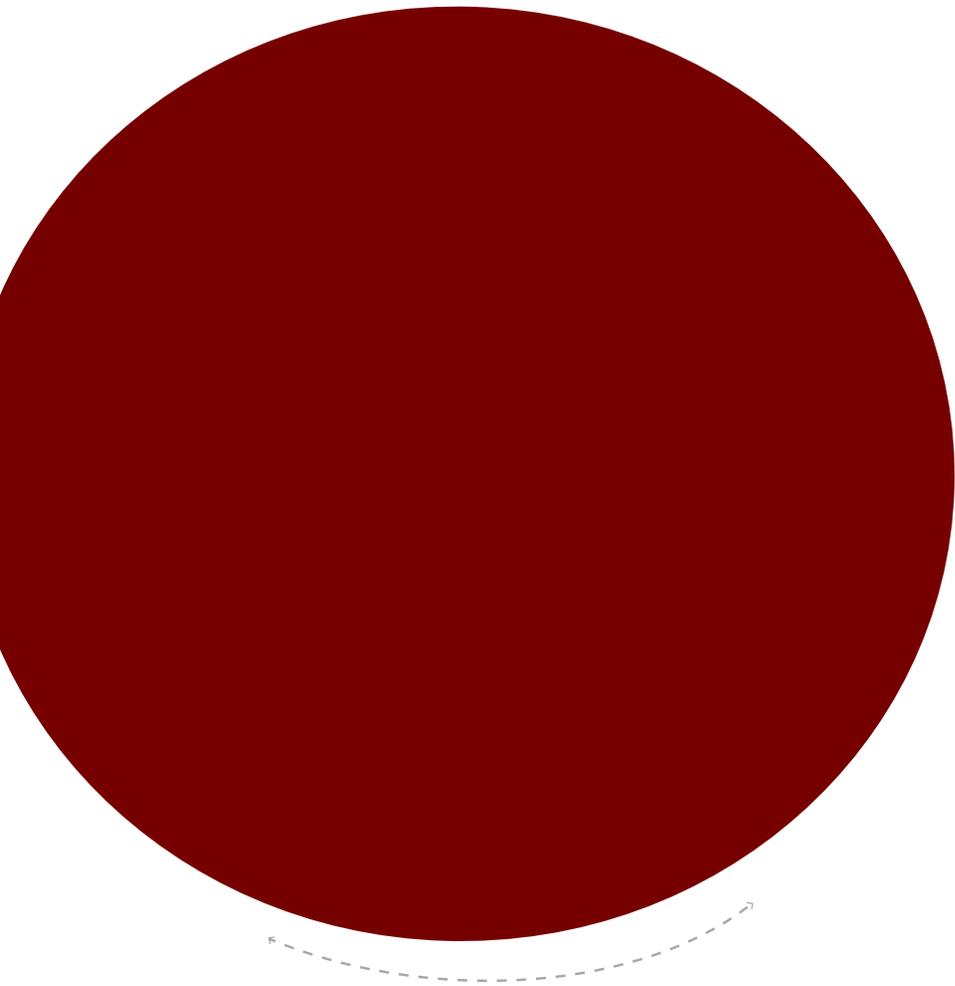


CORRECTION.

BRIAN BLANCHFIELD





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#54

ESSAY PRESS EP SERIES

In the Essay Press EP Series, we give extended space and time to some of our favorite authors currently developing new book-length projects.

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<i>Cover Image</i>	Jesse Aron Green, <i>Illustration and Description of the Medico-Gymnastic Exercises (42/45, Waving of the legs backward & forward)</i> . 2008. Courtesy of the artist.		
<i>Book Design</i>	Aimee Harrison		

a PARATEXT

What follows are ninety-eight formulations of fact. Their provinces are architectural history, cognitive linguistics, human sexuality, homeland security, Christian liturgy, civil rights, Country music, hydrology, contemporary poetics, and the commercial scent industry.

A bulletin of factual formulations, each as brief as accuracy reasonably permits, none shorter than eleven words, and none longer than one hundred ten.

The formulations are factual, and their status as *true* can be verified by empirical observation or by light research. Consensus knowledge if uncontested suffices as authoritative.

The pervading syntax is declarative, and indirectly referential; it orients itself toward a point of

antecedent error. In many instances the function is explicit in the grammar: to controvert.

