

# SEVEN CONTROLLED VOCABULARIES

2004

[AIRPORT NOVEL MUSICAL POEM PAINTING THEORY FILM PHOTO LANDSCAPE]

: TAN LIN

FOREWORD  
LAURA RIDING  
JACKSON

LIMITED AVAILABILITY:

YALE YOUNGER  
WAL-MART  
ASCII  
PSA  
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LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

LIN, TAN, 1957-

SEVEN CONTROLLED VOCABULARIES AND OBITUARY 2004, THE JOY OF COOKING :  
AIRPORT NOVEL MUSICAL POEM PAINTING FILM PHOTO HALLUCINATION LANDSCAPE /  
TAN LIN.

P. CM. — (WESLEYAN POETRY)

ISBN 978-0-8195-6928-8 (CLOTH : ALK. PAPER) — ISBN 978-0-8195-6929-5 (PBK. :  
ALK. PAPER)

I. TITLE.

PS3612.l516S48 2009

811'.6—DC22

2009018192

PUBLISHED BY WESLEYAN UNIVERSITY PRESS

MIDDLETOWN, CT 06459

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PRINTED IN THE UNITED STATES OF AMERICA

5                    4                    3                    2                    1

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THIS PROJECT IS SUPPORTED IN PART  
BY AN AWARD FROM THE  
NATIONAL ENDOWMENT FOR THE ARTS.



## ACKNOWLEDGEMENTS

I wrote this book while I was a Post-doctoral Research Fellow at Liverpool John Moores University between 1999 and 2002, and I am very grateful to the Department of Literature and Cultural History, especially Pam Morris, for my appointment, without which the work would not have been possible. I would like to thank the following people for talking to me about the ideas and for reading drafts of the material: Matt Jordan, William Outhwaite, Charlotte Raven, Judith Williamson. I'd also like to thank Verso, and especially my editor Jane Hindle, for publishing the book. My family has been immensely supportive as always.

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The photograph on p. 182 is by the author.

## EDITORIAL NOTE

My collaborative aim in the production of this work has been to offer a series of intra-textual corrections in a typescript produced and renovated over several decades by more than one author. There are numerous errors of omission because blandness has no boundaries. Plagiarism is another manner. It was one of the necessary aims of revision.

Much of the work involved considerably less labor, was less meaningful in its aims, being merely a mechanical transcription of a clear text, but in other places more idiosyncratic handwritten notations or stylistic devices, or even choices of words have made the production more difficult and less literary than it need to have been. Such work is of the past of course. Such reading is of the present.

There is nothing that can come between between indifference and a form of redundancy. Except perhaps an omission. Multiple authorial redundancies could not be avoided. These lapses were welcomed wherever they might have been found in the text. Accordingly, there is nothing spectral, bracketed [ ] or metaphysical that remains, which is merely the husk of things that were true at the moment when they were once, [hallucinated] and by once I mean once written down without hope for any future, imagined or otherwise intended. There is truth and there is truth.

New York, 2004

编者的话在这项工作的生产我的合作目的，是要提供一系列的intratextual更正在打字生产，几十年整修由一个以上的作者。有很多的遗漏错误，因为枯燥无味是没有边界的。抄袭是另一种方式。它是必要的修订目标之一。大部分工作涉及的少得多的劳动，是有意义的减少其目的，这种说法仅仅是一个明文机械转录，但在其他地方更奇特手写的批注，或文体设备，甚至有选择的话使生产更加困难，少文学比须获。这些工作是当然的过去。这种阅读是本。没有什么能与冷漠之间，和一个冗余的形式。或许除了遗漏。多作者的裁员是无法避免的。这些失误在任何地方受到了欢迎，可能已经在文本中找到的。因此，没有什么谱，方括号[]或形而上学的，剩下的仅仅是事物的皮那些目前真正当他们一次，我的意思是由一次又一次写下没有任何未来的希望，想象或试图。有真理，有真理。2004年，纽约