

NOTES TO STEPHEN RODEFER'S *FOUR LECTURES*
(1982)

Ian Heames

The following notes to Stephen Rodefer's *Four Lectures* are broadly limited to the elucidation of certain source materials of the poem.¹ For reasons of space, proper names that could easily be researched elsewhere are not glossed here; however I have generally attempted not to make assumptions about what other sorts of chunks of text it might occur to the reader of the poem to type into a search engine in pursuit of a potential ur-text or allusion. The appearance of a line from 'Jingle Bells' is therefore flagged up, despite being widely familiar, but the nature of entities such as Baudelaire or McDonalds, or of somewhat obscurer persons, products and institutions, nevertheless easy enough to find out about online, is not generally discussed.

Several slang terms are glossed; especially necessary in the case of words with multiple slang meanings as well as a standard meaning (e.g. 'cat'). Because the present notes are necessarily incomplete for want of space, it did not seem worth abiding too strictly by any precise methodology for what to include; no selection could be without gaps. I have instead taken an intuitive approach to balancing the demands of reasonable brevity with an attempt to avoid making too many assumptions about the likelihood of prior knowledge in any given case. Other items that I would like to have glossed have so far eluded my efforts to find full references, in which case the little I know is sometimes given anyway. Others potential references will doubtless have thus far gone unnoticed. A fulsome set of annotations remains my on-going project.

¹ I would like to thank Ryan Dobran for his generous assistance in the preparation of these notes. All remaining errors are my own.

A number of the annotations presented here retrieve the provenance of text fragments that would have been all but impossible to ascribe to sources outside the poem prior to the massive expansion of searchable text online. The usual notion of allusion is obviously overstretched by such findings. With the internet, a certain secrecy of the text is at a stroke revealed and abolished: what was not known to have been hidden may now be irrecoverably exposed. An innocuous phrase such as ‘Now it was evening’, for example, can now be traced to Demosthenes, via Longinus and the Loeb Classical Library. This paradox of the wholly inscrutable provenance, only readable as a secret of the text after its revelation, before which it was a merely a piece of language without special allusive significance, invites a quandary about the proper historicity of access to information about the poem. We may wonder if it is possible to read *Four Lectures* with too much knowledge within easy reach. Is the experience of reading materially disrupted—made irrecoverably anachronistic—by an artificially expanded overview of the poem’s textual resources?

An optimistic answer to this question can be found in Rodefer’s own preface to the poem, which takes a sanguine view of such a potential transformation. Rodefer celebrates the inevitable schedule in which works of art, like all human productions or natural forms, undergo reconfiguration, as things, in time, inevitably change. Mutability, including violent mutation, is built into Rodefer’s very definition of tradition in the ‘Preface’. Begging licence from the Latin *traditio* (to hand over) he glosses the concept as ‘simply carrying on’. By this token, any human (or non-human) activity, is by default an action of and within ‘tradition’ in the largest possible sense. The global ongoingness of all things cannot but ‘carry on’ from one moment to the next as ‘that which we drag along’. Simply to ‘carry on’ would therefore seem to be the most appropriate response to new emergent conditions in which to read Rodefer’s own work. As he writes in the ‘Preface’: ‘The color beneath, which has been covered over, will begin to show through later, when what overcame it is questioned and scraped on, if not away.’ The internet has simply made *Four Lectures* more translucent with respect to its deep collage of ur-texts, unlocking new resonances and (so to speak) activating broken links.

Rodefer writes of his poem: ‘My program is simple: to surrender to the city and survive its inundation.’ (‘Preface’, p. 7). The wide range of literary sources incorporated into the poem, and

the occasionally striking density of reference to particular works, such as Shakespeare's *Henry V* towards the beginning of 'Plane Debris', confirms *Four Lectures* to be a work as much inundated by the library as by the city. The present notes may serve to demonstrate the fidelity of *Four Lectures* to its opening resolution that 'a book [should] be as deep as a museum and as wide as the world.' ('Preface, p. 9)

Appended to the notes are four lists outlining the distribution across *Four Lectures* of references to the four areas of cultural production most heavily represented in the poem, which I have designated as follows: 'Writers and their works'; 'Artists and artworks'; 'Music and musicians'; and 'Film', where this last includes all persons and productions relevant to the medium. These categories are presented in descending order of density of references. Their purpose is to highlight the sheer volume of references to works in these media and to provide a simple overview of the relative concentration of such references across the lecture texts. A further appendix gives details of the publication history of *Four Lectures* and its constituent texts.

The referencing system works as follows. Numbers followed by the letters 'a' or 'b' correspond to page numbers in the first edition. The letters 'a' and 'b' refer to the first and second stanzas on a given page, respectively. The phrase annotated appears in bold italics ahead of each note. The line or range of lines where a phrase appears in the stanza is given ahead of the annotated phrase. The following abbreviations are used throughout:

(*WIWIR*): 'Words in Works in Russian'

(*SWTLO*): 'Sleeping With the Light On'

(*PD*): 'Plane Debris'

(*PS*): 'Plastic Sutures'

Ep1 and Ep2: used respectively for the first (or only) and second epigraph to a given lecture.

References in the annotations to lines of the poem take the following form: '44b:14 (*PD*)'. The page number and stanza number (the second stanza (stanza 'b') on p. 44) precede the line number (line 14), separated by a colon. The abbreviation of the lecture text in which this stanza appears (here, 'Plane Debris') follows in brackets.

PRETEXT

11a

- 3 ***When one day at last they come to storm your deluxe cubicle:*** cf. ‘Some day without warning, | If you should continue to remain | Holed-up in that fern-in-window flat, | We will come to get you | Like terrorists sweeping down | Upon an heiress.’ Stephen Rodefer, *Safety*, published as *Miam*, no.1 [entire issue], ed. Tom Mandel (May 1977), [unpaginated]. Reprinted in a limited edition of 150 copies by Margery Cantor (Berkeley, 1985).
- 6 ***Stuttgart:*** At the Cambridge Reading Series, Rodefer instead read ‘Shanghai’. (Friday 12 February 2010, Judith E. Wilson Drama Studio, University of Cambridge Faculty of English, 9 West Road, Cambridge.)

11b

- 1 ***I reject the glass:*** More than merely a mirror, ‘the glass’ also refers to the family business: the Rodefer-Gleason Glass Company in Ohio. Cf. the short history of the glassworks by Ian Macky, from which the following is taken, published online at <http://glassian.org/Prism/National/Glass/index.html>: ‘The names *National Glass Works* and *Rodefer* are virtually synonymous. The original National Glass Works plant was established in 1869 in Bellaire, Ohio, at the junction of 22nd and Union streets. It failed in 1877 and was purchased and run by the Rodefer brothers, Albert, John, and Thornton, until 1898 when two of the brothers sold out and left Thornton the sole owner and operator. On his death in 1910, his son C. M. Rodefer assumed ownership. The company thrived, expanding in the 20s with the addition of a second plant near the corner of South Union and 22nd. C. M.’s son Howard [Stephen Rodefer’s father] joined as Secretary in the 30s, and eventually became president. In 1953, Rodefer merged with Gleason forming the Rodefer-Gleason Glass Co, which operated until 1982 when the plant was sold at auction. This works operated for 105 years on the same site!’

- 4 ***So again I say rejoice:*** cf. Philippians 4:4 (*KJV*): ‘Rejoice in the Lord alway: *and* again I say, Rejoice.’
- 10 ***Felix nupsit:*** cf. ‘Felix nupsit, | an end.’ Ezra Pound, ‘Canto CX’, *Drafts and Fragments of Cantos CX-CXVII* (1969), collected in *The Cantos* (London: Faber and Faber, 1994), p. 793. Carroll F. Terrell identifies Pound’s use of the Latin, meaning ‘a happy marriage’, as an allusion to the marriage of Pound’s daughter in *A Companion to the Cantos of Ezra Pound*, vol. 2 (Berkeley, University of California Press, 1984), p. 716.
- 12 ***Cabin life is incomplete:*** “‘Cabin life is incomplete’ conflates “Cabin life maybe sweet | But it sounds so incomplete | I prefer my easy street right now,” lines from the version of “Cabin in the Sky” sung by Ethel Waters and Eddie “Rochester” Anderson in the 1943 film of the same name. “Incomplete” now suggests the unfinished rather than the heartsick.’ John Wilkinson, ‘Stephen Rodefer, *Call It Thought: Selected Poems*’[Review], *Chicago Review* 55:1 (Winter 2010), 174-182 (pp. 176-7). Before it was a film, *Cabin in the Sky* was a 1940 Broadway musical.
- 13 ***But the waterbugs’ mittens SHADOW the bright rocks below:*** cf. ‘The water-bug’s mittens show on the bright rock below him.’ Ezra Pound, ‘Canto CXVI’, *Drafts and Fragments of Cantos CX-CXVII* (1969), collected in *The Cantos* (London: Faber and Faber, 1994), p. 814. John Wilkinson notes: ‘The line about the “waterbugs’ mittens” sounds like a wicked parody of the spots of time supposed to gather up the fragmentary Cantos in service of the ahistorical imperative—such stuff as “topaz against pallor of under-leaf” is as rife in “Canto CX” as throughout *Drafts & Fragments*.’ John Wilkinson, ‘Stephen Rodefer, *Call It Thought: Selected Poems*’[Review], *Chicago Review*. 55:1 (Winter 2010), 174-182 (p. 177).

WORDS IN WORKS IN RUSSIAN

13

Ep1 from *Finnegans Wake* by James Joyce (London: Faber and Faber, 1975), p. 18. The sentence ends ‘the ensuance existentiality.’ The same sentence of Joyce’s is also riffed on and reprised in the third stanza of Rodefer’s later poem ‘To the Empress’ (*after RK & JJ*), *Left Under A Cloud* (London: Alfred David Editions, 2000), p. 53.

15a [no notes]

16a

5 **1983**: the future at time of writing. The poem was first published in August 1982 (colophon of the first edition).

8 ***The note to Harold Fondren***: cf. ‘A note to Harold Fondren’ by Frank O’Hara. *The Collected Poems of Frank O’Hara* (New York: Alfred A. Knopf, 1979), p. 34. Harold Fondren was ‘one of Frank’s [Frank O’Hara] roommates and best friends at Harvard’, according to Joe LeSueur. See Frank O’Hara, *Amorous Nightmares of Delay, Selected Plays*, introd. Joe LeSueur (Baltimore: John Hopkins University Press, 1997). p. xvii.

13 ***Many times I wondered when they took my daddy down***: A lyric from ‘Mining Camp Blues’ by Trixie Smith (Paramount, 1925).

16b

9 ***Little Joe’s***: Restaurant at 85 5th Street and Mission Street in San Francisco, established in 1970.

10 ***Inscrutable, colossal, and alone, the sands stretch far away enough***: cf. Shelley’s sonnet ‘Ozymandias’ and its last line: ‘The lone and level sands stretch far away’ in Percy Bysshe Shelley, *Poetical Works*. ed. Thomas Hutchinson (Oxford, Oxford University Press, 1967), p. 55.

- 12 ***Blackburn***: Paul Blackburn (1926-1971), an American poet who translated Provençal. Cf. his *Proensa*, (Palma de Mallorca: Divers Press, 1953), which contains translations of seven troubadour poets, not including the two Rodefer mentions in the previous line, Cercamon (fl. c. 1135-1145) and Marcabru (fl. 1130-1150)).
- 14 ***Endymion***: *Endymion: A Poetic Romance* is a long poem by John Keats first published by Taylor and Hessey (London, 1818).
- 15 ***La Mamelle***: La Mamelle, Inc. / Art Com was a not-for-profit arts organization and alternative exhibition space, active from 1975-1995 in the San Francisco Bay Area.
- 15 ***Típica Cienfuegos***: a San Francisco renaissance Afro-Cuban folk and dance band led by John Santos.

17a

- 2 ***Van Gogh's pear trees***: Perhaps Van Gogh's 'Little Blossoming Pear Tree' (c. 10 April 1888) (73x46 cm) at the Vincent Van Gogh Foundation, Amsterdam. Cf. Jan Hulsker, *The New Complete Van Gogh: Painting, Drawings, Sketches* (Amsterdam and Philadelphia: J.M. Meulenhoff and John Benjamins, 1996), p. 317.

17b

- 3 ***In regards death everybody is a mystic***: cf. 'but it is hard | not to be a mystic | with regard to | death', Piero Heliczer, 'Buckingham Palace', *The First Battle of the Marne* (New York: The Dead Language, 1962) [unpaginated]. Reprinted in *A Purchase in the White Botanica: the collected poetry of Piero Heliczer*. ed. Gerard Malanga and Anselm Hollo. (New York: Granary Books, 2001), p. 88.
- 4 ***Cheeseburgers may be required in Paradise***: cf. 'Cheeseburger in Paradise', a song by American popular music singer Jimmy Buffett (ABC, 1978).

7 **Ted:** Possibly Ted Berrigan (1934–1983). Cf. *Nothing For You* (Berkeley: Angel Hair Books, 1977), for ‘a knack of using You without using you’.

8 **Galerie Fiolet:** Art gallery in Amsterdam.

18a

1-2 **Brooklyn Yoghurt | Chewing Gum:** Brooklyn Chewing Gum was a cycling team during the 1970s and early 1980s.

2 **la gomma del ponto:** [‘the gum of the bridge’]. Slogan associated with the Italian gum brand Brooklyn Chewing Gum.

9 **Not To Be:** cf. ‘To be or not to be, that is the question’ (Hamlet). See William Shakespeare, *Hamlet, Prince of Denmark*. ed. Philip Edwards (Cambridge: Cambridge University Press, 2003), p. 159 (Act 3, Scene 1, l.56).

11-12 **I have played | the horses Crucible, Nom de Plume, Ecstasy, and Werther:** ‘I have playd the horses: | Crucible, Nom de Plume. Ecstasy and Werther.’ From Robert Duncan, ‘Domestic Scenes’ (10: Piano). Robert Duncan, *The Collected Early Poems and Plays*, ed. Peter Quartermain (Berkeley and Los Angeles: University of California Press, 2012), p. 179.

18b

4 **Grace Hartigan’s post doctoral work:** The American Abstract Expressionist painter Grace Hartigan (1922–2008) never took a doctorate or went to university. The phrase ‘post doctoral’ could refer to her work as a university teacher: ‘In 1960 [she] left New York to teach the graduate painting programme at the Maryland Institute College of Art; she became director of the Hoffberger School of Painting in 1965, where she taught until retiring last year.’ See her obituary in *The Daily Telegraph*, 18 November 2008.

19a

- 5 ***California girl***: 'California Girls' is a 1965 song by *The Beach Boys*.
- 11 ***A sure sign of victory, seeing a lot of sable coats and crocodile bags leaving Iran***: A reference to the Iranian Revolution of 1978-79. Cf. 'You see a lot of sable coats | and crocodile bags leaving Tehran – a sign of victory' from an unpublished poem by Rodefer, dated 5 December 1978 (Box 26, Folder 14, Rodefer Papers at Stanford [collection no.: M693]). Cf. also another reference to the Iran–Iraq War (began September 1980) at 29b:12 (*SWTLO*) below.

