Notes

INTRODUCTION

1. Translations throughout this book are mine unless otherwise noted.
2. See “Type,” in Quatremère de Quincey, *Encyclopédie méthodologique*.
3. I follow Frampton in using the Greek.
5. The ordo ad benedicandam ecclesiam (ceremony for the consecration of the church building) dates from 840.
6. References to Ruskin’s works are to the Library Edition of the Complete Works, in 39 volumes.
7. This is Sinclair’s translation in Dante, *The Divine Comedy*.
8. Other examples of the genre are Jonson’s “Sir Robert Wroth” (1616), Thomas Carew’s “To Saxham” (1640), Robert Herrick’s “A Country-Life: To His Brother Mr. Thomas Herrick” (1610), and Andrew Marvell’s “Upon Appleton House” (1652). Not included in this admittedly limited definition are modernist transformations of the genre such as Yeats’s “Coole Park and Ballylee, 1931” and Eliot’s “Burnt Norton” (1935).
10. The king did in fact visit Penshurst in 1612, an event duly celebrated in Jonson’s poem.
13. Robin Evans 63, quoting the 1755 Leoni translation.
14. The Invenzioni cappricose di carceri all’acquaforse date in luce da Giovanni Buzard in Roman Mercante al Corso were published in two series; that of 1749–50 was revised in 1761.
15. Jennifer Bloomer, in a provocative work that compares Piranesi’s work to Finnegans Wake, cites this passage as quoted in an essay by Sergei Eisenstein, “Piranesi, or the Fluidity of Forms.”
16. Inderlighed is Kierkegaard’s word, which Martin Leer translates for me as “innerness.” The latter word better conveys the lived interiority of Inderlighed than “inwardness,” which implies a dynamic movement from outside to inside. Adorno, however, was working with the German translation of Kierkegaard, in which Inderlighed is rendered as Innerlichkeit (inwardness).
17. Cited in Kruft, 44.
18. This work was published in Venice in 1499. It has been attributed, with some hesitation, to the Dominican friar Francesco Colonna, who served at the Basilica of Saint Mark’s. A French translation appeared in 1546, and an English translation, possibly by Sir Robert Dallington, appeared in 1592 with a dedication to Sir Philip Sidney.
19. See the International Classification of Diseases online at http://www.who.int/classifications/apps/icd/icd10online/.
22. In Hugo’s novel the fifteenth-century archdeacon of Notre-Dame, Claude Frollo, points to a printed book and then to the cathedral with the words “Ceci tuera cela” (This will kill that).
23. Quoted in Jameson, Marxism and Form, 172.

CHAPTER I

1. “Esprit d’ordre, unité d’intention.” Translations are mine unless otherwise indicated.
2. As in the Introduction, all references to Ruskin are to the Library Edition of the Complete Works (see the Bibliography). Individual volumes such as The Seven Lamps are part of this multivolume work.
3. Cf. Harries 162; and David Simpson’s 9/11: The Culture of Commemoration, which reads Heidegger’s lecture in the light of the reconstruction of the World Trade Center site in New York.
4. Dickens shared with Ruskin a taste for Swiss architecture based on his visits to Switzerland in the 1840s. In 1865 he had a Valais-style chalet built in the garden of his house at Gad’s Hill, and he used it as a study until his death in 1870.
5. Citations of *Ulysses* and other works by Joyce conform to the conventions of Joyce scholarship, with the chapter number (here 8) followed by the line numbers from that chapter in the Gabler edition (here 484–86).

**CHAPTER 2**


2. Cited in Calasso 32.

3. Citations from Kafka are given first in the original from the Fischer edition, then in English from the Muir translation. The posthumous supplements to *Das Schloss* (240–98) in the Vintage translation are by Eithne Wilkins and Ernst Kaiser.


5. For a study of agoraphobia in modern culture, see the second chapter of Viddler’s *Warped Space*.

6. In German-speaking Switzerland, every village tavern has a *Stammtisch*, a table reserved for the locals, which nonetheless bears no outward sign that designates it as such. A stranger ignorant of this practice who innocently seats himself at such a table will draw hostile glances without being told the nature of his or her offense.

