

Citation:

Morris, S (2020) Inscription: the Journal of Material Text – Theory, Practice, History. Issue 1: Beginnings. Information as Material, York.

Link to Leeds Beckett Repository record: https://eprints.leedsbeckett.ac.uk/id/eprint/8027/

Document Version: Other (Published Version)

Creative Commons: Attribution 4.0

The aim of the Leeds Beckett Repository is to provide open access to our research, as required by funder policies and permitted by publishers and copyright law.

The Leeds Beckett repository holds a wide range of publications, each of which has been checked for copyright and the relevant embargo period has been applied by the Research Services team.

We operate on a standard take-down policy. If you are the author or publisher of an output and you would like it removed from the repository, please contact us and we will investigate on a case-by-case basis.

Each thesis in the repository has been cleared where necessary by the author for third party copyright. If you would like a thesis to be removed from the repository or believe there is an issue with copyright, please contact us on openaccess@leedsbeckett.ac.uk and we will investigate on a case-by-case basis.



## Inscription: The Journal of Material Text – Theory, Practice, History

Inscription will combine imaginative thinking and critical rigour to take the study of material texts in new directions. Inscription will be at home equally in the first century and the twenty-first, as well as all points in between, and will feature work by practitioners – book artists, printmakers and writers – alongside academic discussion. Inscription's focus is not just on the meanings and uses of the codex book, but also the nature of writing surfaces (papery or otherwise), and the processes of markmarking in the widest possible sense: from hand-press printing to vapour trails in the sky; from engraved stones to digital text. The journal's theoretically aware, transhistorical, and cross-disciplinary remit will break with the conventions of academic ghettoization, creating connections between areas that have much to say to one another – bibliography, media theory, conservation, the history of the book, museum studies, and artist's book studies, for instance – enabling wide-ranging conversation and unexpected juxtapositions. Inscription promises not only to add to the field but to set new agendas for the next phase in the study of material texts.

In another break with the conventional academic journal, *Inscription*'s dos-à-dos format, inspired by Edgar Allan Poe's short story 'A Descent into the Maelström', means *Inscription* has two beginnings, no end, and a central colophon with the publishing information spiralling down into nothing. Each edition of *Inscription* will have a guest artist-in-residence, digital artist-in-residence, poet-in-residence and writer-in-residence; and each edition will be accompanied by a vinyl LP featuring an author reading from their work.

Please email inscriptionthejournal@gmail.com with submission enquiries.

Editor: Gill Partington
Editor: Adam Smyth
Editor: Simon Morris
Cover design: Erica Baum
Artist-in-residence: Jérémie Bennequin
Digital artist-in-residence: Craig Saper
Poet-in-residence: Craig Dworkin
Writer-in-residence: Sean Ashton
Digital Designer (AR, VR & Coding): Ian Truelove
Project Manager: Zara Worth
Designer: Fraser Muggeridge studio, London
Publisher: Information as Material, York
in partnership with Leeds Beckett University

Editorial Board: Sean Ashton, Derek Beaulieu,
Sarah Bodman, Christian Bök, Angie Butler, Felipe Cussen,
Johanna Orucker, Dennis Duncan, Rob Fitterman,
Jo Hamill, Nasser Hussain, Tina Lupton, Bonnie Mak,
Kaja Marczewska, Brooke Palmieri, Craig Saper,
Nick Thurston, Whitney Trettien, Daniel Wakelin,
Patrick Wildgust, Abigail Williams.

#### Open Access

Inscription is a double-blind, peer-reviewed, gold open access journal. In addition to physical copies of each issue being available for purchase by subscription, all the journal articles published in each issue of Inscription are freely available on the public internet from the date of publication: permitting any users to read, download, copy, distribute, print, search, or link to the full texts of these articles, crawl them for indexing, pass them as data to software, or use them for any other lawful purpose, without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. The only constraint on reproduction and distribution and the only role for copyright in this domain should be to give authors control over the integrity of their work and the right to be properly acknowledged and cited. Correspondingly, all creative content of each issue is licensed under the Creative Commons Attribution-NonCommercial 4.0 International License. For full terms of use, visit: creativecommons.org/licenses/by-nc/4.0/

This is a hole.