19b

- 3-4 ***Once upon a time there were four rabbits running along | toward their mischief***: 'Once upon a time there were four little rabbits and their names were – Flopsy, Mopsy, Cotton-tail and Peter. [...] "Now run along and don't get into mischief [," said old Mrs Rabbit. "I am going out.'" See Beatrix Potter, *The Tale of Peter Rabbit* (London: Penguin Books, 2012 [first published by Frederick Warne, 1902]), pp. 7-12.
- 4 ***This, as in "with this ring I thee wed"***: Suggests a reference to J.L. Austin's Speech Act Theory. In *How To Do Things With Words*, Austin uses a similar example from the marriage ceremony as the first illustration of his idea of performative language: '(E. a) 'I do (sc. take this woman to be my lawful wedded wife)' – as uttered in the course of the marriage ceremony.' [footnote: 'Austin realized that the expression 'I do' is not used in the marriage ceremony too late to correct his mistake. We have let it remain in the text as it is philosophically unimportant that it is a mistake. J.O.U.'] (p. 5). 'With this ring I thee wed' is also a 1950 song by Hank Snow.
- 14 ***That was not a nice letter***: cf. 'The letter was not nice but full of charge' (Friar Laurence). William Shakespeare, *Romeo & Juliet*. ed. G. Blakemore Evans (Cambridge: Cambridge University Press, 2003), p. 195 (Act 5, Scene 2, l.18).

20a

- 11 **VSD 71248**: Catalogue number of American composer Frederic Rzewski's (b. 1938) 'The People United Will Never Be Defeated', with Ursula Oppens (b. 1944) on piano (Vanguard, 1978).

20b [no notes]

21a [no notes]

21b

- 13 **glassies**: marbles.

- 15 ***It's a wonder all the tall trees are not lying down on strike***: 'It's a wonder tall trees ain't layin' down', a lyric from Neil Young, 'Comes A Time', *Comes A Time* (Reprise Records, 1978).

22a

- 10 ***Scorpion and Felix***: *Skorpion und Felix, Humoristischer Roman* [*Scorpion and Felix, A Humorous Novel*] is an early work by Karl Marx. The only surviving sections are those Marx included as a supplement accompanying his *Book of Verse* (1837). For a discussion of the work and its satiric methods, see Margaret A. Rose *Reading the Young Marx and Engels* (London: Croom Helm Ltd, 1978), pp. 46-50. See 44b:14 (*PD*) for another reference to a first work by a famous author (Flaubert): 'Rewrite the last chapter of November, for it is too dim witted and autumnal.'

22b [no notes]

23a

- 1 ***chicanisma***: a slang term 'with a specific ethnic consciousness used by Chicana feminists. Chicanisma simply means Chicaneness – the essence or spirit of being a Chicana – Mexicanness with an added political conviction.' See Edén E.

Torres, 'Ella Que Jefes y No Los Ve, Se Queda en Cueros: Chicana Intellectuals (Re)Creating Revolution' in *Is Academic Feminism Dead? Theory in Practice*, ed. The Social Justice Group at the Center for Advanced Studies, University of Minnesota (New York and London: New York University Press, 2000), p. 240.

- 4-5 ***With HUE like that of some great painter, | who dips his pencil in the gloom of earthquake and eclipse:*** cf. 'With hue like that when some great painter dips | His pencil in the doom of earthquake and eclipse.' Percy Bysshe Shelley, *The Revolt of Islam* (Canto V, ll. 1925-6) *Shelley: Poetical Works*, ed. Thomas Hutchinson (London: Oxford University Press, 1967), p. 84.
- 7 ***Irving Flores:*** Irving Flores Rodríguez was a participant in the United States Capitol shooting incident of March 1, 1954 in which four Puerto Rican nationalists fired thirty rounds from the Ladies' Gallery of the House of Representatives chamber in the United States Capitol. Cf. 'Return Puerto Rico to the Indians' at 48b:11 (*PD*) below.
- 11 ***Stand backish:*** Surely a pun on Stan Brakhage (1933–2003) the American film maker.
- 15 ***Johnnie Squeekie:*** English rendering of *Gianni Schicchi*, the title of Puccini's one act comic opera, composed in 1917-18.

23b

- 1 ***As you expand become all evocative:*** cf. 'The words, as they expand, become all-evocative', from Lu Chi (261-303CE), 'The Joy of Writing', trans. Shih-hsiang Chen. *Anthology of Chinese Literature*, ed. Cyril Birch (New York: Grove Press, 1994 [1965]), p. 207.
- 11 ***Dinky Baby:*** a type of cloth doll first devised in 1978 (See <http://www.dinkybaby.com/about-us.htm>).

24a [*no notes*]

SLEEPING WITH THE LIGHT ON

25

Ep1 ***That*** [...] ***mingle...***: William Carlos Williams, *Kora In Hell: Improvisations* (1920). Reprinted in William Carlos Williams, *Imaginations* (London: MacGibbon & Kee Ltd., 1970), p. 59. For ‘day’s affairs’, Williams has ‘day’s-affairs’. The capitalization of ‘replica’ and ‘speech’ is Rodefer’s. The three ellipses, inserted by Rodefer contain the following phrases in Williams’ original paragraph (which is also in italics): (1) ‘[*of the day*]’; (2) ‘[*This is the language to which few ears are tuned so that it is said by poets that few men are ever in their full senses since they have no way to use their imaginations.*]’ (3) ‘[*in the dance.*]’.

27a

10-11 ***He wants her to lie down | beside the still:*** Psalm 23:1-2 (*KJV*): ‘The LORD *is* my shepherd; I shall not want. | He maketh me to lie down in green pastures: he leadeth me beside the still waters.’ The biblical phrasing is truncated and cut short such that, in the implied continuity of this sentence with the one but previous (‘A woman is dating an undertaker’), ‘the still’ suggests a corpse, or several corpses, somewhere in the close vicinity of this seduction (‘He wants her to lie down’). Or, which is opposite, ‘the still’ could be read as the still living, i.e. the undertaker who is undertaking this seduction; he whom it is still possible to lie down beside in a sexual context. Reading with the source of the quotation more in mind than its immediate context in the poem, ‘the still’ could suggest an ‘apparatus for distillation’ (*OED* n.1.a), distilling the ‘still waters’ of the Psalm, through reduction of the phrase, into intoxicating spirits. There is a more overt reference to Psalm 23 at 57a:12 (*PS*) below.

14 ***Comes a tide to make the clams open up, into the figment called dusk:*** cf. ‘Head through calm eye all light white calm all gone from mind. Figment dawn dispeller of figments and the other called dusk.’ Samuel Beckett, *Lessness* (1970) Reprinted in Samuel Beckett, *Six Residua* (London: John Calder, 1978),

p. 49. Beckett's 'calm' appears to have become Rodefer's 'clam'.

28a

- 2 ***He bought the rocks and the rocks won:*** cf. 'I fought the law and the law won', a lyric from 'I Fought the Law' a much-covered 1959 song originally recorded by *Sonny Curtis and The Crickets*. The version by English punk rock band The Clash first appeared on their EP *The Cost of Living* (Columbia Records, 1979).
- 13 ***Just another poet AGOG for foam:*** cf. 'I am agog for foam.' the beginning of a Basil Bunting ode dedicated 'To Peggy Mullett'. *First Book of Odes*, ode 3 (1926). *Basil Bunting: The Complete Poems*. ed. Richard Caddel (Oxford: Oxford University Press, 1994), p. 81. Cf. also 'When some foam MAY | be agogger | than other foam, go for it | depending on which side of the bed sits || well with you', 'Stewed and Fraught with Birds', by Stephen Rodefer, *Left Under A Cloud*, London: Alfred David Editions, 2000, p. 48.
- 15 ***Are you who they call Poochie?:*** Perhaps Poochie from the Peanuts comic strip by Charles Schulz (1922–2000). Poochie was a female character who first appeared on January 7, 1973. Cf. this same phrase as a part of a sentence at 31b:13 (*SWTLO*) below.

28b

- 5 ***If poems could kill, alot of people would die:*** cf. a contrastive sentiment possibly in back of this: 'It is difficult | to get the news from poems | yet men die miserably every day | for lack | of what is found there.' William Carlos Williams, 'Asphodel, That Greeny Flower', *The Collected Poems of William Carlos Williams*, Vol. II, 1939-1962, ed. Christopher MacGowan (Manchester: Carcanet, 1988), p. 318.
- 6 ***Spenger's:*** Spenger's Fresh Fish Grotto (est. 1890), a restaurant at 1919 4th Street in Berkeley, California.

- 10 ***Coming around the mountain:*** cf. ‘She’ll Be Coming ‘Round the Mountain’ (also sometimes called ‘Coming ‘Round the Mountain’), an American folk song.
- 14 ***little Caesars:*** cf. Little Caesars, the large U.S. pizza chain founded in 1959. The company’s famous advertising slogan ‘Pizza! Pizza!’ was introduced in 1979.
- 14-15 ***NOME by any | other name would be very different:*** Cf. ‘That which we call a rose | By any other word would smell as sweet’ (Juliet). William Shakespeare, *Romeo & Juliet*. ed. G. Blakemore Evans (Cambridge: Cambridge University Press, 2003), p. 107. (Act 2, Scene 2, ll.43-44). Blakemore Evans notes: ‘Q1’s repetition of ‘name’ from [2.2.]43, although formerly widely adopted, is best considered as an example of the kind of repetition common in reported texts.’ (p. 107). Rodefer is obviously riffing on the more famous reading.

29a

- 1-2 ***The text this morning don’t hallelujah but it’s ready | to commit treason without fail:*** Several phrases in this stanza are taken or adapted from the Prologue to Ralph Ellison’s (1914–1994) *Invisible Man* (1952). This first appropriation of this text is the most obscured, redacted from across some thirty lines of Ellison’s dialogue, thus: “*Brothers and sisters, my text this morning is the ‘Blackness of Blackness.’*”[...] “*Halleluiah . . .*” “[...] *Is you ready to commit treason?*”“ Ralph Ellison, Prologue to *Invisible Man* (London: Penguin, c.1999 [1952]), pp. 12-13.
- 2 ***I have a radio phonograph and plan to have more:*** cf. ‘Now I have one radio-phonograph; I plan to have five.’ See Ralph Ellison, Prologue to *Invisible Man* (London: Penguin, c.1999 [1952]), p. 10.
- 3 ***The smart money hits the canvas as the yokel says his piece:*** cf. ‘The smart money hit the canvas. The long shot got the nod. The yokel had simply stepped inside of his opponent’s sense of time.’ See Ralph Ellison, Prologue to *Invisible Man* (London: Penguin, c.1999 [1952]), p. 10.

- 5 ***They laugh but they moans too:*** cf. “*I laughs too, but I moans too. [...]*” Ralph Ellison, Prologue to *Invisible Man* (London: Penguin, c.1999 [1952]), p.13.
- 9 ***The night is pricking on plain juice:*** cf. ‘night’s plain pricks’ at 30a:4 (*SWTLO*) below.
- 14 ***Jackson:*** Jackson Pollock (1912-1956) the American painter. (For evidence of this identification, see the following note.)
- 14 ***didn’t like to be doing stuff with coffee:*** cf. ‘Although Jackson Pollock was staying in New York for about three months from Thanksgiving 1949 onwards, he did not regularly attend the meetings at The Club. He did attend The Club once in the winter of 1950 but left before the lecture had finished. Harold Rosenberg would later say, “Jackson didn’t like doing things with coffee.”’ Deborah Solomon, *Jackson Pollock: A Biography* (New York: Cooper Square Press, 2001), p. 201. Rosenberg’s remark is recorded by John Gruen in *The Party’s Over Now* (New York: Viking, 1967), p. 177.

29b

- 12 ***Why should a dog a rat?:*** This phrase is also a line in Rodefer’s poem ‘Brief to Butterick’, *Left Under A Cloud* (London: Alfred David Editions, 2000), p. 20. The poem is dated 7/29/88, Berkeley (p. 23).
- 12 ***Why should Iran Iraq?:*** cf. The Iran–Iraq War, September 1980 to August 1988, also known as the (First) Gulf War. Also cf. the reference to the Iranian Revolution of 1978-79 at 19a:11 (*WIWIR*) above.

30a

- 1-2 ***It would be difficult to determine just what would be the right moment | to cease to be Hart Crane:*** cf. ‘Impossible to embark on anything and not flirt with going overboard’ 31b:3 (*SWTLO*) below; another possible reference to the death of Hart Crane, who jumped from the stern of the ship *Orizaba* ‘about three hundred miles north of Havana’ on 27 April

1932. See Waldo Frank, Forward to Hart Crane, *Complete Poems* (1958). Reprinted in Hart Crane, *Complete Poems*. (Newcastle upon Tyne: Bloodaxe, 1987), p. 21.

- 4 ***night's plain pricks***: cf. 'The night is pricking on plain juice' at 29a:9 (*SWTLO*) above.

30b [no notes]

31a

- 2-3 ***Personally I have a distaste for | miscellany***: written by Wallace Stevens, in a letter (of 9 April [year not given]) to William Carlos Williams, quoted by the latter in the Prologue to his *Kora In Hell: Improvisations* (1920). Reprinted in William Carlos Williams, *Imaginations* (London: MacGibbon & Kee Ltd., 1970), p. 15.

- 3 ***absolutely programmed against Personism per se***: "I am absolutely programmed against personism per se" was written to me by Barrett Watten, rejecting some poems of mine for This or Poetics Journal, where he did finally publish the "Pretext" and "Codex" of *Four Lectures*. See Michael Kindellan, Joshua Kotin and V. Joshua Adams, 'An Interview with Stephen Rodefer' *Chicago Review* 54:3 (Winter 2009), pp. 8-28 (p. 22).

- 5 ***Laughter is the reverse of aspiration***: cf. 'It is necessary to know that laughter is the reverse of aspiration.' William Carlos Williams, *Kora In Hell: Improvisations* (1920). Reprinted in William Carlos Williams, *Imaginations* (London: MacGibbon & Kee Ltd., 1970), p. 17. Cf. 25:Ep1 (*SWTLO*), also from *Kora In Hell*.

- 6 ***The sun is captivated by the dew's beauty, and longs to view it more closely***: See H.A. Guerber *Myths of Greece and Rome* (London: CRW Publishing Limited, 2004 [(New York: The American Book Company, 1893)]), p. 64: 'This story of Apollo and Daphne was an illustration of the effect produced by the sun (Apollo) upon the dew (Daphne). The sun is captivated by its beauty, and longs to view it more closely ;

the dew, afraid of its ardent lover, flies, and, when its fiery breath touches it, vanishes, leaving nothing but verdure in the selfsame spot where but a moment before it sparkled in all its purity.'