Five of the items are simply direct passages from literature, unremarked. In that sense they are departures; but, taken with the other items, they contribute to the overall corrective character of the bulletin.

The facts are apposite, formally equivalent. Their relationship is lateral, not hierarchical. One can imagine the facts rearranged according to value: trivial to significant, for instance. That is not the organizing principle.

The sequential order of the correctives corresponds to the order of errors, item by item, as they were made in the companion text. There is a companion text.

The companion text, categorically, can be deemed an autobiography. The life was mine.

The mandate engineering *Correction*. is the reverse of the mandate engineering the companion text. In the latter, formerly, on the topic of twenty-four discrete subjects, there was to be no recourse to outside authority. Now, in an afterlife of facts, the wiki passes over where I was wrong.

CORRECTION.

CORRECTION.

The Little Professor calculator game, released by Texas Instruments in 1976, featured on its packaging a squat-faced cartoon professor, in glasses and mustaches, and while he had a certain avian character, he was meant to be human and not owl.

“The Owl in the Sarcophagus” is largely about pathetic fallacy, specifically the human tendency to reconfigure and repurpose the sounds of nature for particular commemorations or grief. The speaker hears himself hear “good-by” in the heights of the forest, “because the ear repeats, / Without a voice, inventions of farewell.”

The word owl appears in five other poems by Wallace Stevens, including “Someone Puts a Pineapple Together,” where it takes its turn in a list of twelve apposite metaphors for the fruit positioned for a still life: “The owl sits humped. It has a hundred eyes.”

Aaron Kunin is writing a book about character as form. Imagine a lounge where characters develop before (re)entering the field of literature.

Dallas Green was the manager of the Philadelphia Phillies in 1981. His career managerial record was 454–478, a winning percentage of .487.

Brothers of the Head, the mockumentary by filmmakers Lou Pepe and Keith Fulton, like the eponymous science-fiction novel by Brian Aldiss from which it is adapted, is set in the early 1970s. In the film, the conjoined twins are in a band called Bang Bang. Neither is gay-identified.

The alternate ending of Depeche Mode's "Somebody" ("And in a place like this I'll get away with it") was added to the band's 1988 performance at the Pasadena Rose Bowl, where the live album *101* was recorded. The song as written and first recorded on the studio album *Some Great Reward* concludes, "But in a case like this I'll get away with it."

It is likely that the Br'er Rabbit stories were Muscogee or Creek Indian in origin. Cherokee tradesmen enslaved the Muscogee during their frequent, sweeping seventeenth-century raids of other Native peoples in Georgia, Florida, and the Carolinas. In subsequent generations, these slaves were conjoined and kept with African slaves in colonial plantation servitude, resulting in a mixture of heritage.

In the *Old School Hymnal*, first compiled and published in 1920 and now in its twelfth edition, the hymns are numbered. The pages are not.

The original purpose of the foyer was to provide an "air lock," to prevent drafts from entering a fireplace-heated home.

It seems "the shoe is on the other foot" has origins in the 1800s, when each shoe was custom-made for its foot. To wear one's left boot on "the other foot" was especially uncomfortable. How this came to mean karmic retribution is unclear.

Guy Davenport, in a 2002 review of a book by Erich Auerbach, admired that writer's implicit comparison of Odysseus's foot-washing scene and the passage in Virginia Woolf's *To The Lighthouse* in which Mrs. Ramsay is fitting a wool stocking on her son. "The image rhymes."

Davenport's first book publication was the anonymous 103-page Canadian study guide *Coles Notes on Homer's The Odyssey*, officially authored by The Coles Editorial Board, published in 1964. His name does appear once, beneath a drawing of two warriors in Classical and Mycenaean armor: "illustrated by the author, Guy Davenport, Ph. D."

The young man enlisted to gain Philoctetes's trust and obtain his magic bow is Neoptolemus, son of Achilles, one of the sailors who originally stranded the ogre on his island.

The Eleanor Wilner poem about Helen Keller is called "Of a Sun She Can Remember."

In "The Open Happens in the Midst of Beings," by Norman Dubie, the speaker has dinner with his wife, his mother-in-law, a psychic hypnotist, and the hypnotist's assistant. There are no deer, but there is an anecdote about an automobile that struck a barn and some cattle.

The Story of My Life was first published in 1903, so Helen Keller was no more than twenty-three when she wrote it. She was not yet eight in late spring 1887, when she had her wellhouse awakening to language.