7. As in Husserl’s *Logische Untersuchungen* (Logical Investigations), 1901.

**CHAPTER 3**

1. The original version of Hegel’s lectures on aesthetics is to be found in *Hegel, Werke*, band 14: Vorlesungen über die Aesthetik, 2:332.

2. *Gelehrte Anzeigen*, 4 December 1772.


4. As a student at Leipzig, Goethe had read Laugier’s *Essai sur l’architecture* (1753–55).

5. See also Frew, “Gothic Is English: John Carter and the Revival of the Gothic as England’s National Style.”

6. The Boisserée brothers had published *Ansichten, Risse und enzelne Teile des Doms zu Köln, mit Ergänzungen nach dem Entwurf des Meisters* in 1821. This was followed by their *Geschichte und Beschreibung des Domes zu Köln, 1823–31*.

7. See, for example, Schier, “The Experience of the Noumenal in Goethe and Wordsworth.” The first English edition of *The Sorrows of Werter [sic]*, translated from the French by Daniel Malthus, was published in Dublin in 1780.


9. For other scenes of Gothic ruins in Wordsworth’s poetry, see in *The Prelude*
(1805) the evocations of Furness Abbey (2:107–15) and Penrith Castle (4:218–30). My thanks to Patrick Vincent for pointing out these passages to me.

10. Between 1538 and 1541 King Henry VIII dissolved the institutions of the Roman Catholic monasteries and confiscated their property. In 1798 the land on which Tintern Abbey stands was the property of the Duke of Beaufort.

11. Ruskin refers us to two biblical sources: “The Law is light” (Prov. vi:23) and “Thy Word is a lamp unto my feet” (Ps. cxix.105), cited in Works, 8:22.

12. See also the excellent website on Villard de Honnecourt produced by the Bibliothèque Nationale de France: http://classes.bnf.fr/villard.


14. Preface to Proust, La Bible d’Amiens, 84.

15. See, for example, Arnold’s Culture and Anarchy.

16. Chartres departs from convention by being aligned northeast-southwest rather than east-west. At the summer solstice, traditionally the day of the renewal of life, the sun rises in the northeast.

17. James, without the aid of photographs taken with a telescopic camera lens, counts only fifteen kings.

18. Examples include Jean-Honoré Fragonard, Les lavandières (ca. 1760); Robert Hubert, Les lavandières à la fontaine (ca. 1760) and Les lavandières parmi les ruines (ca. 1760); Louis Français, Les lavandières dans le sous-bois (1867); Jean-Louis-Ernest Meissonier, Les blanchisseuses à Antibes (1869); and Edgar Degas, Deux blanchisseuses (1874).

19. The Byzantine empress (basilissa) Irene reigned in Constantinople from 797 to 802 and revived the adoration of images in Orthodox churches.

20. Louis was born on 25 April 1214 in Poissy.

21. The notion of “moments of being” is defined in Woolf’s autobiographical writings, including her essay “A Sketch of the Past.”

CHAPTER 4

1. See, for example, the work of Jean-Michel Leniaud, Viollet-le-Duc ou les délires du système.

2. See, for example, Revel, “Viollet-le-Duc, précurseur de l’architecture moderne”; and Damisch, “Du Structuralisme au fonctionalisme.”

3. Among Viollet’s supporters in this controversy was the American student H. H. Richardson. See James O’Gorman’s Living Architecture: A Biography of H. H. Richardson. O’Gorman reproduces a story according to which Richardson and the poet Théophile Gautier were jailed after a demonstration in support of Viollet.

4. The analogy proposed here between Viollet-le-Duc’s ideal Gothic cathedral and the romantic symbol carries a risk of oversimplification. In particular, the rationalism of Viollet-le-Duc’s approach has little in common with the romantic symbol as it is found in literature. It also contrasts with that strain of romanticism
that, rather than “collapsing” the metaphysical dimension of transcendence into the material object, instead insists on the indefinite deferral of transcendental value. The proposed analogy should therefore be understood as limited to the qualities of atemporality and secularity that the symbol has in common with the work of Viollet-le-Duc.

