

NOTES

INTRODUCTION

1. Theresa Stopani, "Mapping: the Locus of the Project," *Angelaki* 9.2 (2004): 282.
2. Mutlu Konuk Blasing's *Lyric Poetry: The Pain and Pleasure of Words* (Princeton: Princeton University Press, 2013) provides an extremely convincing call for poetry criticism to regain its critical and disciplinary, not to mention political, power by eschewing these two "easy" methods of criticism.
3. Michel Serres, *Atlas* (Paris: Flammarion, 1992): 276.
4. Denise Riley, *Impersonal Passion: Language as Affect* (Durham, NC: Duke University Press, 2005): 27.
5. Iain McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (New Haven: Yale University Press, 2009): 391.
6. George Mackay Brown, *For the Islands I Sing* (London: John Murray, 1997): 12.
7. See for instance Jacob Edmond's reading of Bei Dao's "Hello, BaiHua Mountain," which places much emphasis on the linguistic materiality and historical and political location through the changing resonances of the Chinese *xue hua* 雪花, snowflake, throughout the poem. In Jacob Edmonds, *A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature* (New York: Fordham University Press, 2012): 113–117.
8. In fact, McCaffery, contrasting the poetics of Projective Verse and of the Language Movement, writes of the radical change effected by the latter as a slogan—"ALL POWER TO THE READER" (in *Prior to Meaning: The Protosemantic and Poetics* (Evanston: Northwestern University Press): 111). Through Language writing, we bear intense witness to a shift in the roles and poetic power of the author, the reader, and the text that occurs on a smaller scale in Western poetry and poetics in general at this time.
9. Niran Abbas, "Introduction," *Mapping Michel Serres* (University of Michigan Press, 2005).

10. See Blasing, *Lyric Poetry*: 102.
11. Michael Hardt and Kathi Weekes, "Introduction," in *The Jameson Reader*, ed. Hardt and Weekes (Oxford: Blackwell, 2000): 23.
12. Bertrand Westphal, "Foreword," in *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*, ed. Robert T. Tally Jr. (New York: Palgrave Macmillan, 2011): xiv.
13. I borrow this useful word from Steve McCaffery, whose essay "Voice in Extremis" (in *Prior to Meaning*: 161–186), sets out two possible, distinct but interlinked, scenarios for a critical understanding of voice, and voice's polis, in twentieth-century poetry—the phenomenological and the thanatic voice.
14. Luiza Lobo, "Brazil," *Encyclopedia of Latin American Literature*, ed. Verity Smith (London: Taylor and Francis, 1997): 146.
15. See Marshall McLuhan and Victor Papanek, *Verbi-Voco-Visual Explorations* (New York: Something Else Press, 1967).
16. For a comprehensive and up-to-date account of the use of this term in relation to innovative and oral poetics, see in particular Susan Gingell and Wendy Roy's introduction to the edited collection *Listening Up, Writing Down, and Looking Beyond* (Waterloo, Ontario: Wilfred Laurier University Press, 2012): 1–53.
17. Ian Davidson, *Ideas of Space in Contemporary Poetry* (Basingstoke: Palgrave Macmillan, 2007), and *Radical Spaces of Poetry* (Basingstoke: Palgrave Macmillan, 2010).
18. Derek Attridge, *Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013): 77.
19. Robert Duncan, "The Self in Postmodern Poetry" (1979), in *Collected Essays and Other Prose*, ed. James Maynard (Berkeley: University of California Press, 2014): 395.
20. W. J. T. Mitchell, "Space, Ideology, and Literary Representation," *Poetics Today* 10.1 (1989): 95.
21. Michel Serres, *Hermes: Literature, Science, Philosophy*, trans. Josué V. Harari and David Bell (Baltimore: Johns Hopkins University Press, 1982): xxi.
22. Thomas Kinsella, *Davis, Mangan, Ferguson? Tradition and the Irish Writer* (Dublin: Dolmen Press, 1970): 30.
23. Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings*, trans. Colin Gordon et al. (New York: Pantheon, 1980): 162–163.
24. Doreen Massey, *For Space* (London: Sage, 2005): 4.

CHAPTER 1

1. Louis Sass, *Madness and Modernism: Insanity in the Light of Modern Art, Literature, and Thought* (New York: HarperCollins, 1992): 93.

