

Mara, Marietta: A Love Story in 77 Bedrooms

Richard Jonathan

References and Bibliography

Rather than encumber the text with footnotes, I acknowledge my sources as follows: Under the Part and Chapter in which the quote/adaptation used in the novel occurs, I give the quote/adaptation in italics, then give the relevant bibliographic information. Authors of fiction, poetry and song lyrics are cited by 'first name last name', while all other authors are cited by 'last name, first name'.

PROLOGUE

1. *Whenever I spend painful, sleepless nights ... Oh my day-break sparrow!* Rabindranath Tagore, 'The Sick-bed – 6' in *Rabindranath Tagore: Selected Poems*, trans. William Radice (London: Penguin Books, 1994): 120
2. *Fifteen men on the dead man's chest... Yo-ho-ho, and a bottle of rum!* Robert Louis Stevenson, *Treasure Island* (New York: Signet Classics, 1981): 16
3. *A king hunting in a forest fell asleep... who he called Satyavati.* Carrière, Jean-Claude, *The Mahabharata*, trans. Peter Brook (NY: Harper and Row, 1987): 5-6
4. *Sex makes do with anything, can put everything to use.* Dufourmantelle, Anne, *Blind Date: Sex and Philosophy*, trans. Catherine Porter (University of Illinois Press, 2007): 19
5. *Brahma is condemned to dream the world; we are condemned to be his dream.* Paz, Octavio, *In Light of India*, trans. Eliot Weinberger (NY: Harcourt Brace and Co., 1997): 186
6. *Knowledge is not a knowing, but a tuning of the soul.* Ibid., p. 190

PART ONE Chapter 1

1. *It took no computations to dance to a rock 'n roll station.* Lou Reed, 'Rock & Roll'. *Loaded*, The Velvet Underground. Cotillion Records, 1970

PART ONE Chapter 2

1. *Memory believes before knowing remembers.* William Faulkner, *Light in August* (NY: Vintage International, 1990): 119
2. *Her image had passed into his soul forever. / Her eyes had called him and his soul had leapt at the call.* James Joyce, *A Portrait of the Artist as a Young Man* (Penguin Books, 1982): 172
3. *Every one of those four-bar phrases concludes with a cadence that arrives in D. That's what gives the 'Chaconne' its concentrated focus.* Adapted from Lester, Joel, *Bach's Works for Solo Violin: Style, Structure, Performance* (Oxford University Press, 1999): 152
4. *The hardest thing sometimes is not to be overawed by the music.* Rachel Podger, liner notes to Rachel Podger, *Johann Sebastian Bach: Complete Sonatas and Partitas for Violin Solo*. Channel Classics, 2002
5. *Every note's in its right place.* Ibid.
6. *When you play the music, the effect is even stronger than when you just listen to it.* Ibid.

PART ONE Chapter 4

1. *As love is traced by death, it traces the space between identities.* Adapted from Wolfreys, Julian, *Souvenirs d'amour: Love and the Mnemotechnic of Alterity* (Inkermen Press, 2007): 82-83
2. *my desire to know my identity - coincides with my desire to know and love you* - Adapted from Wolfreys, Julian, *Souvenirs d'amour: Love and the Mnemotechnic of Alterity* (Inkermen Press, 2007): 81

PART ONE Chapter 6

1. *the ambiguous meanings of mythical thought / an instrument of purposes* - Horkheimer, Max and Theodor Adorno, *Dialectic of Enlightenment: Philosophical Fragments* ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford University Press, 2002): 23
2. *The non-existent was not; the existent was not. Darkness was hidden by darkness. That which became was enveloped by the void.* - *The Rig Veda*, trans. Wendy Doniger O'Flaherty. Quoted in Close, Frank, *Nothing: A Very Short Introduction* (Oxford University Press, 2009): 145
3. *Good evening and welcome to Slaggers ... You know you know my name* - Lennon-McCartney, 'You Know My Name (Look Up the Number)'. B-side of 'Let it Be' single. Apple Records, 1970

PART ONE Chapter 7

1. *Architecture only begins once all the functions have been fulfilled.* Peter Eisenman in Rauterberg, Hanno, *Talking Architecture: Interviews with Architects*, (London: Prestel Publishing, Illustrated Edition, 2008): 41

PART ONE Chapter 8

1. *Rotational surfaces are generated by rotating a plane curve about an axis.* Ching, Francis D. K., *Architecture: Form, Space, and Order* (John Wiley & Sons, 3rd Edition, 2007): 42
2. *A sphere is a solid, generated by the revolution of a semicircle about its diameter, whose surface is at all points equidistant from the center.* Ibid., p. 42
3. *And already we're in Mombasa, a large city seated upon an eminence washed by the sea. At its entrance stands a pillar, and by the sea a low-lying fortress.* Adapted from *A Journal of the First Voyage of Vasco da Gama*, trans. and ed. E.G. Ravenstein (1898). In *The European Reconnaissance*, ed. Parry, J.H. (London: Macmillan, 1968): 76
4. *the King of Mombasa sends us large quantities of oranges, lemons and sugar, together with a ring* - Adapted from Ibid., p. 74
5. *...the vegetation is like that of Andalusia in April; the singing of little birds is such that I could never wish to leave this place. Flocks of parrots darken the sun; there are fruits of a thousand kinds, and every one of them delicious.* Adapted from *The Journal of Christopher Columbus*, translated by Cecil Jane (1960). In *The European Reconnaissance*, ed. Parry, J.H. (London: Macmillan, 1968): 170
6. *It's confuted, then, the opinion of philosophers who assert that no one can live in the Torrid Zone.* Adapted from 'Vespucci's Letter from Seville, 1500'. In Pohl, Frederick J., *Amerigo Vespucci: Pilot Major*. (Columbia University Press, 1944). In *The European Reconnaissance*, ed. Parry, J.H. (London: Macmillan, 1968): 180
7. *Beledi ginger and black pepper, turmeric and nutmeg; cinnamon, cloves and cardamom; aloe-wood, dye-wood, coarse camphor in loaves; pearls, virgin gold, and stones of emerald and amethyst (one very hard, a full span in length and two fingers thick).* Adapted from Ibid., p. 185

8. *a hole in the heart of the palm, at the top called the 'palmito' / a liquor which resembles white must* - Adapted from Antonio Pigafetta, *Magellan's Voyage Around the World*, ed. and trans. James Alexander Robertson (1906). In *The European Reconnaissance*, ed. Parry, J.H. (London: Macmillan, 1968): 247