It is recounted elsewhere that Keller received Miss Sullivan's fingered script of the letters "w-a-t-e-r" in the same hand over which the well water poured. It was almost certainly Keller's right hand, her nondominant hand. But, from the time she was literate, she read Braille with her left.

Propositionizing is a term coined in the 1870s by English neurologist John Hughlings Jackson to

describe constructing in the mind and/or in speech "words or signs referring to one another in a particular manner. Without a proper interrelation of its parts, a verbal utterance would be a mere succession of names, a word-heap, embodying no proposition.... The unit of speech is a proposition.... Aphasia [is] not only the loss of the power to propositionize aloud (to talk), but to propositionize...internally.... Speech is a part of thought."

Plato is better known than Aristotle for his mistrust of poets.

Sean Lennon has a smaller frame than his stepbrother Julian, but both, like their father, have ectomorphic physiques, and neither is overweight.

Allen Grossman extrapolates his insight about lyric speech from the French linguist Émile Benveniste: "In the social realm human beings look at one another, in the Collective they all look one way. Language is a portal to the collective."

A mirror site is an exact copy of another Internet site. A live mirror updates automatically when the original is changed. Pink Roulette is not a mirror, per se; rather, its authors likely took advantage of open-source HTML coding in Man Roulette, which in

turn was almost certainly modeled closely after Chat Roulette, a primarily heterosexual speed-dating site.

In *Pilgrim at Tinker Creek*, Dillard wonders at the mental health, not the mental aptitude, of one who stands, on a footbridge, with his back against the onrush. "There must be something wrong with a creekside person who, all things being equal, chooses to face downstream. It's like fouling your own nest. For this and a leather couch they pay fifty dollars an hour?"

Only darker strains of *Agaricus bisporus*, also known as white or button mushroom, are marketed as crimini mushrooms. "White crimini mushroom" is therefore infelicitous. "Crimini white mushroom," on the other hand, in a certain light, is a valid descriptor.

The most direct route from Tucson to St. Louis is 1,483 miles.

In 1980, "Tumbleweed" was the first hit for crossover Country artist Sylvia, best known for her 1982 Country Billboard number one record "Nobody." Juice Newton never recorded either song.

The tumbleweed diaspore can be a flower cluster of a plant as well as the entire aboveground plant. Species that form tumbleweeds, most common to

the amaranth and saltwort families, also exist in the mustard, legume, aster, plantain, and nightshade families in desert and steppe climates. Baby's breath, in its maturity, forms tumbleweeds.

The risk in tickling past the point of pleasure is, for Adam Phillips, the child's "hysteria," "humiliation," and "intensely anguished confusion." He makes no extrapolation from the experience of disarray in being tickled to other corollary fears of uncontainability. But from a comparative study of phobias, he derives a kind of two-degree structure of fear in "First Hates," a later essay in *On Kissing, Tickling, and Being Bored*.

"The tickling narrative, unlike the sex narrative, has no climax." (*Ibid.*)

The term proprioception (likewise the term *interoception*) was coined by English neuro-physiologist Charles Scott Sherrington, in 1905. Charles Olson, sixty years later, appropriated the former to describe a poetics that appreciates that "movement or action is home" for the person-poet, that personhood has no home "unless the DEPTH implicit in physical being— / built-in space-time specifics and moving (by / movement of 'its own')— is asserted or found- / out as such."

Lear: What, so young and so untender?

Cordelia: So young, my lord, and true.

Lear: Let it be so; thy truth, then, be thy dower...
...Here I disclaim all my paternal care,
Propinquity and property of blood
And as a stranger to my heart and me
Hold thee, from this, for ever.

Mark Morrisroe was a photographer and performance artist who grew up in Malden, Massachusetts, the son of a drug-addicted mother. He was a prostitute by the age of fifteen and was shot in the chest by a john at seventeen; the bullet remained lodged, too close to the spine to be removed. His photography and performances epitomized the influence of queer punk in the art world in the 1980s and achieved a self-baring radical candor, like that of David Wojnarowicz, especially in his precipitous and fatal illness. He died in 1989.