2. Michel Foucault, *Dits et Ecrits IV* (Paris: Gallimard, 1972): 752.
3. Sass, *Madness and Modernism*: 446.
4. Steve McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (New Haven: Yale University Press, 2005): 96.
5. See in particular Yi Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977).
6. Robert T. Tally, Jr., ed. *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies* (New York: Palgrave Macmillan, 2011): xi.
7. Denise Riley, *Impersonal Passion: Language as Affect* (Durham, NC: Duke University Press, 2005): 51.
8. Tally, *Geocritical Explorations*: xiv.
9. Jacques Derrida, *Positions*, trans. Alan Bass (London: Continuum, 2002): 86.
10. See Phillippe Lacoue-Labarthe, *Typology: Mimesis, Philosophy, Politics*, trans. Christopher Fynsk (Stanford, CA: Stanford University Press, 1989): 55.
11. Derek Attridge, *Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013): 29.
12. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, NC: Duke University Press, 1993): 31.
13. Paul Valéry, *Leonardo, Poe, Mallarmé*, trans. M. Cowley and J. R. Lawler (London: Routledge, 1972): 309.
14. For links to many of these, as well as a translation of Mallarmé's preface to the poem: <http://writing.upenn.edu/library/Mallarme.html>
15. Stéphane Mallarmé, Preface to "Un coup de dés," *Stéphane Mallarmé Collected Poems* ed. Henry Weinfield (Berkeley: University of California Press, 1994): 121.
16. Inspired in part by Jean-Pierre Richard's *L'univers imaginaire de Stéphane Mallarmé* (1961), many of the thinkers associated with *Tel Quel* and, now, with the revolution in literary theory that happened in France in the late 1960s, were persuaded to tackle the poem (Gérard Génette, Jacques Rancière, Jaques Derrida, Michel Foucault, Julia Kristeva, Alain Badiou, to name but a few). More recently, Quentin Meillassoux's *The Number and the Siren* (2012) provides a new, numerical reading of contingency in the poem. What the majority of these approaches to *Un coup de Dés* share is a strength of spatial analysis with regard to the visual, typographical, elements of the text, an appreciation (and often extension) of the philosophical explorations that the poet was undertaking in his poetic ontotypology, and a close attention to the importance of the textures of language (Valéry's "The Word!"), which make up the poem. In spite of this latter consideration, very few

of these, or indeed other studies of *Un coup*, pay sufficient attention to the figure of voice in the work; Kristeva's early studies of Mallarmé in her lengthy *Révolution du langage poétique* are almost alone in the manner in which they also look at the importance of language enunciated, embodied not just on the page but also, in turn, by the reader/viewer of the page, to Mallarmé.

17. Mallarmé, *Collected Poems*: 121.
18. Valéry, *Leonardo*: 318.
19. Stéphane Mallarmé, "Tennyson, vu d'ici," *Mallarmé in Prose* ed. Mary Ann Caws (New York: New Directions, 2001): 73.
20. Jonathan Culler, "Changes in the Study of Lyric," *Lyric Poetry: Beyond New Criticism* ed. Chaviva Hosèk and Patricia Parker (Ithaca: Cornell University Press, 1985): 50.
21. In the 1600s, Gabriel Harvey wrote derisively of the new fashion for technopaegia: "this odd riming with many other triflinge and childishe toyes to make verses, that shoulde in proportion represente the form and figure of an egg, an ape, a winge and sutche ridiculous and madd gugawes and crockchettes, and of late foolishly reuiuid"; a sentiment echoed even to the present day by critics critical of concrete poetry's visual experimentation.
22. Calvin Bedient, "Kristeva and Poetry as Shattered Signification," *Critical Inquiry* 16.4 (1990): 807.
23. Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia University Press, 1984): 79.
24. Michael Wood, "The Last Night of All," *PMLA* 122.5 (2007): 1401.
25. Jed Rasula, *Modernism and Poetic Inspiration: The Shadow Mouth* (London: Palgrave, 2009): p. 24.
26. Bob Perelman, quoted in Ian Davidson, *Ideas of Space in Contemporary Poetry* (Basingstoke: Palgrave Macmillan, 2007): 89.
27. Kathleen Jamie and Brigid Collins, *Frissure* (Edinburgh: Polygon, 2013): v.

CHAPTER 2

1. See Paul Saenger, *Space between Words: The Origins of Silent Reading* (Stanford: Stanford University Press, 1997): 6–7.
2. *Ibid.*: 5–6.
3. Steve McCaffery, *Prior to Meaning* (New York: Roof Books, 1986): 110.
4. See Ann Carson, *Economy of the Unlost: Reading Simonides of Keos with Paul Celan* (Princeton: Princeton University Press, 1999): 78–84.
5. Daniel Heller-Roazen, *Echolalias: On The Forgetting of Language* (New York: Zone Books, 2005): 160.

6. See Steven Connor, *Beckett, Modernism, and the Material Imagination* (Cambridge: Cambridge University Press, 2014): 103–107.
7. McCaffery, *Prior to Meaning*: 154.
8. Connor, *Beckett*: 109.
9. See Anthony Cordingley, who writes of Beckett's *L'image*, and its "striking form" as stemming from an experimental ambition that cannot be "situated in the tradition, from George Herbert's pictograms to Mallarmé's typographic experiments to the concrete poetry of the early twentieth century, which foregrounds the visual signifier." In "The Reading Eye from *scriptura continua* to modernism: orality and punctuation between Beckett's *L'image* and *Comment c'est/How It Is*" *JSSSE* 47 (2006) sp. iss. "Orality." Web: <http://jsse.revues.org/800>. n.p. Paragraph 11.
10. Quoted in McCaffery, *Prior to Meaning*: 110.
11. Alec Finlay, *Change What Changes* (Dugort, Co. Mayo: Red Fox Press, 2007), n.p.
12. Jen Hadfield, *A Highland Romance* (Manchester: Manchester Galleries, 2013): n.p. In this earlier version of Hadfield's poem, presented recto with a photograph of Finlay's sculpture verso, there are no interpuncts. However, in *Byssus* (London: Picador, 2014), the poem is presented with interpuncts marking phrasal units (after: sheriff, c/hins, dapples, and kelpbeds).
13. Elspeth Jadelka, *Silent Reading and the Birth of the Narrator* (Toronto: University of Toronto Press, 2007): 6.
14. Mutlu Konuk Blasing, *Lyric Poetry: The Pain and Pleasure of Words* (Princeton: Princeton University Press, 2013): 91.
15. Carson, *Economy of the Unlost*: 83–84.