- Welcome to Inscription Adam Smyth
- 7 On Stone Serena Smith
- <sup>18</sup> Paper Wraps Stone: Monumental, Manuscript, and Printed Epitaphs in Eighteenth-Century England
- Writing the Birds: Barrawarn Catherine Clover
- 50 Old Books, New Beginnings: Recovering Lost Pages Michael Durrant

- 62 Contributor Biographies
- 60 Introducing Craig Saper's Global Reading supplement
- <sup>56</sup> Ubu Roi, 1964
- 46 Casting Off: a Journey in Five Starts Alexandra Franklin
- 37 Haft: Kafka in Process John T. Hamilton
- 27 Skin Kathryn James
- Things to Know before Beginning, or: Why Provenance
  Matters in the Library Alice Wickenden
- 7 The Work as Will Roland Barthes Reading Group
- 4 Welcome to Inscription Gill Partington

# Welcome to Inscription

### Adam Smyth

Where to begin? How to begin? With a welcome. Welcome! You're reading Inscription, and we're delighted about that. Perhaps this copy has just arrived in the post and you are opening these pages for the first time. Perhaps you are browsing this snippet online, unable to see the whole text, weighing up the odds. Perhaps someone is reading this to you. Perhaps you're in a library looking for a particular article and this volume has just been carried up by a librarian from the deep stacks with an old reader's slip tucked between pages 12 and 13. Or perhaps it is decades from the moment now when I am writing: welcome 2147, or 2238, and welcome future-you, with all your unforeseen Ways, turning the pages of a long-ago journal that, as I Write, has three months until publication. Wherever or whenever you are: welcome, and thank you for reading

A welcome, and then a statement of purpose. Inscription: the act of inscribing, the action of writing upon or in something, especially in a durable or conspicuous way. Are we durable and conspicuous? Time will tell, but we are certainly invested in thinking about making marks upon or in surfaces or substrates. Inky revisions in a novelist's notebook. A chisel cutting into stone. Hurried pencil scrawls across scraps of paper. Pieces of lead type pressing ink on to paper. Spiralling digital text viewed on a phone. A goose quill scratching parchment. The repelling force of oil and water playing out across a lithography stone. Grooves cut into polyvinyl chloride (or PVC, or vinyl). Inscription will explore material texts and the processes of mark-making in all these varieties

We want Inscription to range widely across boundaries of place and of period. In this first edition, we are in regional archives, artists' studios, family homes, national libraries, living rooms, parchment-making businesses. We are at dinner in the Askanischer Hof Hotel, Berlin, and we are out in the Australian streets with the birds. We move through early twentieth-century Prague, we move unough early twendent-century magne, sixteenth-century Wales, nineteenth-century America,

eighteenth-century England, and the northern suburbs of Melbourne in 2020. But rather than offering only a linear chronological range – although that's a good thing, too – the articles and creative pieces contained in these pages invite us to rethink more profoundly the timeliness of material texts. Where, in time, do material texts rest? When is their moment? One of the nch potentials, and the joys, of thinking about material texts is that the punctual and sometimes punishing historicism of much academic criticism – the click of text being locked into context – can be suspended or complicated or augmented with an interest in other temporal frames: the longue durée; the Wordsworthian spots of time; the purposeful anachronism; the Palimpsest (from the Greek palimpsestos, meaning (scraped again'); the looping chronology of the recycled or the repurposed or the revised.