5. Plate 31 in Ruskin, Diaries, vol. 1.

6. Ruskin’s active opposition to architectural restoration lasted well into his mature years. In 1877, for example, he wrote letters to the editors of provincial English newspapers to oppose projects of restoration then being undertaken. His letter of 9 June to the Liverpool Daily Post opens with the words, “My Dear Sir: It is impossible for any one to know the horror and contempt with which I regard modern restoration—but it is so great that it simply paralyzes me in despair.”

7. For a recent revision of this view, see the collection of essays in Cianci and Nicholls, eds., Ruskin and Modernism. Also of interest is Toni Cerutti’s edited volume Ruskin and the Twentieth Century.

CHAPTER 5

1. See also Bizub, La Venise intérieure: Proust et la poétique de la traduction, 9.

2. Proust’s hotel was not on the Lido, as reported in Cattaui, nor was it the Danieli, as reported by George Painter. See Tadié, 1:625, n.4.

3. Tadié gives as a manuscript variant “les ouvertures durcies” (the hardened openings), whereas Chevalier, choosing another variant, has “les parois durcis” (the hardened partition walls).

4. The piombi of Venice are the prison quarters in the attic of the Pallazzo Ducale, so named for the sheets of lead that line the ceiling. In 1756, Giacomo Casanova famously escaped from them in an episode famously recounted in his memoirs. Anne Chevalier, in her notes to the Folio Classique edition of A la recherche du temps perdu, conjectures that in his metaphor of depth Proust has confused the piombi with the pozzi, the dungeons of the same palace.

5. The original angelic promise of Luke 2:14 is evoked on the final page of Ruskin’s The Bible of Amiens: “[I]f, preparing yourselves to lie down beneath the grass in silence and loneliness, seeing no more beauty, and feeling no more gladness—you would care for the promise to you of a time when you should see God’s light again, and know the things you have longed to know, and walk in the peace of everlasting Love—then the Hope of these things to you is religion, the Substance of them in your life is Faith” (255–56). In the preface to his translation Proust calls these lines “truly sublime” (84).

6. Timaeus 49.

7. In Glas, Derrida remarks on the mosaic nature of the passage that Proust devotes to the mosaic on the wall of the baptistery: “the mosaic of the baptism ‘in relation to the site,’ where the Jordan represents a second baptistery en abyme inside the first one; the waves of the Jordan answered by those of the lagoon by the
piazzetta, the ice-cold air in which the visitors are plunged as in baptismal water, the woman in mourning like the one in the nearby painting by Carpaccio, itself an image _en abyme_ of Venice within Venice, the solemn immobility of the mother’s image in the memory of the ‘sanctuary’ like one of the images before [the narrator] and, by means of this, the suggested analogy between the narrator’s mother and the mother of Christ” (209).

8. Critical opinion differs as to why Proust describes the composition of water as hydrogen and nitrogen rather than oxygen. Marcel Muller rather valiantly attempts to defend Proust from the charge of ignorance in chemistry, or of a simple lapse in attention, by seeing in the use of _azote_ a possible allusion to the pharmacist Homais in Flaubert’s _Madame Bovary_, who speaks of how the prairies give off nitrogen in summer.

9. Examples include Bizub’s _La Venise intérieure_ and Collier’s _Proust and Venice_.

10. The uneven paving stones of the baptistery are not mentioned in the _séjour à Venise_; the reader learns of them here for the first time. In other words, the chapter on Venice has not recorded all of the narrator’s sensations of Venice. Some of them have been held in reserve, only to be discovered later in the form of memory.


**CHAPTER 6**

1. As in previous chapters, citations of _Ulysses_ and other works by Joyce conform to the conventions of Joyce scholarship, with the chapter number (here 8) followed by the line numbers from that chapter in the Gabler edition (here 490–92).

2. See the description of the nearby Seapoint Martello Tower in Pavia and Bolton, _Stone Monuments Decay Study_.


4. See Yeats’s “ _Il Penseroso’s_ Platonist,” in “Meditations in Time of Civil War” (_Collected Poems_ 199), and his discussion of the tower as symbol in “The Philosophy of Shelley’s Poetry” (_Essays and Introductions_).