PART ONE Chapter 10

1. *architecture acts as a catalyst, reinforcing memory* - Adapted from Daniel Libeskind in Rauterberg, Hanno, *Talking Architecture: Interviews with Architects* (London: Prestel Publishing, Illustrated Edition, 2008): 114
2. *All architecture is an expression of homesickness.* Greg Lynn in Rauterberg, Hanno, *Talking Architecture: Interviews with Architects*,. (London: Prestel Publishing, Illustrated Edition, 2008): 117.
3. *How can we learn through architecture, handle complexity and ambivalence?* Cecil Balmond in Rauterberg, Hanno, *Talking Architecture: Interviews with Architects* (London: Prestel Publishing, Illustrated Edition, 2008): 25
4. *In the normal situation where a wall is used to define and enclose a space, the entrance is accommodated by an opening in the plane of the wall. The form of the opening, however, can range from a simple hole to an elaborate, articulated gateway.* Ching, Francis D. K., *Architecture: Form, Space, and Order* (John Wiley & Sons, 3rd Edition, 2007): 250
5. *Entering a building involves the act of penetrating a vertical plane that distinguishes one space from another and separates 'here' from 'there'.* Ibid., p. 250
6. *You can only experience architecture if you move through it, if you see it as something open that you keep going back to.* I.M. Pei in Rauterberg, Hanno, *Talking Architecture: Interviews with Architects* (London: Prestel Publishing, Illustrated Edition, 2008): 141
7. *Architecture refers to whatever there is in an edifice that cannot be reduced to building.* Hollier, Denis, *Against Architecture: The Writings of Georges Bataille*, trans. Betsy Wing (MIT Press, 1992): 31
8. *When located within a defined volume of space, a column will generate a spatial field about itself and interact with the spatial enclosure.* Ching, Francis D. K., *Architecture: Form, Space, and Order* (John Wiley & Sons, 3rd Edition, 2007): 126
9. *As space begins to be captured, enclosed, molded and organized by the elements of mass, architecture comes into being.* Ching, Francis D. K., *Architecture: Form, Space, and Order* (John Wiley & Sons, 3rd Edition, 2007): 94
10. *I want my buildings to be both alien and assimilated, both apart and belonging.* Adapted from Frank Gehry in Rauterberg, Hanno, *Talking Architecture: Interviews with Architects* (London: Prestel Publishing, Illustrated Edition, 2008): 62
11. *I don't believe in a sane, straightforward world and can't build one either.* Frank Gehry in Rauterberg, Hanno, *Talking Architecture: Interviews with Architects* (London: Prestel Publishing, Illustrated Edition, 2008): 62
12. *Wisdom is cold, you can no more use it for setting your life to rights than you can forge iron when it is cold.* Wittgenstein, Ludwig, *Culture and Value*, ed. G.H. von Wright and H. Nyman, trans. Peter Winch (University of Chicago Press, 1984): 53e

PART ONE Chapter 11

1. *If I fell in love with you, would you promise to be true, and help me understand?* Lennon-McCartney, 'If I Fell'. *A Hard Day's Night*. The Beatles. Capitol Records, 1964

PART TWO Chapter 1

1. *the voice and memory of death* - Agamben, Giorgio, *Language and Death: The Place of Negativity*, trans. Karen E. Pinkus with Michael Hardt (Minneapolis: University of Minnesota Press, 1991): 46
2. *the caress transcends the sensible, it is a movement unto the invisible* - Adapted from Levinas, Emmanuel, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh: Duquesne University Press, 2002): 257-258
3. *Across a radical separation between two hands is an ethical relation imposed* - Adapted from Emmanuel Levinas quoted in Vasseleu, Cathryn, *Textures of Light: Vision and Touch in Irigaray, Levinas and Merleau-Ponty* (London: Routledge, 1998): 65
4. *the ineffable show itself only by ceasing to name itself* - Adapted from Jambert, Christian, 'The Stranger and Theophany', trans. Roland Végső. *Umbr(a): A Journal of the Unconscious* (2005): 40
5. *the inviolate enigma of the otherness in things* - Steiner, George, *Real Presences* (University of Chicago Press, 1989): 139
6. *the obstinacies of the impenetrable* - Ibid., p. 139

PART TWO Chapter 3

1. *the trace of an always earlier* - Lukacher, Ned, *Primal Scenes: Literature, Philosophy, Psychoanalysis* (Ithaca: Cornell University Press, 1986): 109
2. *Every cause is already an effect, every disclosure a concealment.* Adapted from *ibid.*, p. 23
3. *Remembrance turns forward in the very act of turning back.* Ibid., p. 116
4. *What is most essential has always already been forgotten.* Ibid., p. 98
5. *Every literal truth is a figural lie.* Ibid., p. 23
6. *Errancy is the only ground of memory.* Ibid., p. 12

PART TWO Chapter 6

1. *Everything durable is the gift of an instant.* Bachelard, Gaston, quoted in Edward S. Casey, 'The World at a Glance'. In *Chiasms: Merleau-Ponty's Notion of Flesh*, ed. Evans, Fred and Leonard Lawlor (Albany: State University of New York Press, 2000): 152

PART TWO Chapter 9

1. *As love is traced by death, it traces the space between identities.* Adapted from Wolfreys, Julian, *Souvenirs d'amour: Love and the Mnemotechnic of Alterity* (Inkermen Press, 2007): 82-83

RB PART TWO Chapter 10

1. *Fire steers all things.* Heraclitus of Ephesus, quoted in Brogan, Walter A., 'Heraclitus, Philosopher of the Sign'. In *The Presocratics after Heidegger*, ed. Jacobs, David C. (Albany: State University of New York Press, 1999): 269
2. *Cool things become warm, warm things cool down, moist things dry out, parched things become damp.* Heraclitus of Ephesus, Fragment 20. In *The First Philosophers: The Presocratics and the Sophists*, trans. Robin Waterfield (Oxford University Press, 2000): 40

3. *Death for souls is the birth of water, death for water is the birth of earth, earth is the source of water, and water is the source of soul.* Heraclitus of Ephesus, Fragment 44. Ibid., p. 44
4. *There is nothing more opposed to love than fear.* Dufourmantelle, Anne, *Blind Date: Sex and Philosophy*, trans. Catherine Porter (University of Illinois Press, 2007): 83
5. *The 'you' of 'I love you' is always an anachronism, never your contemporary.* Adapted from Wolfreys, Julian, *Souvenirs d'amour: Love and the Mnemotechnic of Alterity* (Inkermen Press, 2007): 59
6. *Not from the present to the past, not from perception to recollection, but in the other direction we move.* Adapted from Deleuze, Gilles, *Bergsonism*, trans. Hugh Tomlinson and Barbara Haberjam (New York: Zone Books, 1991): 63
7. *The teaching of the river and the fire, and of the highest and lowest things.* Maurice Blanchot quoted in Schur, David, *The Way of Oblivion: Heraclitus and Kafka* (Harvard University Press, 1998): 160

