

ROB KOVITZ

# the sweets of home





# the sweets of home

## structures

The word “home” can be used as a directional or a (non-directional) locative, as shown in the following examples:

- (1) a. They went home. (directional)
- b. They stayed home. (locative)

There is reason to believe that there is a null preposition in these structures.

*Chris Collins, “Home Sweet Home,” NYU Working Papers in Linguistics*

## nest

“Home, sweet home, there’s no place like home; there’s no place like home.” How sweetly she had sung it!—he remembered it so well. And he remembered what she had said to him just afterwards—

“I’m going home, Christie—going home—home, sweet home. I’m going home, Christie.”

And those were the last words she had said to him.

*Mrs. O. F. Walton, Christie’s Old Organ, Or ‘Home, Sweet Home’*

### Home Sweet Home (2013)

A young married couple comes home from a date night to discover that they are imprisoned in their own house with a methodical killer inside.

### Home Sweet Home (1981)

An escaped mental patient steals a station wagon and makes his way to the Bradleys’ Thanksgiving celebration, where he plans to make them a little less thankful ...

*Internet Movie Database, Plot Summaries*

Home sweet home it may be, but the coziest nest can mask a household of hazards, recent government reports suggest. Potential threats to health and safety now are feared lurking behind the walls, underfoot, in plain sight or in the air ...

*Ralph Blumenthal, “Changing Hazards in the Home,” New York Times*

You were alarmed. You felt infested.  
In the downstairs bathroom of the family **home**,  
gagging to spit them out—  
and a voice saying Don't, don't—

*Dana Levin, Ars Poetica (cocoons)*

pumpkin was a **home** remedy for ulcers, not a dessert.

*Richard Blanco, América*

**home** to glottis, tonsils,  
and many other highly specialized pieces of meat

*Amy Gerstler, Hymn to the Neck*

BILL *[to Archie]*: Enjoying your sandwiches?  
ARCHIE *[forcing a smile]*: Oh, sure, sure. *[He eats with an effort.]*

*Anne Reynolds, Home Sweet Homicide: A Play in Three Acts*

#### **Home Sweet Home** (2012/IV)

Ever wonder about that one house on that perfect little street? In today's world things are not always what they seem. **Home Sweet Home** takes place in a quiet, friendly, suburban neighborhood. A young couple, Ryan and Nancy, move into their new **home** right away, but they have no clue that someone is watching them. Suspicious things start to happen to Ryan. Nancy starts to believe Ryan is having seizures. Does Nancy continue to succumb to denial or does she take action and fend for their lives? **Home Sweet Home** portrays an illusionary blindness that modern day society commits to.

*Internet Movie Database, Plot Summaries*

and long before this current discussion of "**homeland** security"  
terrified the people,  
putting the country into a state of siege

*Kristin Prevallet, Dear George Bush*

A series of apparently casual or motiveless killings involving shell-shocked ex-soldiers who had been unable to readjust to peacetime conditions were given widespread sensational coverage in the press, and for a time there existed a climate of fear verging on moral panic that the violence of the Western Front, so long kept at bay, was at last coming **home** ...

*Michael J. Clark, A Bill of Divorcement: Theatrical and Cinematic Portrayals of Mental and Marital Breakdown in A Dysfunctional Upper-Middle-Class Family, 1921-1932*

The chickens  
are circling and  
blotting out the  
day. The sun is  
bright, but the  
chickens are in  
the way. Yes,  
the sky is dark  
with chickens,  
dense with them.  
They turn and  
then they turn  
again. These  
are the chickens  
you let loose  
one at a time  
and small—  
various breeds.  
Now they have  
come **home**  
to roost—all  
the same kind  
at the same speed.

*Kay Ryan, **Home** to Roost*

## anaphor

### **Home Sweet Home** (2011/V)

An investigative team of documentary filmmakers explore the paranormal possibilities of an alleged haunted house. However they find more than they bargained for.

*Internet Movie Database, Plot Summaries*

So many times, Andi had come **home** from a midnight bonfire to find her mother right there on the couch, knitting, waiting.

*Bella Riley, **Home Sweet Home***

"Prophet!" said I, "thing of evil! Prophet still, if bird or devil!  
Whether tempter sent, or whether tempest tossed thee here ashore,  
Desolate, yet all undaunted, on this desert land enchanted—  
On this **home** by horror haunted—tell me truly, I implore:  
Is there—is there balm in Gilead? Tell me—tell me, I implore!"

*Edgar Allan Poe, The Raven*

Our **home**, we were told, had been broken, but who were these people we lived with? Clubbed in the stomach, she miscarried. There were bayonets on campus, cows in India, people shoplifting books. I just want to make it to lunch time. Uncritical of nationalist movements in the Third World. Letting the dishes sit for a week. Macho culture of convicts. With a shotgun and "in defense" the officer shot him in the face. Here, for a moment, we are joined. The want-ads lie strewn on the table.

*Ronald Silliman, Albany*

No partisans are waiting in the woods  
to welcome them. Siblings who stayed **home**  
count down doom. Revolution became  
a dinner party in a fast-food chain,  
a vendetta for an abscessed crime,  
a hard-on market for consumer goods.

*Marilyn Hacker, Against Elegies*

& queen mattresses at *unbelievable prices on the radio*  
opinions & traffic hell of twilight  
continuously heading **home**  
in a dome of judgement and advice, oh caller  
with a problem, Dr. Laura says you're slime  
and that you are a bum but I say you're some hard part  
of the puzzle

*Sharon Thesen, Jigsaw: Second Narrows Bridge At Rush Hour*

She jumped when the phone rang. She watched it ring three more times before running over to the bureau and picking up the gun. Without removing the gun from its holster, she unsnapped the strap that held it firmly in its leather **home**. The barrel was pointed at the doorway.

*Julie Failla Earhart, Home Sweet Home & Other Dangerous Places*

I do not want you  
calling me  
except at the allotted  
times. I scratch my head  
because I know  
it's empty. Hot & cold  
are equal terms.  
I give up my identity  
to write to you.  
The notice on the board says:  
*Stay at home*  
*Be vigilant*  
*The aim of medicine is*  
*medicine.*  
I can hardly wait until  
tomorrow.  
Signals everywhere  
are fraught  
with terror.

*Jerome Rothenberg, I Give Up My Identity*

"home" is a member of the subset of bare nouns that can give rise to a familiarity implicature, which Stvan (1998: 206) defines as follows: "... when a bare singular noun is used to pick out a location which is not just the currently most relevant place named by the noun, but is the particular one made salient due to its being connected to the speaker, hearer or locatum." The familiarity implicature of "home" is related to the fact that "home" acts as an anaphor ...

*Chris Collins, "Home Sweet Home," NYU Working Papers in Linguistics*

Not that anyone actually knew of the primus stove in the back room and the metal comb and the thick sweet smell of ... in the unfortunate circumstances ... the trousers, the empty cans, the refusal to drink coffee, the desecration of her home ... it ...

*Zoë Wicomb, You Can't Get Lost in Cape Town*

and it  
was a hole he dug—I came **home** one day and  
he was into it up to his knees—

*Gerald Stern, The Preacher*

he'd come **home**.  
[lists the father's wounds]

*Kate Greenstreet, The Last 4 Things*

Numbness, felt silence, a sudden  
Inability to swallow, the dream in which  
The face is Velcro, describing the film  
In the language of disaster, the disaster in  
Not finishing sentences, removing the suicide  
From the speed dial, failing to recognize  
Yourself in the photo, coming **home** to find  
A circle of concerned family and friends  
It's more of an artists' colony than a hospital

*Ben Lerner, Mean Free Path*

While they stand at **home** at the door he is dead already

*Walt Whitman, Come Up From the Fields Father*

## kisses

When the dwarfs came **home** they undid the lace  
and she revived miraculously.  
She was as full of life as soda pop.

*Anne Sexton, Snow White and the Seven Dwarfs*

Flying **home**, a decorative airport fern that really  
is a decorative airport fern says, "You smell nice." I don't  
believe it, but it's still a happy  
ending.

*Jenn Knox, The Decorative Airport Fern Is Not What It Pretends to Be*

### *Home, Sweet Homicide* (1946)

Mystery writer Marian Carstairs is hard at work trying to finish her latest novel. Her three children meanwhile are entertaining themselves trying to solve a murder in their own neighborhood. In between gathering clues, the kids play matchmaker by trying to fix up their widowed mom with the handsome detective investigating the case.

*Internet Movie Database, Plot Summaries*

Sandi doesn't like Dan much, but loves his house. She comes over before he's **home** from work, to gaze into its window-eyes.

She wheedles her own key. ("That's good," Dan thinks. "We're getting close.") Now she can visit when he isn't there to interrupt as her bare feet caress the hardwood floors, as her hands linger on gleaming knobs and faucets, as she strokes the long, smooth balustrade, and explores every chamber of this heart she adores.

Though Dan's frog-belly makes her wince, his slobbery kiss makes her shudder, the feel of him inside her can only be endured if she is drunk or stoned, she marries him, pretending it's the house on top of her, the house into whose ear she cries, to whom she whispers, "I love you. Good night."

How awful when, after a year of bliss, Dan wins promotion to a better town.

The "For Sale" sign in the yard pierces her heart.

She makes phone calls. She hires workmen and machines. Dan comes **home** with two First Class tickets, to find wife and house gone.

"We'll move from state to state," she mouths through the rear window of the truck that tows her love.

"We'll paint, remodel, whatever it takes."

When rain begins to fall, she climbs from the truck to the house, and as asphalt hisses by, kisses the wet windows one by one. "It's hard for me, too, **Sweetheart**," she whispers. "Please don't cry."

*Charles Harper Webb, Loving A House*

To love the dangerous lover is to feel the creepy uncanniness of finding the familiar at the heart of terrifying strangeness. It is to love the uneasiness, the restless uncertainty, the **inquietude** of never fully knowing: when we'll die, if we'll find true love. A theory of the eroticism of the uncanny can be developed from the dangerous lover narrative; such a theory begins with the Gothic proper of the late eighteenth century and then moves through the nineteenth century to the contemporary Gothic-themed romance. Heidegger, like Freud, interests himself in the etymology of this word—*unheimlich*. Both point to the "heim" or "**home**" at the heart, but Heidegger is primarily interested in its meaning of "un**homeliness**" as in "not-at-**home**." Heidegger sees the being "not-at-**home**" as a kind of angst—as eliciting the terror and anxiety of existential unease.

*Deborah Lutz, The Dangerous Lover: Gothic Villains, Byronism, and the Nineteenth-Century Seduction Narrative*

*Mr. Belvedere* (TV Series)

Episode: Fall Guy (1987)

Marsha returns **home** one day, and is furious when she finds out that her beloved "**Home Sweet Home**" pillow is ruined. She quickly accuses Wesley of his actions, but Wesley denies any of it, and soon, everyone has a different account of what happened.