5. In Joyce’s story “Clay,” Maria changes trams at the pillar on her journey from Ballsbridge to Drumcondra, giving her the chance to shop for plum cake in the city’s commercial center.

6. The Wellington Monument in Phoenix Park, Dublin, is an obelisk completed in 1861 by Sir Robert Smirke. Blenheim Palace in Oxfordshire was built by
Parliament, in gratitude to John Churchill, the first Duke of Marlborough, for his victory over the French at Blenheim in 1704.

7. Adrian Hardiman, justice of the Supreme Court of Ireland, tells me that he was a student at Belvedere College on the day Nelson's statue was blown up. According to Justice Hardiman, the school's teacher of the Irish language thought it miraculous that, whereas the explosion had not been technically controlled, it had caused no damage to anything except the monument itself; he said to his students in Irish, “The hand of God was in that act.” The statue's head, considerably damaged, is currently on display at the Dublin City Library in Pearse Street.

8. Joyce had reviewed Lady Gregory's *Poets and Dreamers* in 1903, writing, “In her new book she has left legends and heroic youth far behind, and has explored in a land almost fabulous in its sorrow and senility” (*Critical Writings* 103).


11. The Tholsel is the Norse word, literally “toll-gatherer's stall,” for the Guildhall of the Dublin Corporation, built in the early fourteenth century on the south bank of the Liffey, near Christ Church Cathedral. Dublin is known in Irish as Baile Átha Cliath, the town of the hurdle ford, after the place where the roads of ancient Ireland converged to cross the river over a ford of wicker hurdles.

12. See Moran, *Staging the Easter Rising*.

13. Of the sixteen men executed for their part in the rising, the only one whose name appears in *Ulysses* (12:1545) is Roger Casement, in the context of his *Report on the Administration of the Congo Free State*, 1904.


15. Personal communication from Robert Nicholson, Curator, James Joyce Museum, Sandymount, Dublin, 28 October 2005. I am grateful to Ian Gunn of Edinburgh University for calling my attention to this photograph, and to the National Photographic Archive of Ireland for granting permission to print it here.

16. I am grateful to Professor Luke Gibbons for pointing this out to me during a discussion at the International James Joyce Symposium in Budapest, June 2006.


**CHAPTER 7**


2. In Lentricchia’s text the quoted words are attributed to van Den Berg, *The Phenomenological Approach to Psychiatry*, 32. For additional critical works on Heidegger and American poetry, see Bové and Hines.

3. As Kermode points out, the relation between Stevens and Heidegger is one of affinity rather than influence. Stevens was primarily interested in the figure of Heidegger as Hölderlin’s interpreter, but he was not familiar with the philoso-
pher's work. His letters to his bookseller, Paule Vidal (29 July 1952) and his friend Peter Lee (30 June 1954) show that Stevens thought Heidegger to be a Swiss philosopher lecturing at the University of Fribourg (Freiburg), Switzerland, an institution he had confused with the German university at Freiburg-im-Breisgau. (Letters 758, 839, 846).


5. The phrase *architecture parlante* was first used ironically by romantic critics to characterize some of the works of Claude-Nicolas Ledoux that constituted a three-dimensional picture language, such as his design for the salt works of Arc-et-Senans or of the cart maker's house in the form of a huge wheel. Here I use the phrase, in its more recent and general sense, to refer to the symbolic content of architecture, which is comparable to linguistic signification.


7. Adorno’s “Spätstil Beethovens” (1937) is quoted in Edward Said’s “Thoughts on Late Style.”

### Chapter 8


2. In 2010 an exhibit dedicated to Ballard was organized at the Gagosian gallery in London. Among the works shown were Adam McEwen’s giant photograph of a Boeing 747 undercarriage and two photographs by Dan Holdsworth entitled “Untitled (Autopia).” The photographs show, from the right and left lanes, respectively, a highway gleaming under electric lights as it swerves into darkness.

3. The website is http://www.stockleypark.co.uk.

4. The authoritarian ideology of shopping mall management is documented by Mark Gottdiener, who points out that malls, being located on what is legally private property, can exclude political and union assemblies. In the United States, this includes the legal right to prevent picket lines of workers engaged in a job action against one of the shops (298).