PART THREE Chapter 1

1. *Every day she takes a morning bath she wets her hair, wraps a towel around her as she's heading for the bedroom chair.* Paul McCartney, 'Another Day'. Apple Records, 1971

PART THREE Chapter 2

1. *the energy of delusion* - Leo Tolstoy in a letter to Nikolai Strakhov, 8 April 1878. Quoted in Christopher Byrd, 'An exile at home'. *The Guardian*, 6 November 2007
2. *the nihilism of beauty / that beauty can signify anything other than itself, your reduction of beauty to pure appearance* - Adapted from Agamben, Giorgio, *Nudities*, trans. David Kishik and Stefan Pedatella (Stanford University Press, 2010): 88
3. *When you cram all your ideas of what the problem is about into one comprehensive impression, then you know you've already got it halfway solved.* Adapted from Norbert Wiener, quoted in Fitzgerald, Michael and Ioan James, *The Mind of the Mathematician* (Baltimore: John Hopkins University Press, 2007): 53
4. *There's no success like failure, and failure's no success at all.* Bob Dylan, 'Love Minus Zero/No Limit'. *Bringing It All Back Home*. Columbia Records, 1965
5. *There is only success to the extent that there is failure. The more it fails, the more it succeeds.* Alberto Giacometti, interview in *Qu'est-ce qu'une tête?* Film by Michel Van Zele (ARTE France-Les Films d'ici, 2000) DVD

PART THREE Chapter 5

1. *The time and space of play are not teleological.* Adapted from Zbigniew Kotowicz quoted in Richards, Val, *The Who You Dream Yourself: Playing and Interpretation in Psychotherapy and Theatre* (London: Karnac Books, 2005): 36
2. *I'm being followed by a moon shadow, moon shadow, moon shadow.* Cat Stevens, 'Moonshadow'. *Teaser and the Firecat*. Island Records, 1971
3. *We cannot abolish the abyss that separates human beings, but we can jointly feel its vertigo.* Adapted from Bataille, Georges, *Eroticism*, trans. Mary Dalwood. (Penguin Books, 2001): 12-13

PART THREE Chapter 6

1. *Genius is no more than childhood recaptured at will.* Baudelaire, Charles, 'The Painter of Modern Life' in *Charles Baudelaire: Selected Writings on Art and Literature*, trans. P.E. Charvet (Penguin Classics, 2006): 398

PART THREE Chapter 8

1. *Here I am, the wretched city, lying in ruins, my citizens dead. You who pass me by bewail my fate, and shed a tear in honour of Beirut that is no more.* Unknown sixth-century poet, quoted in Mackey, Sandra, *Lebanon: A House Divided* (W.W. Norton, 1996): iii
2. *Society has been destroyed; we're going nowhere, playing in our own blood.* A Maronite monk, 1988, quoted in *ibid.*, p. 222

PART THREE Chapter 9

1. *I am the monster breathing men cannot endure. / In the shadow of death for all eternity, so am I. / You are my love. / You are my life. / Always.* Adapted from *Bram Stoker's Dracula*. Screenplay by James V. Hart. Dir. Francis Ford Coppola. American Zoetrope/Osiris Films, 1992. Film.

PART THREE Chapter 11

1. *they're always in the present tense. They don't report events, they express them. What's seen on the screen is seen as happening now.* My translation from Robbe-Grillet, Alain, preface to the ciné-roman *L'année dernière à Marienbad* (Paris : Editions de Minuit, 1980)

ZORA

1. *wait humbly before the unpredictable* - Adapted from Nussbaum, Martha C., *The Therapy of Desire: Theory and Practice in Hellenistic Ethics* (Princeton University Press, 1994): 482
2. *a scrutiny of your commitments* - Adapted from *ibid.*, p. 444
3. *In the world there is one path that no-one but you can walk / I don't know where it leads. / Do not ask. Walk it.* Adapted from Nietzsche, Friedrich, *Untimely Meditations*, ed. Daniel Breazeale, trans. R.J. Hollingdale (Cambridge University Press, 1997): 129

PART THREE Chapter 13

1. All the citations that Sprague and Marietta read from the Musée de Cluny poster are from Abélard, Pierre, *Historia Calamitatum*, trans. Henry Adams Bellows. Fordham University Medieval Sourcebook (<http://legacy.fordham.edu/halsall/basis/abelard-histcal.asp>), public domain

PART FOUR Chapter 1

1. *rope, light, coal, fire, dew, living water and hell* - Hadewijch of Brabant, 'Love has Seven Names', trans. Willis Barnstone and Elene Kolb in *The Shambhala Anthology of Women's Spiritual Poetry*, ed. Alike Barnstone (Boston: Shambhala Publications, 1999): 73
2. *Take care, you who wish to deal with the names of love! Behind their sweetness and wrath, nothing endures, nothing but wounds and kisses.* *Ibid.*, p. 74
3. *the value of a thought is measured by its distance from the familiar* - Adapted from Adorno, Theodor, *Minima Moralia: Reflections on a Damaged Life*, trans. E. F. N. Jephcott. (London: Verso, 2005): 80

4. *But how does one pay for thoughts? With courage!* Adapted from Wittgenstein, Ludwig, *Culture and Value*, ed. G.H. von Wright and H. Nyman, trans. Peter Winch (University of Chicago Press, 1984): 52e
5. *The transcendence of discourse is bound to love, and love goes beyond the beloved.* Adapted from Levinas, Emmanuel, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis. (Pittsburgh: Duquesne University Press, 2002): 254
6. *love names that which cannot be named* - Wolfreys, Julian, *Souvenirs d'amour: Love and the Mnemotechnic of Alterity* (Inkermen Press, 2007): 37
7. *We are only alive because we desire, and yet in our desiring we are obscure to ourselves.* Adapted from Phillips, Adam, *The Beast in the Nursery* (London: Faber and Faber, 1999): 107