- 9 ***Nothing so dry as DROPSY, but thinking makes it so:*** cf. 'for there is nothing either good or bad but thinking makes it so.' (Hamlet). William Shakespeare, *Hamlet, Prince of Denmark*. ed. Philip Edwards (Cambridge: Cambridge University Press, 2003), p. 141 (Act 2, Scene 2, ll.239-40). Cf. another reference to this line of Hamlet's at 45b:15 (*PD*) below. Several further instances illustrate the prominence of this line across Rodefer's career. The phrase 'Thinking | makes it so' appears among Rodefer's annotations of his copy of Robert Creeley's *Pieces* (New York: C. Scribner's Sons, 1969) in the Cambridge University Library (classmark: Adv.d.118.2) (on p. 3). 'Nothing is black or white, but color makes it so' appears in 'Imitation W', *Emergency Measures* (Great Barrington: The Figures, 1987), reprinted in *Call It Thought: Selected Poems* (Manchester: Carcanet, 2008), p. 94. 'Nothing is but thinking makes it so' appears in 'The Age in its Cage: A Note to Mr. Mendelssohn on the Social Allegory of Literature and the Deformation of the Canonymous' *Chicago Review* 51/52:4/1 (Spring 2006), 108-122 (p. 120). A further possible faint echo occurs in *Four Lectures* at 57a:10 (*PS*), below: 'Nothing so bad as ordinary sweet and sour sauce.'
- 13 ***Masturbating he thought, if only I could satisfy my hunger so easily:*** This idea has since antiquity been attributed to the cynic philosopher Diogenes of Sinope. The account of Diogenes in Dio Crysostom has been neatly summarised by Jonathan Margolis: '[Diogenes] argued that sexual competitiveness was a destructive force in society, unnecessary since it was possible to find, 'Aphrodite everywhere, without expense'. When someone asked what he meant, Diogenes started to masturbate in front of his audience, saying to his surprised fans and critics: 'Would to Heaven that by rubbing my stomach in the same fashion, I could satisfy my hunger.' (*O: The Intimate History of the Orgasm* (New York: Grove Press, 2004), p. 162). Cf. 'The Sixth Discourse: Diogenes,' in *Dio Crysostom*, trans. J. W. Cohoon,

Vol. I (London and Cambridge, Mass.: Harvard University Press, 1949), pp. 260-1. Farrand Sayre notes that '[m]any of the Diogenes apophthegms were obviously borrowed from other individuals' in his *Diogenes of Sinope: A Study of Greek Cynicism* (Baltimore: J. H. Furst Company, 1938), p. 106.

- 14 ***The father of the country***: George Washington (1732–1799), first President of the United States (1789–1797).

31b

- 3 ***Impossible to embark on anything and not flirt with going overboard***: Possibly a reference to the death of Hart Crane, who jumped from the stern of the ship *Orizaba* 'about three hundred miles north of Havana' on 27 April 1932.' Waldo Frank, Forward to *Complete Poems* [of Hart Crane] (1958). Reprinted in Hart Crane, *Complete Poems*. (Newcastle upon Tyne: Bloodaxe, 1987), p. 21. Cf. 'It would be difficult to determine just what would be the right moment | to cease to be Hart Crane.' at 30a:1-2 (*SWTLO*) above. The general sense of 'embark', 'To engage in a business or undertaking' (*OED* v. 4.), is here shown specifically to comprehend the earlier nautical sense 'to put on board a ship' (*OED* v. 1.a.), in the notion of 'going overboard'. This term for jumping ship in turn opens out onto its more general figurative senses: *v phr* 1 'to be smitten with love or helpless admiration' ; 2. To commit oneself excessively or perilously.' *Dictionary of American Slang*, 4th edn., ed. Barbara Ann Kipfer (New York: Collins, 2007), p. 223. Cf. also 'embarking up the wrong tree' at 47b:6 (*PD*) below for another play on the word 'embark'.

- 13 ***are you who they call Poochie?***: cf. this same phrase as a whole sentence at 28a:15 (*SWTLO*) above.

32a

- 2 ***Waking, it was noon***: cf. 'Au réveil il était midi.', last line of Rimbaud's 'Aube' ['Dawn'], from *Les Illuminations* (published 1886) which could be translated as 'Waking, it was noon.' Wallace Fowlie, in *Rimbaud: Complete Works, Selected Letters*, has 'On waking, it was midday.' (Chicago and London:

Chicago University Press, 1966), p. 215. 'Waking it was Noon' is the title given to a draft of Rodefer's poem 'Stormy Weather' (*Call It Thought: Selected Poems* (Manchester: Carcanet, 2008), p. 83) in Box 25, Folder 15 of Rodefer's papers at Stanford [collection no.: M693]. The draft is dated 7 November 1977.

- 13 ***You have a new ribbon and some free time, what do you want to refer to something for?***: This line appears to be a reworking, with respect to the activity of writing, of a phrase about painting attributed by Rodefer to Willem de Kooning. Cf. "You got a brush. You got some paint on it. What do you want to do a horse for?" – Willem deKooning [sic]' (Rodefer papers at Stanford University, Box 26, Folder 13 (folder entitled "Four Lectures' miscellaneous'). The typewritten sheet of notes where this line appears is dated 7/11/78 (i.e. 11 July 1978).

13 ***ribbon***: for a typewriter.

32b [no notes]

33a

- 15 ***Better write than read***: cf. 'Ever since his youth, Rosenzweig had believed that the ultimate test of one's philosophy was his life. "Better write than read," he wrote in his diary in 1907, "better write poetry than write; better live than write poetry." His life was as good as his word.' See 'The Path to Utter Freedom' [author not given] *Time Magazine*. (Monday, August 9, 1971), p. 43. Franz Rosenzweig (1886–1929) was a Jewish theologian and philosopher.

33b

- 1 ***Give him head he'll prove a jade***: cf. 'Sir, give him head. I know he'll prove a jade' (Lucentio) in William Shakespeare, *The Taming of the Shrew*. ed. Ann Thompson (Cambridge: Cambridge University press, 2003), p. 87 (Act 1, Scene 2, l.242). Thompson's note to this line is worth mentioning: 'prove a jade i.e. soon tire. A "jade" is a worn out horse (see

76-7 n.) whose debility would soon be revealed by “giving it its head” (p. 87). She doesn’t gloss this second phrase, presumably meaning to allow latitude, or (in another equestrian figure) a ‘free rein’. Cf. also, a more recent idiom coincident with Shakespeare’s language: ‘give head’ *v phr* To do fellatio (1950s +) *Dictionary of American Slang*, 4th edn., ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 210.

- 1 ***Nugatory and jejune***: cf. ‘meretricious, nugatory, vulgar, and jejune. Those national tendencies.’ See Stephen Rodefer, ‘The Age in its Cage: A Note to Mr. Mendelssohn on the Social Allegory of Literature and the Deformation of the Canonymous’, *Chicago Review*. 51/52:4/1 (Spring 2006), 108-122 (p. 117).
- 3 ***The one to watch in the fourth is FICTIVE MUSIC***: cf. ‘To The One Of Fictive Music’, a poem from Wallace Stevens’ first book of poetry, *Harmonium* (1922). See *The Collected Poems of Wallace Stevens*. (London: Faber and Faber, 1949), pp. 87-88. The phrase ‘the one to watch’ suggests a gambler’s tip for a horserace in which a horse named ‘Fictive Music’ is running. In this regard, cf. the lines about horseracing from Robert Duncan’s poem ‘Domestic Scenes’ quoted at 18a:11-12 (*WTWIR*) above.
- 10 ***on the journey to American history***: This phrase constitutes the penultimate line of ‘Song to Fidel’ [Spanish: ‘Canto a Fidel’] by Ernesto [Che] Guevara in the translation by Ed Dorn and Gordon Brotherston. Printed in Ed Dorn and Gordon Brotherston, *Our word: guerrilla poems from Latin America* (London: Cape Goliard, 1968), [unpaginated] (first poem in the book).

34a

- 3 ***O one hundred hours***: i.e. 1am (01:00), as well as a lyric cry.

34b

- 4 ***rake what you have mown***: this phrase echoes ‘reap what you have sown’, an English phrase of Biblical origin, meaning to

bear the consequences of one's actions (sooner or later). Cf. Galatians 6:7 (*KJV*): 'whatsoever a man soweth, that shall he also reap'. From this derives the English proverb 'As they sow so let them reap' *The Oxford Dictionary of English Proverbs*. 3rd edn., revised by F. P. Wilson, intro. Joanna Wilson (Oxford: Oxford University Press, 1989) p. 757 (S 687). Cf. also U.S. proverb 'Sow the wind and reap the whirlwind' in *A Dictionary of American Proverbs*. ed. Wolfgang Mieder (Oxford: Oxford University Press, 1992), pp. 656-7.

12-13 ***I can just see myself, | sitting on a horse for the next century:*** 'I can see myself sitting on a horse for the next century' is a line from the US comedy drama film *To Be Or Not To Be* (1942), directed by Ernst Lubitsch. Screenplay by Edwin Justus.

15 ***you walk out of your slippers and into my soliloquy:*** cf. 'first you walk out on my soliloquy and then you walk into my slippers.' Line spoken by Josef Tura, a character in the US comedy drama film *To Be or Not to Be* (1942). See note to 34b:12-13 (*SWTLO*) above.

35a

11 ***The plan is the body thanks alot:*** cf. 'The plan is the body thanks a lot—our own and the body of work.' Stephen Rodefer, 'The Age in its Cage: A Note to Mr. Mendelssohn on the Social Allegory of Literature and the Deformation of the Canonamous' *Chicago Review*. 51/52:4/1 (Spring 2006), 108-122, p.121. Another phrase from the same paragraph of this essay is taken from the following stanza of *Four Lectures*, cf. 35b:8 (*SWTLO*) below.

35b

3 ***To please my friend better I will put on this pretty hat:*** This phrase is a hypothetical reconstruction of text from a South Netherlandish medieval tapestry, 'Honor Making a Chaplet of Roses' (ca. 1410–20), in the Metropolitan Museum of Art, New York (Accession Number: 59.85). 'The girl, obviously showing off her hat, is probably saying "To please my friend

better I will put on this pretty hat” (Pour mieus perre a mi | afulerai ce capu io il).’ Bonnie Young, ‘The Lady Honor and Her Children.’ *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 21, No. 10 (Jun., 1963), 340-348, p. 343. A high resolution image of the tapestry is available online at <http://www.metmuseum.org/Collections/search-the-collections/70008537#fullscreen>

- 4 ***Amputate the freckled bosom and make me bearded like a man:*** ‘Amputate my freckled Bosom! | Make me bearded like a man!’ are lines from ‘[Poem 1737]’ by Emily Dickinson (1830–1886). *The Poems of Emily Dickinson*, ed. Thomas H. Johnson (Cambridge, Mass.: Harvard University Press, 1968), Vol. III, p. 1168.
- 6 ***If you don’t buy this urinal, I’ll shoot this dog:*** cf. ‘Buy this magazine or we’ll kill this dog’, from the cover of U.S. satirical magazine *National Lampoon*, for January 1973. In the cover image, a man’s hand holds a revolver to a dog’s head.
- 8 ***Life is a waste of money:*** Rodefer repeats this phrase in ‘The Age in its Cage: A Note to Mr. Mendelssohn on the Social Allegory of Literature and the Deformation of the Canonamous’, *Chicago Review*. 51/52:4/1 (Spring 2006), 108-122: ‘Oh well, why not, offer the lordly and isolate satyrs. Life is a waste of money anyway. Might as well spend it at some vanity fair. As ROD MENGHAM said to me at the bar, “*If you’ve got it, spend it. If you don’t got it, spend it.*”’ (p. 121). Another phrase from the same paragraph of this essay is taken from the previous stanza of *Four Lectures*, cf. 35a:11 (*SWTLO*) above.
- 8 ***NAIROBI STEREOPHONIC DINER:*** Niarobi’s Stereophonic Diner was a restaurant in Miami.
- 36a [no notes]

PLANE DEBRIS

37

Ep1 cf. 'Who will believe my verse in time to come' Sonnet 17 (l.1). William Shakespeare, *The Complete Sonnets and Poems*. ed. Colin Burrow (Oxford: Oxford World Classics, 2002), p. 415.

Ep2 cf. [Orlando:] 'Your accent is something finer than you could purchase in so removed a dwelling.' [Rosalind:] 'I have been told so of many: but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man, one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it' William Shakespeare, *As You Like It*. ed. Michael Hattaway (Cambridge: Cambridge University Press, 2009), p. 159. (Act 3, Scene 3, ll.286-291). Note that Rodefer flags up one editorial intervention with an ellipsis, but not the other. Cf. also a reference to lines 286-7 at 61b:6-7 (PS) below.

39a

1 ***My mind to me mangles iron:*** cf. 'My mind | to me a mangle is.', last two lines of Robert Creeley, 'Chasing the Bird', *The Collected Poems of Robert Creeley: 1945-1975* (Berkeley and Los Angeles: University of California Press, 1982), p. 60. Cf. also, Rodefer's early unpublished poem 'Budgerigar', titled in one draft 'The Mind Will Be A Mangle Unto You'. (Box 30, Folder 21 ['Mss. From Buffalo 1960-1970 (4 of 8)'], Stephen Rodefer Papers at Stanford [collection no.: M693]).

6-7 ***Measurement | means distance, and is political:*** cf. 'I say comparison is not the way. Measurement means distance.' See J. Krishnamurti, *Tradition and Revolution* (New Delhi: Orient Longman, 1972). Whole text available online at: <http://www.jkrishnamurti.org/krishnamurti-teachings/view-text.php?tid=21&chid=562&w=traditions%20and%20revolution>.

9 ***WET:*** 'WET: The Magazine of Gourmet Bathing, also known as WET Magazine, or simply WET, was originally published

between 1976-81 in Venice, California by Leonard Koren.’ Cf. <http://www.wetmagazine.com>. The bio note on p. 77 of *Four Lectures* mentions that Rodefer ‘has written on art and culture for WET magazine’.

- 11 **Harry**: Given the density of references to Shakespeare’s *King Henry V* in the next three stanzas, this name here is likely also a reference to that play.
- 15 **The rest is loss**: cf. ‘The rest is silence’ (Hamlet). William Shakespeare, *Hamlet, Prince of Denmark*. ed. Philip Edwards (Cambridge: Cambridge University Press, 2003), p. 253 (Act 5, Scene 2, l.337).

40a

- 1 **Still be kind and eke out the performance with your mind**: cf. ‘Still be kind, | And eke out our performance with your mind.’ (Chorus). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 124 (Prologue to Act 3, ll.34-35).
- 3-4 **You must reveal your self, | your time, and the structural development of art up till now**: cf. ‘Completed, the art object is nothing but the fantasy of a given artist at a particular time. If fully worked and read totally, it will reveal all there is to know about the life of the artist, the conditions in which it was made, as well as implicate the development of art up to its example.’ From the ‘Preface’ to *Four Lectures* (p. 9).
- 5 **Let us match our racquets to their balls**: cf. ‘When we have matched our rackets to these balls | We will in France, by God’s grace, play a set | Shall strike his father’s crown into the hazard.’ (King Henry). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 95 (Act 1, Scene 2, ll.261-263).
- 7 **gross natural array**: cf. ‘Given many things of nearly totally divergent natures but possessing one-thousandth part of a quality in common, provided that be new, distinguished, these things belong to an imaginative category and not in a gross

natural array.' William Carlos Williams, Prologue to *Kora In Hell: Improvisations* (1920). Reprinted in William Carlos Williams, *Imaginations* (London: MacGibbon & Kee Ltd., 1970), p. 14.

- 11 ***spindrift***: cf. 'The seal's wide spindrift gaze toward paradise.', last line of 'Voyages II' by Hart Crane, first published in *White Buildings* (1926). See *Complete Poems*. (Newcastle upon Tyne: Bloodaxe, 1987, p. 55. Rodefer admires this poem and read it at the first event of the Cambridge Reading Series, Friday 12 February 2010, Judith E. Wilson Drama Studio, University of Cambridge Faculty of English, 9 West Road, Cambridge.