*Achar!* (TV Series)

Episode: **Home Sweet Home** (2004)

Stephanie and Ajay return from their two-week Hawaiian honeymoon expecting to begin their life together in a freshly redecorated apartment only to find that their parents' interference has caused the contractor to quit.

*Extreme Existential Disorder in Three Parts* (2010)

Exploring three modern situations. Titles & log lines of each episodes are as follows: Tanya never answers the phone—When cell phone rings confusion & chaos; **Home sweet home**—When a new house is not where you really want to be; Bedtime TV—When TV kills your brain.

*Internet Movie Database, Plot Summaries*

She bought crackers and a can of soup and hurried **home**, to telephone Chick a warning. She could not get him. She tried his apartment several times; there was no answer; and even called the Secret Service Bureau; he was not there. She gave it up, and ate the crackers and soup, and worried. She was restless and uncomfortable and on edge. Various elements were contributing to her **inquietude**, but they were all merely differing aspects of the central fact that she was twenty-four years old and that life, which had hitherto presented itself to her as an arena for interesting and lively discussion, had suddenly begun to display to her the realities of its passions and conflicts.

*Rex Stout, The President Vanishes*

The multiplied artificial tempests by which domestic tranquility is too often agitated, are destructive of so great a portion of the enjoyments of life, that I have been led to ruminate upon their origin; and having lately been a spectator to one of these scenes, it has naturally produced a comparison between the sufferings of such a state, and the enjoyments of my own tranquil **home**,

*Where matrimonial bick'rings ne'er molest*

*The peaceful blessings of domestic rest.*

The writer proceeds to investigate the causes of domestic **inquietude**, but as the letter is too lengthy to be inserted in this paper, I shall reserve the remainder of it for a future number.

*"The Passenger," The Boston Weekly Magazine; Devoted to Morality, Literature, Biography, History, the Fine Arts, Agriculture, &C. &C.*



## signal

He made it a practice to fly over the countryside every morning watching for a white sheet placed on the ground in front of a house, a signal that someone in that **home** needed his help.

*Martha Steinbacher, Sweet Home in Linn County*

Tests with the high-frequency, cavity magnetron powered ASV radar had revealed that landscape features like coast lines, roads and rivers could be easily identified (even through clouds) on a PPI. This led to the development of a navigational radar for bombers, the H2S, formerly known as *blind navigation* (BN) radar. Several explanations for the name H2S exist. The name is said to be an acronym for *height to slope* or **home sweet home**. It is also said that the name stands for the chemical symbol for hydrogen sulphide, referring to the fact that the device 'stinks' and another explanation is that the 'S' is referring to the frequency, 'S-band'. Most likely though the name does not refer to anything for military security reasons.

*Hubregt J. Visser, Array and Phased Array Antenna Basics*

Application of ppi display taken during world. Papers donated to generate previously unobtainable power unit. Error! 404 Utc from the. Nicknamed **home** in radar. Enclosed, rotating, scanning radar was no working. November. Factoid a development. Releases and other possible situation is when. When british. Models in category hs **home sweet home**. i have found. Booktopia has echoes of. Green, gezm. Astronomer lovell. Main role in progress.

*3diSex.net, H2S Radar*

"**HOME, sweet home**, there's no place like **home**, there's no place like **home**," played the unmusical notes of a barrel-organ in the top room of a lodging house in a dreary back street. The words certainly did not seem to apply to that dismal abode; there were not many there who knew much of the **sweets** of **home**. It was a very dark, uncomfortable place, and as the lodgers in the lower room turned over on their wretched beds, many of which were merely bare wooden benches, it may be that one and another gave a sigh as he thought how far he was from "**home, sweet home**."

But the organ played on ...

*Mrs. O. F. Walton, Christie's Old Organ, Or 'Home, Sweet Home'*

### *The Silver Cross* (1913)

John Smith leaves the little country town in which he was born and comes to New York to earn enough money to keep his old parents from becoming dependent upon the charity of neighbors. Before leaving **home**, his old mother gives him a silver cross to wear as a keepsake. Ten years have passed since John Smith left. He has been successful and has forgotten his aged parents. He is host at a banquet given to his friends at his own palatial **home**. As his guests depart, the orchestra plays "**Home, Sweet Home**." The strains of this familiar melody touch his conscience. He decides to return unannounced to the old **homestead** ...

*Internet Movie Database, Plot Summaries*

Complete with a live orchestra, *Home Sweet Home* marked the culmination of Mildred Gillars' transformation from down-on-her-luck actress to the woman known to the world as Axis Sally—the insidious, hateful, anti-Semitic golden girl of Nazism. On one show in early 1943, she treated Dick, her bandleader, to her particular brand of pacifism and defeatism:

Gee, Dick, I'm afraid, you'll be giving them ... some very bad ideas. They'll just get all kind of woozy and would like to throw down those little old guns and toddle off *home*. Well, that would be the right thing for them to do after all, because they're certainly not making any headway here in the sector right now... Gee, I'd never have a war if I could do anything to prevent it and I think most women are like that.

*Richard Lucas, Axis Sally: The American Voice of Nazi Germany*

This has substantial ramifications, not least in that it allows *home* songs including “*Home, Sweet Home*” to be invoked within a white-supremacist argument which, using melodrama, associates the nation with the virtuous *home* and identifies that *home* as white. I argue here that understanding the function of *home* within what Peter Brooks has called “the melodramatic imagination” and developing this to investigate the significance of *home* within US melodrama shows the ongoing permeation of the United States' culture in the twentieth century with melodramatic formations which have their origins in the previous century and in Europe.

*Bridget Bennett, Home Songs and the Melodramatic Imagination: From 'Home, Sweet Home' to the Birth of A Nation*

Search category: All Titles

View: Exact title matches

Displaying 200 results for “*home sweet home*”:

*Home Sweet Home* (2013/III)  
*Home Sweet Home* (2013/I)  
*Home Sweet Home* (2008)  
*Sweet Home Alabama* (2002)  
*Home Sweet Home* (1981)  
Hanasaku Iroha *Home Sweet Home* (2013)  
Farewell, *Home Sweet Home* (1999)  
*Home Sweet Home* (TV Series)  
*Home, Sweet Homicide* (1946)  
*Sweet Home Alabama* (TV Series)  
*Home Sweet Home* (2011/III) (Short)  
*Home Sweet Home* (2012/IV) (Short)  
*Home Sweet Hoboken* (2001)  
*Home, Sweet Home* (1914)  
*Home Sweet Home* (TV Series)  
*Home Sweet Home* (2012/I)  
*Home, Sweet Home* (2013)  
*Home Sweet Home* (2012/V)  
*Home Sweet Home* (1973)  
Chi's *Sweet Home* (TV Series)  
*My Sweet Home* (2001)  
*Home Sweet Home* (2013/II)  
*Home Sweet Swampy* (1962) (Short)  
*Sweet Home Alabama 2* (TV Series)  
*Home Sweet Home* (2007/II)  
*Home Sweet Home* (2011/I) (Short)

[Home Sweet Homer \(2011\) \(Video\)](#)  
[Home Sweet Home \(2011/V\)](#)  
[Home Sweet Home \(1945\)](#)  
[Home Sweet Home \(1983\)](#)  
[Home Sweet Clone \(2011\) \(Short\)](#)  
[Home Sweet Home \(2008\) \(TV Episode\)](#)  
     *The Beeps (TV Series)*  
[Home Sweet Home \(2012\) \(TV Episode\)](#)  
     *Melissa & Tye (TV Series)*  
[Home Sweet Home \(2008\) \(TV Episode\)](#)  
     *Down Home with the Neelys (TV Series)*  
[Home Sweet Home \(2008\) \(TV Episode\)](#)  
     *Paula's Best Dishes (TV Series)*  
[Home Sweet Home \(2001\) \(TV Episode\)](#)  
     *Just Deal (TV Series)*  
[Home Sweet Home \(2003\) \(TV Episode\)](#)  
     *Greetings from Tucson (TV Series)*  
[Home Sweet Home \(2004\) \(TV Episode\)](#)  
     *Achar! (TV Series)*  
[Home Sweet Home \(2001\) \(TV Episode\)](#)  
     *Totally Hoops (TV Series)*  
[Home, Sweet Home \(1999\) \(TV Episode\)](#)  
     *Tanja (TV Series)*  
[Home Sweet Home \(1988\) \(TV Episode\)](#)  
     *Hey Dad...! (TV Series)*  
[Home Sweet Home \(1991\) \(TV Episode\)](#)  
     *Degrassi High (TV Series)*  
[Home Sweet Home \(1957\) \(TV Episode\)](#)  
     *Blondie (TV Series)*  
[Home Sweet Home \(2002\) \(TV Episode\)](#)  
     *Doctors (TV Series)*  
[Home Sweet Home \(2009\) \(TV Episode\)](#)  
     *The Victorians (TV Series)*  
[Home Sweet Home \(2009\) \(TV Episode\)](#)  
     *Neighbourhood Watched (TV Series)*  
[Home Sweet Home \(2011\) \(TV Episode\)](#)  
     *Californication (TV Series)*  
[Home Sweet Home \(1962\) \(TV Episode\)](#)  
     *The Joey Bishop Show (TV Series)*  
[Home Sweet Home \(2011\) \(TV Episode\)](#)  
     *Pajanimals (TV Series)*  
[Home Sweet Home \(1993\) \(TV Episode\)](#)  
     *Best of British (TV Series)*  
[Homes, Sweet Homes \(1973\) \(TV Episode\)](#)  
     *And Mother Makes Three (TV Series)*  
[Home Sweet Home \(2006\) \(TV Episode\)](#)  
     *Flight 29 Down (TV Series)*  
[Home Sweet Home \(1990\) \(TV Episode\)](#)  
     *Knots Landing (TV Series)*  
[Home Sweet Home \(2011\) \(TV Episode\)](#)  
     *Entourage (TV Series)*  
[Home sweet home \(2002\) \(TV Episode\)](#)  
     *Vapaa pudotus (TV Series)*  
[Home Sweet Home \(2011\) \(TV Episode\)](#)  
     *Großstadtrevier (TV Series)*