PART FOUR Chapter 2

1. *How shall we contemplate things in the face of despair? As they would present themselves from the standpoint of redemption!* Adapted from Adorno, Theodor, *Minima Moralia: Reflections on a Damaged Life*, trans. E. F. N. Jephcott. (London: Verso, 2005): 247

PART FOUR Chapter 3

1. *Flesh is the medium of touch, but the real organ is situated further inward.* Adapted from Aristotle, *De anima*, trans. J.A. Smith, in *The Basic Works of Aristotle*, ed. Richard McKeon (New York: Random House, 1941). In Derrida, Jacques, *On Touching—Jean-Luc Nancy*, trans. Christine Irizarry (Stanford University Press, 2005): 5
2. *the past is buried but not abolished* - Adapted from de Waelhens, Alphonse, *Schizophrenia: A philosophical reflection on Lacan's structuralist interpretation*, trans. Wilfried Ver Eecke. (Pittsburgh: Duquesne University Press, 1978): 202
3. *knowledge has no light but that shed on the world by redemption* - Adorno, Theodor, *Minima Moralia: Reflections on a Damaged Life*, trans. E. F. N. Jephcott. (London: Verso, 2005): 247
4. *To be true, all meaning that discourse establishes of you requires recognition by me.* Adapted from de Waelhens, Alphonse, *Schizophrenia: A philosophical reflection on Lacan's structuralist interpretation*, trans. Wilfried Ver Eecke. (Pittsburgh: Duquesne University Press, 1978): 172

PART FOUR Chapter 4

1. *To love purely is to consent to distance.* Weil, Simone, *Gravity and Grace.*, trans. Emma Crawford and Mario von der Ruhr (London: Routledge Classics, 2002): 65
2. *to make sensible the root of secrecy within itself* - Adapted from Steiner, George, *Real Presences* (University of Chicago Press, 1991): 176

PART FOUR Chapter 6

1. *ye overwhelm the fatherless, and ye dig a pit for your friend* - Adapted from Job 6:27, *The Bible*, King James Version.
2. *they meet not with darkness in daytime, they grope not in noonday as in night* - Adapted from Job 5:14, *The Bible*, King James Version.
3. *Are not five sparrows sold for two farthings, and not one of them is forgotten by God?* Luke 12:6, *The Bible*, King James Version.
4. *I have eaten ashes like bread, and mingled my drink with weeping.* Psalms 102:9, *The Bible*, King James Version.

5. *By reason of the voice of my groaning, my bones cleave to my skin.* Psalms 102:5, *The Bible*, King James Version.
6. *Because I was not cut off before the darkness, neither hath He covered the darkness from my face.* Job 23:17, *The Bible*, King James Version.
7. *When I looked for good, then evil came unto me, and when I waited for light, there came darkness.* Job 30:26, *The Bible*, King James Version.
8. *For now shall I sleep in the dust. Thou shalt seek me in the morning, but I shall not be.* Job 7:21, *The Bible*, King James Version.
9. *Bind the Pleiades, loose the bands of Orion.* Adapted from Job 38:31, *The Bible*, King James Version.
10. *Be a resonant glass that shatters while it is ringing.* Rainer Maria Rilke, *Sonnets to Orpheus*, Part II N^o 13, translated by C.F. MacIntyre (University of California Press, 1960)

PART FOUR Chapter 8

1. *Cancel my subscription to the resurrection / Send my credentials to the house of detention / I got some friends inside.* Jim Morisson, The Doors. 'When the Music's Over'. *Strange Days*. Elektra, 1967.
2. *truth requires both an infinite time and a time it will be able to seal* - Levinas, Emmanuel, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis. (Pittsburgh: Duquesne University Press, 2002): 284

PART FOUR Chapter 10

1. *dissipate the darkness of the apparent* - Adapted from Jambert, Christian, 'The Stranger and Theophany', trans. Roland Végsó. *Umbr(a): A Journal of the Unconscious* (2005): 40
2. *without predicate, preceding all positing* - Ibid., p. 30
3. *discloses the real of the universe* - Adapted from ibid., p. 40
4. *plenitude of epiphanies* Ibid., p. 40
5. *Love is a mark on identity. It is a trace which determines the self as never wholly itself.* Adapted from Wolfreys, Julian, *Souvenirs d'amour: Love and the Mnemotechnic of Alterity* (Inkermen Press, 2007): 80
6. *the ineliminable residue of all articulation* - Alan Sheridan in *Jacques Lacan, Ecrits: A Selection*, trans. Alan Sheridan (London: Routledge Classics, 2001)
7. *Memory is the past tense of desire.* Bion, Wilfred, *The Complete Works of W.R. Bion*. Ed. Chris Mawson and Francesca Bion (London: Karnac Books, 2014): vol. VI, p. 208
8. *The horizon of all desire is mourning.* Adapted from Staten, Henry, *Eros in Mourning: Homer to Lacan* (Baltimore: John Hopkins University Press, 1995): xi
9. *the labyrinth of intimacy / the obstinacy of the alien* - Adapted from Steiner, George, *Real Presences* (University of Chicago Press, 1991): 139-140

PART FOUR Chapter 11

1. *cradle me in your reverie* - Adapted from Tustin, Frances, *Autistic States in Children*, (London: Routledge, 1992): 99

2. *shelter me in your mind* - Ibid., p. 97
3. *How can we know the way? Whither I go ye know, and the way ye know. That where I am, there ye may be.* Adapted from John 14: 3-5, *The Bible*, King James Version.
4. *I saw by night and beheld a man riding upon a red horse.* Adapted from Zechariah 1:8, *The Bible*, King James Version.

VERA

1. The poem 'What is the wound that drives me to wandering?' draws heavily on Chapter 1 of Kristeva, Julia, *Strangers to Ourselves*, trans. Leon S. Roudiez (New York: Columbia University Press, 1991)
2. *the only thing that remains close amid all losses is language* - Adapted from Paul Celan, quoted in Lacoue-Labarthe, Philippe, *Poetry as Experience*, trans. Andrea Tarnowski (Stanford University Press, 1999): 37

PART FIVE Chapter 2

1. *carving is the true road to sculpture* - Constantin Brancusi quoted in Wittkower, Rudolf, *Sculpture: Processes and Principles* (Peregrine Books, 1979): 253
2. *there's an absolute finality about every movement* - Jacob Epstein quoted in *ibid.* p. 267

PART FIVE Chapter 4

1. *Two people died in that photograph ... They are only half-truths.* Eddie Adams, 'Eulogy: General Nguyen Ngoc Loan' *Time*, 27 July 1998