40b

- 3 ***Dying with the tide turning***: cf. 'A parted e'en just between twelve and one, e'en at the turning o'the tide' (Hostess). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 114. (Act 2, Scene 3, ll.10-11) The Hostess is describing the death of Falstaff. Cf. also notes to lines 6 and 7 of this stanza.
- 5 ***guarded by babies and old women***: cf. 'Guarded with grandsires, babies, and old women' (Chorus). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 124. (Act 3, Prologue, l.20)
- 6 ***The nose as wet as a pen, cold as stone***: cf. 'For his nose was as sharp as a pen [...] [His feet] were as cold as any stone.' (Hostess). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 114 (Act 2, Scene 3, ll.13-14; l.20).
- 7 ***Still crying out for company and the sack***: cf. 'They say he cried out of sack' (Nym). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 115 (Act 2, Scene 3, l.23).

- 7-8 ***It is the same for us all, | so God bless you:*** cf. possibly: “’tis shame for us all! So God sa’ me’ (Macmorris). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 132. (Act 3, Scene 3, l.50)
- 9 ***Let me entreat your succor:*** cf. ‘The Dauphin, whom of succours we entreated’ (Govenor). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 135 (Act 3, Scene 4, l.45).
- 9 ***If you are dead, I’ll slumber:*** cf. ‘Though we seemed dead, we did but sleep’ (Montjoy). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 147 (Act 3, Scene 7, l.103).
- 10 ***The dull ear is dumber than night:*** cf. ‘Piercing the night’s dull ear’ (Chorus). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 155 (Prologue to Act 4, l.11).
- 11 ***If the enemy is an ass, speak lower:*** cf. ‘If the enemy is an ass’ (Fluellen) ; ‘I will speak lower’ (Gower). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p.160 (Act 4, Scene 1, l.74 ; l.78).
- 11 ***I love the lovely bully:*** cf. ‘I love the lovely bully’ (Pistol). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 159 (Act 4, Scene 1, l.46). Pistol is speaking of the king, but does not know he is also speaking to him.
- 12 ***We know enough if we know we are subjects:*** cf. ‘we know enough | if we know we are the king’s subjects’ (Bates). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 162 (Act 4, Scene 1, ll.120-121).
- 14 ***Achieve me and you can sell my bones:*** cf. ‘Bid them achieve me, and then sell my bones’ (King Henry V). William Shakespeare, *King Henry V.* ed. Andrew Gurr (Cambridge:

Cambridge University Press, 2005), p. 177 (Act 4, Scene 3, l.91).

- 15 ***my horse is my mistress***: cf. 'my horse is my mistress' (Bourbon). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 151 (Act 3, Scene 8, l.40).
- 15 ***pouring dark***: cf. 'creeping murmur and the poring [sic] dark' (Chorus). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 155 (Prologue to Act 4, l.2).

41a

- 5 ***Break my mind to me in broken English***: cf. 'break thy mind to me in broken English.' (King Henry V). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 213. (Act 5, Scene 2, ll.222-223).
- 5 ***It contents me***: cf. 'Den it sall also content me' (Katherine). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 213 (Act 5, Scene 2, l.226).
- 7 ***In little rooms***: cf. possibly 'In little room confining mighty men' (Chorus). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 218. (Epilogue to Act 5, l.3).
- 9 ***I cannot tell what is like me***: cf. 'Pardonnez-moi, I cannot tell vat is 'like me'' (Katherine). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 208 (Act 5, Scene 2, l.107).
- 10 ***I speak your tongue and you mine***: cf. 'thy speaking of my tongue and I thine' (King Henry V). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 211 (Act 5, Scene 2, ll.175-6).

- 10-11 **Nice customs.** | **Great curtsy:** cf. ‘O Kate, nice customs curtsy to great kings’ (King Henry V). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 214 (Act 5, Scene 2, l.243).
- 11 **Besotted traveller:** cf. ‘World-besotted traveller’ from William Butler Yeats, ‘Swift’s Epitaph’, first published in *The Winding Stair and Other Poems* (1933). See *The Poems*. ed. Daniel Albright (London: Everyman, 1992), p. 296.
- 11 **if I might BUFFET for a moment:** cf. ‘if I might buffet for my love’ (King Henry V). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press 2005), p. 209 (Act 5, Scene 2, l.133).
- 12 **does peace nurse arts:** cf. ‘peace, | Dear nurse of arts’ (Burgundy). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 205 (Act 5, Scene 2, ll.34-35).
- 13 **A shale, pale English shore, more sure than France:** cf. ‘France and England, whose very shores look pale’ (French King). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 216 (Act 5, Scene 2, l.313). The rest of this line, appears to be an original piece of Rodeferian Shakespearese.
- 15 **They long to eat English:** cf. ‘He longs to eat the English’ (Rambures). William Shakespeare, *King Henry V*. ed. Andrew Gurr (Cambridge: Cambridge University Press, 2005), p. 152 (Act 3, Scene 8, l.83). Referring to the Duke of Bourbon.
- 41b [no notes]
- 42a
- 3 **Bells on bobtail ring:** A lyric from the song ‘Jingle Bells’ written by James Lord Pierpont (1822–1893) and published under the title ‘One Horse Open Sleigh’ in 1857.

9-10 ***When you're dreaming lucky baby, | you wake up cold in hand:***
cf. 'Sometimes you are lucky, or at least you can dream lucky—even if you wake up cold in hand.' From the 'Liner notes' to Langston Hughes 'Blues in Stereo', *The Collected Poems of Langston Hughes* (New York: Vintage Classics, 1995), pp. 494-496 ; 'Liner notes', p. 529.

10-11 ***Life in this family is one | subpoena after another:*** Mr. Bullock speaks this line in the 1936 American comedy film *My Man Godfrey*, directed by Gregory La Cava.

42b

5 ***blanketing the globe with phones:*** 'Blanketing The Globe With Phones' was the title of an article in *The New York Times Magazine* for February 3, 1980, by Peter J. Schuyten, p. 25.

43a

4 ***In love it could be anyone. It could be anyone, in love:*** A painting of Rodefer's depicts line. The painting is almost certainly much more recent than *Four Lectures*, likely from the decade 2000-2009.

1 ***writing writing:*** cf. *Writing Writing: A Composition Book. Stein Imitations*, by Robert Duncan (Albuquerque, NM, Sunbooks: 1964). Cf. also, Rodefer's own recent poem 'Writing Writing' published in *No Prizes*, no. 1, ed. Ian Heames, Cambridge, 2012, pp. 24-32.

11 ***Jogs, cotillions, reels, and breakdowns:*** cf. 'Jigs, cotillions, reels, an' breakdowns, cordrills an' a waltz er two', from 'The Party' by Paul Laurence Dunbar. *The Complete Poems of Paul Laurence Dunbar* (New York: Dodd, Mead & Company, 1976), p. 137.

15 ***I'm Stephen. Matthew. David. You name it. We got it:*** Steven Matthew David was the proprietor of Matthew's, an audio-video retailer and bike shop at 6400 Mission Street, Daly City, California. Matthew's was open from the 1960s until late 1992. [Source: comments left on YouTube by phatsounds02

(c. Feb 2010.) and FromUR2UB (c. Aug 2010) on a video of a 1988 Matthew's advertisement, entitled 'Matthews Top of the Hill. Daly City. 2nd Commercial.': <http://www.youtube.com/watch?v=8ke1tc4pWGA>]

43b [no notes]

44a

- 1-2 ***Is and when he comes to the door to get some more cologne he is just like a pane of glass*** | ***Frank O'Hara's longest line?***: 'and [...] glass' is a line from Frank O'Hara's 'Embarrassing Bill'. See *The Collected Poems of Frank O'Hara* (New York: Alfred A. Knopf, 1979), p. 359. There are several lines in O'Hara's *Collected* that are longer.
- 2 ***a very palpable hat***: cf. 'A hit, a very palpable hit' (Osric). William Shakespeare, *Hamlet, Prince of Denmark*. ed. Philip Edwards (Cambridge: Cambridge University Press, 2003), p. 249 (Act 5, Scene 2, l.257).
- 3 ***our sometime listener, now our scene***: cf. 'In fair Verona (where we lay our scene)' (Chorus). William Shakespeare, *Romeo & Juliet*. ed. G. Blakemore Evans (Cambridge: Cambridge University Press, 2003), p. 67 (Prologue to Act 1, l.2).
- 12 ***Build a wall around the self and don't go in***: This phrase is deployed, first thusly 'Build a wall around the self & dont go | in.' [sic], and subsequently twice again without a line break in George Bowering's poem 'A Mask Over the Eyes', *Delayed Mercy and Other Poems* (Toronto: Coach House Press, 1986), p. 19. The poem is dedicated 'fr Stephen Rodefer' [sic].

44b

- 4 ***Joy Luck***: Possibly the Joy Luck Restaurant, a Chinese restaurant at 327 8th Street, Oakland, California.
- 4 ***Some trees***: *Some Trees* is the title of John Ashbery's second book of poetry (New Haven: Yale University Press, 1956).

- 5 **Hope:** Presumably Bob Hope (1903–2003) the American comedian and actor.
- 11 **Lists keep track:** cf. ‘Liszt kept track’ 48b:5 (*PD*) below.
- 13 **People will talk:** *People Will Talk* is a 1951 romantic comedy/drama directed by Joseph L. Mankiewicz. It is also the title of an American game show that aired on NBC from July 1 to December 27, 1963.
- 13 **People will say we’re in love:** ‘People Will Say We’re In Love’ is a much-covered show tune from the Rodgers and Hammerstein musical *Oklahoma!* (1943).
- 14 **November:** Likely a reference to the 1842 novella *Novembre* by Gustave Flaubert, long out of print in English before the appearance of Frank Jelinek’s translation, *November*, ed. and intro. Francis Steegmuller (London: Michael Joseph, 1966). Cf. another reference to a first novel by a famous writer, *Scorpion and Felix*, by Karl Marx at 22a:10 (*WTWIR*) above (Rodefer spells it ‘Scorpien’).
- 15 **I remember well the well where was the water:** cf. ‘Yeah!, I’m proud to be a coal miner’s daughter | I remember well—the well where I drew water’ are lyrics to ‘Coal Miner’s Daughter’ by country and western singer Loretta Lynn (Decca, 1970).
- 45a
- 4 **last of the great stations:** Refers to the Los Angeles Union Station (or LAUS), a major passenger rail terminal and transit station in Los Angeles, California, which opened in May 1939.
- 45b
- 5 **This is where I get off:** cf. the train ride in the previous stanza (45a:11). Cf. also the several slang senses of ‘get off’ (*v phr*) as potential secondary meanings: ‘1 To get relief and pleasure from a dose of narcotics. 2 To do the sex act; have an orgasm; *get it off*. 3 To play an improvised solo (1930+ *Mucicians*). 4 To

avoid the consequences of; *get away with* something (1835 +)
 See ‘*Tell someone where to get off.*’ *Dictionary of American Slang*,
 4th edn., ed. Barbara Ann Kipfer. (New York: Collins, 2007),
 p. 204.

- 15 ***Thinking makes it. You ask so?:*** cf. ‘for there is nothing either good or bad but thinking makes it so.’ (Hamlet). William Shakespeare, *Hamlet, Prince of Denmark*. ed. Philip Edwards (Cambridge: Cambridge University Press, 2003), p. 141 (Act 2, Scene 2, ll.239-40). Cf. another reference to this line of Hamlet’s at 31a:9 (*SWTLO*) above, the note to which also lists other references to the same line across Rodefer’s works.

46a

- 2 ***Sunup, sunset:*** cf. ‘Sunup. Sunset. Pour it on. Ancient cake.’ *A & C, An Idyll in One Act*, Stephen Rodefer, *Call It Thought* (Manchester: Carcanet, 2008), p. 142.

46b

- 8 ***Everything is up to date in Kansas City:*** ‘Everything’s Up To Date In Kansas City’ is a song from the stage show *Oklahoma!*, by composer Richard Rodgers and librettist Oscar Hammerstein II, premiered on Broadway in 1943.
- 9 ***the gay sisters:*** cf. *The Gay Sisters*, a 1942 American drama film directed by Irving Rapper.
- 13 ***The maintains:*** Perhaps cf. *The Maintains*, by Clark Coolidge (Oakland, CA: This Press, 1974).

47a

- 1 ***A beaver with a hardon:*** cf. beaver: ‘*n* 3 The female genitals, esp with a display of pubic hair’ (1920s+ *British* [...] 6 A woman (1970s+ *Citizens band*). 7 A person who works hard and diligently (mid-1800s+)’. *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 23. ***hardon:*** cf. hard-on: ‘*n* 1 An erection of the penis (1893+). 2 A severe and intolerant person, esp a martinet

- leader or superior (1980s+).' *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 243. See other note to this line.
- 6 ***benny***: 'any amphetamine pill, esp Benzedrine (1950s +)' *Dictionary of American Slang*, 4th edn., ed. Barbara Ann Kipfer (New York: Collins, 2007), p. 26.
- 8 ***Onion tears on's cheek***: perhaps cf. 'indeed the tears live in an onion that should water this sorrow.' (Enobarbus) William Shakespeare, *Antony and Cleopatra*. ed. David Bevington (Cambridge: Cambridge University Press, 2005), p.102 (Act 1, Scene 2, ll.162-163). The notion of onion-induced (false) tears, invoked again by Enobarbus at Act 4, Scene 2, l.36 (p. 209), is proverbial. Cf. Morris Palmer Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries*. (Ann Arbor: University of Michigan Press, 1950), p. 515 (O67).
- 12 ***Lice in her blouse***: the following passage from a 2010 interview suggests Rodefer may intend this phrase, at least retroactively, to contain a reference to John Donne's poem 'The Flea': 'Lice in her blouse, a carlist association for a post well-*donne* lil' insect, whose sting is the orgasm the poet writes without'. See Michael Kindellan, Joshua Kotin, and V. Joshua Adams 'An Interview with Stephen Rodefer,' *Chicago Review* 54:3 (Winter 2009), 8-28 (p. 24).

47b

- 1-2 ***So lying forward weakly on the handrail, I had to own sometimes | I could see nothing but lilacs and endless rock***: cf. 'So lying forward weakly on the handrail | I pushed myself upstairs, and in the light | (The kitchen had been dark) I had to own | I could see nothing.' Robert Frost, 'Two Witches', *Collected Poems, Prose & Plays*. (New York: Library of America, 1995), p. 190. Cf. 'A blanket is *frosting*.' (italics added), punning on Frost's name, in the last line of this stanza.