Home Sweet Home (2007) (TV Episode)  
*The Wiggles (TV Series)*  
 Home Sweet Home (2006) (TV Episode)  
*The Reality of Speed (TV Series)*  
 Home, Sweet Home (2008) (TV Episode)  
*Doctors (TV Series)*  
 Home Sweet Home (2012) (TV Episode)  
*Chuggington: Badge Quest (TV Mini-Series)*  
 Home Sweet Home (2009) (TV Episode)  
*Life of the Town (TV Series)*  
 Home Sweet Home (1969) (TV Episode)  
*Land of the Giants (TV Series)*  
 Home Sweet Home (2007) (TV Episode)  
*Prom Queen (TV Series)*  
 Home Sweet Home (1974) (TV Episode)  
*Sanford and Son (TV Series)*  
 Home Sweet Home (2001) (TV Episode)  
*Heartbeat (TV Series)*  
 Home Sweet Home (2005) (TV Episode)  
*Funpak (TV Series)*  
 Home Sweet Home (1952) (TV Episode)  
*Beulah (TV Series)*  
 Home Sweet Home (2010) (TV Episode)  
*Dark Blue (TV Series)*  
 Home Sweet Home (1985) (TV Episode)  
*The Edison Twins (TV Series)*  
 Home Sweet Home (1976) (TV Episode)  
*Good Neighbors (TV Series)*  
 Home Sweet Home (2012) (TV Episode)  
*The Lizzie Bennet Diaries (TV Series)*  
 Home Sweet Home (2012) (TV Episode)  
*Property Virgins (TV Series)*  
 Home Sweet Home (2011) (TV Episode)  
*Two Doors Down (TV Series)*  
 Home Sweet Home (2008) (TV Episode)  
*Quarterlife (TV Series)*  
 Home Sweet Home (1950) (TV Episode)  
*The Life of Riley (TV Series)*  
 Home Sweet Home (1998) (TV Episode)  
*Hubbub (TV Series)*  
 Home Sweet Home (1995) (TV Episode)  
*Family Matters (TV Series)*  
 Home Sweet Home (2009) (TV Episode)  
*Nitro Circus (TV Series)*  
 Home Sweet Home (1981) (TV Episode)  
*Tickled Pink (TV Series)*  
 Home Sweet Home (2003) (TV Episode)  
*Rockpoint P.D. (TV Series)*  
 Home Sweet Home? (2007) (TV Episode)  
*Lonelygirl15 (TV Series)*  
 Home Sweet Home (2010) (TV Episode)  
*The Joker Blogs (TV Series)*  
 Home Sweet Home (2001) (TV Episode)  
*Providence (TV Series)*  
 Home Sweet Home (2012) (TV Episode)  
*Just Getting By (TV Series)*  
 Home Sweet Home (2009) (TV Episode)  
*Giuliana & Bill (TV Series)*  
 Home Sweet Home (2012) (TV Episode)  
*The Apartment Style Edition (TV Series)*

[Home Sweet Home \(2010\) \(TV Episode\)](#)  
[Les rescapés \(TV Series\)](#)  
 Lynyrd Skynyrd: [Sweet Home Alabama](#)—The Rockpalast Collection (1996)  
[Home Sweet Home \(1958\) \(TV Episode\)](#)  
[The Adventures of Jim Bowie \(TV Series\)](#)  
[Home Sweet Home \(2010\) \(TV Episode\)](#)  
[Wicked Attraction \(TV Series\)](#)  
[Home Sweet Home \(2010\) \(TV Episode\)](#)  
[Psycho Girlfriend \(TV Series\)](#)  
[Home Sweet Home \(2008\) \(TV Episode\)](#)  
[Happy Singles \(TV Series\)](#)  
[Home, sweet home ... \(2001\) \(TV Episode\)](#)  
[Liefde & geluk \(TV Series\)](#)  
[Home Sweet Home \(2009\) \(TV Episode\)](#)  
[Kissing Frogs \(TV Series\)](#)  
[Home Sweet Homes \(1992\) \(TV Episode\)](#)  
[Barney & Friends \(TV Series\)](#)  
[Home Sweet Home \(1999\) \(TV Episode\)](#)  
[Black Harbour \(TV Series\)](#)  
[Home, Sweet Home \(1983\) \(TV Episode\)](#)  
[Dolly Dots \(TV Series\)](#)  
[Home Sweet Home \(1979\) \(TV Episode\)](#)  
[Lovely Couple \(TV Series\)](#)  
[Home Sweet Home \(2010\) \(TV Episode\)](#)  
[Pit Boss \(TV Series\)](#)  
[Home Sweet Home \(2008\) \(TV Episode\)](#)  
[Bakugan Battle Brawlers \(TV Series\)](#)  
[Home Sweet Home \(2010\) \(TV Episode\)](#)  
[The Cinema Snob \(TV Series\)](#)  
[Home Sweet Home \(2006\) \(TV Episode\)](#)  
[Spark \(TV Series\)](#)  
[Home, Sweet Home \(2013\) \(TV Episode\)](#)  
[Copper \(TV Series\)](#)  
[Home Sweet Home \(1976\) \(TV Episode\)](#)  
[Angels \(TV Series\)](#)  
[Home Sweet Home \(2007\) \(TV Episode\)](#)  
[Difference of Opinion \(TV Series\)](#)  
[Home Sweet Home \(2008\) \(TV Episode\)](#)  
[The Hunger \(TV Series\)](#)  
[Home Sweet Home \(1989\) \(TV Episode\)](#)  
[Under the Umbrella Tree \(TV Series\)](#)  
[Home Sweet Home \(1982\) \(TV Episode\)](#)  
[Play for Today \(TV Series\)](#)  
[Home Sweet Home \(1988\) \(TV Episode\)](#)  
[The Bill \(TV Series\)](#)  
[Home Sweet Home 2 \(2012\) \(TV Episode\)](#)  
[Wheel of Fortune \(TV Series\)](#)  
[Home Sweet Home \(2012\) \(TV Episode\)](#)  
[8.13 \(TV Series\)](#)  
[Home Sweet Home 1 \(2012\) \(TV Episode\)](#)  
[Wheel of Fortune \(TV Series\)](#)  
[Home Sweet Home \(2001\) \(TV Episode\)](#)  
[Tales from the Neverending Story \(TV Series\)](#)  
[Home Sweet Home \(1990\) \(TV Episode\)](#)  
[De professió: A.P.I. \(TV Series\)](#)  
[Home, Sweet Home: The Rainforest \(2009\) \(TV Episode\)](#)  
[Barney & Friends \(TV Series\)](#)  
[Home Sweet Home \(1988\) \(TV Episode\)](#)  
[It's Garry Shandling's Show \(TV Series\)](#)  
[Home, Sweet Home Show \(2003\) \(TV Episode\)](#)  
[At Home \(TV Series\)](#)

Home Sweet Home 3 (2012) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Home Sweet Home (2010) (TV Episode)  
     *30 Days with Charice (TV Series)*  
 Home Sweet Home (1999) (TV Episode)  
     *Next Door with Katie Brown (TV Series)*  
 Home Sweet Home 4 (2012) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Home Sweet Home (2010) (TV Episode)  
     *Wallace and Gromit's World of Invention (TV Series)*  
 Home Sweet Lake Home (2008) (TV Episode)  
     *HGTV Design Star (TV Series)*  
 Home Sweet Home 5 (2012) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Home Sweet Home (2009) (TV Episode)  
     *F.C. De Kampioenen (TV Series)*  
 Home Sweet Home (2009) (TV Episode)  
     *Jon & Kate Plus 8 (TV Series)*  
 Home Sweet Home (2008) (TV Episode)  
     *How Not to Live Your Life (TV Series)*  
 Home Sweet Home Unit (1971) (TV Episode)  
     *Mrs Finnegan (TV Series)*  
 Home Sweet Home 5 (2011) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Home Sweet Home (2007) (TV Episode)  
     *Lou and Lou: Safety Patrol (TV Series)*  
 Home Sweet Home 4 (2011) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Home Sweet Home 1 (2011) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Home Sweet Home (2008) (TV Episode)  
     *Vipo: Adventures of the Flying Dog (TV Series)*  
 Home Sweet Home 3 (2011) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Home Sweet Home 2 (2011) (TV Episode)  
     *Wheel of Fortune (TV Series)*  
 Your Home Sweet Home Is My Home (1965) (TV Episode)  
     *The Dick Van Dyke Show (TV Series)*  
 Home Sweet Home for the Aged (1973) (TV Episode)  
     *Sanford and Son (TV Series)*  
 Gopher's Opportunity/The Switch/Home Sweet Home (1979) (TV Episode)  
     *The Love Boat (TV Series)*  
 Home Sweet Home/Jackie's Old Shed (2009) (TV Episode)  
     *Handy Manny (TV Series)*  
 Home Sweet Home: Part 1 (1977) (TV Episode)  
     *Crown Court (TV Series)*  
 Hollywood Home Sweet Home (1954) (TV Episode)  
     *The Pepsi-Cola Playhouse (TV Series)*  
 Home Sweet Home: Hot and Cold (2012) (TV Episode)  
     *Animal Atlas (TV Series)*  
 Homes Sweet Homes: Miami  
 Florida (2005) (TV Episode)  
     *Postcards from Buster (TV Series)*  
 Home Sweet Home/All Worked Up (1989) (TV Episode)  
     *The Chipmunks (TV Series)*  
 The Zoonatiks, in Home Sweet Home (1997) (TV Episode)  
     *The Cartoon Cartoon Show (TV Series)*  
 Home Sweet Home (2006) (TV Episode)  
     *Law & Order (TV Series)*  
 Clara, the Maid of Durham: Or Home Sweet Home (1955) (TV Episode)  
     *The Granville Melodramas (TV Series)*

[Home Sweet Home](#) (1911) (Short)  
[Home Sweet Homeless](#) (2001) (TV Episode)  
     *Black Scorpion* (TV Series)  
[Home Sweet Home/What a Tangled Web We Ski](#) (2002) (TV Episode)  
     *Rocket Power* (TV Series)  
[Home Sweet Honeycombe](#) (1968) (TV Episode)  
     *Theatre 625* (TV Series)  
[Home Sweet Homeless](#) (1986) (TV Episode)  
     *Small Wonder* (TV Series)  
[Home Sweet Trailer](#) (1963) (TV Episode)  
     *Mister Ed* (TV Series)  
[Home Sweet Hut](#) (1964) (TV Episode)  
     *Gilligan's Island* (TV Series)  
[Eeyore's Home Sweet Home/Rabbit's Prized Pumpkin](#) (2007) (TV Episode)  
     *My Friends Tigger & Pooh* (TV Series)  
[Home Sweet Homer](#) (1987) (TV Episode)  
     *DuckTales* (TV Series)  
[Home Sweet Home-Diddily-Dum-Doodily](#) (1995) (TV Episode)  
     *The Simpsons* (TV Series)  
[Home Sweet Harmony \(II\)](#) (1989) (TV Episode)  
     *The Judge (II)* (TV Series)  
[Home Sweet Homo](#) (2009) (TV Episode)  
     *Dol* (TV Series)  
[My Fair Babies/The Way Things Work/Home Sweet Home](#) (2001) (TV Episode)  
     *Rugrats* (TV Series)  
[Home Sweet Brew](#) (1964) (TV Episode)  
     *Barley Charlie* (TV Series)  
[Home Sweet Home/Do You Believe in Magic](#) (2009) (TV Episode)  
     *Arthur* (TV Series)  
[Home Sweet Hell](#) (2013) (TV Episode)  
     *Ghost Adventures* (TV Series)  
[Home sweet homo](#) (2002) (TV Episode)  
     *Verschoten & zoon* (TV Series)  
[Home Sweet Rubble](#) (2012) (TV Episode)  
     *SpongeBob SquarePants* (TV Series)  
[Home Sweet Homecoming](#) (2009) (TV Episode)  
     *Home Made Simple* (TV Series)  
[Home Sweet Dorm](#) (1998) (TV Episode)  
     *Sister, Sister* (TV Series)  
[Home Sweet Homeless](#) (2012) (TV Episode)  
     *Black Gold* (TV Series)  
[Home Sweet Homeless](#) (2001) (TV Episode)  
     *Nikki* (TV Series)  
[Home Sweet Homeboy](#) (1993) (TV Episode)  
     *Dream On* (TV Series)  
[Home Sweet Homeschool](#) (2004) (TV Episode)  
     *George Lopez* (TV Series)  
[Home Sweet Homeless](#) (1986) (TV Episode)  
     *The Care Bears Family* (TV Series)  
[Home Sweet Homeless](#) (2001) (TV Episode)  
     *S.O.S* (TV Series)  
[Home Sweet Homepage](#) (2012) (TV Episode)  
     *Big Brooklyn Style* (TV Series)  
[Home Sweet Homeless](#) (1988) (TV Episode)  
     *CBS Schoolbreak Special* (TV Series)  
[Home Sweet Homemaker](#) (1964) (TV Episode)  
     *The Donna Reed Show* (TV Series)  
[Home Sweet Dumpster](#) (2011) (TV Episode)  
     *Duke City Comedy League* (TV Series)  
[Home Sweet Rental](#) (2013) (TV Episode)  
     *Renovate to Rent* (TV Series)  
[Home, Sweet Suite](#) (2007) (TV Episode)  
     *The Girls Next Door* (TV Series)