The Ryan White CARE Act was an August, 1990 act of the U.S. Congress to fund a program that would increase availability of care for low-income and uninsured individuals living with HIV or AIDS. Ryan White was an Indiana teenager who was banned from his school after contracting HIV during hemophilia treatment, and whose legacy grew from his determination, right up until his death at age

eighteen, to reject the discrimination inherent in the term "innocent victim."

Fairfield and Anne Porter had James Schuyler as a long-term guest rather than a house sitter, on and off for twelve years, although Schuyler periodically retreated without the Porters to one of their homes, at Great Spruce Head, Long Island. *Freely Espousing*, written during this time, was dedicated to the couple. After Fairfield Porter died, Anne Porter was one of the benefactors who set up a fund that would afford Schuyler a moderately independent home life.

The fuller passage of the 1995 poem "Untitled ['I always put my pussy']" by Eileen Myles is: "I always put my pussy / in the middle of trees / like a waterfall / like a doorway to God / like a flock of birds."

The divot at the top of the sternum between the wings of the collarbone is properly known as the suprasternal notch, or the jugular notch. There is no agreement on a more common, vulgate word for it in English; Germans call it *das Salzfässchen*, or—literally—the salt cellar.

The minutes of a meeting are so called because, as early as the sixteenth century, official record of a meeting was kept in small shorthand script. "Minutes" then derives from the size of the minute notes. The

record would be transferred to a document of larger, more legible lettering, for public consumption. That process was called "engrossing."

There is some dispute about Hart Crane's last words. Either Peggy Cowley heard them in the cabin they shared aboard the *Orizaba*—"I have simply been disgraced"—or he exclaimed, as some have claimed, at the moment he leapt into the Gulf of Mexico, "Goodbye, everybody!"

Emil Opffer, Sr., exiled anarchist from Holland and longtime editor and publisher of the only Danish-language American newspaper, *Nordlyset*, died in September 1924, seven months after Hart Crane met his son, and more than a year after Crane wrote "Paraphrase." Emil Jr.'s work as a ship's purser took him away from New York on trips that were typically ten days in duration. It was during one of these his father died. *Nordlyset* is Danish for Northern Lights.

Extimacy began in 1995 as a semiannual magazine at University of North Carolina at Chapel Hill. The founding editors, Radha Vatsal and Lisa Stevenson, undergraduates then, were keen to have the journal understood as a flagbearer not of critical theory but of cultural studies, that which existed "in the margins of traditional humanist disciplines" and was not itself "reducible" to a single discipline or practice.

Of the two gay bars on Fifth Avenue in Park Slope, Brooklyn in 2005, only Ginger's had a pool table. It was likely the same table that had been in Carrie Nation, a previous incarnation of the bar, also gay, at the same address. It is unclear whether the Carrie Nation referenced in "The Fruit Streets," a poem by Tim Dlugos (1950–90), is the eponymous bar or the temperance activist. If the bar, indications are that it had a previous address in Brooklyn Heights. The poem's newly sober speaker provides a map of sorts for the addressee to find him there.

Striped and solid billiard balls are each six to seven ounces on average, and always a full ounce lighter than the cue ball. Modern tables come with an internal infrastructure of chutes and balances by which the cue ball, if pocketed, is automatically separated out and sent back beneath the table for the next player to place back on the felt and continue the game. This mechanism is called the return.

Lithuanian Jewish philosopher Emmanuel Levinas coined the term *illeity* ("he"-ness) to refer to the ethical limits of address, to "a distance greater than I to Thou." In scholar Bettina Bergo's paraphrase, "Moral height is not expressed in thou-saying; it is a third person relationship."

Macadam is both a nineteenth-century roadmaking technique and a kind of gravel pavement that represented progress in U.S. cities before the widespread use, beginning around 1920, of tar-macadam (or tarmac) and asphalt pavements, which were more suited to motor vehicles. A macadamized road is one in which a stone, dust, and water mixture has adhered to the surface stones, keeping them in place and protecting the ground beneath. This would have been most common in 1907 Kansas City.

“Confound” derives from the Latin *fundere*, to pour, not *fundus*, meaning bottom. “Foundry” is a cognate. “Fundament” is not.

Satan asks Chaos which way to the light, to a rumored other place not Heaven or Hell, if it exists, and “him thus the Anarch old / with faltering speech and visage incompos’d / answer’d... another world, / hung o’er my realm, link’d in a golden chain / to that side Heav’n whence your legions fell. / If that way be your walk, you have not far; / so much the nearer danger, go and speed; / havoc and spoil and ruin are my gain.”