Material texts offer this potential because while they tell all kinds of stories – romances, tragedies, comedies – they can also tell us, if we learn to read the signs correctly, the stories of their own making. These material narratives exist alongside, and sometimes in tension with, artistic representation - whether that's the novel's plot, or the painting's scene, or the record's bodiless voice. The vinyl you are, or will be, listening to is made from 74% co-polymer, 25% PVC, and 1% pigment, compressed into a 'puck' which was placed between two stampers to form under heat and pressure the vinyl disc that spins and gives voice. We hope you're enjoying it! The pages of a sixteenth-century Bible were made from paper which came from linen made from recycled second-hand clothes once worn by men and women and children who lived in the 1500s. Does it matter than the Book of Genesis was once a labourer's shirt? A parchment with beautiful historiated letters was some time before the skin of a sheep staring out mutely across green fields, before the creature was slaughtered, the skin stripped of wool, fermented in quick-lime, washed, stretched, perforated, pared, scoured, dried, rubbed. The lithographer's stone producing prints about today is studded with fossils of creatures from hundreds of millions of years ago. What role do these pre-histories

I. As D.F. McKenzie observed, 'every book tells a story quite apart from that recounted by its text': and Michael F. Suarez (Amherst: University of Massachusetts Press, 2002), p. 262.

have in the texts we encounter? What kind of temporal flickerings do they create? How can we ever say we know when a text begins when surfaces carry with them these when a text begins when surfaces carry with themporal depths — when the book or the print or the page in our hands might best be thought of as only the Page in our nangs might dest be thought of as only the most recent form assumed by materials that have a much longer, and more tumultuous life story.

Inscription will explore material texts and acts of marking through exciting critical articles and creative work. We hope also that the material form of Inscription work. We more also that the material form of inscription the honorday capacity thinking about the ways writing (in the broadest sense) creates its effects. This is a journal, but it is also a variety of container or box for other things (like a fold-out print), and it is also a kind of sleeve for a vinyl record, print), and it is also a kind or sieeve for a villy record, and it is also a link or route to an online rotating piece of text. Our symbol for the journal is a spiral, a form turning both in on itself and out to reach the world, ich in connotation but also not quite looking at us in the eye; a form associated with Robert Smithson's Counter-clockwise coil Spiral Jetry (1970), and Counter-clockwise con spiral jelly (19/0), and Ubu's stomach in Alfred Jarry's proto-Surrealist Ubu Roi (1896), and the whirlpools in Edgar Allan Poe's terrifying short story 'A Descent into the Maelström' (1841). The journal in Your hands begins from both ends, or neither. Half of it is upside down, until you turn it or neither. Halt of it is upside down, until you turn it won half is. The end is in the middle. We hope reading is stranger and more baffling and less knowable as a result of Inscription. You will have seen knowable as a result of Inscription. You will have seen that Inscription has two editorial prefaces, and that one is considerably better than the other: this is deliberate.

Figure 1. Outside.

Figure 2. Inside.



## On Stone S<sub>erena</sub> Smith

#### its last migration and raclear blue sky the dragon fly takes momentarily on still water, too late to know that this ration through hreezeless air Touching down its last migration through breezeless air. Touching down for the salty nool won't amench a thirst, its fravile wings are momentarily on still water, too late to know that this sedimenting hasin of an isolated. Pulled down into the sedimenting basin of an isolated Pulled down into the sedimenting basin of an isolated the stagnating bool and warmed by the sun the water

lagoon. Just out of reach from the stagnating pool and warmed by the sun the water Under the same sky 150 million years later, in a territory Under the same sky 150 million years later, in a territor a settled popular the once calm reef is now land with a settled population.

Business thrives in a town hecoming renowned for its rich the once calm reef is now land with a settled population.

deposit of finely sedimented limestone and quarry beds

Business thrives in a town becoming renowned for its rich
are excavated to feed a prowing demand for this now deposit of finely sedimented limestone and quarry beds to feed a growing demand for this now traded in the printing are excavated to feed a growing demand for this now once again. by chance, the small creatur Valuable natural resource being traded in the printing last iourney comes to light, each detail of its flesh depicted Industry. And once again, by chance, the small creature's soft limestone matrix. in the smooth surface of the soft limestone matrix. Not looking for fossils, the miners of Solnhofen Not looking for tossils, the miners of Solinhoten played in writing history; nor how the invention