PART FIVE Chapter 6

1. *Ô mes petites amoureuses...* - Arthur Rimbaud, 'Mes petites amoureuses'. *Poésies, Une saison en enfer, Illuminations* (Paris: NRF Gallimard Poésies, Seconde édition revue, 1984): 63-65

PART FIVE Chapter 7

1. *Cartesian doubt is but the shadow of sexual uncertainty, an infinity mirror signifying reason's flight from its debt to sex.* My sentence and translation is based on this one : « Le doute philosophique cartésien n'est que ... la pensée ratiocinante qui fuit infiniment ce qu'elle doit au sexe. » Pommier, Gérard, « L'altérité, c'est le sexe », *Cahiers de psychologie clinique* 2002/1 (n° 18), p. 105
2. *the soul is something about the body* - Adapted from Nietzsche, Friedrich, *Thus Spoke Zarathustra*, trans. R.J. Hollingdale (Penguin Books, 2003): 61
3. *She's so swishy in her satin and tat, in her frock coat and bipperty-bopperty hat.* David Bowie, 'Queen Bitch'. *Hunky Dory*. RCA Records, 1971
4. *proud feeling of freedom* - Friedrich Nietzsche in Chamberlain, Lesley, *Nietzsche in Turin: An Intimate Biography* (Picador, 1998): 24
5. *What is good is light; everything divine runs on delicate feet.* Ibid., p. 59
6. *Without music life would be a mistake.* Ibid., p. 25

PART FIVE Chapter 10

1. *Everything profound loves the mask.* Nietzsche, Friedrich, *Beyond Good and Evil*, trans. R.J. Hollingdale (Penguin Classics, 2003): 69

PART FIVE Chapter 11

1. *Sex constantly repeats the first time.* Adapted from Dufourmantelle, Anne, *Blind Date: Sex and Philosophy*, trans. Catherine Porter (University of Illinois Press, 2007): 100
2. *a space of pure letting-go* - Dufourmantelle, Anne, *Blind Date: Sex and Philosophy*, trans. Catherine Porter (University of Illinois Press, 2007): 17

PART FIVE Chapter 12

1. *There is no true love except in the aptitude of a subject to return to childhood.* Adapted from Perrier, François, *La Chaussée d'Antin* (Paris: Albin Michel, 1994), p. 534; quoted in Dufourmantelle, Anne, *Blind Date: Sex and Philosophy*, trans. Catherine Porter (University of Illinois Press, 2007): 31
2. *She'll come, she'll go / And when the clothes are strewn, don't be afraid of the room / Touch the fullness of her breast, feel the love of her caress; she will be your living end.* David Bowie, 'Lady Grinning Soul'. *Aladdin Sane*. RCA Records, 1973
3. *You have beautiful legs. Like your mother. / Beautiful eyes, beautiful hair, a beautiful smile, okay—but beautiful legs?* My translation from Spengler, Nina de, « La beauté de l'être cher », *Champ psy* 2002/2 (no 26), p. 128.
4. *It must be a concern of grown-ups, you thought, it must, like all their secrets, have to do with sex.* Adapted from *Ibid.*, p. 128

PART FIVE Chapter 13

1. *Still don't know what I was waiting for / Turn and face the strange ch-ch-changes.* David Bowie, 'Changes'. *Hunky Dory*. RCA Records, 1971

PART FIVE Chapter 14

1. *Now that you found yourself losing your mind, are you here again?* Neil Young, 'I Believe in You'. *After the Gold Rush*. Reprise Records, 1970

PART FIVE Chapter 15

1. *No! Life has not disappointed me! On the contrary, I find it truer, more desirable and mysterious every year, ever since I was freed by the great liberator: The idea that life could be an experiment for the knowledge-seeker—and not a duty, not a calamity, not trickery.* Adapted from Nietzsche, Friedrich, *The Gay Science*, trans. Walter Kaufmann (New York: Vintage, 1974): 255
2. *tortured agony / emotional starvation* - Kavalier-Adler, Susan, *The Creative Mystique: From Red Shoes Frenzy to Love and Creativity* (London: Routledge, 1996): 68

PART FIVE Chapter 16

1. *To cling is to immobilize and thus to miss the always-moving point of equilibrium.* Adapted from Jullien, François, *Vital Nourishment: Departing from Happiness.*, trans. Arthur Goldhammer (New York: Zone Books, 2007): 37
2. *There is no sex without love or its refusal.* Paul Goodman quoted in Phillips, Adam, *On Balance* (Penguin Books, 2010): 26

PART FIVE Chapter 17

1. The extracts from Marietta's presentation are adapted from Leibbrandt, George and Jimmy Williams 'Split Dimensional Regularization for the Coulomb Gauge'. December 8, 1995, Revised May 24, 1996. <http://arxiv.org/abs/hep-th/9601046>

SIRI

1. *Blue, blue, electric blue—That's the colour of my room where I will live.* David Bowie, 'Sound and Vision'. Low. RCA, 1977

PART SIX Chapter 1

1. *Brekeke-kex, ko-ax, ko-ax, ko-ax, ko-ax, ko-ax!* Aristophanes, *The Frogs and Other Plays*, trans. David Barrett (Penguin Books, 2005): 164
2. *there is no voice for the disappearance of voice* - Agamben, Giorgio, *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel-Heller Roazen (New York: Zone Books, 2002): 35
3. *no light but a bearing witness to the light* - Adapted from John 1:7-8, *The Bible*, King James Version, quoted in *ibid.*, 39
4. *to bear witness is to place oneself in one's own language in the position of those who have lost theirs* - Agamben, Giorgio, *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel-Heller Roazen (New York: Zone Books, 2002): 161
5. *fonder in a sea of cares* - Aristophanes, *The Frogs and Other Plays*, trans. David Barrett (Penguin Books, 2005): 182
6. *absolute intimacy of the limitless secret* - Derrida, Jacques, *On Touching—Jean-Luc Nancy*, trans. Christine Irizarry (Stanford University Press, 2005): 267

PART SIX Chapter 2

1. memory claims to have seen by itself what was revealed only through the gaze of the other - Adapted from Cavarero, Adriana, *Relating Narratives: Storytelling and Selfhood*, trans. Paul A. Kottman (London: Routledge, 2000): 40

PART SEVEN Chapter 1

1. *Forests are sweet when the world does not enter them; there the saint may find his rest.* - *The Dhammapada*, quoted in Chevalier, Jean and Alain Gheerbrant, *The Penguin Dictionary of Symbols*, trans. John Buchanan-Brown, (Penguin Books, 1996).