[Home Sweet Homo](#) (2010) (TV Episode)  
*For a Green Card* (TV Series)  
[Home Sweet Homicide](#) (1960) (TV Episode)  
*Life with the Lyons* (TV Series)  
[Home Sweet Bachelor Pad](#) (2010) (TV Episode)  
*The Food Nanny* (TV Series)  
[Home Sweet Homicide](#) (1971) (TV Episode)  
*You're Only Young Twice* (TV Series)  
West Virginia: [Home, Sweet Homesville](#) (1984) (TV Episode)  
*The Harding Trail* (TV Series)  
Pizza Delivery/[Home Sweet Pineapple](#) (1999) (TV Episode)  
*SpongeBob SquarePants* (TV Series)  
[Home Sweet Sing Sing](#) (1961) (TV Episode)  
*Car 54, Where Are You?* (TV Series)  
[Home Sweet Heart Stone](#) (1995) (TV Episode)  
*Princess Gwenevere and the Jewel Riders* (TV Series)  
Commonwealth Season: Trinidad—[Home Sweet India](#) (1976) (TV Episode)  
*Centre Play* (TV Series)  
[Home Sweet Hole/Otis' Mom](#) (2008) (TV Episode)  
*Back at the Barnyard* (TV Series)  
A Trip Back in Time/[Home Sweet Home](#)/P.S. Pig's Special Friend (1996) (TV Episode)  
*The Busy World of Richard Scarry* (TV Series)  
[Home Sweet Jellystone/Diaper Desperado/Oh Duckter](#) (1961) (TV Episode)  
*The Yogi Bear Show* (TV Series)  
[Home Sweet Home](#) (2007) (TV Movie)  
[Home Sweet Swindler/Forget-Me-Not Newton/The Great Inventor](#) (1992) (TV Episode)  
*Garfield and Friends* (TV Series)  
[Home Sweet Home, the World Over](#) (1932)  
Movies Are Badder Than Ever/[Home Sweet Homing Pigeon/The Elevator/Obedience School/The Aquanuts](#) (1969) (TV Episode)  
*Dastardly and Muttley in Their Flying Machines* (TV Series)  
[Home Sweet Home](#) (1972)  
[Home Sweet Home](#) (2010/I) (Short)  
[Home, Sweet Home](#) (1933)  
[Sweet Home Alabama: The Southern Rock Saga](#) (2012) (TV Movie)  
[Home Sweet Home](#) (2013/V) (Short)

*Internet Movie Database*

There is another story of how the system got its name: Rowe said that Lindemann had chosen the name '[Home Sweet Home](#)' because the system enabled one to locate and [home](#) in straight onto the target. That in turn became shortened to the name 'H2S' by TRE, though it is uncertain who actually abbreviated the new name first. It may have been Lindemann looking to find a simpler formula for the device, though more than likely it was the actual bomber crews first using the device, who shortened '[Home Sweet Home](#)' to 'H2S'. In any case the name stuck.

*Robert Charles Alexander, The Inventor of Stereo: The Life and zorks of Alan Dower Blumlein*

## quiet

"[Home](#)?"

"I haven't thought about it ... it's possible."



"In that case, can you tell me why you're here? Hey! If you can give me an answer to that I'll send you off to hang somewhere!"

*Georges Simenon, La Maison de l'inquiétude*

Ere long however an answer arrived. It was inconvenient for him to leave **home**, so the writer stated.

*J. H. Riddell, Home, Sweet Home: A Novel, Volume III*

SUSAN SONTAG: Somebody once asked Picasso why he never traveled abroad. He went from Spain to Paris and then moved to the south of France, but he never went anywhere. And he said: I travel in my head. I do think there are those choices, and perhaps you don't feel them so much when you're young—and probably you shouldn't—but later on, if you want to go beyond something that is simply good or promising to the real fulfillment and risk-taking of a big body of work, you have to stay **home**.

*Jonathan Cott, Regarding the Fame of Others (Interview with Susan Sontag)*

For example, consider how many ways the following two simple statements can be combined and related:

He stayed **home**. He was shot.

He stayed **home**, and he was shot.

First he stayed **home**, then he was shot.

First he was shot, then he stayed **home**.

Because he stayed **home**, he was shot.

He stayed **home**, because he was shot.

Although he stayed **home**, he was shot.

He stayed **home** although he was shot.

He was shot while he stayed **home**.

He was shot shortly after he stayed **home**.

*Gerald Grow, Transitions and Connective Words: Examples Illustrating Their Use*

And then life suggests that you remember the years you ran around, the years you developed a shocking lifestyle, advocated careless abandon, owned a chilly heart. Upon reflection, you are genuinely surprised to find how quiet you have become. And then life lets you go **home** to think about all this. Which you do, for quite a long time.

*Eleanor Lerman, Starfish*

## unraveling

17 Responses to "The Freelance Writer at **Home**"

cat on April 24, 2008 2:47 pm:

One problem with working at **home** (for me) is the lack of interruption.

Sounds great, yes? But if you keep your eyes glued to a screen, well, we all know what happens.

*Colin, "The Freelance Writer At **Home**," [DailyWritingTips.com](#)*

O Andromedans they don't know what to do  
with themselves and so they sit there  
until they go **home** where they lie down  
until they get up

*Denis Johnson, [The White Fires of Venus](#)*

If only I had grey, green, black, brown, yellow eyes; I would stay at **home** and do something.

*Frank O'Hara, [Meditations in an Emergency](#)*

**Home sweet home** is better for nap

*Luwi Habte, [Home Sweet Home](#)*

Full of these, not very diverting, or agreeable Thoughts, I return'd **home** from my Enquiry, and found myself so dispos'd to Repose, that I did not stay long out of my Bed. Yet thither the same Chain of Thoughts pursu'd me, and perplexid me so much, that I could not fall to sleep, till meer Vexation and **Inquietude** of Spirit forc'd it upon me.

*J. A Purves, [The Law and Lawyers Laid Open in Twelve Visions. To Which is Added, Plain Truth, in Three Dialogues ...](#)*

Nobody's **home** to the ownerless: he turns  
inside their names, never minds ghosts, nothing in his wake.

*Carol Muske-Dukes, [After Skate](#)*

Since my return **home**, my mind had been fully occupied by schemes and reflections relative to Clithero. The project suggested by thee, and to which I had determined to devote my leisure, was forgotten, or remembered for a moment and at wide intervals. What, however, was nearly banished from my waking thoughts, occurred in an incongruous and half-seen form, to my dreams. During my sleep, the image of Waldegrave flitted before me. Methought the sentiment that impelled him to visit me was not affection or complacency, but **inquietude** and anger. Some service or duty remained to be performed by me, which I had culpably neglected: to inspirit my zeal, to awaken my remembrance, and incite me to the performance of this duty, did this glimmering messenger, this half-indignant apparition, come.

*Charles Brockden Brown, [Edgar Huntly, Or, Memoirs of A Sleep-Walker](#)*

In the meantime, Captain Truffier is murdered. On the other hand, no one entered the house and no one left ...  
Sunday morning, she's at **home**. On a sheet of paper, Henry Demassis wrote, the night before, during a visit of five minutes, *Bureau 42* ...

*Georges Simenon, La Maison de l'inquiétude*

... which in turn was polished until it ceased to be and in its place stood the empty **home** of a heart in trouble.  
Then suddenly ...

*Mark Strand, The Everyday Enchantment of Music*

O'HARE: I found this man shot full of poisoned arrows. Naturally, I had my first aid kit with me. So what do you think I gave him?

ARCHIE: An anecdote?

O'HARE: You're darned right.

*Anne Reynolds, Home Sweet Homicide: A Play in Three Acts*

and unraveling strangeness.

*Bruce Weigl, Home*

chimpanzees in petticoats.

Visitors will later testify,

his **home** was comfortable,

despite the china apes

peering from every corner.

*Jean Nordhaus, A Purchase of Porcelain*

He's astounded by bathroom telephones.

I dial **home**.

*Sherman Alexie, Grief Calls Us to the Things of This World*

As you can guess, I'm captive to that room,

Foul sacred site of death and birth and sin.

In every private **home**, those cisterns loom—

More than mere pits where we deposit urine.

Our bathroom doors had locks: child, I entomb

Myself for every covert exploration—

And afterward, meticulously expunge

Clear evidence of pleasure with a sponge.

*Wayne Koestenbaum, Model Homes*

Certainly, Henry showed a certain astonishment. He could hardly pretend that the blow hadn't carried **home**. Yet he remained silent. One might even have believed that these words reassured him in some way, as if the commissioner himself were tangled up in knots.

"I repeat for the twentieth time, that I have nothing to tell you."

"And nothing to hide?"

"Of no consequence."

"Albert told your mother everything."

"Ah ..." he responded with indifference.

*Georges Simenon, La Maison de l'inquiétude*

... concerns about the impact of the domestic environment on health were not restricted to material elements of the **home**. Contemporary allergists also attributed asthma and eczema, in particular, to disturbances in the psychological or emotional environment at **home**.

*Mark Jackson, 'Home Sweet Home': Historical Perspectives on Health and the Home*

*Arsenic*—MELANCHOLIA e retrograda miliaria, great internal anxiety, believes that he cannot be happy at **home**, inclination to suicide, sleeplessness.

*Aurum*—RELIGIOUS MELANCHOLY produced by conscientious compunctions.

*Aurum with the aid of Nux Vomica, Veratrum and Pulsatilla*—In the morning heaviness of the head, frequently after momentary loss of consciousness, erroneous fanciful ideas, anxiety, longing for his relations, (nostalgia) fear for the future, despair, great inclination to weep, constant **inquietude**, seeks solitude.