Genesis 11:7. Go to, let us go down and there confound their language, that they may not understand one another’s speech.

“I Was Young When I Left Home” is the title given by Bob Dylan to the song that begins with that line. It was recorded in the sessions that produced his 1961 debut eponymous album, but wasn’t officially released until 2001 as a bonus track on *Love and Theft*. It is a rendition of a traditional song most often called “Nine Hundred Miles” or “Train 45.” Like “Goin’ Down Slow,” it includes: a letter the speaker either cannot read or cannot write, a call from home, a train that leads home, and resistance to go on account of shameful destitution.

“Abstract relations” constitute the first of the five classes of words in Roget’s *Thesaurus*, a classification system which in structure was influenced (like Turing’s machines) by Gottfried Leibniz’s symbolic thought, itself derivative of Aristotle. Some of Aristotle’s *Praedicamenta* are included among Roget’s first class of word categories, beginning with 1. Existence.

Valor and Dolor, as such, were not among the gods worshipped in ancient Greece.

In the emerging orthography of the sixteenth century it was custom that every proper name and important common name be capitalized. Capitalization of personified nouns, names of branches of knowledge, and nouns a writer wished to emphasize became standard practice as well. By the late seventeenth

century in England, some printers were capitalizing all nouns, to be on the safe side.

Laura Riding's *Memories of Mortalities* is a long poem in three parts: "My Mother and My Birth," "My Father and My Childhood," and "Sickness and Schooling." The phrase "the stuttering slow grammaring of self" is the work of the first part; while the last part stages an adolescent extension of individuation: "I was apprenticed to my time / And in the craft of contemporaneity / Grew accurate, and by the rule / Of then-and-now I babbled / The abrupt opinion, shuffled / Between what was and is / Like any nonchalant of taught experience." It is with disappointment she recounts that "The child grew girl of current kind."

Leonardo's annotated drawing, usually referred to as *The Vitruvian Man*, was made in 1490, a front view of a standing nude whose limbs are extended at two positions, superimposed. The outstretched arms and legs, in a T position, define the height and width of a rectangle; whereas the spread stance and raised arms (at 5 and 7 o'clock, and 10 and 2 o'clock), describe the parameter of the body's reach. Vitruvius was an architect who had formulated the proper proportions of a man.

Sandra Blakeslee and her son, Matthew Blakeslee, are the authors of *The Body Has a Mind of Its Own: How Body Maps in Your Brain Help You Do (Almost) Everything Better*. Both are science writers, third- and fourth-generation science writers, in fact, but neither holds a doctorate degree.

About mirror neurons' role in sexual response, the Blakeslees write, "When a man sees two other men in sexual congress, he can't help but experience it... in his mind's body. In effect he feels the 'unnatural' act is being forced on him. Not being gay, he finds the prospect of sex with other men unappetizing."

Steam is water in the gas phase, its evaporation an effect of boiling. When water vapor in cooling atmospheric air reaches dewpoint temperature, it condenses to liquid water, and the effect is called fog. Unless it forms on a solid, whereupon it is dew.

Roland Barthes had said that each of his courses at the Collège de France would have at its root a fantasy. His third seminar, after "How to Live Together" and "The Neutral," was called "The Preparation of the Novel." It met for the first time in December 1979 but was never completed. Three months later, Barthes was fatally struck by a laundry van as he left campus.

The narrow soft briefcase with interior gusset design for expansion, overtop flap, and front fastener has no consensus name in English. Before the metal-framed box case was popularized in the nineteenth century, such a bag was originally called a budget.

The root of *dossier* is French, /dos/, from the Latin dorsus, meaning “back.” *Dossier*, in Old French, meant “a bundle of papers labeled on the back.”

The *Year-End Countdown* is an annual New Year’s Eve special of the syndicated radio program *American Country Countdown*, which, when it began in 1973, played the year’s top one hundred hits in Country music. Starting in 1979 this was halved to fifty.

Justice Harry Blackmun co-founded in 1979 and co-moderated for sixteen years the Aspen Institute Seminar on Justice & Society, an annual six-day roundtable discussion, limited to twenty-five invited participants, on how a just society should structure its legal and political institutions.