PART SEVEN Chapter 2

1. *I look at you and see the passion eyes of May.* Lauro Nyro, 'Wedding Bell Blues'. *More Than a New Discovery*. Verve Folkways, 1967
2. *Seit ich dich erblickte / welche ernsthafte Sorge hatte nicht dich / zum Gegenstande?* - Giacomo Leopardi, 'Il pensiero dominante'. In Giacomo Leopardi, *Gesänge und Fragmente / Canti e Frammenti*, Italienisch/Deutsch, trans. Helmut Endrulat (Stuttgart: Philipp Reclam jun, 1990): 183
3. *The only people who truly live until their death are those who remain children all their lives.* Adapted from Giacomo Leopardi quoted in Origo, Iris, *Leopardi: A Study in Solitude* (Books & Co./Helen Marx Books, 1999): 114
4. *Intelligent enough to appreciate his genius, vulnerable enough to be kind.* *Ibid*, p. 267

5. *marked out for sorrow* - Shirley Hazzard, Introduction to Origo, Iris, *Leopardi: A Study in Solitude* (Books & Co./Helen Marx Books, 1999): 8
6. *hurt into poetry* - Ibid., p. 8

PART SEVEN Chapter 3

1. *fusion of intimacy and strict form* - Stach, Reiner, *Kafka: The Decisive Years*, trans. Shelley Frisch (Harcourt Inc., 2005): 344
2. *Steal not in, sweetbitter unmanageable creature* - Adapted from Sappho fragment 130 trans. Anne Carson, in Carson, Anne, *If Not, Winter: Fragments of Sappho* (New York: Vintage Books, 2003)

PART SEVEN Chapter 4

1. *too demanding not to desire the truth / too modest to reduce the world to it* – My translation and adaptation from Enthoven, Raphaël, 'Deleuze contre la bêtise'. Macadam philo. France Culture. Paris 5 May 2006. Radio broadcast.
2. *humility / not intelligence / is the opposite of stupidity* - Ibid.
3. *When you've done away with superstition, what will you replace it with?* My translation and adaptation from Thomas, Chantal, *Casanova: Un voyage libertin* (Paris: Gallimard, collection Folio, 1998)
4. *Pin penin, valentin, pan e vin / Pin penin, valentin, fureghi / Le xe le voje i caprissi de chéa / Che jeri la jera, la jera putéa / Le xe le voje i caprissi de chéa / Che jeri la jera, la jera putéa* - Nino Rota's condensation from Zanzotto, Andrea, 'Cantilena Londinese' in *Peasants Wake for 'Fellini's Casanova' and Other Poems*, ed. and trans. John P. Welle and Ruth Feldman (University of Illinois Press, 1997): 42-49
5. *These are the wishes, the whims of the girl, who yesterday was a child, a child at play* - Ibid., p. 47

PAVLINA

1. *care of the soul is the central theme around which the life plan of Europe crystallized* -Patočka, Jan, *Plato and Europe*, trans. Peter Lom (Stanford University Press, 2002): 15
2. *Bocca baciata non perde ventura, anzi rinnuova come fa la luna* - Boccaccio, *Decameron*, Seconda Giornata - Novella Settima. http://www.brown.edu/Departments/Italian_Studies/dweb/texts/DecShowText.php?myID=nov0207&lang=it.
3. *Everything seems to be ready for the writing, for fulfilling my earthly duty. What's missing is the urge to believe in myself, the belief in the importance of my task. I'm lacking the energy of delusion.* Leo Tolstoy in a letter to Nikolai Strakhov, 8 April 1878. Quoted in Christopher Byrd, 'An exile at home'. *The Guardian*, 6 November 2007

PART EIGHT Chapter 1

1. *Open up, earth! Do not crush him, but wrap him up as a mother wraps her child in the edge of her skirt.* Adapted from *The Rig Veda*, trans. Wendy Doniger, quoted in Chevalier, Jean and Alain Gheerbrant, *The Penguin Dictionary of Symbols*, trans. John Buchanan-Brown (Penguin Books, 1996): 331
2. *death lives a human life* - Hegel, Georg Wilhelm Friedrich quoted in Kristeva, Julia, *Tales of Love*, trans. Leon S. Roudiez (New York: Columbia University Press, 1987): 15

3. *know both while keeping the difference visible* - Adapted from Carson, Anne, *Eros the Bittersweet* (Dalkey Archive Press, 2000): 69
4. *in love, all takes place between, or there is nothing* - Wolfreys, Julian, *Souvenirs d'amour: Love and the Mnemotechnic of Alterity* (Inkermen Press, 2007): 43
5. *love arrives in secret, transported across the boundaries of the self whilst leaving the boundary in place* - Ibid., p. 17

PART EIGHT Chapter 2

1. *J'aime l'horreur d'être vierge et je veux vivre parmi l'effroi que me font mes cheveux.* Stéphane Mallarmé, « Hérodiade ». *Poésies* (Paris: Gallimard, Collection Poésies, 1992): 32

PART EIGHT Chapter 3

1. *placeholder of nothingness* - Heidegger, Martin, quoted in Agamben, Giorgio, *Language and Death: The Place of Negativity*, trans. Karen E. Pinkus with Michael Hardt (Minneapolis: University of Minnesota Press, 1991): xii
2. *movement produces the emptiness in which it moves* - Adapted from Heidegger, Martin in Agamben, Giorgio, *Potentialities: Collected Essays in Philosophy*, trans. Daniel Heller-Roazen (Stanford University Press, 1999): 191
3. *capable of one's own incapacity* - Adapted from Agamben, Giorgio, *Potentialities: Collected Essays in Philosophy*, trans. Daniel Heller-Roazen (Stanford University Press, 1999): 204
4. *there is nothing that is not kept alive by change and polarity* - Adapted from Schimmel, Anne-Marie, 'A Good Word is Like a Good Tree'. <http://www.amaana.org/articles/schimtree.htm>
5. *dessicated signs* - Hegel, Georg Wilhelm Friedrich, quoted in Agamben, Giorgio, *Language and Death: The Place of Negativity*, trans. Karen E. Pinkus with Michael Hardt (Minneapolis: University of Minnesota Press, 1991): 8
6. *I am the pronunciation of my name.* A codex by Nag-Hammadi (VI 14.10) quoted in *ibid*, p. 64

PART EIGHT Chapter 4

1. *I am the eggman. They are the eggmen* - Lennon-McCartney, 'I am the Walrus'. The Beatles, *Magical Mystery Tour*. Capitol/Parlophone, 1967