*A. J. Friedrich Ruoff, Ruoff's Repertory of Homoeopathic Medicine, Nosologically Arranged*

The list in (66) which contains all the cases of locative "**home**" without a preposition that I have been able to find supports the above generalization on the assumption that "stay", "sit", "remain", "lie", "be" are all unaccusatives.<sup>20</sup> Of course, there are many unaccusatives that do not take "**home**": "He died/fell/collapsed/shivered/froze **home**". My explanation of the unacceptability of "**home**" with unergatives does not naturally extend to these cases. I leave an explanation of them for further work.

*Chris Collins, 'Home Sweet Home,' NYU Working Papers in Linguistics*

Adult, I work at **home**—that way, I solve

The bathroom question—keep my own, unique,

Unshared ceramic vessel to absolve

Digestive system sins. To take a leak

Is metaphysically to dissolve

First matters in a bowl, where solids speak.

I'll change the subject now: this is unpleasant.

I have a nickname for my waste: a present.

*Wayne Koestenbaum, Model Homes*

In this plight, therefore, he went **home**, and refrained himself as long as he could, that his wife and children should not perceive his distress ...

*John Bunyan, The Pilgrim's Progress: With Notes, and A Life of the Author*

There is the room I will pretend does not exist,  
for now. For now that room does not exist.  
Really remember colors reflected in pools of water.  
The marshaling of evidence. Cats of what colors.  
A spectrum. Color to describe the cat that is down.  
That cat that is to the side. With one eye. What is  
scratch made up of? A florescent rhibisom is working  
on figuring it out. Figuring it out in a mouse's mind.  
I break up all the leaves into bits. I am hard at summer.  
Let the music loud! I can have a color in my mind  
and I cannot make it. How do you make a mirror?  
I want you to understand. Do you understand me?  
I understand. They understand. You understand.  
I hope your summer is being a good summer.  
Grasses and radios. Get archaic. A hunter looking  
for a streaming blue. You were in the weather.  
You idea. A not new idea. A room. I got **home**  
and my door was blue. It was a fox and a picture  
of you.

*Emily Pettit, A Fox's Tail is Called A Brushr*

In the meanwhile Sommers returned **home** more uneasy than ever. The sight of Eliza served but to aggravate his **inquietude** ...

*M. Necker, The Fatal Consequences of A Single Fault*

129 |

But I am half angry with you for not telling me we had returned **home** again. But no matter! here we are—

*C. A. Somerset, Home! Sweet Home! Or, the Swiss Family; an Opera, in Two Acts: Adapted From the Original German, By C. A. Somerset. Music By Joseph Weigl, Capel Meister to His Imperial Majesty, the Emperor of Austria. The Only Edition Correctly Marked From the Prompter's Book; With the Stage Business, Situations, and Directions. As Performed At the London Theatres*

"I told you that you wouldn't like what you saw if you stayed," I said, "But right now you are going too far. How dare you say that I am deluded—I spent the past few weeks fighting for my life and my **home**, and you have the audacity to call me deluded? I don't think so." Edward opened his mouth to speak, but I didn't give him the chance. "As for who Nico is and why my eyes are a different colour to what you're used to—I don't see how that is any of your business."

*NamelesslyNightlock, "Inquietude," FanFiction.net*

When I got **home** there was a call from Coughlin on the answering machine saying that he had got some interesting information from both the anthropology professor and a researcher at the Newberry. He was assembling it and would FedEx it north. He sensed the **inquietude** in my voice and we ended up talking for an hour. I covered the steak with salt and pepper with my spare hand and at the same time kept glancing at the stack of high school textbooks at the end of the counter with extreme distaste. He said that on all levels the main reason to live is because you're already alive. I tried to make a joke about my early morning non-experience with oily hands and he laughed and said, "Real desire often takes us by surprise." He reminded me that my own husband had told me to find a boyfriend and that though some people are able to transcend their biology I probably wasn't one of them.

*Jim Harrison, Returning to Earth*

## destinerrant

### *Home Sweet Home* (2010)

Freedom begins in the mind. Life, death, birth. An unnamed man, with few possessions and an oppressive job, discovers the secret of living by creating his own journey. In so doing he redefines the cycle of birth, life, death. *Home Sweet Home* is a poignant tale about choice. Using bold visuals and a variety of cinematic techniques, *Home Sweet Home* invites the audience to re-evaluate their perceptions. For to truly live, we must experience the death of an old way of life. It is only once we leave behind our notions of responsibility, success and a steady income, that we can be free.

*Internet Movie Database, Plot Summaries*

... journeys in search of answers to the big questions, such as "Is this the End of Times?" and "Where do they serve better gin?"

Another reason for their journeys: the narrator's **home** is slowly being taken over by a fungus that no one seems to know how to stop. Before it completely swallows his house, he feels more compelled than ever to solve his philosophical puzzles ... before it is too late. Or, he has to move.

*Lars Iyer, Spurious (blurb)*

Now Sam McGee was from Tennessee, where the cotton blooms and blows.

Why he left his **home** in the South to roam 'round the Pole, God only knows.



He was always cold but the land of gold seemed to hold him like a spell;  
Though he'd often say in his **homely** way that he'd sooner live in Hell.

*Robert W. Service, The Cremation of Sam McGee*

Cézanne's **inquiétude**—his doubt, anxiety and restlessness—has long been a favorite ... Neither was he all that at **home** in Aix ... (Even Pissarro—a **sweet** and generous man, and one of Cézanne's best friends—ended up in the same boat.)

*Richard Kalina, The Master of Aix*

In Derrida's view—and to understand this we would have to understand more carefully what he has written about *khora*—we are all more or less to be found in this Semitic or archi-Semitic condition. For him, we are all Semites, or archi-Semites, more or less uprooted or displaced, dispersed or disseminated, lost or astray. We are all radically nomadic, desert wanderers, without a **home**, "destinerrant," Derrida says ...

*John D. Caputo, Adieu—Sans Dieu: Derrida and Levinas*

- (81) a. He seems \*(at) **home**.<sup>18</sup>  
b. I feel \*(at) **home**.  
c. Make yourself \*(at) **home**.  
d. I'm \*(at) **home** in French.

*Chris Collins, "Home Sweet Home," NYU Working Papers in Linguistics*

As a cosmopolitan, "wandering neuropathic Israelite" without **home** or country, I feel an odd hereditary-like attachment to France: while visiting Chicago's Art Institute and looking at Renoir's *Two Sisters (On the Terrace)* which is nothing to write **home** about, I couldn't understand why I was suddenly moved just because I knew that the background depicted Chatou-on-the-Seine where we had lived.

*Adam Biro, One Must Also be Hungarian*

Since then, life had been very dreary to little Christopher. Life without a mother, it hardly was life to him. He had never been happy since she had died. He had worked very hard, poor little fellow, to earn his bread, for she had told him to do that. But he had often wished he could go to his mother in "**Home, sweet Home**." And he wished it more than ever this night, as he heard his mother's tune.

*Mrs. O. F. Walton, Christie's Old Organ, Or 'Home, Sweet Home'*

each day's like a smoky party  
where the music hurts and strangers insist that they know you  
till you blink and smile and fade into the wall  
and stare at your drink and take a book off the shelf

and close your eyes for a minute and suddenly  
everyone you came in with has gone  
and people are doing strange things in the corners.  
No wonder you look at your watch

and say to no one in particular,  
If you don't mind, I think I'll go **home** now.

*Katha Pollitt, Old*

- (38) a. They went (\*to) **home**.  
b. He headed (\*to) **home**.  
c. I sent him (\*to) **home**.  
d. They brought him (\*to) **home**.

*Chris Collins, "Home Sweet Home," NYU Working Papers in Linguistics*

This book is written with a new goal of getting ready for when we are finally going **home**. This will be a day when our unblemished soul through grace and mercy is finally rewarded with meeting the Lord. A welcome reception in heaven will resonate with a chorus of music at each arrival.

*Deborah Mabray Caudle and Dana Hughes, When Are We Going Home?*

Ghost feathers, angel bones, I see them rise  
over West Thirteenth Street, unearthly, shining,  
tiny Quixotes sailing off to heaven  
right on schedule: it's the end of August.  
I'm tired of transcendence. Let's stay **home**

*Katha Pollitt, Milkweed*

"O Oysters," said the Carpenter,  
"You've had a pleasant run!  
Shall we be trotting **home** again?"  
But answer came there none—

*Lewis Carroll, The Walrus and the Carpenter*



**Home** that calls

and calls

and calls.

*Kathryn Stripling Byer, Coastal Plain*

The first thought that ran through my head was that something had happened to my parents, then I figured that Raymond might have forgotten something; he had an important meeting with the senior management at Delany & Associates that morning. It was on its fourth ring by the time I scooted across the bed and picked up the receiver.

A man identified himself as being affiliated with the phone company. They were having problems on the line, were outside working, and I wouldn't be able to receive any incoming phone calls. He even identified me by name: Ms. Peabody.

I said okay and hung up. I remember that I thought that it wouldn't be a problem because my friends and family know better than to call me that early.

*Julie Failla Earhart, Home Sweet Home & Other Dangerous Places*

He was in the living room, clearly having turned off the TV and stood up when he heard my yell.

"Bella," he said, taking in my rather disheveled appearance. "How quickly did you come here?"

"Doesn't matter," I gasped, grabbing his arms. "Just tell me Charlie—please, tell me you've heard something?"

Charlie's eyes widened.

"No, I thought you'd know more than I do, I—"

"I wasn't in Manhattan," I said. "I was helping to defend my **home**. But I don't know what happened, I haven't heard about any of them—"

"Calm down," said Charlie.

*NamelesslyNightlock, "Inquietude," FanFiction.net*

### **Home Sweet Home** (2011/III)

Katharina Wagner is leaving the real estate company Jarres after one man died because Katharina revoked his tenancy. The people are losing their **homes** because Jarres is buying all the land and buildings. Only one house is left: Katharina's. The final battle between Katharina and Jarres has begun.

*Internet Movie Database, Plot Summaries*

The landlord's control of terror is implicit. Not just a party but a culture. Copayment. He held the Magnum with both hands and ordered me to stop. The garden is a luxury (a civilization of snail and spider). They call their clubs batons. They call their committees clubs. Her friendships with women are different. Talking so much is oppressive. Outplacement. A shadowy locked facility using drugs and double-ceiling (a rest **home**). That was the Sunday Henry's father murdered his wife on the front porch. If it demonstrates form they can't read it. If it demonstrates mercy they have something worse in mind. Twice, carelessness has led to abortion. To own a basement. Nor is the sky any less constructed.

*Ronald Silliman, Albany*

"Mein Gott!" I exclaimed; "it makes not me feel safe. I know Mrs. Edmonds will murder that poor innocent song—slay it as Herod did the children. Better would it be if she stayed at **home** with her babies. Wherefore my fine lady returned my glass, and turned her back on me."