Painter Joseph Bowler was commissioned in late 1971 by the editors of *Time* magazine for a portrait of President Richard Nixon to reproduce on their January 3, 1972, Man of the Year cover. It was this work (20 inches x 16 inches, oil on Belgian linen) that was rejected for depicting “too sterling a

character.” The editors had already rejected the epoxy bust of Nixon by sculptor Frank Gallo, the first artist they commissioned. It was that work they found had made “too penetrating a comment.” For that reason Bowler was expressly asked to make a “non-committal portrait.”

The Collège de France, created in 1530, is neither a university nor a public research center, in traditional senses. It awards no degrees, and its lecture programming is free and open to students without preregistration. At any time there are fifty-two lecture chairs held by fifty-two scholars, who are elected by their peers and who, upon arrival, name their own chairs. Barthes was nominated by Michel Foucault in 1976, and created the chair of literary semiology.

W. H. Auden speculates in a 1969 *New York Review of Books* piece on J. R. Ackerley’s memoir *My Father and Myself* about the latter’s sexual predilections. Auden later confided to friends that he relished introducing into print the phrase “the Princeton first-year,” a euphemism for frottage—on the principle that the particulars of gay sex should not be omitted when relevant in public discourse. “The Princeton rub,” and sometimes, more simply, “the Princeton” were also terms in limited use at the time.

An untitled poem by e. e. cummings, which one biographer insists is about his loss of virginity, concludes: “my thumb smashes the world— / froth of furied eyes on brain!heart knotted with A suddenly nakedness”

In the Library of Congress Classification system, work on male homosexuality as such is cataloged in the subclass HQ: The Family, Marriage, Women—under the subrubric Sexual Life. Specifically, HQ 75-76.8. Erotica can be found in the HQ 450s.

Many women and trans men are wary of the overuse and overrepresentation of *scissoring* as a term and a sexual category, especially of its outsize prevalence in cis straight male imagination of the sex that queer women have.

The HIV/AIDS death rate was highest in New York City in 1994; in New York state, 1995.

The first public espousal of the mandate that all HIV-positive gay men should have their status forcibly tattooed on their buttocks came in a widely syndicated March 1986 *New York Times* op-ed by William F. Buckley, Jr: “Identify All the Carriers.” It was openly supported by Senator Jesse Helms, but there was no such bill on the floor of either house of Congress.

Welcome to Me (2014, directed by Shira Piven, written by Eliot Laurence) is a comedy about new-age self-involvement and untreated mental illness. The trailer begins with the main character, Alice (Kristin Wiig), putting a tape in the VCR, sitting close, hypnotized. On its spine she has written the words “My True Calling.”

In a 1982 essay, John Berger reports that he and his family had recently driven to Genoa in his Citroën C2V. This is the same model car he reports elsewhere having driven through Yugoslavia during the summer the two erstwhile leaders of Poland and Yugoslavia, Gomulka and Tito, were meeting for the first time, a meeting that took place in 1957. It is likely then that in 1971, when Berger wrote the essay “Field,” he drove the Citroën and not a Peugeot.

His essay concludes: “The field you are standing before appears to have the same proportions as your own life.”

In late 2010, after the Milltown Dam was destroyed at the west end of the nation’s largest Superfund site, and the associated reservoir was drained and cleaned of arsenic and heavy metals, the Clark Fork River was no longer diverted, and instead channeled into its natural course, toward a confluence again with the Blackfoot River in Bonner, Montana. Migration of fish

upstream to the rivers' sources was unimpeded for the first time in 102 years.

Muriel Rukeyser writes: "Remember what happened to you when you came to your poem, any poem whose truth overcame all inertia in you at that moment, so that your slow mortality took its proper place, and before it the light of a new awareness was not something new, but something you *recognized*."

"That is the multiple time-sense in poetry, that is the ever new, which is recognized as something already in ourselves, but not discovered."

In V. I. Propp's *Morphology of the Folktale*, he counts thirty-one functions in the fairy tale, lists and analyzes each, and ascribes them to seven spheres of action, corresponding to their respective performers: 1. the villain; 2. the donor (provider); 3. the helper; 4. the princess or prize and her father; 5. the dispatcher; 6. the hero; and 7. the false hero.

Cutting cocaine refers most commonly to diluting it with adulterants like flour, cornstarch, or powdered milk.