CHAPTER 3

1. Ian Davidson, *Ideas of Space in Contemporary Poetry* (Basingstoke: Palgrave Macmillan, 2007): 31.
2. Stephen C. Levinson, "Language and Space," *Annual Review of Anthropology* 25 (1996): 358.
3. Peter Sloterdijk, *Sphères I: Bulles* trans. Olivier Mannoni (Paris: Fayard, 2002): 362. Sloterdijk's *Sphères* trilogy is written as a spatial (rather than temporal) extension of Heideggerian thought, and is concerned with exposing and extending the latent spatial argument of *Being and Time*, moving, in its "tale of space(s)" (*Sphères III: Ecumes*: 220) from an analysis of individual engagement with others and the world (in the first volume), through to potential globo-political ramifications (in the third).
4. Gilbert Highet, *Poets in a Landscape* (Harmondsworth: Penguin, 1959): 12.

5. This simple, but accurate, understanding of “place” is based upon Jonathan Agnew’s definition; see his “Representing Space: Spaces, Scale, and Culture in Social Sciences,” in *Place/Culture/Representation*, ed. James S. Duncan and David Ley (London: Routledge, 1993): 251–271.
6. Levinson, “Language and Space”: 358.
7. Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard University Press, 2001): xii.
8. Doreen Massey, *For Space* (London: Sage, 2005): 91.
9. Calvin Bedient, “Kristeva and Poetry as Shattered Signification,” *Critical Inquiry* 16.4 (1990): 807.
10. Hardt and Negri, *Empire*: xii.
11. Tim Robinson, “In Praise of Space,” *Irish Pages* 3.1 (Spring/Summer 2005): 22.
12. Seamus Heaney, *Preoccupations: Selected Prose 1968–1978* (London: Faber and Faber, 1980): 131.
13. Seamus Heaney, *Opened Ground: Poems 1966–1996* (London: Faber and Faber, 1998): 466.
14. See, for instance, obit articles by Neil Corcoran (*Guardian* August 30, 2013), Ray Foster (*Observer* September 1, 2013), Ronan McGreevey (*Irish Times* August 30, 2013), (Radio Telefís Éireann August 30, 13), Margalit Fox (*New York Times* August 30, 2013).
15. Seamus Heaney, *The Government of the Tongue* (London: Faber and Faber, 1988): 108.
16. *Ibid.*: 108.
17. Heaney, *Preoccupations*: 65.
18. Heaney, *Opened Ground*: 3–4.
19. Joanny Moulin, “Seamus Heaney’s *Versus*, or Poetry as Still Revolution,” in *Back to the Present, Forward to the Past: Irish Writing and History since 1798* vol. 1, ed. Patricia Lynch, Joachim Fischer, and Brian Coates (New York and Amsterdam: Rodopi, 2006): 244.
20. Seamus Heaney, “The Placeless Heaven: Another Look at Kavanagh,” in *Tradition and Influence in Anglo-Irish Poetry*, ed. Terence Brown and Nicholas Grene (New York: Barnes and Noble, 1988): 182.
21. Seamus Heaney, *Human Chain* (London: Faber and Faber, 2010): 43.
22. Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1969): 99.
23. Kathleen Jamie, *Findings* (London: Sort of Books, 2005): 118.
24. Kathleen Jamie, Personal Interview (February 11, 2010).
25. Kaja Silverman, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988): 24.
26. Iris Marion Young, *Throwing Like a Girl and Other Essays in Feminist Philosophy and Social Theory* (Bloomington: University of Indiana Press, 1990): 143.

27. Annie Finch, *The Body of Poetry: Essays on Women, Form, and the Poetic Self* (Minnesota: University of Michigan Press, 2005): 26.
28. Annie Finch, *Contemporary Authors* (Michigan: Gale, 1994): 146.
29. Susan Stewart, *The Poet's Freedom: A Notebook on Making* (Chicago: University of Chicago Press, 2011): 141.
30. Sylvia Plath, *Collected Poems* (London: Faber and Faber, 1981): 170.
31. *Ibid.*: 171.
32. Michel Foucault, *The Birth of the Clinic: An Archaeology of Medical Perception*, trans. A. M. Sheridan (London: Routledge, 2003): 3.
33. *Ibid.*: 107.
34. Jamie and Collins, *Frissure*: xi.
35. Susan Stewart, *Poetry and the Fate of the Senses* (Chicago: University of Chicago Press, 2002): ix.
36. *Ibid.*: 197.
37. See in particular Marurizio Gentilucci and Michael C. Corballis, "From Manual Gesture to Speech: A Gradual Transition," *Neuroscience and Behavioural Reviews* 30 (2006): 949–960.
38. Gisa Rauh, "Aspects of Deixis," in *Essays on Deixis*, ed. Gisa Rauh (Tuebingen: Gunter Narr Verlag, 1983): 47.
39. Denise Riley, *Words of Selves: Identification, Solidarity, Irony*. (Stanford: Stanford University Press, 2000): 52.
40. Russell West-Pavlov, in *Spaces of Fiction/Fictions of Space: Postcolonial Place and Literary DeiXis* (Basingstoke: Palgrave Macmillan, 2010) expands on the chiasmatic relationship of reciprocity inherent in literary deixis.
41. For further expansion on this idea of the dialogic and self-dramatizing nature of poetic discourse, see Steve McCaffrey's essay on bp nichol's *Martyrology* in *North Of Intention* (New York: Roof Books, 1986): 75.