Wouldn t have known the part their labouring bodie of lithography marked a shift in the traing of of lithography marked a shift in the trajectory of relations has to the relations of lithography marked as the invention of lithography marked as the invention of the relationshin to the relationship to the of lithography marked a shift in the trajectory of image and text in the printed document, and the sneed at communications, changing both the relationship between which information could be disseminated. Brought to life image and text in the printed document, and the speed at through this process was a means of sharing knowledge. which information could be disseminated. Brought to life and a unique visual language. But as with all technology. through this process was a means of sharing knowledge, in bursuit of speed and efficiency, industry moved on

and a unique visual language. But as with all technology from its Intrassic ancestry - leaving to a different time! in pursuit of speed and efficiency, industry moved on to light in the process. from its Jurassic ancestry - leaving to a different time for leaving time for leavi

I. Though obtainable on the Continent, lithographic stone I. I pough obtainable on the Continent, lithographic ston

Isles as its use has been supplied to buy in the British is becoming increasingly difficult to buy in the British artists make it well worth find Isles as its use has been supplanted by plates. However, usually cost about its unique properties for artists make it well worth finding.

The printers still have stocks which usually cost about Some printers still have stocks which usually cost about and make sizes which Jour press can manage comfortably, and make sure they Jour press can manage comportably, and make sure of good thickness - minimum 3" if possible."

Encounters

My first encounter with lithography stone was in a My first encounter with lithography stone was in a world, a small colony of these basement in 1985. Leaning undisturbed against a damp weightv limestone slabs were gathered together, their Wall of this subterranean world, a small colony of these distance with sweat from the humid air. Weighty limestone slabs were gathered together, their land characteristically Edges dappled with black ink and characteristically indented with black ink and characteristically finishing tool. these broken fraoments of the earth indented with the pock marks of a stone mason's had been cut, measured, and transported for the purposes finishing tool, these broken fragments of the earth's crust of the brinting and bublishing had been cut, measured, and transported for the purposes of artists, lithographs, in time I came to understand that of art. A place dedicated to the printing and publishing world of machinery and printing enhemera war

of artists' lithographs, in time I came to understand that a place where the careful this small world of machinery and printing ephemera was labour of printers negotiated a playground of possibilities; a place where the careful he slinnerv relationship between organic materials deliberations and intense labour of printers negotiates and technology. Having heen largely sunerseded by the slippery relationship between organic materials and technology. Having been largely superseded by the slippers and photo-lithographic and technology. Having been largely superseded by the processes, these stones had mostly fallen out of use. greater efficiency of zinc plates and photo-lithographic

Rint Occasionally an artiet would ack to draw on etc Processes, these stones had mostly tallen out of use.

And a suitable specimen would ask to draw on stone, would be selected. dusted off and a suitable specimen would ask to draw on stone, and manantivered into the oraining cink to he prend of and a suitable specimen would be selected, dusted off frequency of the graining sink to be prepared.

Allured by their qualities, since then I've grown closer with their nature, Allured by their qualities, since then I've grown closer with their nature, to these objects, become familiar with their nature,