The work that Carrie Meeber (Sister Carrie) first finds in Chicago is in a shoe factory. She punches eyeholes in uppers. She stays with her sister and brother-in-law in their drab flat, and repeatedly walks to the foot of

the stairs to "stand in the door." When upbraided for it, she claims "I want to see *something*." Charles Drouet, a salesman she meets on a train, is the vehicle for her moral compromise, initiated by his loan to her of "two soft, green, handsome ten-dollar bills." She does not end up in poverty, but rather in fortune as a famous actress.

James Boswell on his "Grand Tour" of Europe, undertaken expressly to meet the "immortal" authors, wrote and presented a letter of introduction of *himself*, by which, in the Swiss village of Môtiers, Jean-Jacques Rousseau was sufficiently intrigued that they met, five times in a fortnight, in December 1764, at the apartment where Rousseau was in exile.

The Armory in Lower Manhattan is on Lexington Avenue, between Twenty-Fifth and Twenty-Sixth Streets, a registered landmark. The 69th Infantry Regiment of the New York Army National Guard is stationed there. Throughout the day on September 11, more than eight hundred soldiers from the 69th as well as the 258th and 105th Infantries reported to this location. On September 12, at around 0200, according to Sergeant Major Miguel Cruzado, the soldiers of Company C, of the 105th, a detachment from Jamaica, Queens, were deployed from the Armory to Ground Zero. Their orders were to secure the area of Battery Park.

Early on in Samuel Beckett's *Molloy*, the title character hobbles on a stony lane to catch up with a man about whom he had been speculating—a man with a cigar, a Pomeranian, and a broad stick. Their uneventful exchange there may be called the book's opening incident. Later, Molloy sleeps the night in the surrounding woods, then "got up, adjusted my crutches and went down to the road, where I found my bicycle (I didn't know I had one) in the same place I must have left it.... It was a chainless bicycle, with a free wheel, if such a bicycle exists."

Flowering dogwood is the state tree of Virginia and Missouri only. The state tree of North Carolina is the longleaf pine.

From the years 1858–89, as dated by scientists measuring grease deposits consistent with human habitation in caves where he slept nights, Jules Bourglay, a leatherworker immigrant from France, walked by day, every day, in a continuous circuit of 365 miles, many times over. In her essay "Jules Bourglay, Notable Walker," novelist Samantha Hunt describes his loop as limited to the area east of the Hudson River (opposite side from the Catskills) and west of the Connecticut. He was never married but had been engaged in France to the daughter of the man for whom he'd served as apprentice, whose

leathercraft business he had inadvertently destroyed in, some say, a lantern fire.

Roger Miller, a novelty singer-songwriter best known for his 1964 hit, "King of the Road," is the singing narrator of the 1973 Disney version of *Robin Hood*, in the role of Allan-A-Dale, the minstrel understood to be one of the Merry Men, animated as a rooster with a lute. Miller was not Appalachia-born, but rather from Erick, Oklahoma, where he grew up farming cotton. Johnny Cash once remarked that Miller's bass voice was closest to his own.

Waylon Jennings was the narrator of *The Dukes of Hazzard* (1979–85), known in the script and credits as The Balladeer. His narration assumed an omniscient vantage and is best remembered for the entre-nous teasing remarks and asides to the viewer during freeze-frame cliffhangers at commercial breaks, e.g., "Ain't this fun?"

Jennings, central to the 1970s "outlaw movement" in Country music, also wrote and performed the show's theme song, "Good Ol' Boys," whose lyrics end with the line "Fightin' the system like a true modern-day Robin Hood." In the show, the Duke boys are said to be former bootleggers sentenced to probation, under which the owning or carrying of firearms was a violation. It is ostensibly for this reason that when

Bo and Luke Duke are armed, it is usually with bows and arrows.

Elder Leonard J. Corns (d. 2003) had a radio ministry for thirty-eight years on WHEO AM1670 in Stuart, Virginia, which he recorded separately from the sermons he gave from the pulpit of Old Spoon Creek Primitive Baptist Church in Critz, where he was pastor for fifty years.

James Corner, author of several essays on aerial vantage and the agency of mapping, is prominent in cartographic theory and postrepresentational cartography, but is also well known, internationally famous, as a landscape architect. He was principal designer of The High Line, the elevated greenway and linear park that repurposes the abandoned railway viaduct extending from Gansevoort Street to Thirty-Fourth Street on the West Side of Manhattan.