CHAPTER 4

1. Gerry Loose, ed. *Ten Seasons* (Edinburgh: Luath Press and the Scottish Poetry Library, 2007): 114.
2. *Ibid.*: 114.
3. Michel Serres, *Le Mal Propre* (Paris: Le Pommier, 2008): 7.
4. Keith Green, ed. and intro. *New Essays on Deixis: Discourse, Narrative, Literature* (Amsterdam: Rodopi, 1995): 7.

CHAPTER 5

1. See in particular Jonathan Culler, "Why Lyric," *PMLA* 123.1 (2008): 201–206. Culler writes convincingly of the important place of lyric in Western poetry, as it marks a point where literature works against the threat of continuous narrative and dramatic exegeses.

2. Northrop Frye, "Approaching the Lyric", in Chaviva Hosèk and Patricia Parker, *Lyric Poetry: Beyond the New Criticism* (Ithaca: Cornell University Press, 1985): 31.
3. Helen Vendler, *Soul Says: On Recent Poetry* (Cambridge, MA: Harvard University Press, 1995): 8.
4. I draw this embodied, transitive, definition of affect from Deleuze and Guattari. See in particular *A Thousand Plateaus*, trans. Brian Massumi (London: Continuum, 2002): 256–257.
5. McCaffery, *Prior to Meaning: The Protosemantic and Poetics* (Evanston: Northwestern University Press, 2001): 213.
6. Max Scheler, *The Nature of Sympathy*, trans. P. Heath (London: Routledge, 1954): 246.
7. McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (New Haven: Yale University Press, 2005): 134.
8. See Louis Sass, *Madness and Modernism: Insanity in the Light of Modern Art, Literature, and Thought* (New York: HarperCollins, 1992): 93.
9. Paul De Man, "Lyrical Voice in Contemporary Theory," *Lyric Poetry*: 55.
10. See in particular Adam Zeman, Fraser Milton, Alicia Smith, Rick Rylance, "By Heart: An fMRI Study of Brain Activation by Poetry and Prose," *Journal of Consciousness Studies* 20.9–10 (2013): 132–158. Zeman's study also demonstrated the radical difference in the reading experience between poetry and prose.
11. N. Katherine Hayles, "Intermediation: The Pursuit of a Vision," *New Literary History* 38.1 (2007): 121.
12. Leo Treitler, "Language and the Interpretation of Music," in *Music and Meaning*, ed. Jenefer Robinson (Ithaca: Cornell University Press, 1997): 25.
13. Gilles Deleuze, quoted in Russell West-Pavlov *Space in Theory* (Amsterdam: Rodopi, 2009): 227.
14. See Steve McCaffery, *North of Intention* (New York: Roof Books, 1986): 75.
15. McGilchrist, *The Master and His Emissary*: 133–134.
16. Susan Stewart, *Poetry and the Fate of the Senses* (Chicago: Chicago University Press, 2002):
17. Sass, *Madness and Modernism*: 59.
18. Jonathan Flatley, *Affective Mapping: Melancholia and the Politics of Modernism* (Cambridge, MA: Harvard UP, 2008).
19. Eric Alliez, "Genosko Book Translation," e-mail message (January 6, 2010).
20. Alliez is also humorously responding to Foucault's recasting of his "epoch of space" as *peut-être l'époque Deleuzien*, in favor of Deleuze's most famous collaborator, Félix Guattari. Thus, a concern with critical theory transmutes into one with contemporary psychoanalysis.

21. Jonathan Culler, *The Pursuit of Signs* (London: Routledge, 1981): 10. My italics.
22. See in particular the introduction to Julia Kristeva, *Time and Sense: Proust and the Experience of Literature*, trans. Ross Guberman (New York: Columbia University Press, 1996). Over the last twenty years, this is a phrase that Kristeva has used to describe all of her literary analyses, which places pertinent emphasis on the fact that her work (literary, theoretical, psychoanalytic, and fiction) is constantly drawn to the strangeness of our affective relationship with the world and with words.
23. See Peter Sacks, *The English Elegy: Studies in the Genre from Spenser to Yeats* (Baltimore: Johns Hopkins University Press, 1985), and Jahan Ramazani, *Poetry of Mourning: the Modern Elegy from Hardy to Heaney* (Chicago: University of Chicago Press, 1994).
24. Jonathan Culler, "Why Lyric," School of Criticism and Theory, Cornell University (July 12, 2009). n.p. (Lecture).
25. Denise Riley, *Impersonal Passion: Language as Affect* (Durham, NC: Duke University Press, 2005): 51.
26. Riley, *Impersonal Passion*: 46.
27. See McGilchrist, *The Master and His Emissary*: 122–123.
28. Mutlu Konuk Blasing, *Lyric Poetry: The Pain and Pleasure of Words* (Princeton: Princeton University Press, 2013): 91.
29. Robert Duncan, "Poetry before Language," (1955) in *Collected Essays and Other Prose*, ed. James Maynard (Berkeley: University of California Press, 2014): 94.
30. Helen Vendler, *Soul Says*: 6.
31. See Denise Riley on "autoventriloquy": "A Voice without A Mouth," in *The Force of Language*, ed. Jean-Jacques Lecercle and Denise Riley (Basingstoke: Palgrave Macmillan, 2004), pp. 7–45.
32. Helen Vendler, "The I of Writing," quoted in *Soul Says*: 8.
33. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, NC: Duke University Press, 1993): 31.
34. Northrop Frye, "Approaching the Lyric," *Lyric Poetry*: 31.
35. Edward A. Vessel, G.G. Starr, and N. Rubin "Art Reaches within: Aesthetic Experience, The Self, and the Default Mode Network," *Frontiers in Neuroscience* (December 30, 2013): n.p. Web: <http://journal.frontiersin.org/Journal/10.3389/fnins.2013.00258/full>
36. Vendler, *Soul Says*: 6.
37. Stewart, *On Longing*: 31.
38. See in particular Julia Kristeva, *Desire in Language*, trans. Alice Jardine (Oxford: Blackwell, 1980). Kristeva writes, "if there is a model for poetic language, it no longer involves lines and surfaces, but rather space and infinity" (88).

