NOTES

Chapter 1. An Algorithmic Criticism

1. I am indebted to Sara Steger at the University of Georgia, who was a coinvestigator in the work on computational analysis of Woolf's novel that forms the basis of the following examples. The electronic edition used is from the University of Adelaide Library (http://etext.library.adelaide.edu.au/w/woolf/virginia/w91w).

Chapter 2. Potential Literature

1. All English quotations from *Faustroll* are from Roger Shattuck and Simon Watson Taylor's translation, *Exploits and Opinions of Doctor Faustroll, Pataphysician,* in Jarry, *Selected Works of Alfred Jarry*.

2. The term *Gedankenexperiment* appears in Mach's *The Science of Mechanics: A Critical and Historical Exposition of Its Principles.*

3. Ben Fisher's *The Pataphysician's Library* is a particularly comprehensive study of Jarry's *livres pairs,* which, among other features, participates in the incestuous intertextuality for which Symbolism was particularly famous. As Fisher notes, "It is obvious from an early stage that this novel follows contemporary manners by eulogizing its literary peer group—at length, and in considerable if oblique detail" (4).

4. To which we might add, via Kelvin's *Popular Lectures and Addresses (1855–1887),* the physics of James Clerk Maxwell, Werner von Siemens, Humphry Davy, Rayleigh (John William Strutt, 3rd Baron Rayleigh), Adam Sedgwick, James Dewer, and Michael Faraday, and the mathematics of Claude-Louis Navier, Siméon Denis Poisson, and Augustin-Louis Cauchy. See Stillman's "Physics and Pataphysics: The Sources of Faustroll."

5. See *Oulipo: Atlas de littérature potentielle.*

6. The work in codex form was originally laid out so that each poem was printed on the recto of the leaf and cut into separate strips for each line. The reader could therefore lift up a line to reveal another one beneath.

7. Abish was not a member of Oulipo, though as Harry Mathews and Alastair Brotchie note, "The work must be qualified an Oulipian masterpiece. . . . The method he has used, of his own devising, is Oulipian both in its axiomatic simplicity and in the extent to which it determines both the ingenious narrative and its beguiling linguistic texture" (48).

8. In order for the algorithm to work, the number of rows and columns must be equal. Mathews further notes that a certain amount of heterogeneity is necessary in the data: "The rule is that in a table of n elements, $n2 - (n - 2)$ elements must be different" (Motte, *Oulipo* 127). The examples that follow are all drawn from "Mathews's Algorithm," in Motte,*Oulipo*.

Chapter 3. Potential Readings

1. Dickinson herself does not precisely define the notion of backwardness in this case, and it may be that we are meant to come at the poem in quite another way:

—blind be man every Or
gradually dazzle must Truth The
kind explanation With
eased Children the to lightning As

surprise superb Truth's The
Delight infirm our for bright Too
lies Circuit in Success
—slant it tell but truth the all Tell

Either procedure can be generated programmatically.

2. The entropic poem is meant to be read column by column.

3. McGann and Samuels go to considerable lengths to demonstrate that the historical antecedents to the notion of deformance are by no means confined to the twentieth-century avant garde. The chapter, in fact, considers deformative procedures "perhaps as ancient as our more normative practices," and draws its chief examples from Dante and Shelley (106).

4. Students and devotees of the *I Ching* will note that my reading of the hexagrams—somewhat after the manner of a tarot card reading—is not consistent with the usual way in which "divination" is understood in the context of this work. Most would say that the ancients regarded the *I Ching* not as a fortune-telling device in the Western sense, but as a book that one consults in order to determine (through poetic means, as it were) the proper strategy for reaching some goal. In the words of the great French explicator of the *I Ching*, "The old Classic of Changes speaks to us because we ask it to. We are the ones who give it this capability" (Javary 116).

5. "sy æt him sylfum gelong; / eal his worulde wyn, / sy ful wide fah / feorres folclondes"

Chapter 4. The Turing Text

1. This standard description differs from the one offered in Turing's 1957 article, "Computing Machinery and Intelligence":

It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator stands in a room apart from the other two. The object of the game for the interrogator is to determine which of the other two is the man and which is the woman. He knows them by labels X and Y, and at the end of the game he says either "X is A and Y is B" or "X is B and Y is A." (153)

The familiar form of the Turing test comes about when Turing asks a question that he proposes as the equivalent to "Can a machine think?": "What will happen when a machine takes the part of A in this game?"

2. ELIZA (named after the character Eliza Doolittle in Shaw's *Pygmalion*) properly refers to the underlying language-analysis engine that Weizenbaum used to construct DOCTOR. However, the name ELIZA has persisted as a name for the program, and I follow this convention here.

3. See Sigler.

Chapter 5. 'Patacomputing

1. A more detailed discussion of these results, particularly as they relate to authorship attribution, can be found in Hoover's article "Another Perspective on Vocabulary Richness."