- 2 **croak:** *v* 1. To die (1812 +) ; 2. To kill; murder (1848 +). *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 112.
- 6 **That cat embarking up the wrong tree:** Punning on '[to] bark up the wrong tree': '*v phr* To be mistaken; be seeking in the wrong direction' in *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 18. Cf. also the various slang meanings of 'cat' to refer to a person: n.1. 'a hobo or a migrant worker' (1890s +) ; 2. 'A prostitute' (1535 +) ; 4. 'A woman who, often subtly, attacks and denigrates other women' (1760s +) ; 5. 'A man who dresses flashily and ostentatiously pursues worldly pleasure' ; 6. 'A Jazz musician' (1920s +) ; 7. 'Hipster' (1960s +) ; 8. 'Any man' (1940s +) (p. 79). Since it's dogs who traditionally bark up trees, after cats they have chased there, the notion of a cat 'embarking' makes for a particularly neat pun.
- 7 **Poinulus tremuloides:** 'Populus tremuloides is a deciduous tree native to cooler areas of North America, one of several species referred to by the common name Aspen' (Wikipedia). 'Poinulus' may refer to *Poenulus*, also called *The Little Carthaginian*, a comedy by Plautus Cf. Plautus *The Little Carthaginian* [*Poenulus*]; *Pseudolus*; *The Rope*. ed. and trans. Wolfgang de Melo (Cambridge, MA and London: Harvard University Press, 2012), Vol. IV, pp. 1-171. If so, Rodefer has conflated the two in a play on both names.
- 9 **Leave not a match behind:** cf. 'Leave not a rack behind' (Prospero). William Shakespeare, *The Tempest*, ed. Stephen Orgel (Oxford: Oxford University Press, 1987), p. 181 (Act 4, Scene 1, 1.156).
- 15 **frosting:** An oblique reference to Robert Frost, from whom Rodefer quotes in the opening lines of this stanza, 47b:1-2 (*PD*).

48a [no notes]

48b

- 5 ***Liszt kept track***: cf. 'lists keep track' at 44b:11 (*PD*) above.
- 8 ***on the wagon***: 'If you are on the wagon, you have decided not to drink any alcohol for a period of time' See *Cambridge Advanced Learner's Dictionary* (Cambridge: Cambridge University Press, 2008).
- 9 ***verbs ate him***: Punning on 'verbatim'.
- 9 ***Yeats' Hoolihan***: *Cathleen Ní Houlihan* (1902) is a one-act play written by William Butler Yeats (1865–1939) in collaboration with Lady Augusta Gregory (1852–1932).
- 11 ***Return Puerto Rico to the Indians***: cf. the reference to Puerto Rican nationalist Irving Flores Rodríguez at 23a:7 (*WIWIR*) above.

49a

- 6 ***Time is the tempest***: Etymologically, 'tempest' derives from Latin *tempus* 'a time, a season' (*OED*). Cf. 'Nothing changes but the weather' at 28b:9 (*SWTLO*) above. Cf. also references to Shakespeare's play *The Tempest* in this stanza 49a:8 (*PD*) and at 47b:9 (*PD*) above.
- 8 ***And when you woke, you cried to dream again***: cf. 'that when I waked | I cried to dream again.' (Caliban) William Shakespeare *The Tempest*. ed. Stephen Orgel (Oxford: Oxford University Press, 1987), p. 162 (Act 3, Scene 2, ll.140-141).
- 13 ***By night the mind, by day the limbs***: cf. 'Lo! thus, by day my limbs, by night my mind, | For thee, and for myself, no quiet find.' Sonnet 27 (ll.13-14). William Shakespeare, *The Complete Sonnets and Poems*. ed. Colin Burrow (Oxford: Oxford World Classics, 2002), p. 435.

49b

- 2 ***Penelope***: The wife of Odysseus in Homer's *Odyssey*.

- 3 ***If you had any sense you would treat everything as though it were a thread***: Given the mention of Penelope in the previous line, perhaps cf., with respect to ‘thread’, the famous story of her weaving and unweaving of Laertes’ shroud. *The Odyssey*, Book II, lines 101-122 in Robert Fagles’ translation (Bath: Viking Penguin, 1996), p. 96.
- 6 ***hip***: ‘hip’ *v* To make aware; inform (1932 +) [fr *hep*]. *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 259. Cf. ‘but who could be hip to that?’ See Stephen Rodefer, ‘Answer to Dr Agathon’, *Left Under A Cloud* (London: Alfred David Editions, 2000) p. 35.
- 12 ***loosener of limbs***: Sappho refers to ‘Love the loosener of limbs’ in the Loeb Classics translation by J. M. Edmonds. *Lyra Graeca*, ed. and trans. J.M. Edmonds, Vol. 1 (Cambridge, MA and London: Harvard University Press and Heinemann, 1934), p. 239. In *Safety*, his translations from Sappho and the Greek Anthology, Rodefer includes a version of the same fragment: ‘Your sweet | And irresistible | Venom relaxes | These limbs and | Making them | A snake as well | Poisons the world.’ See *Safety*, in *Miam*, no.1 [entire issue], ed. Tom Mandel (May 1977) [unpaginated]; reprinted in a limited edition of 150 copies by Margery Cantor (Berkeley, 1985). Rodefer’s version is modelled on that by Mary Barnard: ‘With his venom | irresistible | and bittersweet || that loosener |of limbs, Love || reptile-like | strikes me down’. See ‘With His Venom’ [poem 53], *Sappho*, trans. Mary Barnard (California: University of California Press, 1958). Cf. also: ‘Loosener of limbs’ at 63b:5 (*PS*) below.
- 15 ***and we are swiftly inside, the resurrection accomplished again***: ‘A mild game to divert the doorperson | And we are swiftly inside, the resurrection finished’ are the last lines of ‘And I’d Love You to Be in It’ by John Ashbery, *As We Know* (Manchester: Carcanet, 1981 [first published by Viking Press: New York, 1979]), p. 89. The same line of Ashbery’s is referenced again at 54b:9 (*PS*) below.

50a [no notes]

50b

9-10 ***My body lies | over the ocean:*** “My Bonnie Lies over the Ocean” is a traditional Scottish folk song.

PLASTIC SUTURES

51

Ep1 Frank O’Hara, ‘Second Avenue’, *The Collected Poems of Frank O’Hara*, ed. Donald Allen (New York: Alfred A. Knopf, 1979) p. 141.

Ep2 John Ashbery, ‘Daffy Duck in Hollywood’, *Houseboat Days* (New York: Penguin Books, 1977), pp. 31-34 (pp. 32, 33, 34) [three quotations run together].

Ep2 ***spookiness:*** This word is included in the index but unlike the other words entered there does not appear in capitals in the text.

53a

12 ***Editors change Paris:*** cf. ‘Change edits Paris’ at 56b:14 (*PS*) below ; ‘Paris edits change.’ at 61a:7 (*PS*) below.

54a

5 ***new wave:*** Perhaps cf. *La Nouvelle Vague* [*The New Wave*], a group of French filmmakers of the late 1950s and 1960s.

54b

2 ***while I am in the world:*** cf. John 9:5 (*KJV*): ‘While I am in the world, I am the light of the world.’

6 ***all I can hold is the telephone:*** cf. ‘It’s so hard when I’m feeling on fire | And *all I can hold is the telephone* wire | It’s so hard being almost alone | And lying here in the dark | Makin’ love on the phone’, lyrics to ‘Love on the phone’ by Suzanne

Fellini (Casablanca Records, 1980). Cf. a reference to another pop song involving telephones at 63b:1 (*PS*) below.

- 9 ***A mild game to divert the doorperson and we are swiftly inside inside***: cf. ‘A mild game to divert the doorperson | And we are swiftly inside, the resurrection finished.’ the last lines of ‘And I’d Love You to Be in It’, by John Ashbery. Published in *As We Know* (Manchester: Carcanet, 1981 [first published by Viking Press: New York, 1979]), p. 89. This quotation is unusual for being acknowledged as such by the use quotation marks. Cf. ‘So Anthony says bye | to Alexandria, and we are swiftly inside, the resurrection accomplished *again*’ at 49b:14-15 (*PD*) above.

- 14-15 ***You know technique is always a means of arriving | at a statement***: cf. ‘Technique is just a means of arriving at a statement.’ Jackson Pollock, interview by William Wright, Summer 1950 (for broadcasting, but never used). Pollock’s remark is quoted in *Abstract Expressionism: Creators and Critics*, ed. Clifford Ross (New York: Abrahams Publishers, 1990), p. 145; but there must be an earlier published source, since this book post-dates *Four Lectures*. Cf also: ‘Subterfuge may be | *the* respectable technique’ at 60b:6 (*PS*) below.

55a

- 1 ***slung leg motif***: A motif in Renaissance and Classical art and sculpture signifying sexual union.

55b

- 1-2 ***fortune | cookie crumbles***: cf. the commonplace phrases ‘crumbs from the table’ and ‘how the cookie crumbles’.
- 5 ***But not yet have I blown the noble strain***: Quoted by Longinus in *On the Sublime*: ‘For if I see one hearthholder alone, | I’ll weave one torrent coronal of flame | And fire his homestead to a heap of ash. | But not yet have I blown the noble strain.’ An editorial footnote adds: ‘Probably from Aeschylus’ *Orithyia* (fr. 281 Radt). The speaker is Boreas.’ See Aristotle, *Poetics*, ed. and trans. Stephen Halliwell; Longinus, *On the Sublime*, trans.

W.H. Fyfe, rev. Donald Russell Demetrius, *On Style*, ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Cambridge, MA and London: Harvard University Press, 1995), p. 167.

- 6 ***Not a single emotion but a whole congress***: cf. 'Is it not wonderful how she [Sappho] summons at the same time, soul, body, hearing, tongue, sight, colour, all as though they had wandered off apart from herself? She feels contradictory sensations, freezes, burns, raves, reasons—for one that is at the point of death is clearly beside herself. She wants to display not a single emotion but a whole congeries of emotions.' Longinus, *On the Sublime*, in Aristotle, *Poetics*, ed. and trans. Stephen Halliwell; Longinus, *On the Sublime*, trans. W.H. Fyfe, rev. Donald Russell Demetrius, *On Style*, ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Cambridge, MA and London: Harvard University Press, 1995), p. 201. Where the 1995 edition has 'congeries', the previous edition (London: Heinemann, 1927) of the same Loeb Classics volume, eds. E. Capps, T.E. Page, W.H.D. Rouse, has 'congress', which for Rodefer's purposes may also suggest a pun on sexual congress, lost in the newer translation.
- 7 ***the diction stamps danger in its FIGURE. Now it was evening, etc.*** cf. "[...] almost stamped on the diction the precise form of the danger—" swept out from under the jaws of destruction." Comparable to this passage of Archilochus about the shipwreck [editorial footnote: Archilochus fr. 105-6 West.] and the description of the arrival of the news in Demosthenes. "Now it was evening," etc.' [editorial footnote: *De corona* 169: "Now it was evening, and there came one with a message for the *pryaneis*, that Elatea had fallen"; there follows a vivid description of the ensuing panic at Athens. Elatea fell to Philip late in 339.] What they have done is to clean up, as it were, the very best of the main points, and to fit them together, allowing nothing affected or undignified or pedantic to intervene. These things ruin the whole, by introducing, as it were, gaps and crevices into masses which are built together, walled in by their mutual relationships.' Longinus, *On the Sublime*, in Aristotle, *Poetics*, ed. and trans. Stephen Halliwell; Longinus, *On the Sublime*, trans. W.H. Fyfe,

rev. Donald Russell Demetrius, *On Style*, ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Cambridge, MA and London: Harvard University Press, 1995), p. 205.

- 11 ***Given the world, you should develop your faculty for stomachaching:*** cf. “Philip,” he says, “had a wonderful faculty for stomachaching things.” Thus a common expression sometimes proves far more vivid than elegant language.’ Longinus, *On the Sublime*, in Aristotle, *Poetics*, ed. and trans. Stephen Halliwell; Longinus, *On the Sublime*, trans. W.H. Fyfe, rev. Donald Russell Demetrius, *On Style*, ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Cambridge, MA and London: Harvard University Press, 1995), p. 259.
- 12 ***The most effective figure will be that which is undisclosed:*** cf. ‘So we find that a figure is always most effective when it conceals the very fact of its being a figure.’ Longinus, *On the Sublime*, in Aristotle, *Poetics*; Longinus, *On the Sublime*; Demetrius, *On Style*. ed. and trans. Stephen Halliwell (Aristotle); trans. W.H. Fyfe, revised by Donald Russell (Longinus); ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Demetrius). (Cambridge, MA and London: Harvard University Press, 1995), p. 231.
- 13 ***He cut himself into strips until he made mincemeat of himself and disappeared:*** cf. ‘It is much the same with Herodotus’ phrases: “In his madness,” he says, “Cleomenes cut his own flesh into strips with a dagger, until he made mincemeat of himself and perished,” [...]’ Longinus, *On the Sublime*, in Aristotle, *Poetics*, ed. and trans. Stephen Halliwell; Longinus, *On the Sublime*, trans. W.H. Fyfe, rev. Donald Russell Demetrius, *On Style*, ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Cambridge, MA and London: Harvard University Press, 1995), p. 259.
- 14 ***speed is in season:*** cf. ‘[Demosthenes] shows the merits of great genius in their most consummate form, sublime intensity, living emotion, redundance, readiness, speed—where speed is in season—and his own unapproachable vehemence and power: concentrating in himself all these heaven-sent gifts [...].’ Longinus, *On the Sublime*, in Aristotle,

Poetics, ed. and trans. Stephen Halliwell; Longinus, *On the Sublime*, trans. W.H. Fyfe, rev. Donald Russell Demetrius, *On Style*, ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Cambridge, MA and London: Harvard University Press, 1995), p. 275. As it is Rodefer's habit elsewhere tacitly to suggest anachronistic puns in the words of old authors (cf. for instance 33b:1 (*SWTLO*), here 'speed' may be taken to signify the drug.

- 14-15 ***When you have passed through the place you now are, | you will board a ship and reach a great city:*** cf. 'Herodotus does much the same [i.e. deploys the historical present for rhetorical vividness]: "You will sail up from the city of Elephantine and there come to a smooth plain. And when you have passed through that place you will board again another ship and sail two days and then you will come to a great city, the name of which is Meroe." [editorial footnote: 'Herodotus 2.29.']. Longinus, *On the Sublime*, in Aristotle, *Poetics*, ed. and trans. Stephen Halliwell; Longinus, *On the Sublime*, trans. W.H. Fyfe, rev. Donald Russell Demetrius, *On Style*, ed. and trans. Doreen C. Innes, based on W. Rhys Roberts (Cambridge, MA and London: Harvard University Press, 1995), p. 249.

56a [no notes]

56b

- 1 ***the fruit breeding tests are over:*** cf. *Sandakan hachibanshokan bohkyo* [Brothel 8], a 1974 Japanese film directed by Kei Kumai (shown in New York in 1977), where this line occurs.
- 12 ***the caviarteria:*** Caviarteria is a fish restaurant at 1012 Lexington Avenue, New York. '[A] salty Midtown gem, has been around for over 50 years', from an anonymous review online at: http://www.sheekysnightlife.com/newyorkcity/search/caviarteria_1_501.asp.
- 14 ***Change edits Paris:*** cf. 'Editors change Paris' at 53a:12 (*PS*) above ; 'Paris edits change' at 61a:7 (*PS*) below.

57a

- 6 ***If a beachhead of cooperation can push back a jungle of suspicion:*** ‘And if a beach-head of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.’ From the Inaugural Address of U.S. President John F. Kennedy, Washington D.C., 20 January 1961. *Public Papers of the Presidents of the United States: John F. Kennedy; Containing the Public Messages, Speeches, and Statements of the President, January 20 to December 31, 1961.* (Washington: United States Government Printing Office, 1962), p. 2.
- 10 ***Nothing so bad as ordinary sweet and sour sauce:*** See note to 31a:9 (*SWTLO*) above.
- 12 ***He walked through the valley of the shadow of death scared of nothing:*** cf. Psalm 23:4 (*KJV*): ‘Yea, though I walk through the valley of the shadow of death, I will fear no evil’. There is another reference to Psalm 23 at 27a:10-11 (*SWTLO*) above.