39. Riley, *Impersonal Passion*: 13.
40. Jonathan Culler, "Changes in the Study of Lyric" *Lyric Poetry: Beyond New Criticism*. Ed. Chaviva Hosèk and Patricia Parker (Ithaca: Cornell University Press, 1985): 50.
41. Theodor Adorno, "On Lyric Poetry and Society," *Notes to Literature 1*, trans. Sherry Weber Nicholson (New York: Columbia University Press, 1991): 43.
42. See, for an expansion on this difficult relationship between the speaking self, affect-laden language, and the expression of the phenomenal world, McGilchrist, *The Master and His Emissary*: 114.
43. *Ibid.*: 308.
44. Umberto Eco, *The Open Work*, trans. Anna Cancogni (New York: Harvard University Press, 1989): 37.
45. McGilchrist, *The Master and His Emissary*: 206. For McGilchrist, the oscillation from intuition to analysis and back to intuition is observed from the changing actions of the hemispheres of the brain—from right, to left, and back to right again.
46. See Riley *Impersonal Passion* on the many ways in which our experience and use of language is fundamentally an affective one.
47. Scheler's *The Nature of Sympathy* provides an important investigation into the ways in which affective engagement and the emotions are in fact foundational to our value judgments, and are also an integral part of our phenomenal experience of the world.
48. Steven Connor, *Dumbstruck: A Cultural History of Ventriloquism* (Oxford: Oxford University Press, 2000): 9.
49. See Connor, *Dumbstruck*, and Riley, "A Voice without a Mouth" for two very different extensions of the concepts of voice and voicing.
50. See Jon Clay, *Sensation, Contemporary Poetry, and Deleuze* (London: Continuum, 2010).
51. Flatley, *Affective Mapping*: 200. n.9.
52. Jonathan Culler expands on this in his forthcoming *Theory of Lyric*.
53. Sass, *Madness and Modernism*: 59.
54. Barbara Herrnstein Smith, *On The Margins of Discourse* (Illinois: University of Chicago Press, 1978): 111.
55. Connor, *Dumbstruck*: 6.
56. *Ibid.*: 8.
57. As well as Adam Zeman et al., see Ruth Campbell et al., "Stress in Silent Reading," *Language and Cognitive Processes* 6.1 (1991): 29–47, and Reinier Plomp, *The Intelligent Ear: On the Nature of Sound Perception* (New Jersey: Psychology Press, 2001) on the question of silent reading's uncanny resonance.
58. See McGilchrist, *The Master and His Emissary*: 121 (on the imitatory and embodied nature of skill and language learning).

59. Ann Keniston, *Overheard Voices: Address and Subjectivity in Postmodern American Poetry* (London: Routledge, 2006).
60. McGilchrist, *The Master and His Emissary*: 121. Here, McGilchrist makes reference to Thomas Nagel's *Moral Questions* (1979).
61. See Connor, *Dumbstruck*: 28–32.
62. Vessel et al. locate the processes of self-formation and introspection in the Default Mode Network—the same region that is triggered by strong affective responses to works of art.
63. Connor, *Dumbstruck*: 29.
64. See in particular Joseph Sandler, “The Concept of Projective Identification,” in *Projection, Identification, Projective Identification*, ed. Joseph Sandler (London: Karnac Books, 1989): 13–26.
65. For my use of the concept of “noise” here, I am indebted to Bart Kosko's definition of unwanted, unsignifying, non-delimited, sound; “unaesthetic signal that operates on every level.” Bart Kosko, *Noise* (New York: Viking, 2006): 7.
66. Sass, *Madness and Modernism*: 446.
67. Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Manchester: Manchester University Press, 1985): 6.
68. Iain McGilchrist posits the idea of “betweenness” as an analogue to intersubjectivity, particularly in phenomenological and aesthetic thought after Edmund Husserl (see *The Master and His Emissary*: 144).
69. Valentin Voloshinov, quoted in Robert Sheppard, *The Poetry of Saying: British Poetry and Its Discontents 1950–2000* (Liverpool: Liverpool University Press, 2005): 86.
70. See McGilchrist, *The Master and His Emissary*: 159+.
71. Flatley, *Affective Mapping*: 12–16.
72. Flatley writes, “the affect must come into being, must be put [somehow] into language” (*Affective Mapping*: 59).