Three pages into Christopher Isherwood's 1959 novel *Down There On a Visit*, the author-narrator writes, referring to the protagonist Christopher, "now, before I slip back into the convention of calling this young man 'I,' let me consider him as a separate being, a stranger almost, setting out on this adventure in a taxi to the docks."

The concluding stanza of "Look Ahead—Look South," the first part of C. S. Giscombe's 1994 book *Here*, reads: "Ohio then, / metaphoric, principled / out past the low gates to school / our clear selves in my memory of school, 3 grades apart / in w/ the other children (some white children always present as well / & big Ohio on the train lines / not the end of the road either but / the destination of chance / —Now why these rueful looks / away, / Sister?"

The cuddly-looking teddy bear cholla cactus has branches that grow in short tubular segments, most commonly called "arms." These segments, once mature, rather easily detach from the entire plant, especially if their bright-sheathed sharp spines catch a passerby.

Gilbert White of Selborne was a "parson-naturalist," that is, a country clergyman who saw the study of natural science as part of his religious work as curate of his parish. His letters about the appearance and behavior of birds, insects, and animals in Selborne, in the county of Southampton, had two addressees (the prominent Welsh zoologist Thomas Pennant and the Hon. Daines Barrington, a barrister in London), but many were never sent. White had been a thoughtful reader of Virgil's *Georgics*, and began at some point to think of the highly observational letters less as

correspondence and more as units of his eventual book's form.

The adjectives *this* and *that*, though they are deictic in nature (dependent on a frame of reference), are classified linguistically as demonstratives. *This* is a proximal demonstrative, and *that*, a distal demonstrative. Italian provides a medial demonstrative, referring to objects insufficiently here or there: *codesto*. Its usage is falling out of favor.

Bájate aquí conmigo is the most colloquial way in Spanish to say, "Come down here to me."

Antlers are shed, not molted, annually, by elk and other cervid animals. Shedding is also the term for the procedure by which, once antlers have grown to their maturity, elk scrape away the velvet, which is actually a vascular skin whose tiny blood vessels have nourished antler growth. This latter shedding can be a bloody, protracted event. *Molt* is a word specific to the gradual loss of the winter coat in such animals.

Refractory period is the technical term for the recovery phase after orgasm during which it is physiologically impossible for a man to have another orgasm. It is distinct from a cycle of sexual arousal.

Gilbert White likely observed what became known as a "gossamer shower." The natural phenomenon

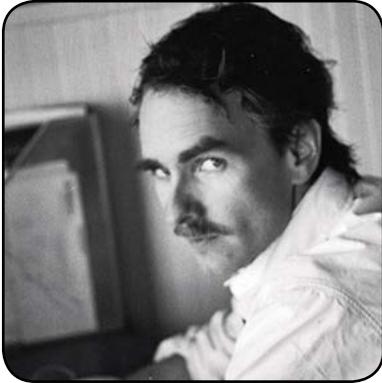
was perhaps noted earliest by Pliny, who describes a "rain of wool about the Castle Carissa...in the year that L. Paulus and C. Marcellus were Consuls" (tr. Philemon Holland, 1601). The sky-fall is in fact silken filaments of spiderwebs, which are first shot at lengths of up to twenty feet from the spinnerets of young spiders, who may then rise and become airborne if a puff of wind takes up the gossamer. A spider can be carried to much higher elevation in this drift, continuing to emit the filaments as a manner of jet propulsion.

Autumn Wreath, Autumn Leaves, Spiced Pumpkin, and Apple Spice are Yankee Candle scents, all in the Fall collection. Autumn Spice is not a Yankee Candle product. Neither is Clean Towels, as such. Fluffy Towels and Clean Cotton, however, yes, year-round.

Raymond Williams writes, "*Country* as a word derives from *contra* (against, opposite) and has the original sense of land spread out over against the observer. In the thirteenth century it acquired its modern meanings of a tract or region, and of a land or nation."

Kneippism is a form of hydrotherapy which involves walking barefoot through the morning dew.

AUTHOR BIO



Brian Blanchfield is the author of three books: the poetry collections *Not Even Then* and *A Several World* (recipient of The James Laughlin Award), and the forthcoming *Proxies* (Nightboat, 2016), a book of essays part cultural close reading and part dicey autobiography. He lives in Tucson, where he teaches poetry and nonfiction and hosts the radio show *Speedway and Swan*.



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