57b

- 12 ***cow pies:*** ‘cowpat or cow pie *n* or *n phr* A disk of cattle dung’. *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 107.
- 12 ***dust bunnies:*** ‘dust kitty (or bunny) *n phr* One of the tufts of dust that accumulate under beds, tables, etc’ *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 150.
- 12 ***road apples:*** ‘road apple *n phr* a piece of horse manure (1910 +)’. *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 3; p. 432.

58a

- 15 ***For deep into death, blacks look red:*** cf. ‘A vast blackness shot with red filled Pete Anglich’s world.’ Raymond Chandler, *Pick*

Up On Noon Street (1936). Collected in Raymond Chandler, *Smart-Aleck Kill* (London: Pan Books, 1980 [this collection first published by Hamish Hamilton Ltd., 1958]), p. 72. Anglich, the hero of Chandler's story, is here being throttled almost to death by Rufe, giant henchman of villain Trimmer Waltz. Rufe is black, and since Chandler gives a detailed description of his face as it appears to the strangled Anglich, 'blacks' in Rodefer's sentence may also vaguely refer, via a depersonalized and disorientated reduction to colour values (which have become the totality of Anglich's world), to the specific figure of Rufe, as he appears to the man he is strangling. 'The face before him and above him grew enormous, an enormous shadowy face with a wide grin in the middle of it. It waved in lessening light, an unreal, a fantastic face.' (p. 72). Evidence for the specific relevance of this work by Chandler to 'Plastic Sutures', and hence for the increased likelihood of a concealed allusion here, is detailed in a note to 67a:3 (PS) below, where Chandler's story also features.

58b

- 3 ***a frame up***: 'frame-up *n* 1 The incrimination of an innocent person with false evidence (1913+) 2 A display of goods for sale (1940s + *Pitchmen*)' *Dictionary of American Slang* (fourth edition), ed. Barbara Ann Kipfer. (New York: Collins, 2007), p. 184. Both these slang senses are activated in latent emphasis, within the sentence's face-value claim about picture-frame making, by Rodefer's use of the line break, suggesting a wry commentary on artists' self-positioning in the art market. Cf. 'I like the frames better than the paintings' at 58a:12 (PS) above. Cf. also. 'life's a frame-up too.' in Rodefer's *Villon*, 'Au Retour', (Berkeley: Pick Pocket, 1981 [first published 1976]), p. 47, which confirms the poet's acquaintance with this phrase.

59a

- 2 ***This country conned Minerva out of her spirit in 1781***: See note to the following line.

- 2-3 ***The first American OPERA | was written by a Declaration of Independence signee:*** Francis Hopkinson (1737–1791), the American author, poet and composer, and a signer of the Declaration of Independence (1776) as a delegate from the state of New Jersey, is credited with writing ‘America’s first attempt at grand opera’. His *Temple of Minerva, an Oratorical Entertainment* was performed on 11 December, 1781, with George Washington in attendance. Cf. Gillian B. Anderson, “The Temple of Minerva” and Francis Hopkinson: A Reappraisal of America’s First Poet-Composer.’ *Proceedings of the American Philosophical Society*, Vol. 120, No. 3 (Jun. 15, 1976), 166-177, p. 166.
- 15 ***And I’m probably the only person in the world to know exactly what that thing over there is:*** Rodefer himself states that this phrase: “happened” to have been something I know was said exactly by Robert Rauschenberg to a disgruntled museum worker who was trying to keep the mess straight unpacking for the big retrospective—this with two bourbons in hand and four hours before the hordes would be there for the opening—I guess you’d have to say he and Ashbery spoke the same language, but the sentence is an exactly specified object.’ Letter to Gerald Burns, January 13, 1983 (Box 32, Folder 9, Rodefer Papers at Stanford [collection no.: M693]).
- 59b [no notes]
- 60a
- 5 ***The eyebrows will never forgive us:*** A pun on ‘highbrows’ and thus likely also an elliptical reference to Joseph Karl Stieler’s famous 1820 portrait of a heavy-browed Beethoven, at The Beethoven House in Bonn, Germany.
- 10 ***I am an archaeologist in the archive of everything now:*** ‘When Rodefer refers to himself as ‘an archaeologist in the archive of everything now’ it is as if he were updating Charles Olson’s title to his collection of poems published by Cape Goliard in 1970, *Archaeologist of Morning*, the title of which comes from a 1952 essay ‘The Present is Prologue’. Ian Brinton, ‘Review of

Stephen Rodefer's *Call It Thought*, The Use of English. Volume 60, No. 2, Spring 2009), 179-181, p. 180.

15 ***With the eyes of a saint and the perceptions of a ghost:*** 'Everybody's looking for the man on the white horse, everybody's looking for the one who will tell the Truth. So you read Lao-tzu, you read Konrad Lorenz, I don't know who else, Melville, Kenneth Patchen, somebody you think is not a bullshitter. Somebody who has the eyes of a saint and the perceptions of a ghost.' Marlon Brando, from 'Marlon Brando: The Godfather Roars', by Chris Hodenfield, *Rolling Stone*, May 20, 1976.

15 ***galoshes up to our eyebrows:*** A phrase attributed to G.I. Gurdjieff (c.1866–1949) to describe the blinkered nature of most human existence.

61a

7 ***Paris edits change:*** cf. 'Editors change Paris.' at 53a:12 (*PS*) above ; 'Change edits Paris' at 56b:14 (*PS*) above.

8 **On a Girdle:** A poem by Edmund Waller (1606–1687).

14-15 ***Carl Jung saw a pile of shit in the corner of his room | when he was young:*** Possibly a reference to the passage describing one of Carl Jung's boyhood visions in which God defecates on the local cathedral (pp. 52-58): 'I gathered all my courage, as though I were about to leap forthwith into hell-fire, and let the thought come. I saw before me the cathedral, the blue sky. God sits on His throne, high above the world—and from under the throne an enormous turd falls upon the sparkling new cathedral, shatters it, and breaks the walls of the cathedral asunder.' See Carl Jung, *Memories, Dreams, Reflections*, ed. Aniela Jaffé, trans. Richard and Clara Winston (London and Glasgow: Collins, 1971), p. 56.

61b

6-7 ***My accent is something finer than could be purchased | in so removed a dwelling as your own:*** cf. 'Your accent is something finer than you could purchase in so removed a dwelling.'

(Orlando). William Shakespeare, *As You Like It*. ed. Michael Hattaway (Cambridge: Cambridge University Press, 2009), p. 159 (Act 3, Scene 3, ll.286-7). Cf. the same lines used at 37:Ep2 (*PD*) above.

- 13 **ORANGERY TYPETTE**: cf. ‘— [...] It is in your orangery, I take it, you have your letters. Can you hear here me, you sir? | — Throsends. For my darling. Typette!’ James Joyce, *Finnegans Wake* (London: Faber and Faber, 1975), p. 478.

62a

- 1 **M, O, A, I, doth sway my life.** : cf. ‘M.O.A.I doth sway my life.’(Malvolio) William Shakespeare, *Twelfth Night*. ed. Elizabeth Story Donno (Cambridge: Cambridge University Press, 2004), p. 103 (Act 2, Scene 5, l.91).
- 1 **Her C’s her V’s and her T’s**: cf. ‘these be her very c’s, her u’s, and her t’s’ (Malvolio) William Shakespeare, *Twelfth Night*. ed. Elizabeth Story Donno (Cambridge: Cambridge University Press, 2004), p. 102 (Act 2, Scene 5, ll.72-73).
- 3 **Next up Fabian, Belch, then Curio as clean-up**: Referring to the sequence of events at the end of Shakespeare’s *Twelfth Night*.
- 5 **Daylight and champion**: cf. ‘Daylight and champaign discovers not more!’ (Malvolio) William Shakespeare, *Twelfth Night*. ed. Elizabeth Story Donno (Cambridge: Cambridge University Press, 2004), p. 105 (Act 2, Scene 5, l.133).
- 6-7 **There’s a crisis afoot. | Couldn’t we bury the hatchet?**: Lines spoken in the 1935 American screwball comedy musical film *Top Hat*, directed by Mark Sandrich.

62b

- 3 **700 fussy tailors**: The slogan of Richmond Bros., a chain of tailors.

- 11 ***Star Island agreement:*** cf. the Institute of Labor and Industrial Relations Library Labor Union Vertical File (1912–2001) in the University of Illinois Archives. Folder 6: North American Flint Glass Workers' Union. Item 12: Star Island Agreement: AFGWU and National Assn. of Manufacturers of Pressed and Blown Glass, May 20, 1937. The existence of such a document suggests a reference to matters pertaining to the Rodefer-Gleason Glass Co.

63a

- 1 ***The French know cloud without an ascender:*** The word 'cloud' in French ('nuage'), has no letters with ascenders.

- 6-7 ***Perhaps it is just nature's way of keeping everything | from happening at once:*** 'Time is nature's way of keeping everything from happening at once. Space is what prevents everything from happening to me.' Attributed to American theoretical physicist John Archibald Wheeler (1911–2008).

- 11 ***tuumba:*** cf. Tuumba Press, founded by Lyn Hejinian in 1976. Tuumba published Rodefer's *Plane Debris*, which became the second section of *Four Lectures*, as a letterpress pamphlet in 1981.

- 14-15 ***John's piece The Heavens Shall Glow Beyond | for prepared earth:*** Possibly a reference to John Cage, although there doesn't appear to be a piece by him (or anyone) with that title. Cage is mentioned at 41b:3 (*PD*), this being the sole reference to the composer acknowledged in the 'Index' to *Four Lectures* (p. 71).

63b

- 1 ***If you can't come around, at least you telephone. I don't want any other love:*** cf. 'If you can't come around at least please telephone [...] I don't want no other love' lyrics to 'Don't Be Cruel', a much-covered song originally recorded by Elvis Presley and written by Otis Blackwell in 1956. Cf. the reference to another pop song about telephones above at 54b:6 (*PS*).

- 4 ***Loosener of limbs***: From Sappho. See: ‘And with love you boxed, for it was the loosener of limbs.’ 49b:12 (*PD*) above.
- 11 ***Pass the fagot to bright burning Troy***: cf. ‘What fool hath added water to the sea, | Or brought a faggot to bright-burning Troy?’ (Titus). See William Shakespeare, *Titus Andronicus*. ed. Alan Hughes (Cambridge: Cambridge University Press, 2006), p. 108 (Act 3, Scene 1, ll.69-70).
- 15 ***piebald colt of heaven***: Entities in Shinto religion.

64a

- 3-4 ***There are now more photographs in the world | than there are bricks***: cf. ‘The world now contains more photographs than bricks, and they are, astonishingly, all different.’ American photographer John Szarkowski, from his introduction to *William Eggleston’s Guide* (New York: The Museum of Modern Art, 1976). Rodefer also makes use of Szarkowski’s remark in the ‘Preface’ to *Four Lectures*: ‘In a world in which there are more photographs than there are bricks, can there be more pictures than there are places?’ (p.8). Perhaps cf. also the photograph by American artist Sol LeWitt (1928–2007), who is name-checked in *Four Lectures* at 35a:6 (*SWTLO*), entitled *Brick Wall*. 1977. Two prints, overall 10^{7/8} x 17^{1/8} inches. The Museum of Modern Art, New York. Reproduced in John Szarkowski, *Mirrors and Windows: American Photography since 1960* (New York: The Museum of Modern Art, 1980 [third printing, first published 1978]).
- 6 ***while in a grave I sat reclined***: cf. ‘While in a grove I sat reclined’ from ‘Lines Written in Early Spring’ by William Wordsworth. *Poems*, Vol. I, ed. John O. Hayden (Harmondsworth: Penguin Books, 1977), p. 312.
- 12 ***the V. O. mood***: ‘The V.O. mood.’ is a slogan from a 1970s advertising poster for Seagram’s VO whiskey. Subsequent sentences in this stanza refer to the same image. The poster is visible online here: http://www.flickr.com/photos/sa_steve/3221859552/sizes/o/in/set-72157606334289664/.

64b

- 2 *fly the new seven ton American flag*: '[A] two-acre, seven-ton American flag [was once] presented to Ronald Reagan by the Great American Flag Fund[...]' http://bushlibrary.tamu.edu/research/finding_aids/whorm/federal_government.php. Although slightly later than *Four Lectures*, the follow words of Regan suggest the contemporary provenance of this flag: 'On behalf of all Americans, I would like to thank the Great American Flag Fund and all the men and women who've made this inspiring gift possible. I promise you your government will keep it and treasure it and use it as a reminder of the greatness that is America.' Remarks during a White House Ceremony Commemorating Flag Day, June 14, 1983. <http://www.reagan.utexas.edu/archives/speeches/1983/61483a.htm>. Perhaps also cf. Ted Berrigan's poem 'Sunday Morning', which refers to 'the largest |American Flag in the world'.
- 15 *The Skaters*: Most likely the long poem by John Ashbery, although there is another poem of this title by Pulitzer Prize winning Imagist poet and author John Gould Fletcher (1886–1950).

65a

- 1 *You and I, we have the same typewriter in the Western night*: Conflating two lines from part III of Allen Ginsberg's 'Howl': 'I'm with you in Rockland | where we are great writers on the same dreadful typewriter' (p. 19) and 'I'm with you in Rockland | in my dreams you walk dripping from a sea-journey on the highway across America in tears to the door of my cottage in the Western night' (p. 20), the latter being the last line of the poem. Allen Ginsberg, *Howl and Other Poems* (San Francisco: City Lights, 1982 [first published 1956]).
- 14 *overtakelessness*: cf 'The overtakelessness of those | Who have accomplished Death' From '[Poem 1691]' by Emily Dickinson (1830–1886). *The Poems of Emily Dickinson*, ed. Thomas H. Johnson (Cambridge, Mass.: Harvard University Press, 1968), Vol. III, p. 1147.

65b

- 9 ***She was a phantom of delight when first she raked me over:*** ‘She was a phantom of delight | When first she gleamed upon my sight’ from ‘[She was a Phantom of delight]’ by William Wordsworth. *Poems*, Vol. I, ed. John O. Hayden (Harmondsworth: Penguin Books, 1977), p. 603.

66a

- 2 ***rubious lip:*** cf. ‘Diana’s lip | Is not more smooth and rubious’ (Orsino). William Shakespeare, *Twelfth Night*. ed. Elizabeth Story Donno (Cambridge: CAMBRIDGE UNIVERSITY PRESS, 2004), p. 69. (Act 1, Scene 4, ll.30-31)

- 14-15 ***A city’s architecture is a collage. | A cut-up is an autopsy:*** cf. ‘the city, which even before Baudelaire had been a ready-made collage, or cut-up of history’ ‘Preface’ to *Four Lectures*, p. 7.

66b

- 4 ***Love is not a gift, but an achievement:*** cf. ‘The future is not a gift: it is an achievement’, attributed to Robert F. Kennedy (a longer extract of the text from which this quotation is taken is available online: <http://bobby-kennedy.com/rfkpolicy.htm>).