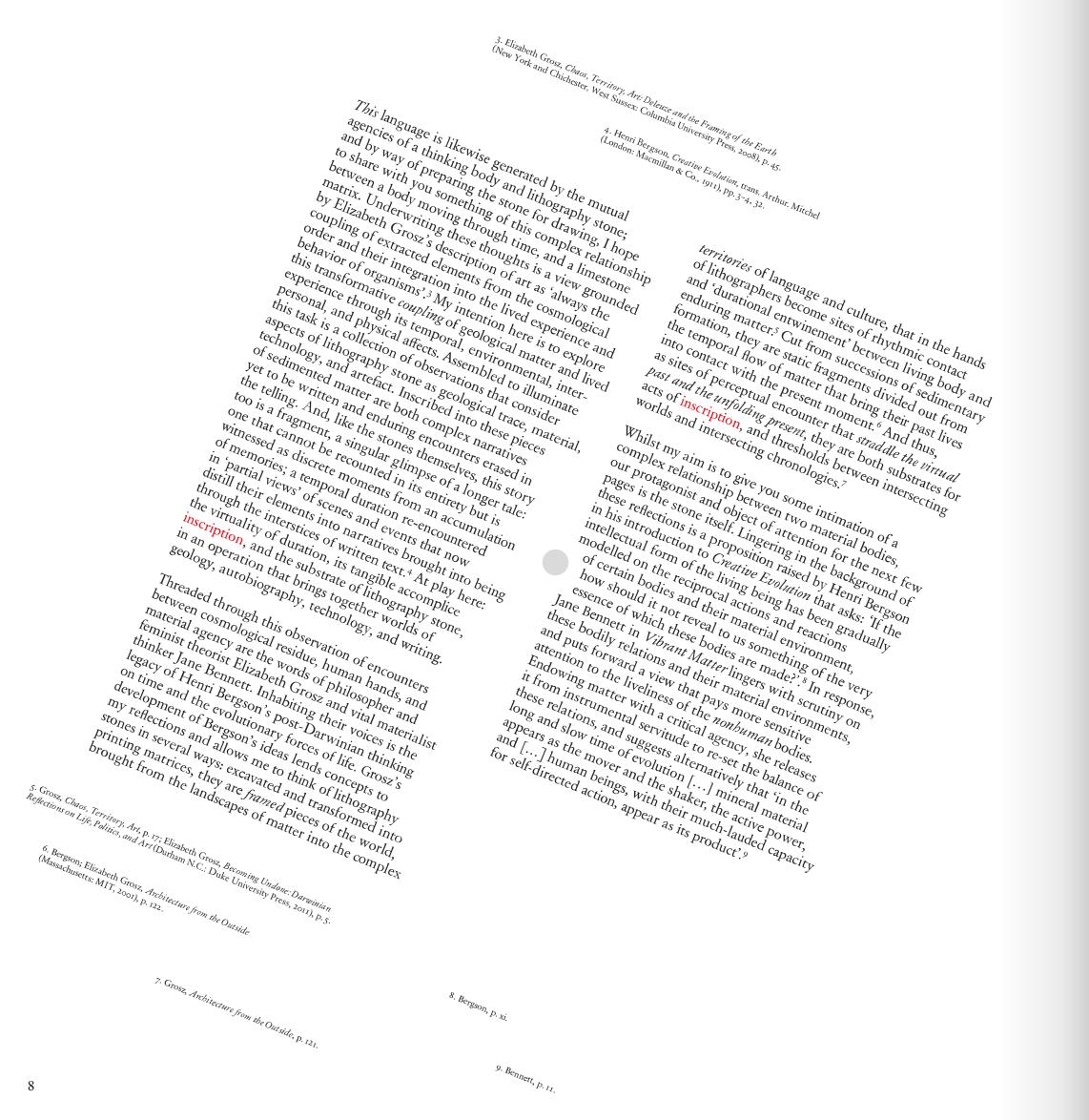
Having trained in this artisan world of lithography. and learnt to Work With their constraints and potential to mow, inscribed in this artisan world of lithography, Having trained in this artisan world of lithography,

of these practices And sedimented into my body is the lingering habit of these practices. And sedimented into my thinking habit of these practices. And sedimented into my thinking substrate, technical instrument. collahorator and site ial is the abiding presence of lithography stone.