CHAPTER 6

1. Jen Hadfield, *Nigh-No-Place* (Tarset: Bloodaxe, 2008): 52.
2. Jonathan Culler, “Why Lyric” *PMLA* 123.1 (2008): 202.
3. Giorgio Agamben, *The End of the Poem*, trans. Daniel Heller-Roazen (Stanford: Stanford UP, 1999): 64.
4. Hadfield, *almanacs* (Tarset: Bloodaxe, 2005): 55.
5. Hadfield: With tugsome bravery you yank/the gut-end, coda of a bloodless old song (*almanacs*, 54).
6. Culler, “Why Lyric” (2008): 205.
7. Jacques Rancière, *La parole muette*, quoted in Jonathan Culler, “Critical Paradigms,” *PMLA* 125.4 (2010): 906.

8. Jonathan Culler expands on this importance of refrain to the establishment of lyric space: “refrain is an important construction of lyric [. . .] which disrupts narrative and brings [the lyric] back to an atemporal space of discourse” (“Why Lyric,” 2009).
9. Christopher Butler, *Pleasure and the Arts: Enjoying Literature, Painting, and Music* (Oxford: Oxford University Press, 2004): 6.
10. Hadfield, *Nigh-No-Place*, 39.
11. Yi Fu Tuan, *Passing Strange and Wonderful: Aesthetics, Nature, and Culture* (Washington, DC: Island Press, 1993): 96.
12. Steven Connor, *Dumbstruck: A Cultural History of Ventriloquism* (Oxford: Oxford University Press, 2000): 5.

CHAPTER 7

1. Ann Carson, *Economy of the Unlost: Reading Simonides of Keos with Paul Celan* (Princeton: Princeton University Press, 1999): 25.
2. Humberto Maturana and Francisco Varela, *Autopoiesis and Cognition: The Realisation of the Living* (Boston: Springer, 1980): 94.
3. Thomas Kinsella, *Davis, Mangan, Ferguson? Tradition and the Irish Writer* (Dublin: Dolmen Press, 1970): 65.
4. Julia C. Obert, “Place and Trace: Thomas Kinsella’s Postcolonial Placelore,” *New Hibernia Review* 13.4 (2009): 79.
5. Derek Attridge, *Moving Words: Forms of English Poetry* (Oxford: Oxford University Press, 2013): 32.
6. Thomas Kinsella, interview with Donatella Abbate Badin. In Badin, *Thomas Kinsella* (New York: Twayne, 1996): 197.
7. Badin, *Thomas Kinsella*: 22, 145, 12.
8. Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (London: Blackwell, 2008): 102.
9. Peter Sloterdijk, *Bulles: Sphères I*, trans. Olivier Mannoni (Paris: Fayard, 2002): 285. (My translation).
10. Kinsella, *Davis, Mangan, Ferguson*: 65.
11. Thomas Kinsella, interview with John Haffenden. In Haffenden, *Viewpoints: Poets in Conversation with John Haffenden* (London: Faber and Faber, 1981): 104.
12. Please note here that these illustrations are not reproduced in Carcanet’s *Collected Poems* (2001). The illustrated plates are taken direct from the *Encyclopédie*, and the details used in *A Technical Supplement* marked accordingly (full citation above).
13. Louis de Broquy, “Artists Note,” in *The Tain*, trans. Thomas Kinsella (Oxford: Oxford University Press, 1970): viii.
14. Denis Diderot, Letter to Voltaire (François-Marie Arouet), February 19, 1758, trans. John Viscount Morely, in which Diderot writes at length about the many obstacles that have dogged the production and publication of the *Encyclopédie* so far. Quoted in *TKCP*: 175.

15. "Écritures Plate III: L'art d'Écrire," in *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers, etc.*, eds. Denis Diderot and Jean le Rond d'Alembert (ARTFL: University of Chicago) Encyclopédie Project (Spring 2013 Edition), Robert Morrissey (ed), <http://encyclopedie.uchicago.edu/>. The details reproduced as illustrations in Kinsella's *A Technical Supplement* are highlighted by a black frame in the figures taken from the *Encyclopédie*; the surrounding context of the images often supplies further interesting context to Kinsella's accompanying poetry.
16. All ensuing quotations from *A Technical Supplement* are taken from the Peppercanister edition, the bibliographical reference for which is: Kinsella, *A Technical Supplement* (Dublin: Peppercanister, 1976). Since this edition is unpaginated, these quotations will necessarily be without page numbers. A later (unillustrated) text of *A Technical Supplement* can be found in Kinsella's *Collected Poems*, on pages 174–193.
17. See Denis Diderot, "Political Arithmetic," in *The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project*, trans. Matthew D'Auria. Ann Arbor: MPublishing, University of Michigan Library, 2008. Web. [March 11, 2014]. <http://hdl.handle.net/2027/spo.did2222.0000.597>.
18. Quoted in Kinsella, *A Technical Supplement* (Dublin: Peppercanister, 1976): n.p.
19. "Dessain Plate XXXVI: Proportions de la Statue de Laocoon," <http://encyclopedie.uchicago.edu/>.
20. Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Chichester: Wiley, 2007): 46.
21. "Anatomie Plate XI: Suite des Arteres de la face & c.," <http://encyclopedie.uchicago.edu/>
22. "Chirurgie Plate XXIV," <http://encyclopedie.uchicago.edu/>.
23. The repetition in triplicate occurs in the Peppercanister edition of *A Technical Supplement*. The *Collected Poems* only repeats the phrase once.
24. Carl Jung, *Memories Dreams Reflections*, trans. Aniela Jaffé (New York: Pantheon Books, 1961): 317.
25. Brian John, *Reading the Ground: The Poetry of Thomas Kinsella* (Washington DC: The Catholic University of America Press, 1996): 182.
26. The opposition between "acquired knowledge" as isolating and "feeling" as universal is made in Etienne-Maurice Falconet's entry on Sculpture in the *Encyclopédie*, where the Laocoon Group is used as a prime example of a work of art that bridges these two states (see <http://hdl.handle.net/2027/spo.did2222.0000.166>).
27. "Chirurgie Plate XVII," <http://encyclopedie.uchicago.edu/>.