PART EIGHT Chapter 5

1. *Phase one, in which Doris gets her oats.* John Lennon, introduction to 'Two of Us'. *Let it Be*. Apple Records, 1970.
2. *By a name I know not how to tell thee who I am.* Shakespeare, *Romeo and Juliet*, II ii
3. *He has no feet, no swift knees, no shaggy genitals; he is mind alone.* Adapted from Empedocles, quoted in Stamatellos, Giannis, *Introduction to Presocratics: A Thematic Approach to Early Greek Philosophy with Key Readings* (Wiley-Blackwell, 2012): 63

PART EIGHT Chapter 6

1. *The return of the thin white duke, throwing darts in lovers' eyes.* David Bowie, 'Station to Station'. *Station to Station*. RCA, 1976
2. *everything pertaining to play once related to the sacred* - Adapted from Agamben, Giorgio, *Infancy and History: On the Destruction of Experience.*, trans. Liz Heron (London: Verso, 2007): 79

3. *With us all names are metaphoric, but not with Him.* Adapted from Latif Isaac ibn quoted in Scholem, Gershom, *Major Trends in Jewish Mysticism* (New York: Schocken Books, 1995): 208
4. *the whole of the Book is nothing but the Name* - Adapted from Scholem, Gershom, *Major Trends in Jewish Mysticism* (New York: Schocken Books, 1995): 210
5. *tip into strangeness, and feel the presence of the present* - Adapted from Lacoue-Labarthe, Philippe, *Poetry as Experience*, trans. Andrea Tarnowski (Stanford University Press, 1999): 19
6. *from the invisible the visible streams* - Adapted from *ibid.*, pp. 116-117
7. *nature is free, no proud masters needs she* - Adapted from Lucretius, quoted in Asmis, Elizabeth, 'Lucretius' Venus and Stoic Zeus' in *Oxford Readings in Classical Studies: Lucretius*, ed. Monica R. Gale (Oxford University Press, 2007): 101
8. *The subjective is the singular realization of each singularity.* Adapted from Sartre, Jean-Paul, 'Kierkegaard: The Singular Universal', in *Between Existentialism and Marxism*, trans. John Matthews (London: NLB, 1974): 145
9. *Who speaks when I speak? To whom am I speaking when I speak? To submit to language is to forget: Poetry occurs where language gives way.* Adapted from Lacoue-Labarthe, Philippe, *Poetry as Experience*, trans. Andrea Tarnowski (Stanford University Press, 1999): 48-49
10. *The body is shaped by the desires addressed to it.* Adapted from Silverman, Kaja, *The Threshold of the Visible World* (Routledge, 1996): 13
11. *To name is intimacy itself.* Adapted from Lacoue-Labarthe, Philippe, *Poetry as Experience*, trans. Andrea Tarnowski (Stanford University Press, 1999): 95-96
12. *Before the tribunal of others, what name shall I assign myself?* Adapted from Sartre, Jean-Paul, 'Kierkegaard: The Singular Universal', in *Between Existentialism and Marxism*, trans. John Matthews (London: NLB, 1974): 147
13. *The gods call things by their true names: The language of men does not.* Adapted from Socrates/Plato in Carson, Anne, *Eros the Bittersweet* (Dalkey Archive Press, 2000): 161
14. *Music is the naming of naming.* Adapted from Steiner, George, *Real Presences* (University of Chicago Press, 1989): 217
15. *What is the task of poetry? To push toward the origin of language.* Adapted from Lacoue-Labarthe, Philippe, *Poetry as Experience*, trans. Andrea Tarnowski (Stanford University Press, 1999): 96
16. *the rejection of flight and the will to return.* Adapted from Sartre, Jean-Paul, 'Kierkegaard: The Singular Universal', in *Between Existentialism and Marxism.*, trans. John Matthews (London: NLB, 1974): 146
17. *From knowledge I steal language, against knowledge I use it.* Adapted from *ibid* p. 152
18. *I am I and the attributes are no more; I am I and the qualifications are no more. I am the pure subject of the verb.* Al-Hallaj, quoted in Agamben, Giorgio, *Infancy and History: On the Destruction of Experience.*, trans. Liz Heron (London: Verso, 2007): 34

PART NINE Chapter 1

1. *The most formidable technical and musical task for a pianist to achieve is not the playing of a bravura piece, but rather to play a slow movement from Beethoven, Mozart or Schubert—to play it well, with perfect nervous and sound control.* Adapted from Alexis Weissenberg in Dubal, David, *Reflections from the Keyboard: The World of the Concert Pianist* (New York: Summit Books, 1984): 333

PART NINE Chapter 2

1. If sexuality makes identity necessary, it also makes it impossible. Phillips, Adam, *Terrors and Experts* (London, Faber and Faber, 1995): 90
2. *there's no such thing as 'the real thing'* - Ibid., p. 85
3. *there's no identity without suffering* - Adapted from *ibid.*, p. 81
4. *Someone who's obsessed with defining things is someone who wants to be controlled.* Adapted from *ibid.*, p. 90

PART NINE Chapter 5

1. *Has Baby been good, has he done his lesson?* My translation from Colette, *L'Enfant et les sortilèges* (Opéra de Lille, Saison 2006-07, Dossier pédagogique): 37
2. *Think of your bad behaviour, think of your schoolwork, and think, above all, of Mother's sorrow.* Ibid., pp. 37-38
3. *told the hours, each like the other, in this changeless house* - Ibid., p. 39
4. *Now I am light, now I fly, now a god dances through me.* Adapted from Nietzsche, Friedrich, *Thus Spoke Zarathustra: A Book for All and None*, trans. Adrian del Caro, (Cambridge University Press, 2006): 29
5. *Get back! I warm the good but I burn the bad.* My translation from Colette, *L'Enfant et les sortilèges* (Opéra de Lille, Saison 2006-07, Dossier pédagogique): 40
6. *Watch out for the dancing flame, Child! You'll melt like a snowflake on its scarlet tongue.* Ibid., p. 40
7. *a child deprived of dreaming cannot manage reality* - Adapted from Bettelheim, Bruno, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Vintage Books, 2010): 63
8. *The cage, it was so I could better see your agility, your four little paws, your pretty eyes.* My translation from Colette, *L'Enfant et les sortilèges* (Opéra de Lille, Saison 2006-07, Dossier pédagogique): 47
9. *Without ambivalence on the mother's part, how could the child constitute himself as a subject?* My adaptation and translation from Darian Leader, « Sur l'ambivalence maternelle », *Savoirs et clinique* 2002/1 (No. 1), p. 49
10. *Every life is the story of one's failure to be the centre of the world for someone else.* Ibid., p. 48