*J. H. Riddell, **Home**, **Sweet Home**: A Novel, Volume III*

Now if I could get Jillian out of here, everything would be back to normal. I stayed until about seven before I kissed her good night and head **home**. I promised that I'd be back first thing in the morning.

*Julie Failla Earhart, **Home Sweet Home** & Other Dangerous Places*

To hope the best and submit to the worst, had not been preached to her for more than seven years in vain. When trusted with the truth, the vicar could make her imitate his confidence; but he did not tell her his remaining **inquietude**, nor did she tell him the difficulty she felt in resting on Frank's probable advantage, without adverting to her own positive misfortune.—She begged to go **home**; and Lady Mary clucked with sincere vexation, at having no horses to put to her carriage for her conveyance.—Miss Sims kindly offered her arm in conjunction with the vicar; and Lady Mary gave permission for her remaining all night with the sufferer ...

*Laetitia Matilda Hawkins, **Heraline**, Or, **Opposite Proceedings***

*You've talk'd of your business, the weather and crops—  
The clock in the kitchen strikes nine,  
And why you still linger here twirling your hat  
I certainly cannot divine!  
Already dear Henry quite jealous has grown,  
You stay in the evening so late;  
And one flossy ringlet of his auburn hair  
Is worth more than your **home**ly pate.*

CHORUS

Go *home!* Go *home!* You great awkward blockhead, go *home!*  
Go *home!* Go *home!* You great awkward blockhead, go *home!*

'Tis true that I call you "dear friend," when we meet,  
But surely my meaning is clear—  
"Our Father" pays extra each month for your light;  
And that's why your friendship is "dear;"  
You think I have wisdom? Then take my advice;  
From "ma's" watchful care never roam:  
A dutiful son you had better become—  
You know there's no place like one's *home*.

CHORUS—Go *home!* Go *home!* You great awkward blockhead, go *home!* &c.

The fire has expir'd, the room's getting cold,  
The lamp has burned empty since tea,  
A great stupid booby, the cat and the dog  
Are keeping the vigil with me.  
The family have all gone to sleep in their chairs:  
Indeed Sir, I think it is a shame!  
And if I should presently show you the door.  
Remember that I'm not to blame.

CHORUS—Go *home!* &c

First grinning, then blushing, you bashfully sit,  
At me casting glances of love:  
O think you a hawk or a raven would make  
A suitable mate for a dove!  
The clock in the kitchen is now striking twelve;  
I scarce can refrain from a yawn:  
Your ears are much shorter than those of your kind—  
O truly I wish you were gone!

CHORUS—Go *home!* &c

I called into Margaret's after work. Normally, I'd say on the way **home** from work. Wouldn't you?  
But I wasn't going **home**. I couldn't. I had no **home** to go to.

*Della B., Not Going Home: A True Account of Surviving Life in A Homeless Shelter in Belfast*

Away from **Home** are some and I—  
An Emigrant to be  
In a metropolis of **Homes**  
Is easy possibly—

The Habit of a Foreign Sky  
We—difficult acquire  
As Children, who remain in Face  
The more their Feet retire.

*Emily Dickinson, Away from Home are some and I*

Still, [some men] perceive some familiar signs and remember, even amid the waves, the great **sweetness of home**.  
Either they take the direct course, in no way deceived, and without delay reach **home** again, or, most of them, either  
wandering in the midst of fog, or gazing at the sinking stars, or being held by some alluring charm, postpone time  
and again a favorable return and, straying for a longer period, are often imperiled.

*St. Augustine, De beata vita*

... fucking loser it was one bag like that was such a hard job, he's probably going to go **home** and play with his sister's dolls.

*Preetam Parikh, Home Sweet Home*

POET: The hesitating hand, wandering without a **home**, searches for a hold on Being.  
RACHEL: *[Laughs.]* Stop.

*Yehuda Amichai, Killing Him: A Radio Play*

... despite her family's disapproval. In the ironically titled departure narrative, "**Home Sweet Home**," she mocks the family  
icons and tells two stories that she must conceal from her family. The story about a mule caught in quicksand connects ...

*Zoë Wicomb, You Can't Get Lost in Cape Town*

5. The panting mules are urged forward with spur and goad; stuffed are the heavy saddlebags with the wreckage of  
ruined **homes**.

*Emma Lazarus, By the Waters of Babylon*

the garden doesn't work. The heater

doesn't work. Nothing works.

Who lives in such a house?

The pipes piss and moan,

as if forced to pay taxes.

If there are dream houses,

are there undreamed houses

full of the things we desire,

or only those we deserve?

Perhaps they are the **homes**

of strange gods with some

incomprehensible, whimsical

way of looking at things.

You said we waded through the mysteries to get here.

*William Logan, Complaint*

"All the more reason for us to get up and get moving," Zero said. He glanced around the house. "We're about done with this place anyway."

Joey thought about going **home**. Any place was safer than being with Zero. Maybe it was the whiskey and the pills Zero was taking, or maybe the whole disappearances thing was catching up with him, but Joey felt like Zero had lost it. If he had been dangerous before, he was decidedly more so now.

But Joey shut down that line of thinking. **Home** wasn't an option for him.

*Mel Odom, Apocalypse Crucible the Earth's Last Days: The Battle Continues*

'He doesn't believe there really was a phone call. He thinks Raymond had something to do with it.'

What makes you think that, I asked.

She sat up and crossed her legs Indian-style on the bed. 'Something in his attitude.'

Do you want to tell me what happened?

'Can I go **home** if I do?'

I told her the decision wasn't up to me. And besides, if someone had made her hurt herself, why would she want to go back there tonight?

'It's my **home**,' she said.

We sat there for a few minutes, only the heating unit and the traffic in the hallway making any noise.

*Julie Failla Earhart, Home Sweet Home & Other Dangerous Places*

- (66) a. They stayed (at) **home**.  
 b. While he sat (at) **home** feeling guilty ...  
 c. Students should remain (at) **home** for 48 hours ...  
 d. I was lying (at) **home**, watching TV ...  
 e. He was (at) **home**.  
 f. With John (at) **home** ...  
 g. I kept him (at) **home**.  
 h. I want him (at) **home** at least a couple nights a week.  
 i. I need him (at) **home** every evening.  
 j. I am thankful to have him (at) **home** ...  
 k. We can now leave him (at) **home** with Jeff ...  
 l. There wasn't anybody (at) **home**.  
 m. I found him (at) **home** (more often than not)

Chris Collins, "Home Sweet Home," NYU Working Papers in Linguistics

And, despite the danger that whatever seems to be an unyielding but petty adversary (preventing the desired encounter with the text and its **home** truths) might turn into "a dragon of scaly and prodigious demeanor, and of a fiery tongue," the possibility can never be excluded that, through the attitude of openness, the process of "going **home** through paths to nowhere" might be successful.

Katalin G. Kállay, *Going Home Through Seven Paths to Nowhere: Reading Short Stories By Hawthorne, Poe, Melville, and James*

But when you come at last to the real theme,  
 strict, inexorable, and bleak,  
 you must play it slow and sad,  
 with melancholy dignity, or you miss  
 all its grim wisdom.  
 In three pages, it says, the universe collapses,  
 and you—still only halfway **home**.

Bill Holm, *J. S. Bach: F# Minor Toccata*

Hit "publish" and look away.

The New Violence: I visited a country where  
 everything looked like **home**

Anna Moschovakis, *Death as A Way of Life*

Bloom's assault on innocence, of course, cuts much deeper than just an attack on the methodology of reading. If Derrida, is, in the words of Abram's witty thrust, "an absolutist without absolutes" (p. 569), Bloom, on the other hand, is unabashedly an absolutist who endeavors to save, at the languageless cynosure of his map, an essence of defeated but inviolable Romantic will. Deconstruction as an exercise in extremity claims that all linguistic signification is ultimately empty, an endless wandering in language without a **home**. Bloom, making his rapprochement with Derrida and de Man in *Deconstruction and Criticism*, argues that either the theory of language as "dearth of meaning" or the opposite theory of language as "plenitude," as a "Kabbalistic magical absolute," is acceptable to him.

*David Fite, Harold Bloom: The Rhetoric of Romantic Vision*

Called it  
a draw. Tore up the prescription and drove  
**home** to coffee, oranges, the inevitable  
cello. A hundred mornings and no telling  
on which the shark will or won't rip  
her open, turn the bitter pith and grounds  
of her insides out. The music might warn her  
but the shark never will. She's gone. She's here.

*Joel Brouwer, Coffee and Oranges*



## sources

- 3diSex.net. "H2S Radar." *3d Interactive Virtual Sex System*. 3diSex.net, <http://www.demo.palma-jo.com>.
- Alexander, Robert Charles. *The Inventor of Stereo: The Life and Works of Alan Dower Blumlein*. Boston: Focal Press, 1999.
- Alexie, Sherman. "Grief Calls Us to the Things of This World." *Face*. Brooklyn, N.Y.: Hanging Loose Press, 2009.
- Amichai, Yehuda. "Killing Him: A Radio Play." *Poetry*, July/August 2008. [www.poetryfoundation.org](http://www.poetryfoundation.org).
- Augustine, St. De beata vita. From *Saint Augustine & the Fall of the Soul: Beyond O'Connell & His Critics*, by Ronnie J. Rombs. Washington, DC: Catholic University of America Press, 2006.
- B., Della. *Not Going Home: A True Account of Surviving Life in A Homeless Shelter in Belfast*. Strategic Book Publishing, 2011.
- Bennett, Bridget. "Home Songs and the Melodramatic Imagination: From 'Home, Sweet Home' to the Birth of A Nation." *Journal of American Studies* 46(01), 2012, 171-87.
- Biro, Adam. *One Must Also be Hungarian*. Translated by Catherine Tihanyi. Chicago: University of Chicago, 2006.
- Blanco, Richard. "América." *City of A Hundred Fires*. Pittsburgh: University of Pittsburgh Press, 1998.
- Blumenthal, Ralph. "Changing Hazards in the Home." *New York Times*, 30 October 1980, C1-C2.
- Brouwer, Joel. "Coffee and Oranges." *And So*. Lebanon, NH: Four Way Books, 2009.
- Brown, Charles Brockden. *Edgar Huntly, Or, Memoirs of A Sleep-Walker*. 1799. New York: Penguin Books, 1988.
- Bunyan, John. *The Pilgrim's Progress: With Notes, and A Life of the Author*. Boston: C. Gaylord, 1832.
- Byer, Kathryn Stripling. "Coastal Plain." *Coming to Rest: Poems*. Baton Rouge: Louisiana State University Press, 2006.
- Caputo, John D. "Adieu—Sans Dieu: Derrida and Levinas." *The Face of the Other and the Trace of God: Essays on the Philosophy of Emmanuel Levinas*. Edited by Jeffrey Bloechl. New York: Fordham University Press, 2000, 276-312.
- Carroll, Lewis. "The Walrus and the Carpenter." 1871. *Through the Looking Glass (and What Alice Found There)*. The Online Literature Library, [www.literature.org](http://www.literature.org).
- Caudle, Deborah Mabray, and Dana Hughes. *When Are We Going Home?* AuthorHouse, 2005.
- Clark, Michael J. "A Bill of Divorcement: Theatrical and Cinematic Portrayals of Mental and Marital Breakdown in A Dysfunctional Upper-Middle-Class Family, 1921-1932." *Health and the Modern Home*. Edited by Mark Jackson. Casemate, 1975, 21-41.
- Colin. "The Freelance Writer At Home." *Daily Writing Tips*. [www.dailywritingtips.com](http://www.dailywritingtips.com).
- Collins, Chris. "Home Sweet Home." *NYU Working Papers in Linguistics* 1, Spring 2007, 1-34.
- Dickinson, Emily. "Away from Home are some and I." *The Poems of Emily Dickinson*. Edited by R. W. Franklin. Cambridge, Mass.: Belknap Press, 1999.
- Earhart, Julie Failla. *Home Sweet Home & Other Dangerous Places*. A Toots Publication, 2007.
- Fite, David. Harold Bloom: *The Rhetoric of Romantic Vision*. Amherst, Mass.: University of Massachusetts Press, 1985.
- Gerstler, Amy. "Hymn to the Neck." *Ghost Girl*. New York: Penguin Books, 2004.
- Greenstreet, Kate. "The Last 4 Things." *The Last 4 Things*. Boise, Idaho: Ahsahta Press, 2009.
- Grow, Gerald. "Transitions and Connective Words: Examples Illustrating Their Use." [www.longleaf.net/ggrow/transitions.html](http://www.longleaf.net/ggrow/transitions.html).
- Haute, Luwi. "Home Sweet Home." *PoemHunter.com*. 2009. [www.poemhunter.com](http://www.poemhunter.com).
- Hacker, Marilyn. "Against Elegies." *Winter Numbers: Poems*. New York: W.W. Norton, 1994.
- Harrison, Jim. *Returning to Earth*. New York: Grove Press, 2007.
- Hawkins, Laetitia Matilda. *Heraline, Or, Opposite Proceedings*. Vol. 3. London: F. C. and J. Rivington and T. Hookam, 1821.