Substrate, technical instrument, collaborator, and site

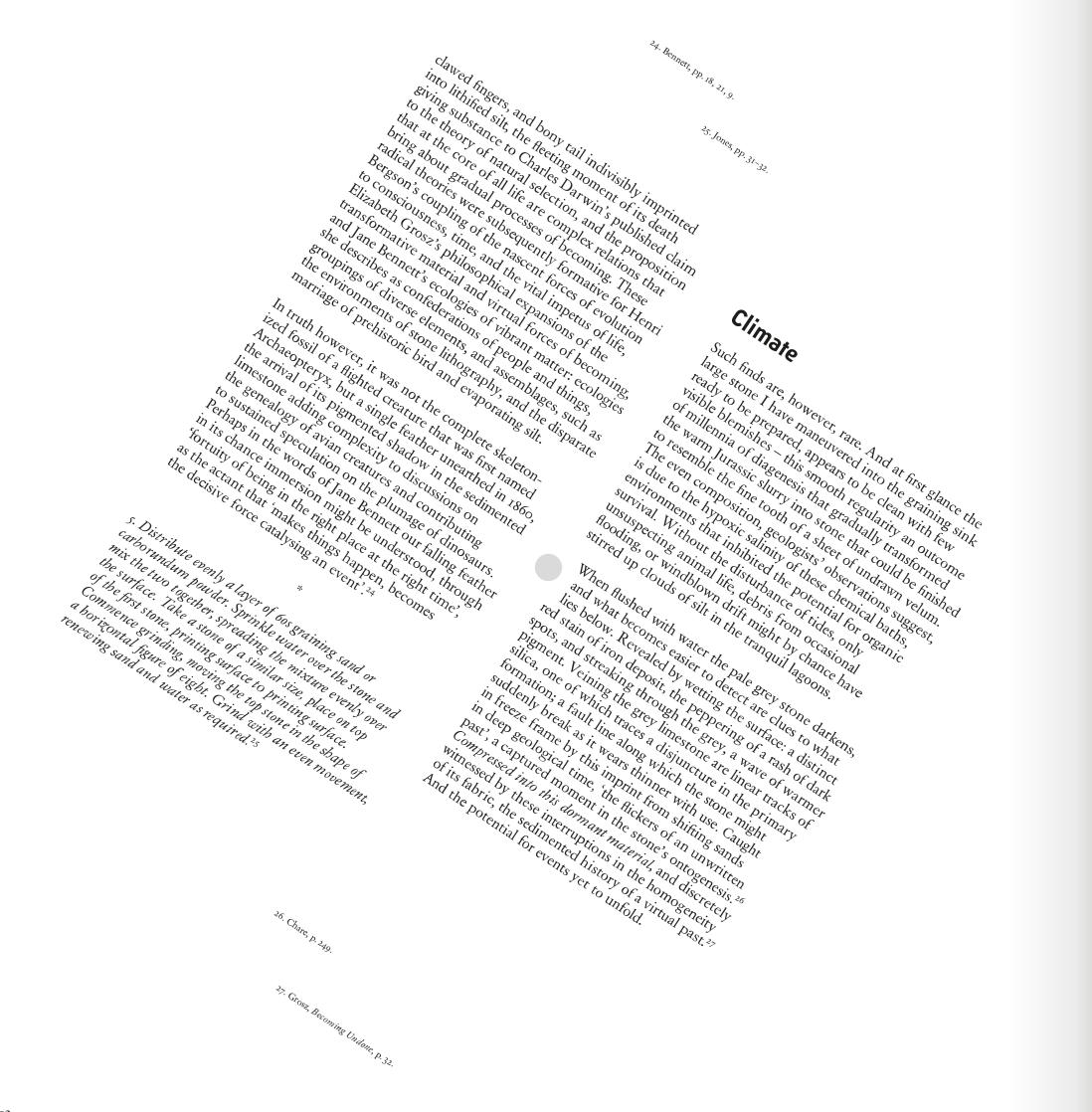
mhere tenrarive lines of thomohr meer the  $\theta_{OW}$  and Substrate, technical instrument, collaborator, and site recierance of cornorealists the namine of lithography stone continues to shape mv drawing neractice resistance of corporeality, the nature of lithograph that facilitates acts of inscriptic

stone continues to shape my drawing practice, and a chen on which my hody and ite memory her as both a device that facilitates acts of inscription, and materialize language. Interfolded with my human and a cusp on which my body and its memory perform agency and inflecting the forms it creates are the mare and materialize language. Interfolded with my human agency and inflecting the forms it creates are the material its canacity. agency and inflecting the forms it creates are the material movements of a tracing and temporal dimensions of this raw matter, its capacity of less fanoihle world to capture both the indexical movements of a tracing worlds.