67a

- 3 ***I’ve had enough evening already:*** cf. “Dumb, Pete,” he said dryly. “You had enough evening already.[...]” Raymond Chandler, *Pick Up On Noon Street* (1936). Collected in Raymond Chandler, *Smart-Aleck Kill* (London: Pan Books, 1980 [this collection first published by Hamish Hamilton Ltd., 1958]). Drafts and notes for *Four Lectures* among Rodefer’s papers at Stanford [collection no.: M693] indicate that ‘Noon Street’ was considered as an alternative title, one among several mooted in drafts, for ‘Plastic Sutures’. Another was ‘Nomad Life’, which became the title of a play by Rodefer (Box 26, Folder 12). A character in the same Chandler story, Token Ware, features prominently in the play *Nomad Life*.

The *dramatis personae* notes ‘some people think this character’s a whore but it’s not true’, a synopsis applicable to the character in Chandler’s story. The typescript for *Nomad Life* among Rodefer’s papers at Stanford is dated ‘2/22/82’; broadly contemporary with *Four Lectures* (Box 28, Folder 13).

- 4-5 ***But there is a delicate FORM of the empirical which identifies itself so intensely | with its object that it thereby becomes a theory:*** From Goethe’s *Scientific Studies*, perhaps via Walter Benjamin’s 1931 essay ‘A Small History of Photography’. See J. W. von Goethe, *Goethe: Scientific Studies*, ed. and trans. Douglas Miller (New York: Suhrkamp, 1988 [reprinted by Princeton University Press, 1994]), p. 307. The sentence is translated as follows: ‘There is a delicate empiricism which makes itself utterly identical with the object, thereby becoming true theory’. As quoted by Benjamin in ‘A Small History of Photography’ in *One-Way Street and Other Writings*, trans. Edmund Jephcott and Kingsley Shorter. Intro. by Susan Sontag (London: Verso, 1992), the sentence translates: ‘There is a delicate empiricism which so intimately involves itself with the object that it becomes true theory.’ (p. 252).
- 10 ***not I:*** cf. Samuel Beckett, *Not I* (London: Faber And Faber, 1973).
- 10 ***that’s all folk:*** cf. the phrase “That’s all folks!” which appeared at the end of Looney Tunes cartoons on an animated banner or spoken by a Looney Tunes character.
- 10-11 ***I know the people | I have believed, and I am persuaded they can keep what has been delivered:*** cf. 2 Timothy 1:12 (KJV): ‘I know whom I have believed, and am persuaded that he is able to keep that which I have committed unto him against that day.’
- 13 ***Hold fast the form of sound words:*** cf. 2 Timothy 1:13 (KJV): ‘Hold fast the form of sound words, which thou hast heard of me, in faith and love which is in Christ Jesus.’

CODEX

69a

- 14 ***Tuna! Tuna!***: ‘an allusion to Xenophon’s *Anabasis*, to the moment when the homesick Greeks finally catch sight of the Aegean and cry out ‘Thalatta! Thalatta!’ [‘The Sea! The Sea!’] according to Rod Mengham, ‘Double You: The Writing of Stephen Rodefer’ in *Call It Thought* (Manchester: Carcanet, 2008), pp. xv-xvi. Cf. Xenophon, *Anabasis*, trans. Carleton L. Brownson, revised by John Dillery (Cambridge, MA and London: Harvard University Press, 1998), p. 365 (original Greek at IV.vii.24 on p. 364). This allusion will appear less obscure if it is noted that Joyce references the same lines of Xenophon in the opening pages of *Ulysses*. Buck Mulligan to Stephen Dedalus: ‘Ah Dedalus, the Greeks! I must teach you. You must read them in the original. *Thalatta! Thalatta!* She is our great sweet mother. Come and look.’ See James Joyce, *Ulysses*, ed. Hans Walter Gabler with Wolfhard Steppe and Claus Melchior (London: The Bodley Head, 1993), p. 5. The title of Iris Murdoch’s novel *The Sea, The Sea* (London: Chatto & Windus, 1978), is another use of Xenophon’s lines closer to the date of *Four Lectures*. Perhaps, Rodefer is also thinking of William Carlos Williams, ‘Asphodel, That Greeny Flower’: ‘The sea! The sea! | Always | when I think of the sea | there comes to mind | the *Iliad* | and Helen’s public fault | that bred it’ in *The Collected Poems of William Carlos Williams*, Vol. II, 1939-1962, ed. Christopher MacGowan (Manchester: Carcanet, 1988), p. 315. If Williams here confuses his Homer and his Xenophon the basic cry is still intact. Rodefer’s own later poem ‘Islets of Langerhans’, *Emergency Measures* (1987) also depicts euphoric language at the fringes of the ocean: ‘Dwell on the poetics | of number and run | to the ocean | and speak English.’ *Call It Thought*, p. 98.
- 14-15 ***Breeze, trembling trees, the night, the stars***: cf. ‘The evening breeze caressed the trees tenderly | The trembling trees embraced the breeze tenderly’ lyrics to ‘Tenderly’ (1946), a much-covered popular song with music by Walter Gross and lyrics by Jack Lawrence.

69b

- 2 ***This language of the general o'erflows the measure:*** cf. 'Nay, but this dotage of our general's | O'erflows the measure' (Philo) in William Shakespeare, *Antony and Cleopatra*. ed. David Bevington (Cambridge : Cambridge University Press, 2005), p. 88 (Act 1, Scene 1, ll.1-2). Cf. also 'Your economy and our general | officers o'ertop some measure | or other' in Stephen Rodefer, *Erasers* (Cambridge: Equipage, 1994) reprinted in *Left Under A Cloud* (London: Alfred David Editions, 2000), p. 86.
- 5 ***The THREAD has always been bias:*** cf. 'Penelope is the journey she had to offer. / If you had any sense you would treat everything as though it were a thread.' at 49b:2-3 (*PD*) above.
- 12 ***How could I miss you when my aim is dead:*** Rodefer reprises this phrase in the first line of 'Blue Loss', the final poem in *Call It Thought*: 'Members, remember how I missed you when my aim was dead' (Manchester: Carcanet, 2008), p. 272.
- 15 ***brilliant corners:*** *Brilliant Corners* (1957) is an album by Thelonious Monk (1917–1982). Cf. also 'Brilliant Corners: A Magazine of the Arts', ed. Art Lange, first published in 1975 (Chicago: Ad Hoc Press).

CATEGORICAL INDEX

The following lists present references across *Four Lectures* to the four most heavily represented areas of the arts in the poem, which for schematic convenience I have designated as: 'Writers and their works'; 'Artists and artworks'; 'Music and Musicians'; and 'Film'. The lists are given in descending order of volume of references. Works and authors are presented at two different margins, the former slightly indented from the latter, to make it easier get a general impression at a glance of the types of references in the poem and their distribution.

Works or authors not directly mentioned by name in the text, but quoted from or otherwise alluded to, are given in square brackets; explicit references, naming authors or titles of works, appear without square brackets. Authors' names and dates also appear in square brackets next to their works. References to Shakespeare's works are given without attendant square brackets providing the author's name. Instead, the specific line of Shakespeare's text is noted, corresponding to the edition used in the main annotations. Certain other references, including to Biblical quotations, are also accompanied with this additional information.

WRITERS AND THEIR WORK

PRETEXT

[no notes]

WORDS IN WORKS IN RUSSIAN

- 11b:4 [The Bible (Philippians 4:4)]
 13:Ep1 [Finnegans Wake] [James Joyce (1882–1941)]
 16a:8 ['A note to Harold Fondren'] [Frank O'Hara
 (1926–1966)]
 16a:9 [Pierre Reverdy (1889–1960)]
 16b:11 Cercamon (c. 1135–1145)
 16b:11 Marcabru (fl.1130–1150)
 16b:11 Paul Blackburn (1926–1971)
 16b:14 *Endymion* [John Keats (1795–1821)]
 16b:10 ['Ozymandias'] [Shelley]
 18a:9 [*Hamlet* (Act 3, Scene 1, l.56)]
 18a:9 [Jack Spicer (1925–1965)]
 18a:11–12 ['Domestic Scenes' [Robert Duncan (1919–
 1988)]
 18b:11 [Rainer Maria Rilke (1875–1926)]
 19b:3-4 [*The Tale of Peter Rabbit*] [Beatrix Potter]
 19b:14 William Shakespeare (1564–1616)
 19b:14 [*Romeo & Juliet* (Act 5, Scene 2, l.18)]
 19b:5 Charles Olson (1910–1970)
 20a:14 Dante Alighieri (c.1265–1321)
 21a:1 Thomas Hardy (1840–1928)

- 21a:9 George Gordon Byron (1788–1824)
 22b:7 Steve Benson (1949–)
 22b:7 *Alligators Can't Be Intimidated* [Steve Benson
 (1949–)]
 23a:4-5 [*The Revolt of Islam* (1818)] [Shelley (1792–
 1822)]
 23b:1 [*The Joy of Writing*] [Lu chi (261–303 AD)]

SLEEPING WITH THE LIGHT ON

- 25:Ep1 [*Kora In Hell: Improvisations*] [William Carlos
 Williams (1883–1963)]
 27a:10-11 [*The Bible* (Psalm 23:1-2)]
 27a:14 [*Lessness* (1970)] [Samuel Beckett (1906–1989)]
 28a:13 [Odes (I:3)] [Basil Bunting (1900–1985)]
 28b:14-15 [*Romeo & Juliet* (Act 2, Scene 2, ll.43–44)]
 29a:1-2 [*Invisible Man*] [Ralph Ellison (1914–1994)]
 29a:2 [*Invisible Man*] [Ralph Ellison (1914–1994)]
 29a:3 [*Invisible Man*] [Ralph Ellison (1914–1994)]
 29a:5 [*Invisible Man*] [Ralph Ellison (1914–1994)]
 31a:2-3 [Wallace Stevens (1879–1955)] [quoted in *Kora in
 Hell* (William Carlos Williams (1883–1963)]
 31a:3 [Barrett Watten (1948–)]
 31a:9 [*Hamlet* (Act 2, Scene 2, ll.250-251)]
 31a:10 John Keats (1795–1821)
 31b:10 Arthur Rimbaud (1854–1891)
 31b:10 Paul Verlaine (1844–1896)
 31b:12 Wallace Stevens(1879–1955)
 31b:14 Vladimir Mayakovsky (1893–1930)
 31b:14 Federico Lorca (1898–1936)
 32a:2 ['Aube' [Dawn]] [Arthur Rimbaud (1854–
 1891)]
 33b:1 [*The Taming of the Shrew* (Act 1, Scene 2, l.242)]
 33b:3 'To The One Of Fictive Music' (1922)
 [Wallace Stevens (1879–1955)]
 33b:10 ['Song to Fidel' ['Canto a Fidel'] [Che Guevara
 (1928–1967) (trans. Ed Dorn (1929–1999)
 and Gordon Brotherston]
 34b:4 [*The Bible* (Galatians 6:7)]
 35b:4 ['Poem 1737'] [Emily Dickinson (1830–1886)]

PLANE DEBRIS

- 37:Ep1 [‘Sonnet 17’ (l.1)]
 37:Ep2 [*As You Like It* (Act 3, Scene 3, ll.286-291)]
 39a:1 [‘Chasing the Bird’] [Robert Creeley (1926–2005)]
 39a:6-7 [*Tradition and Revolution* (1972)] [J. Krishnamurti (1895–1986)]
 39a:11 [*Henry V*]
 39a:15 [*Hamlet* (Act 5, Scene 2, l.337)]
 40a:1 [*Henry V* (Act 3, Prologue, ll.34-35)]
 40a:5 [*Henry V* (Act 1, Scene 2, ll.259-263)]
 40a:7 [*Kora in Hell* (1920)] [William Carlos Williams (1883–1963)]
 40b:3 [*Henry V* (Act 2, Scene 3, ll.10-11)]
 40b:5 [*Henry V* (Act 3, Prologue, l.20)]
 40b:6 [*Henry V* (Act 2, Scene 3, ll.13-14; l.20)]
 40b:7 [*Henry V* (Act 2, Scene 3, l.23)]
 40b:7-8 [*Henry V* (Act 3, Scene 3, l.50)]
 40b:9 [*Henry V* (Act 3, Scene 4, l.45)]
 40b:9 [*Henry V* (Act 3, Scene 7, l.103)]
 40b:10 [*Henry V* (Prologue to Act 4, l.11)]
 40b:11 [*Henry V* (Act 4, Scene 1, l.74 ; l.78)]
 40b:11 [*Henry V* (Act 4, Scene 1, l.46)]
 40b:12 [*Henry V* (Act 4, Scene 1, ll.120-121)]
 40b:14 [*Henry V* (Act 4, Scene 3, l.91)]
 40b:15 [*Henry V* (Act 3, Scene 8, l.40)]
 40b:15 [*Henry V* (Prologue to Act 4, l.2)]
 41a:5 [*Henry V* (Act 5, Scene 2, ll.222-223)]
 41a:5 [*Henry V* (Act 5, Scene 2, l.226)]
 41a:7 [*Henry V* (Epilogue to Act 5, l.3)]
 41a:9 [*Henry V* (Act 5, Scene 2, l.107)]
 41a:10 [*Henry V*. (Act 5, Scene 2, ll.175-6)]
 41a:10-11 [*Henry V* (Act 5, Scene 2, l.243)]
 41a:11 [‘Swift’s Epitaph’] [William Butler Yeats (1865–1939)]
 41a:11 [*Henry V* (Act 5, Scene 2, l.133)]
 41a:12 [*Henry V* (Act 5, Scene 2, ll.34-35)]
 41a:13 [*Henry V* (Act 5, Scene 2, l.313)]
 41a:15 [*Henry V* (Act 3, Scene 8, l.83)]

- 42a:9-10 ['Blue In Stereo' from Ask Your Mama: 12
 Modes For Jazz] [Langston Hughes
 (1902–1967)]
- 42b:2 James Wright (1927–1980)
- 43a:7 L=A=N=G=U=A=G=E magazine (1978–
 1981)
- 43a:11 ['The Party'] [Paul Laurence Dunbar (1872–
 1906)]
- 44a:2 [Hamlet (Act 5, Scene 2, l.257)]
- 44a:3 [*Romeo & Juliet* (Prologue to Act 1, l.2)]
- 44a:1 ['Embarrassing Bill'] [Frank O'Hara (1926–
 1966)]
- 44a:2 Frank O'Hara (1926–1966)
- 44b:4 *Some Trees* (1956) [John Ashbery (1927–)]
- 44b:14 *November* (1842) [Gustave Flaubert (1821–
 1880)]
- 45b:15 [*Hamlet* (Act 2, Scene 2, ll.250-251)]
- 46b:12 Leo Tolstoy (1828–1910)
- 47a:8 [*Antony and Cleopatra* (Act 1, Scene 2, ll.162–
 163)]
- 47a:12 ['The Flea'] [John Donne (1572–1631)]
- 47b:1-2 ['Two Witches'] [Robert Frost (1874–1963)]
- 47b:9 [*The Tempest* (Act 4, Scene 1, l.156)]
- 47b:15 [Robert Frost (1874–1963)]
- 48a:9 William Carlos Williams (1883–1963)
- 48a:10 Walt Whitman (1819–1892)
- 48a:11 Walt Whitman (1819–1892)
- 48b:9 William Butler Yeats (1865–1939)
- 48b:9 *Cathleen Ní Houlihan* (1902) [William Butler
 Yeats (1865–1939)]
- 49a:8 [*The Tempest* (Act 3, Scene 2, ll.134-135)]
- 49a:13 ['Sonnet 17', ll.13-14]
- 49b:2 [*The Odyssey*] [Homer (c. 8th century BC)]
- 49b:3 [*The Odyssey*] [Homer (c. 8th century BC)]
- 49b:12 [fragment 26 in Mary Barnard (1958)] [Sappho
 (c. 630–c. 570 BC)]
- 49b:15 ['And I'd Love You to Be in It'] [John Ashbury
 (1927–)]