- Holm, Bill. "J. S. Bach: F# Minor Toccata." *Playing the Black Piano*. Minneapolis: Milkweed Editions, 2004.
- Internet Movie Database. [www.imdb.com](http://www.imdb.com), 1990-2012.
- Iyer, Lars. *Spurious*. Brooklyn: Melville House, 2011.
- Jackson, Mark. "Home Sweet Home": Historical Perspectives on Health and the Home." *Health and the Modern Home*. Edited by Mark Jackson. Routledge, 2007, 1-17.
- Johnson, Denis. "The White Fires of Venus." *The Incognito Lounge and Other Poems*. Pittsburgh: Carnegie Mellon Press, 1994.
- Kalina, Richard. "The Master of Aix." *Art in America*. [www.artinamericamagazine.com](http://www.artinamericamagazine.com).
- Kállay, Katalin G. *Going Home Through Seven Paths to Nowhere: Reading Short Stories By Hawthorne, Poe, Melville, and James*. Budapest: Akadémiai Kiadó, 2003.
- Knox, Jenn. "The Decorative Airport Fern Is Not What It Pretends to Be." *Poets.org*. Academy of American Poets, [www.poets.org](http://www.poets.org).
- Koestenbaum, Wayne. *Model Homes*. Rochester, NY: BOA Editions, 2004.
- Lazarus, Emma. "By the Waters of Babylon." *The Poems of Emma Lazarus*. Vol. II. Boston: Houghton, Mifflin and Company, 1888, 58-65.
- Lerman, Eleanor. "Starfish." *Our Post-Soviet History Unfolds*. Louisville, KY: Sarabande Books, 2005.
- Lerner, Ben. "Mean Free Path." *Mean Free Path*. Port Townsend, Wash.: Copper Canyon Press, 2010.
- Levin, Dana. "Ars Poetica (cocoons)." *Wedding Day*. Copper Canyon Press, 2005.
- Logan, William. "Complaint." *Poets.org*. Academy of American Poets, 2002. [www.poets.org](http://www.poets.org).
- Lucas, Richard. *Axis Sally: The American Voice of Nazi Germany*. Casemate, 2010.
- Lutz, Deborah. *The Dangerous Lover: Gothic Villains, Byronism, and the Nineteenth-Century Seduction Narrative*. Columbus: Ohio State University Press, 2006.
- Moschovakis, Anna. "Death as A Way of Life." *You and Three Others Are Approaching A Lake*. Minneapolis: Coffee House Press, 2010.
- Muske-Dukes, Carol. "After Skate." *Poets.org*. Academy of American Poets, 2013. [www.poets.org](http://www.poets.org).
- NamelesslyNightlock. "Inquietude." *FanFiction.net*. 19 May 2013. [www.fanfiction.net/s/9201302/1/Inquietude](http://www.fanfiction.net/s/9201302/1/Inquietude).
- Necker, M. "The Fatal Consequences of A Single Fault." *The Casket and Philadelphia Monthly Magazine, Embracing Every Department of Literature, Embellished With Engravings, The Quarterly Fashion, and Music, arranged for the Piano-Forte, Harp and Guitar* XV, 1839, 13-25.
- Nordhaus, Jean. "A Purchase of Porcelain." *The Porcelain Apes of Moses Mendelssohn*. Minneapolis, Minn.: Milkweed Editions, 2002.
- O'Hara, Frank. "Meditations in an Emergency." *Meditations in an Emergency*. New York: Grove Press, 1967.
- Odom, Mel. *Apocalypse Crucible the Earth's Last Days: The Battle Continues*. Carol Stream: Tyndale House Publishers, Inc., 2004.
- Parikh, Preetam. *Home Sweet Home*. Trafford, 2011.
- "The Passenger." *The Boston Weekly Magazine; Devoted to Morality, Literature, Biography, History, the Fine Arts, Agriculture, &c. &c.* II, 23 June 1804. Gilbert and Dean.
- Pettit, Emily. "A Fox's Tail is Called A Brush." *Poets.org*. Academy of American Poets, 2012. [www.poets.org](http://www.poets.org).
- Poe, Edgar Allan. "The Raven." *Richmond Semi-Weekly Examiner*, 25 September 1849. *Poets.org*. [www.poets.org](http://www.poets.org).
- Pollitt, Katha. *The Mind-Body Problem: Poems*. New York: Random House, 2009.
- Prevallet, Kristin. "Dear George Bush." *Poets.org*. Academy of American Poets, 2002. [www.poets.org](http://www.poets.org).
- Purves, J. A. *The Law and Lawyers Laid Open in Twelve Visions. To Which is Added, Plain Truth, in Three Dialogues, Between Truman, Skinall, Dryboots, Three Attorneys, and Season A Bench*. London: T. Woodman, 1737.
- Reynolds, Anne. *Home Sweet Homicide: A Play in Three Acts*. Dramatic Publishing, 1975.
- Riddell, J. H. *Home, Sweet Home: A Novel*. Vol. III. London: Tinsley Bros., 1873.

- Rothenberg, Jerome. "I Give Up My Identity." *A Book of Witness: Spells & Gris-Gris*. New York: New Directions Pub. Co., 2003.
- Ruoff, A. J. Friedrich. *Ruoff's Repertory of Homoeopathic Medicine, Nosologically Arranged*. Philadelphia: J. Dobson, Kay & Brothers, & H. Hooker, 1840.
- Ryan, Kay. "Home to Roost." *The Niagara River: Poems*. New York: Grove Press, 2005.
- Sarah. *Home Sweet Home*. New York: Forever, 2011.
- Service, Robert W. "The Cremation of Sam McGee." *The Collected Verse of Robert Service*. London: E. Benn, 1960, 23-25.
- Sexton, Anne. "Snow White and the Seven Dwarfs." *The Complete Poems*. Boston: Houghton Mifflin, 1981.
- Silliman, Ronald. "Albany." *ABC*. Berkeley, Calif.: Tuumba Press, 1983.
- Simonon, Georges. *La Maison de l'inquiétude (The House of Anxiety)*. 1930. Translated by Stephen Trussel. Paris: Juilliard, 1991.  
<http://www.trussel.com/maig/maison.htm>.
- Somerset, C. A. *Home! Sweet Home! Or, the Swiss Family; an Opera, in Two Acts: Adapted From the Original German, By C. A. Somerset. Music By Joseph Weigl, Capel Meister to His Imperial Majesty, the Emperor of Austria. The Only Edition Correctly Marked From the Prompter's Book; With the Stage Business, Situations, and Directions. As Performed At the London Theatres*. London: J. Duncombe, 1829.
- Sontag, Susan, and Jonathan Cott. "Regarding the Fame of Others." *Harper's Magazine*, August 2013, 19-20.
- Steinbacher, Martha. *Sweet Home in Linn County*. Chicago: Arcadia, 2002.
- Stern, Gerald. "The Preacher." *The Preacher*. Louisville, Ky.: Sarabande Books, 2007.
- Stout, Rex. *The President Vanishes*. 1932. New York: Bantam, 1982.
- Strand, Mark. "The Everyday Enchantment of Music." *Almost Invisible*. New York: Alfred A Knopf, 2012.
- Thesen, Sharon. "Jigsaw: Second Narrows Bridge At Rush Hour." *A Pair of Scissors: Poems*. Toronto: Anansi, 2000.
- Visser, Hubregt J. *Array and Phased Array Antenna Basics*. Chichester: John Wiley & Sons, 2006.
- Walton, O. F., *Mrs. Christie's Old Organ, Or 'Home, Sweet Home.'* Toronto: Upper Canada Tract Society, 1890.
- Webb, Charles Harper. "Loving A House." *Hot Popsicles*. Univ. of Wisconsin Press, 2005.
- Weigl, Bruce. "Home." *The Unraveling Strangeness: Poems*. New York: Grove Press, 2002.
- Whitman, Walt. "Come Up From the Fields Father." *Whitman: Poetry and Prose*. Library of America, 1996.
- Wicomb, Zoë. *You Can't Get Lost in Cape Town*. The Feminist Press at CUNY, 2000.

## Rob Kovitz

À partir de textes et d'images qu'il recueille, ordonne et juxtapose dans des montages conceptuels très subjectifs, Rob Kovitz crée de méticuleux objets d'édition. Puisant aux sources les plus variées telles que textes littéraires, encyclopédies, rapports scientifiques, journaux, manuels, brochures publicitaires, ouvrages théoriques et magazines, Rob Kovitz cumule obsessionnellement et méthodiquement des citations et des images autour d'un même thème pour construire une œuvre personnelle et polyphonique. Son travail aborde la notion d'auteur, d'authenticité et d'appropriation. Pour *The Sweets of Home*, Kovitz a rigoureusement relevé et compilé des citations se rapportant, de près ou de loin, à *Home Sweet Home*. À propos de *l'inquiétude*, en commençant par explorer la structure du mot « Home » pour ensuite poursuivre avec l'idée du nid, de l'anaphore, de la quiétude et de l'inquiétude.

