translation/citation" touches on several of Leavey's essays on translation theory, including the one that prefaces his *Glassary*. How could we read Derrida's *Glas* without reading Leavey's *Glassary*? And, of course, the interview also touches on Leavey's translation of *Glas*. What would we have done without this translation? How did Leavey do it? Which text is more "radical" (I think I asked, or tried to ask, this question in the interview), Derrida's *Glas*

or Leavey's *Glassary*? Which, that is, is more radically a work of remain(s), of "bits and pieces"; citations of citations?

In *Haunting I: The Specter*, the previous issue of *Mosaic*, haunting is, in various ways, taken to be a matter of faithfulness to text/tradition and of responsibility to the other. You will find the same motifs in *Haunting II: Citations*. Here again, haunting raises the question of difference, translation/citation as the question of how difference gets played out; the notion of fidelity as involving contamination, a dimension of spectrality. This is another full and rich special issue of *Mosaic*. I can introduce its essays only very briefly. This time, I will follow the order in which the essays appear.

We begin again: with citation. In Julian Wolfreys's "Citation's Haunt: Specters of Derrida," quotation marks do little to contain the ghosting of one text by its others. Citation haunts all reading and writing, and it does so "precisely because it arrives from some other place as an authority, the authority of the other, which intrusion of the guest is paradoxically conjured so as to assert the very idea of originality in argument or research." Surely this matter of authority and of responsibility to the other is what concerns Anthony Purdy in "'Like People You See in a Dream': Penelope Lively and the Ethnographic Ghost Story," where a novel about ghosts is the site of multiple hauntings of the post-colonial present by specters of its colonial past. In Anneleen Masschelein's "The Concept as Ghost: Conceptualization of the Uncanny in Late-Twentieth-Century Theory," we move to a discussion of the concept, *das Unheimliche*, in contemporary theory, beginning with Freud's 1919 essay and extending through "The Uncanny Nineties." Even here, considering the conceptual basis of recent work on haunting, we discover a spectrality of sorts, a haunting of this unstable, aproetic, concept.

The focus of the issue changes with Susanna Greer Fein's "Life and Death, Reader and Page: Mirrors of Mortality in English Manuscripts." In this essay, a specific mediaeval icon, which survives in English manuscripts in only five illuminations, is examined as a "multiple *speculum*" that invites the reader to respond and to enter a dialogue. Kirstie Gulick Rosenfield, in "Nursing Nothing: Witchcraft and Female Sexuality in *The Winter's Tale*," reads Shakespeare's appropriation of witchcraft as a metaphor for theatre, and this in turn "both as a critique of anti-theatricality and as part of a cultural narrative that links femininity and birthing to art." Another essay that takes a specific text as its study, R. Clifton Spargo's "Trauma and the Specters of Enslavement in Morrison's *Beloved*," reads Toni Morrison's

novel as calling for an ethical encounter with the excess meanings of history and with its specters of injustice. "By figuring the recovery of history as an involuntary or traumatic phenomenon, and by suggesting that characters inhabit such a history at the expense of their own freedom, Morrison enacts a fundamental tension between the history of injustice that needs to be recorded and remembered and an ethics of corrective action that hovers, if only spectrally, over the imaginative moment of our witness." Lara Baker Whelan's "Between Worlds: Class Identity and Suburban Ghost Stories, 1850 to 1880" examines four themes that recur in Victorian suburban ghost stories. "These themes—liminal spaces, uninhabited or uninhabitable houses, misplaced lower-class figures, and middle-class male heroes—are the major tropes of suburban ghost stories of the period. Each element has something to tell us about how the middle class imagined and experienced the suburban ideal."

In "Charles Wright, Giorgio Morandi, and the Metaphysics of the Line," Bonnie Costello explores a ghosting of Morandi's painting in Wright's poetic line. Indeed, in Wright, influenced by Morandi, "the line emerges as an alignment of oral and visual impact, and the visual page becomes encoded with visionary themes." John F. Moffitt considers a very different kind of influence in "A Pictorial Counterpart to 'Gothick' Literature: Fuseli's *The Nightmare*." In this exhaustive study, the source for Fuseli's famous painting is argued to be the *Malleus Maleficarum*, specifically its description of the "*incubus*." The painting need no longer be taken as ambiguous or enigmatic in its intended meaning; Moffitt claims: "It is unmistakably about 'witchcraft,' particularly the haunting sort." What's more, "the painter now appears to have chosen to concentrate upon one specific aspect of haunting, namely 'demoniality,' and just as that was commonly alluded to in contemporary 'Gothick' fiction."

The issue closes with Eric Prieto's "Caves: Technology and the Total Artwork in Reich's *The Cave* and Beckett's *Ghost Trio*." The essay argues that Beckett and Reich refuse to submit the multiple elements of multimedia artworks to the organizing principles of narrative; "they strive instead to redefine unity in terms of the complete synthesis of the thematic and material components of the work." In their shared commitment to this non-narrative synthesis, the two artists provide "the basis for a more general theory of unity in a multimedia context."

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