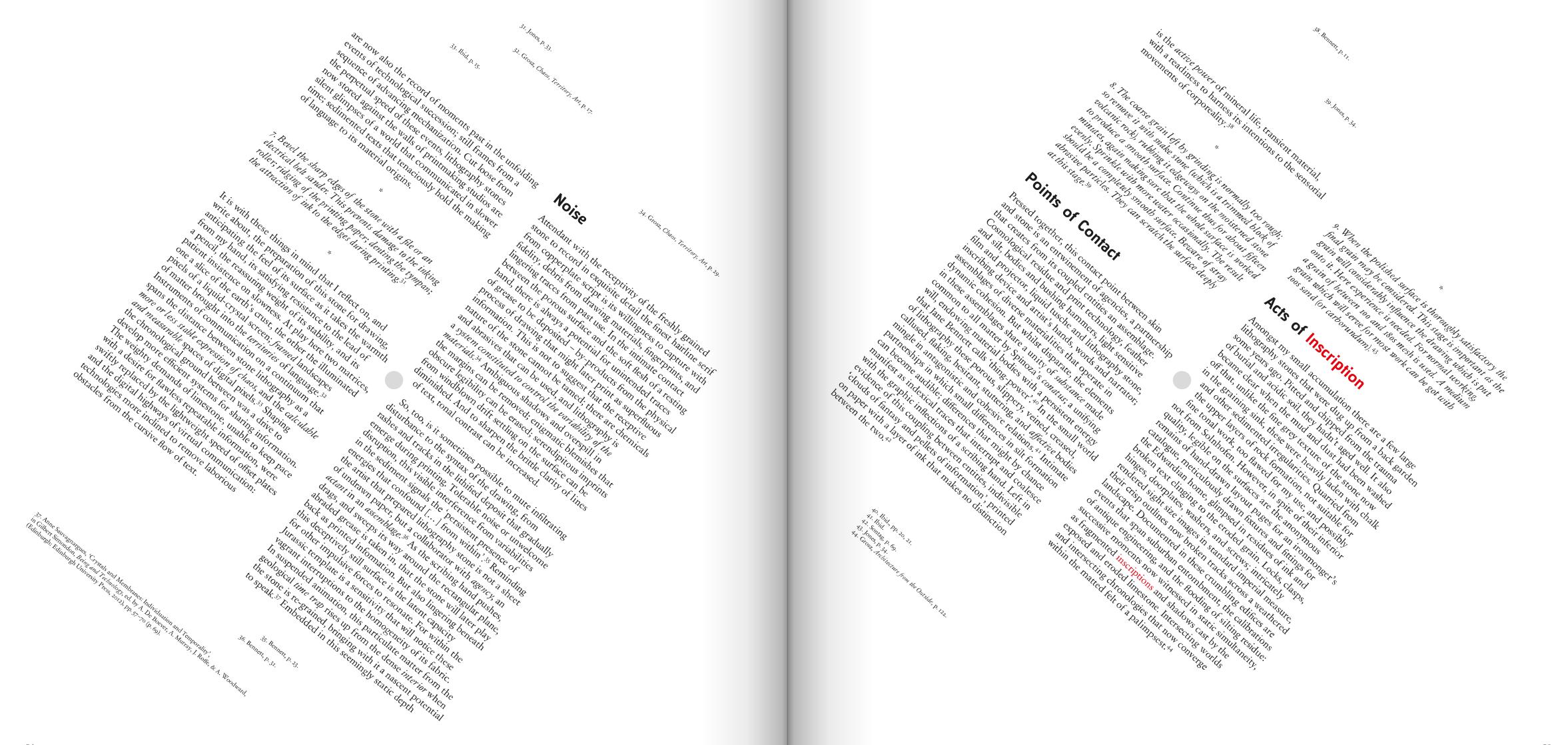