Diplômé de la University of Waterloo School of Architecture, Rob Kovitz vit à Winnipeg. Depuis 1992, il a publié plusieurs ouvrages, dont *Pig City Model Farm* (Princeton Architectural Press), *Room Behavior* (Insomniac Press), ainsi que la saga en huit tomes *Ice Fishing in Gimli* (Treyf Books), qui s'est méritée lors de sa parution en 2009 le tout premier prix « Artist Book of the Moment » remis par la Galerie de l'Université York. Il a également réalisé des projets destinés à des magazines, des journaux, ou encore à Internet. Il travaille présentement sur *According to Plan*, un ouvrage à paraître en 2014. Sa maison d'édition Treyf Books célèbre en 2014 ses 25 ans en publiant plusieurs nouvelles éditions de titres antérieurs. Il enseigne également à la faculté d'architecture de l'Université du Manitoba.

Rob Kovitz creates meticulous publications using texts and images he collects, orders and juxtaposes in highly subjective conceptual montages. Drawing on sources as varied as literary texts, encyclopaedia, scientific reports, newspapers, manuals, advertising brochures, theoretical volumes and magazines, Kovitz obsessively and methodically accumulates quotations and images around a single theme to construct an individual and polyphonic work. His work addresses notions of authorship, authenticity and appropriation. For *The Sweets of Home*, Kovitz has rigorously gathered and compiled quotations directly or indirectly related to *Home Sweet Home*: À propos de *l'inquiétude*, beginning with an exploration of the structure of the word "home" and continuing with the idea of the nest, anaphora, quietude and anxiety.

Rob Kovitz graduated from the University of Waterloo School of Architecture and lives in Winnipeg. He has published several volumes since 1992, including *Pig City Model Farm* (Princeton Architectural Press), *Room Behavior* (Insomniac Press) and the eight-volume saga *Ice Fishing in Gimli* (Treyf Books), which upon publication in 2009 won the first "Artist Book of the Moment" award from the York University Art Gallery. He has also worked on projects for magazines, newspapers and the Internet. He is currently working on *According to Plan*, a volume forthcoming in 2014 and his publishing company Treyf Books is celebrating its twenty-fifth anniversary in 2014, with the publication of several new editions of previous titles. He also teaches in the faculty of architecture at the University of Manitoba.

## Søren Lose

Søren Lose s'intéresse aux relations entre la mémoire, le temps, l'espace et l'identité afin de questionner la notion d'appartenance. Pour l'artiste, l'architecture et l'espace participent à la définition de l'identité et contribuent à la construction du sens de la collectivité. Il sonde et documente avec rigueur des lieux, cherchant à comprendre et à interpréter la vie de ses habitants. Dans *Home Video*, l'un des volets du projet intitulé *Home* qu'il a mené pendant près de dix ans, l'artiste revisite la région de Lolland, lieu de sa naissance. Il s'introduit dans une maison vouée à la démolition avec une caméra et une lampe de poche. Dans toutes les pièces, des montagnes de débris, pêle-mêle, à travers des meubles disposés malgré tout de manière conventionnelle, laissent supposer une vie au quotidien. Bien que l'œuvre traite des habitants de cet endroit et du sombre quotidien que suppose l'état des lieux, aucun d'eux n'apparaît autrement que par les traces anonymes laissées sur place.

Né au Danemark, Søren Lose est diplômé de la Royal Danish Academy of Fine Arts. Son travail a été présenté dans le cadre de nombreuses expositions individuelles dont *Phantasmagorie* à Overgaden Institute of Contemporary Art (Copenhague), *Pictures from Paradise* à la Galleria Riccardo Crespi (Milan, 2011), *Relicts* au Kunsthallen Brandts (Danemark, 2011) et *Fragment* au Centre for Art and Science de la University of Southern Denmark (2013). Parmi ses expositions collectives récentes, mentionnons *I See Europe* au Kunstbezirk Gustav-Siegle-Haus (Stuttgart, 2013), le projet d'art public *On the Threshold of Privacy* à Mynämäki (Finlande, 2013) et le festival FOKUS 2013 au Nikolaj Kunsthal (Copenhague). Ses œuvres font partie de collections privées et d'institutions majeures au Danemark. Il vit et travaille à Copenhague.

Søren Lose explores the relations between memory, time, space and identity in order to question the notion of belonging. For Lose, architecture and space are part of the definition of identity and contribute to the construction of a community's meaning. He rigorously investigates and documents places in an attempt to understand and interpret the lives of its residents. In *Home Video*, part of a project of nearly ten year's work entitled *Home*, Lose revisits the Lolland region where he was born. With a video camera and a flashlight, he enters a house slated for demolition. In every room there are mountains of rubbish piled up helter-skelter around furniture arranged in a nonetheless quite conventional manner, letting us imagine its residents' everyday lives. Although the subject of this work is the residents of this place and the sombre everyday life their dwelling suggests, neither appears in any form other than the anonymous traces left on site.

Søren Lose was born in Denmark and graduated from the Royal Danish Academy of Fine Arts. His work has been shown in numerous solo exhibitions including *Phantasmagorie* at Overgaden Institute of Contemporary Art (Copenhagen), *Pictures from Paradise* at Galleria Riccardo Crespi (Milan, 2011), *Relicts* at Kunsthallen Brandts (Denmark, 2011) and *Fragment* at the Centre for Art and Science of the University of Southern Denmark (2013). Recent group exhibitions in which his work has been seen include *I See Europe* at the Kunstbezirk Gustav-Siegle-Haus (Stuttgart, 2013), the public art project *On the Threshold of Privacy* in Mynämäki (Finland, 2013) and the FOKUS 2013 festival at Nikolaj Kunsthal (Copenhagen). His work can be found in private and institutional collections in Denmark. He lives and works in Copenhagen.

Je remercie vivement Olivia Boudreau avec qui travailler pour cette exposition a été un grand plaisir et une belle source d'inspiration, ainsi que mes collègues Amélie Brault et Jennifer Pham pour leur contribution substantielle à ce projet. Je remercie également les membres du conseil d'administration de Dazibao – Steve Bates, Olivia Boudreau, Jean-Claude Bustros, Gwynne Fulton, Romeo Gongora, Jacinthe Lessard-L. et Daniel Olson – pour la confiance qu'ils nous ont généreusement accordée dans notre démarche pour marquer par un projet d'ampleur ce jalon important que constitue l'installation de l'organisme à demeure. Un grand merci à tous les artistes participant au projet, certes, pour les œuvres extraordinaires qu'ils nous ont confiées ainsi que pour leur grande flexibilité et pour leur patience dans la logistique complexe de cette exposition qui a été si souvent déplacée. Soulignons aussi l'importante contribution des auteurs qui ont créé des œuvres très significatives pour l'occasion. HOME SWEET HOME vient marquer la fin d'un cycle qui a mené à définir et à établir un nouveau Dazibao. Ce processus a été rendu possible grâce à l'appui indéfectible de nos fidèles donateurs, du Conseil des arts et des lettres du Québec, du Conseil des Arts du Canada, du Conseil des arts de Montréal et du Ministère de la Culture et des Communications. Au sein de ces différents organismes travaillent des individus remarquables qui rendent les choses possibles, qu'ils soient ici chaleureusement remerciés. F.C.

I extend my warm thanks to Olivia Boudreau, with whom working on this exhibition was a great pleasure and a wonderful source of inspiration, as well as to my colleagues Amélie Brault and Jennifer Pham for their substantial contribution to the project. I also thank the members of Dazibao's board of directors—Steve Bates, Olivia Boudreau, Jean-Claude Bustros, Gwynne Fulton, Romeo Gongora, Jacinthe Lessard-L. and Daniel Olson—for the confidence they generously showed us as we set out to mark this important moment, our organisation's move to a permanent new home, with a wide-reaching project. A big thank you goes to all the artists participating in the project, of course, for the extraordinary works they have lent us and for the great flexibility and patience they have shown during the complex logistics of this exhibition, which was so frequently moved back. I would also like to highlight the important contribution of the authors who created highly significant works for the occasion. HOME SWEET HOME marks the end of a cycle that led to defining and establishing a new Dazibao. This process was made possible thanks to the unstinting support of our loyal donors and that of the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal and the Ministère de la Culture et des Communications du Québec. In each of these bodies work remarkable individuals who make things possible, and I thank them heartily here. F.C.



**Home Sweet Home. À propos de l'inquiétude**

Un projet développé pour Dazibao par | A project developed for Dazibao by  
Olivia Boudreau & France Choinière

**Coordination de l'exposition | Exhibition coordinator**

Amélie Brault

**Publication sous la direction de | Publication edited by**

France Choinière

**Coordination de la publication | Publication coordinator**

Jennifer Pham

**Traduction | Translation**

Timothy Barnard

**Révision | Revision**

Gabriel Chagnon, Bernard Schutze, Colette Tougas

**Dazibao**

5455, avenue De Gaspé, rez-de-chaussée (espace 109), Montréal (Québec) H2T 3B3  
Tél. : 514 845-0063 | [info@dazibao-photo.org](mailto:info@dazibao-photo.org) | [www.dazibao-photo.org](http://www.dazibao-photo.org)

**Distribution**

Édipresse

945, avenue Beaumont, Montréal (Québec) H3N 1W3

Tél.: 514 273-6141 | [information@edipresse.ca](mailto:information@edipresse.ca) | [www.edipresse.ca](http://www.edipresse.ca)

**Dépôt légal | Legal deposit**

1<sup>er</sup> trimestre 2014 | 1st Quarter 2014

Bibliothèque et Archives nationales du Québec – Bibliothèque et Archives Canada | Library and Archives Canada

**Catalogage avant publication de Bibliothèque et Archives nationales du Québec et Bibliothèque et Archives Canada**

Kovitz, Rob, 1963-

Home sweet home : à propos de l'inquiétude

Catalogue d'une exposition tenue à la galerie d'art Dazibao, Montréal.

Texte en français et en anglais.

ISBN 978-2-922135-42-8

1. Art - 21<sup>e</sup> siècle - Expositions. I. Migone, Christof, 1964- . II. Dazibao (Galerie d'art). III. Titre.

1. Art, Modern, 21<sup>st</sup> century - Exhibitions. I. Migone, Christof, 1964- . II. Dazibao (Art Gallery). III. Title.

N6496.3.C3M65 2014 709.05'1207471428 C2013-942631-0F



© 2014 Dazibao, les auteurs, les artistes | Dazibao, the authors, the artists

Cet ouvrage est sous licence Creative Commons Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International.  
This publication is under a Creative Commons Attribution – Non Commercial – No Derivs 4.0 International.

[www.creativecommons.org](http://www.creativecommons.org)

**Conception graphique | Graphic design**

Michel Lapointe & Joanne Veronneau

**Achévé d'imprimer en mars 2014 par | Printed in March 2014 by**

Imprimerie L'Empreinte