PLASTIC SUTURES

- 51:Ep1 [‘Second Avenue’] [Frank O’Hara (1926 – 1966)]
- 51:Ep2 [‘Daffy Duck in Hollywood’] [John Ashbury (1927–)]
- 54b:2 [The Bible (John 9:5)]
- 54b:13 Jack Kerouac (1922–1969)
- 54b:9 [‘And I’d Love You to Be in It’] [John Ashbury (1927–)]
- 55b:5 *On the Sublime*] [Longinus (c. 1st century AD)] (Probably quoting the *Orithyia* of Aeschylus (c. 525–c. 456 BC))
- 55b:6 [*On the Sublime*] [Longinus (c. 1st century AD)]
- 55b:7 [*On the Sublime*] [Longinus (c. 1st century AD)]
- 55b:11 [*On the Sublime*] [Longinus (c. 1st century AD)]
- 55b:12 [*On the Sublime*] [Longinus (c. 1st century AD)]
- 55b:13 [*On the Sublime*] [Longinus (c. 1st century AD)] (Quoting Herodotus c. 484–425 BC)
- 55b:14 [*On the Sublime*] [Longinus (c. 1st century AD)]
- 55b:14–15 [*On the Sublime*] [Longinus (c. 1st century AD)]
- 57a:12 [Psalm 23:4]
- 57a:15 Jim Brodey (1942–1993)
- 59a:9 Sappho (c. 630–c. 570 BC)
- 59a:10 Corinna (6th century BC)
- 59a:10 Pindar (c. 522–443 BC)
- 59b:3 Robert Duncan (1919–1988)
- 59b:10 Kim Chi Ha (1941–)
- 59b:15 Antonin Artaud (1896–1948)
- 60a:7 John Suckling (1609–1642)
- 60a:7 Richard Lovelace (1618–1657)
- 60b:3 John Trudell (1946–)
- 60b:10 [*Archaeologist of Morning*] [Charles Olson (1910–1970)]
- 60b:15 [George Gurdjieff (?1866–1949)]
- 61a:8 ‘On A Girdle’ [Edmund Waller (1606–1687)]
- 61b:12 Steve Benson (1949–)
- 61b:13 [*Finnegans Wake*] [James Joyce (1882–1941)]
- 62a:1 [*Twelfth Night* (Act 2, Scene 5, l.91)]
- 62a:1 [*Twelfth Night* (Act 2, Scene 5, ll.72-73)]
- 62a:3 [*Twelfth Night*]

- 62a:5 [Twelfth Night (Act 2, Scene 5, 1.133)]
 62a:9-10 Kenneth Rexroth (1905–1982)]
 62b:13 Federico Lorca (1898–1936)
 63b:7-8 Jack Kerouac (1922–1969)
 63b:4 [fragment 26 in Mary Barnard (1958)] [Sappho
 (c. 630–c. 570 BC)]
 64a:6 [‘Written in Early Spring’] [William
 Wordsworth (1770–1850)]
 65a:1 [Howl (1956)] [Allen Ginsberg (1926–1997)]
 65a:14 [‘Poem 1691’] [Emily Dickinson (1830–1886)]
 65b:9 [‘Perfect Woman’] [William Wordsworth
 (1770–1850)]
 67a:3 [Pick Up On Noon Street (1936)] [Raymond
 Chandler (1888–1959)]
 67a:10 Not I [Samuel Beckett (1906–1989)]
 67a:10 [The Bible (2 Timothy 1:12)]
 67a:13 [The Bible (2 Timothy 1:13)]
 67a:4-5 [Scientific Studies] [Goethe (1749–1832)]

CODEX

- 69a:14 [Anabasis] [Xenophon (c. 430–354 BC)]

ARTISTS AND ARTWORKS

PRETEXT

[no notes]

WORDS IN WORKS IN RUSSIAN

- 17a:2 Vincent Van Gogh (1853–1890)
 17a:2 ‘Little Blossoming Pear Tree’ (1888) [Vincent
 Van Gogh (1853–1890)]
 17a:11 Matthew Smith (1879–1959)
 17a:11 [unspecified nudes by Matthew Smith (1879–
 1959)]
 17a:11 John Martin (1789–1854)
 17a:11 [‘The Great Day of His Wrath’ (1851–1853)]
 [John Martin (1789–1854)]

GLOSSATOR 8

- 17a:12 'The fairy fellow's master stroke' [Richard Dadd (1817–1886)]
17a:12 'The Cholmondeley Sisters' (c.1600–1610) [unknown artist]
18a:1 Sonia Delaunay (1885–1979)
18a:2 Otto Dix (1891–1969)
18a:2-3 'Portrait de la journalist' [Otto Dix (1891–1969)]
18a:3 Kazimir Malevich (1879–1935)
18b:4 Grace Hartigan (1922–2008)
18b:5 Marsden Hartley (1877–1943)
22a:4 Pieter Bruegel the Elder (c. 1525–1569)
24a:14 Yves Tanguy (1900–1955)

SLEEPING WITH THE LIGHT ON

- 29a:14 Jackson Pollock (1912–1956)
30a:15 Anton von Worms (c. 1495–1541)
30a:15 The St. Gereon Altarpiece [Anton von Worms (c. 1495–1541)]
30b:10 Andrea Schiavone (1510–1563)
30b:10 'The Marriage of Cupid and Psyche' [Andrea Schiavone (1510–1563)]
32b:5 Francis Bacon (1909–1992)
32b:14 Pisanello (c. 1395–c. 1455)
35a:6 Sol LeWitt (1928–2007)
35a:8 [Fauvism]
35b:3 'Honor Making a Chaplet of Roses' (ca. 1410–20) [unknown artist]

PLANE DEBRIS

[no notes]

PLASTIC SUTURES

- 56a:10 Rodney Ripps (1950–)
56a:12 Emil Nolde (1867–1956)
56a:12 Robert Motherwell (1915–1991)
56a:13 Henri Matisse (1869–1954)
56b:7 Willem de Kooning (1904–1997)

- 58a:5 Cy Twombly (1928–)
 58a:6 Agnes Martin (1912–2004)
 58a:7 Richard Diebenkorn (1922–1993)
 58a:7 Kurt Schwitters (1887–1948)
 58a:7 Henri Matisse (1869–1954)
 58a:7 Alex Katz (1927–)
 58a:7 Fairfield Porter (1907–1975)
 58a:7 Milton Avery (1885–1965)
 58b:5 Malcolm Morley (1931–)
 64a:8 Jasper Johns (1930–)
 64a:8 ‘Between the Clock and the Bed’ (1981)
 [Jasper Johns (1930–)]
 64a:8 Edvard Munch (1863–1944)
 64a:8 ‘Self-Portrait Between the Clock and the Bed’
 (1940–2) [Edvard Munch (1863–1944)]
 65b:6 Brice Marden (1938–)
 66b:2 Francisco de Goya (1746–1828)

CODEX

[no notes]

MUSIC AND MUSICIANS

PRETEXT

- 11b:12 **Cabin in the Sky* (1940) [music by Vernon Duke;
 lyrics by John La Touche]

WORDS IN WORKS IN RUSSIAN

- 19a:3-4 *The Beach Boys*
 19a:5 [‘California Girls’ (1965)] [*The Beach Boys*]
 19a:10 Arturo Toscanini (1867–1957)
 19a:10 *La Bohème* (1896) [Puccini (1858–1924)]
 20a:9 Cornelius Cardew (1936–1981)
 20a:10 Ursula Oppens (1944–)
 20a:10 Frederic Rzewski (1938–)
 20a:11 [*The People United Will Never Be Defeated*]
 [Frederic Rzewski (1938–)]
 21a:5 Mal Waldron (1925–2002)

- 21a:5 Charlie Haden (1937–)
 21a:13 [Charles] Mingus [Jr.] (1922–1979)
 21b:15 ‘Comes A Time’ [Neil Young (1945–)]
 22b:12 [Franz] Schubert (1797–1828)
 23b:7 Henry Cowell (1897–1965)

SLEEPING WITH THE LIGHT ON

- 27a:15 Mozart (1756–1791)
 34a:7 Brian Eno (1948–)
 34b:8 *Harold in Italy* (1843) [Hector Berlioz (1803–
 1869)]
 34b:8 *Maggot Brain* (1971) [*Funkadelic*]
 36a:8 Davy Tough (1907–1948)

PLANE DEBRIS

- 41b:3 John Cage (1912–1992)
 42a:3 ‘One Horse Open Sleigh’ [‘Jingle Bells’] (1857)
 [James Lord Pierpont (1822–1893)]
 43b:14 Diamanda Galás (1955–)
 44b:15 ‘People Will Say We’re In Love’ [*Oklahoma!*
 (1943)] [Rogers and Hammerstein]
 45a:2 ‘Coal Miner’s Daughter’ [Loretta Lynn]
 46b:8 ‘Everything’s Up To Date In Kansas City’
 [*Oklahoma!* (1943)] [Rogers and
 Hammerstein]
 50b:9-10 ‘My Bonnie Lies Over the Ocean’

PLASTIC SUTURES

- 54a:13 Michael Palmer (composer: b. 1945 ; poet: b.1943)
 54b:4 *Gang of Four*
 54b:6 ‘Love on the phone’ (1980) [Suzanne Fellini]
 57a:2 Edvard Grieg (1843–1907)
 58a:4 John Coltrane (1926–1967)
 58b:13 Charlie Parker (1920–1955)
 58b:13 Lester Young (1909–1959)
 59a:2-3 ‘Temple of Minerva’ (1781)] [Francis
 Hopkinson (1737–1791)]

- 60a:2 First Piano Sonata (1907–1908) [Alban Berg
(1885–1935)]
- 60a:3 ‘Let’s fall in love’ (1933) [written by Harold
Arlen (1905–1986) and Ted Koehler
(1894–1973)] [Bing Crosby (1903–1977)]
- 60a:4 ‘[Last Night] When We Were Young’ (1935)
[Harold Arlen (1905–1986)]
- 60a:4 Beethoven (1770–1827)
- 60b:8 Percy Grainger (1882–1961)
- 61a:1 Mongo Santamaría (1917–2003)
- 61b:10 Antonio Vivaldi (1678–1741)
- 61b:11 Taylor Mead (1924–2013)
- 61b:11 Noel Coward (1899–1973)
- 61b:13 Lafayette Leak (1919–1990)
- 63b:2 ‘Don’t Be Cruel’ (1956) [written by Otis
Blackwell (1931–2002)] [Elvis Presley
(1935–1977)]
- 64a:1 Henry Kaiser (1952–)
- 64b:8 Clifford Brown (1930–1956)
- 64b:9 Dexter Gordon (1923–1990)
- 66b:3 Billy Strayhorn (1915–1967)

CODEX

- 69a:14-15 ‘Tenderly’ (1946) [music by Walter Gross
(1909–1967), lyrics by Jack
Lawrence(1912–2009)]

FILM

PRETEXT

[no notes]

WORDS IN WORKS IN RUSSIAN

- 19b:12-13 *The King of Marvin Gardens* (1972) [dir. Bob
Rafelson(1933–)]
- 23a:11 [Stan Brakhage (1933–2003)]

SLEEPING WITH THE LIGHT ON

- 34a:8 Brigitte Bardot (1934–)
 34a:9 Jean-Luc Godard (1930–)
 34b:12-13 *To Be Or Not To Be* (1942) [dir. Ernst Lubitsch
 (1892–1947)]
 35a:7 Fay Wray (1907–2004)
 35a:7-8 [*King Kong* (1933)] [dir. Merian C. Cooper
 (1893–1973) and Ernest B. Schoedsack
 (1893–1979)]

PLANE DEBRIS

- 42a:10-11 [*My Man Godfrey* (1936)] [dir. Gregory
 La Cava (1892–1952)]
 44a:4 *Psycho* (1960) [dir. Alfred Hitchcock (1899–
 1980)]
 44a:4 Alfred Hitchcock (1899–1980)
 44b:15 *People Will Talk* (1951) [dir. Joseph L.
 Mankiewicz (1909–1993)]
 46b:9 [*The Gay Sisters* (1942)] [dir. Irving
 Rapper (1898–1999)]

PLASTIC SUTURES

- 54a:5 [La Nouvelle Vague [The New Wave]]
 55a:3 Robert Redford (1936–)
 56b:1 [*Sandakan hachibanshokan bohkyo* [*Brothel 8*
 (1974)] [dir. Kei Kumai (1930–2007)]
 56b:11 [Westerns]
 59a:12 *Dishonored* (1931) [dir. Josef von Sternberg
 (1894–1969)]
 59a:12 Josef von Sternberg (1894–1969)
 59a:13 Marlene Dietrich (1901–1992)
 59a:13 *Der blaue Engel* (1930) [dir. Josef von Sternberg
 (1894–1969)]
 60b:15 [Marlon Brando (1924–2004)]
 61b:12 Stan Laurel (1890–1965)
 62a:6-7 [*Top Hat* (1935)] [dir. Mark Sandrich (1900–
 1945)]

CODEX

[no notes]

PUBLICATION HISTORY OF *FOUR LECTURES*

Four Lectures was first published by The Figures, in Berkeley, California, in August 1982, in an edition of seven hundred and fifty copies 'of which ten are numbered in roman numerals I-X and signed by the author' (from the colophon, p. 75). This edition was reprinted in 1987. Prior to the first edition, constituent texts of *Four Lectures* appeared in the following publications:

'Sleeping With The Light On'
HILLS 8 (1981) [ed. Bob Perelman. San Francisco, CA].

'Plane Debris'
TUUMBA 36 (1981) [ed. Lyn Hejinian. Berkeley, CA].

'Words in Works in Russian'
Credences: A Journal of Twentieth Century Poetry and Poetics. New Series 2.1 (Summer 1982) [ed. Robert Bertholf. Buffalo, NY].

'Pretext' and 'Codex'
THIS 12 (1982) [ed. Barrett Watten. Oakland, CA].

Various sections of *Four Lectures* have been reprinted since the book's first appearance, as follows:

'Preface'
Onward: Contemporary Poetry and Poetics. (ed.) Peter Baker.
(New York: Peter Lang, 1996)
Call It Thought: Selected Poems. (Manchester: Carcanet, 2008)

'Words in Works in Russian'
In The American Tree. Ed. Ron Silliman (Orono, ME: The National Poetry Foundation, 1986).

‘Sleeping With The Light On’

Dormendo con la luce accesa. trans. Andrea Raos. (Milan: Nazione Indiana, 2010), 7–29.

‘Pretext’ and ‘Codex’

In The American Tree. Ed. Ron Silliman. (Orono, ME: The National Poetry Foundation, 1986).

Onward: Contemporary Poetry and Poetics. Ed. Peter Baker (New York: Peter Lang, 1996).

Conductors of Chaos. Ed. Iain Sinclair (London: Picador, 1996).

Call It Thought: Selected Poems (Manchester: Carcanet, 2008).