TASHA

1. *The dream grows cool / Neither fever nor languour, in a meadow or a bed. A friend neither ardent nor weak. A friend. The air and the world, unsought. A life.* From Arthur Rimbaud, 'Vigils I'. In *Rimbaud Complete*, ed. and trans. and with an Introduction by Wyatt Mason (New York: The Modern Library, 2003): 247

PART NINE Chapter 7

1. *Do you believe in love at first sight? / Yes, I'm certain that it happens all the time. / What do you see when you turn out the light? / I can't tell you but I know it's mine.* Lennon-McCartney, 'With a Little Help from my Friends' The Beatles. *Sgt. Pepper's Lonely Hearts Club Band*. Parlophone, 1967.

PART NINE Chapter 9

1. *I dreamed I climbed upon a cliff, my sister's hand in mine.* Jane Bowles, 'A Quarreling Pair'. In *My Sister's Hand in Mine: The Collected Works of Jane Bowles* (New York: Farrar, Strauss and Giroux, 1995): 418

PART NINE Chapter 10

1. *Tonight, under the crystal light, surrender everything to me.* Simple Minds, 'Up on the Catwalk'. *Sparkle in the Rain*. Virgin (UK) / A&M (US), 1984
2. *We godless anti-metaphysicians still take our fire from the flame of a faith thousands of years old.* Friedrich Nietzsche, *The Gay Science*, quoted in Watkin, Christopher, *Difficult Atheism: Post-Theological Thinking in Alain Badiou, Jean-Luc Nancy and Quentin Meillassoux* (Edinburgh University Press, 2011): 5
3. *What if God should prove to be our most enduring lie?* Ibid., p. 5

IZOLDA

1. *Given the following options, which one would you prefer? (A) I would prefer my lover to make love with someone else and fantasize about me. (B) I would prefer my lover to make love with me and fantasize about somebody else.* Adapted from Leader, Darian, *Why do women write more letters than they post?* (London: Faber and Faber, 1996): 32
2. *Memory is the future of the past.* Paul Valéry in Putnam, Walter, *Paul Valéry Revisited* (Twayne, 1995): 133

PART NINE Chapter 13

1. *On a sidewalk, one Sunday morning, lies a body just bleeding life. / And someone's sneaking round a corner, could that someone be Mack the Knife? / Bet you Mackie's back in town.* Adapted from Marc Blitzstein's translation of Kurt Weill and Bertolt Brecht's 'Die Moritat von Mackie Messer' http://lyrics.wikia.com/wiki/Kurt_Weill:_The_Ballad_Of_Mack_The_Knife

PART NINE Chapter 14

1. *Stand to face me beloved / And open out the grace of your eyes - Sappho, Fragment 138, trans. Anne Carson.* Carson, Anne, *If Not, Winter: Fragments of Sappho* (New York: Vintage Books, 2003): 281

PART NINE Chapter 17

1. *trapped in the interlacings of language - Irigaray, Luce, The Way of Love* (London: Continuum Books, 2006): 33
2. *speaking is necessary to create the silence in which to approach - Ibid.* p. 15
3. *light never illuminates the whole without paralyzing becoming - Ibid.* p. 173
4. *discourse loses its relation to desire when it breaks with becoming - Adapted from ibid.* p. 17

PART TEN Chapter 3

1. *Turn off your mind, relax and float downstream.* Lennon-McCartney, 'Tomorrow Never Knows'. The Beatles. *Revolver*. Parlophone, 1966 (quoted by Lennon from *The Tibetan Book of the Dead*)

PART TEN Chapter 4

1. *I'm always crashing in the same car.* David Bowie, 'Always Crashing in the Same Car'. *Low*. RCA, 1977
2. *Please be mine, share my life, stay with me, be my wife.* David Bowie, 'Be My Wife'. *Low*. RCA, 1977

PART TEN Chapter 7

1. *Andalucia, when can I see you, when it is snowing out again?* John Cale, 'Andalucia'. *Paris 1919*. Reprise Records, 1973
2. *She lives on Love Street, lingers long on Love Street.* Jim Morrison, The Doors, 'Love Street'. *Waiting for the Sun*. Elektra, 1968
3. *I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen.* Herman Melville, *Moby Dick* (Oxford University Press, 1998): 1

PART TEN Chapter 9

1. *Par les soirs bleus d'été, j'irai dans les sentiers...* - Arthur Rimbaud, 'Sensation'. *Poésies, Une saison en enfer, Illuminations* (Paris: NRF Gallimard Poésies, Seconde édition revue, 1984): 23
2. *The first time I saw lightning strike, I saw it underground* - The Cure, 'Hot Hot Hot!!!'. *Kiss Me Kiss Me Kiss Me*. Fiction Records, 1987

PART TEN Chapter 12

1. *What bitter's love but yurning, what sour lovemutch but a bref burning till shee that drawes dothe smoake retourne?* James Joyce, *Finnegans Wake* (Penguin Books, 1992): 143
2. *Of I be leib in the immoralities? O, you mean the strangle for love and the sowiveall of the prettiest?* *Ibid.*, p. 145
3. *It's Dracula's nightout. For creepsake don't make a flush!* *Ibid.*, p. 145
4. *Love hath reason, reason none, if what parts can so remain.* Shakespeare, 'The Phoenix and the Turtle', lines 47-48. *The Complete Sonnets and Poems* (Oxford University Press, 2002): 376
5. *One is always wrong, but with two, truth begins.* Friedrich Nietzsche, *The Gay Science*, trans. Josefine Nauckhoff (Cambridge University Press, 2001): 150

PART TEN Chapter 13

1. *Needless to say I have no plans, no prospects; I cannot step into the future.* Franz Kafka quoted in Cannetti, Elias, *Kafka's Other Trial: The Letters to Felice*, trans. Christopher Middleton (New York: Schocken Books, 1974): 39
2. *On the pretext of wanting to free you of me, I force myself upon you.* *Ibid.*, p. 45

PART TEN Chapter 17

1. *His shadow lay over the rocks as he bent, ending. Why not endless till the farthest star? Darkly they are there behind this light, darkness shining in the brightness, delta of Cassiopeia, worlds.* James Joyce, *Ulysses* (Penguin Books, 1986): 40

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