CHAPTER 8

1. Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies*, trans. Margaret Sankey and Peter Cowley (London: Continuum, 2008): 205.
2. Kathleen Jamie, *Findings* (London: Sort of Books, 2005): 131.
3. Martin Gren, "Time-Geography Matters," in *Timespace: Geographies of Temporality*, ed. J. May and Nigel Thrift (London: Routledge, 2001): 212.
4. Serres, *The Five Senses*: 342.
5. See in particular Iain McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (New Haven: Yale University Press, 2005): 444–462.
6. In interview, Jamie has stressed the importance of John Stubbs's artistic technique in the formation of this inside–outside point of view, "when he paints a living horse you have all this substructure to the painting," also stating that the interest in Stubbs also extends to her interest in anatomical plates. (Kathleen Jamie, personal interview, February 11, 2010).
7. Jamie, *Findings*: 131.
8. Jamie, narr. *This Weird Estate*, Kathleen Jamie, track 1.
9. Marina Warner, *No Go the Bogeyman: Scaring, Lulling, and Making Mock* (London: Chatto and Windus, 1998): 197.
10. See Part I Section 3, above, on Didier Anzieu and Kaja Silverman.
11. Warner, *No Go the Bogeyman*: 198.
12. *This Weird Estate* is unpaginated, so there will be no page numbers given for the quotations from the volume.
13. Warner, *No Go the Bogeyman*: 199.
14. Michel Foucault, *The Birth of the Clinic: An Archaeology of Medical Perception*, trans. A. M. Sheridan (London: Routledge, 2003): 3.
15. Jamie narr., *This Weird Estate*, track 3.
16. *Ibid.*, track 5.
17. Martin Heidegger, *On the Way to Language*, trans. Peter D. Hertz (New York: Harper and Row, 1982): 101.
18. See Warner, *No Go the Bogeyman*: 199.
19. Heidegger, *On the Way to Language*: 101.
20. See Chapter 2, "Mapping 2: the Poem of Space."
21. Heidegger, *On the Way to Language*: 101.
22. Serres, *The Five Senses*: 335.

CHAPTER 9

1. Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1962): 322.
2. *Ibid.*: 322.

3. Marcel Proust, "Poetry, or the Mysterious Laws," in *Against Sainte-Beuve and Other Essays*, trans. John Sturrock (Harmondsworth: Penguin, 1994): 147.
4. Michel Serres, *Atlas* (Paris: Flammarion, 1992): 4.
5. Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1969): 184.
6. Serres, *Atlas*: 4.
7. Julia Kristeva, *Proust and the Sense of Time*, trans. Stephen Bann (London: Faber and Faber, 1993): 6.
8. Mimi Khalvati interview with Vicki Bertram, *PN Review* 26.2 (1999), *Khalvati Online*, n.p.
9. Virginia Woolf, "Past and Present at the English Lakes," in *The Essays of Virginia Woolf Volume II 1912–1918*, ed. Andrew McNeillie (London: Hogarth, 1987): 32.
10. Kristeva, *Proust and the Sense of Time*: 49.
11. Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Chichester: Wiley, 2007): 35–36.
12. Proustian time, which brings together the sensations imprinted in signs, is a *metamorphosis* [. . .] *in the search* (*À la recherche*) for an embodied imagination: that is to say, a space where words and their dark, unconscious manifestations contribute to the weaving of the world's unbroken flesh, of which I is a part. I as writer; I as reader; I living, loving and dying.
 Kristeva, *Proust and the Sense of Time*: 5.
13. Mieke Bal, *Quoting Carravagio: Contemporary Art, Preposterous History* (Chicago: U Chicago P, 1999): 151.
14. See Kristeva, *The Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982): 10.
15. Kristeva, *Proust and the Sense of Time*: 48.
16. Merleau-Ponty, *Phenomenology of Perception*, 322.
17. Khalvati, Interview with Vicki Bertram: n.p.
18. Mimi Khalvati, "A Certain Kind of Energy" interview with Mary Macrae, *Magma Poetry* 18 (2000): n.p.
19. Khalvati, "A Certain Kind of Energy": n.p.
20. Virginia Woolf, on the composition of *Jacob's Room*, in *A Moment's Liberty: The Shorter Diary* ed. Anne Oliver Bell (London: Hogarth, 1990, Random House, 1997): 100.
21. Pallasmaa, *The Eyes of the Skin*: 47.
22. Virginia Woolf, "The Moment: Summer's Night," in *The Moment and Other Essays* (London: Hogarth, 1952): 9–10.
23. Khalvati, "A Certain Kind of Energy": n.p.
24. *Ibid.*
25. See also Susan Stewart,

That the world of things can open itself to reveal a secret life—indeed, to reveal a set of actions and hence a narrativity and

history outside the given field of perception—is a constant daydream that the miniature presents. This is the daydream of the microscope: the daydream of life inside life, of significance multiplied infinitely *within* significance.

(*On Longing*: 54)

26. Recall here Edward Casey: “Thanks to intimate immensity, I connect place with space. *I enter space from place itself.*” *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1998): 294.
27. Karl Figlio, “Thinking psychoanalytically in the university,” in *Teaching Transference: On the Foundations of Psychoanalytic Studies*, ed. D. Reason and M. Stanton (London: Rebus, 1996): 75.
28. Julia Kristeva, *Time and Sense: Proust and the Experience of Literature*. Trans. Ross Guberman (New York: Columbia University Press, 1996): 213.
29. William Wordsworth, *The Major Works Including The Prelude*, ed. Stephen Gill, World’s Classics (Oxford: OUP, 1984, 2000): 302.
30. Merleau-Ponty, *Phenomenology of Perception*: 322.
31. Paul Hillier emphasizes that tintinnabuli is a process, a part of a larger process that is also completely self-contained (see Paul Hillier, *Arvo Pärt* (Oxford: OUP, 1997) 87–88). In her interview with Mary McRae, Khalvati states

I have no feel for narrative. I’m much more interested in process. I’m not interested in the anecdotal, and my subject matter is painfully limited, but if you have just one subject and one theme, it is an inexhaustible vein. I’m interested in the hows rather than the whats or the whos, in the various questions we address.

32. Hillier, *Arvo Pärt*: 86, 90.

CHAPTER 10

1. Helen Vendler, *Soul Says: On Recent Poetry* (Cambridge, MA: Harvard University Press, 1995): 8.
2. Alice Oswald, “Into the Woods: Interview with Alice Oswald,” Kate Kellaway *Observer* (June 19, 2005): n.p.
3. Theodor Schwenk, *Sensitive Chaos: The Creation of Flowing Forms in Water and Air*, trans. Olive Whicher and Johanna Wrigley (Sussex: Steiner Press, 1996): 19.
4. Charles Bennett, “Current Literature 2002: New Writing: Poetry,” *English Studies* 85.3 (2002): 231.
5. Schwenk, *Sensitive Chaos*: 62.
6. Serres, *The Five Senses: A Philosophy of Mingled Bodies*. Trans. Margaret Sankey and Peter Cowley (London: Continuum, 2008): 258.

7. Dianne Meredith, "Hazards in the Bog: Real and Imaginary," *Geographical Review* 92.3 (2002): 319.
8. Serres, *The Five Senses*: 318.
9. Giorgio Agamben, *The Coming Community*, trans. Michael Hardt (Minneapolis: University Minnesota Press, 1993): 80.
10. See, in particular, Derrida, *Of Grammatology*, where the manner in which the signifier and its double expresses itself through the writing (and concomitant reading) act as "always already": writing "already presupposes an identity, therefore an ideality, of its form", also representing "the *passage* of the one [the signifier] to the other [the trace]". Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak, (Baltimore: The Johns Hopkins UP, 1976): 9–10.
11. Oswald, "Into the Woods": n.p.
12. Schwenk, *Sensitive Chaos*: 78.
13. Michel Serres, Catherine Brown, William Paulson, "Science and the Humanities: The Case of Turner," *SubStance* 26.2, 83 (1997):15.
14. Brian Massumi, "Realer than Real: The Simulacrum According to Deleuze and Guattari" (1987) www.anu.edu.au/HRC/first_and_last/works/realer.htm
15. Alice Oswald, *Woods etc* (London: Faber, 2005): 41.
16. Serres et al., "Science and the Humanities: The Case of Turner": 15.
17. Michel Serres, *Hermes: Literature, Science, Philosophy*. Trans. Josué V. Harari and David Bell (Baltimore: The Johns Hopkins University Press, 1982): 70.
18. *Ibid.*: 70.
19. Schwenk, *Sensitive Chaos*: 16–17.
20. Michel Serres, *The Birth of Physics*, trans. Jack Hawkes (Manchester: Clinamen Press, 2000): 108.
21. Giorgio Agamben, *Infancy and History: On the Destruction of Experience*, trans. Liz Heron (London: Verso, 2007): 46.
22. Serres, *The Birth of Physics*: 108.
23. Kenneth White, *The Wanderer and His Charts: Essays on Cultural Renewal* (London: Polygon, 2004): 6.
24. See Kenneth White, *Dialogue avec Deleuze: Politique, Philosophie, Géopoétique* (Paris: Isolato, 2007): 20–27. My trans.
25. Agamben, *Infancy and History*: 33.
26. Bennett, "Current Literature 2002: New Writing: Poetry": 230.
27. Serres, *The Birth of Physics*: 108
28. Gilles Deleuze, *Proust and Signs*, trans. Richard Howard (London: Continuum, 2008): 62.
29. Agamben, *The Coming Community*: 80.
30. Serres et al., "Science and the Humanities: The Case of Turner": 15.
31. Marcel Hénaff, "Of Stones, Angels, and Humans: Michel Serres and the Global City," in *Mapping Michel Serres*, ed. Abbas: 181.

32. Serres, *The Five Senses*: 258.
33. Michel Serres, *Atlas* (Paris: Flammarion, 1992): 12.

CHAPTER 11

1. McCaffery, *Prior to Meaning: The Protosemantic and Poetics*. (Evanston: Northwestern University Press, 2001): 206.

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