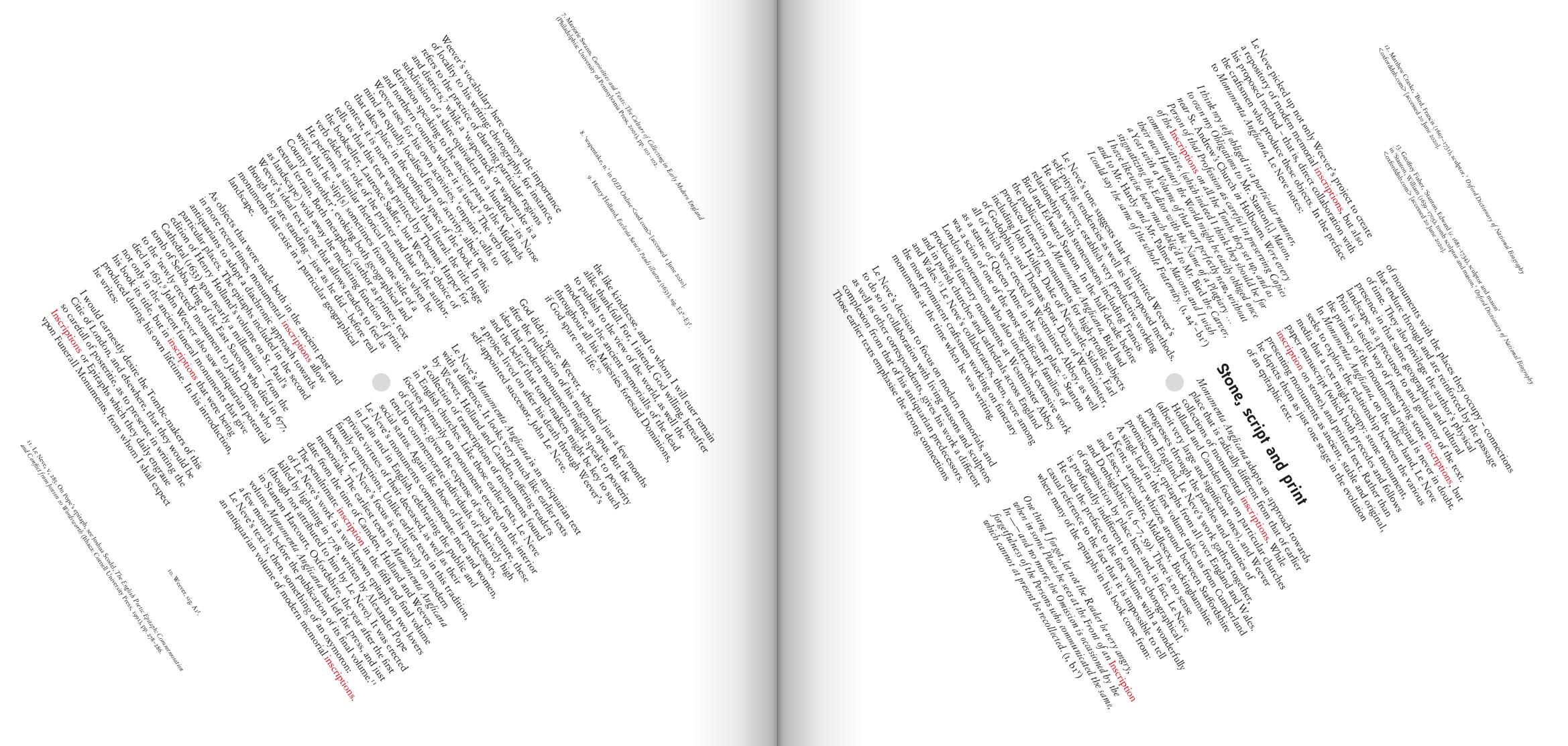


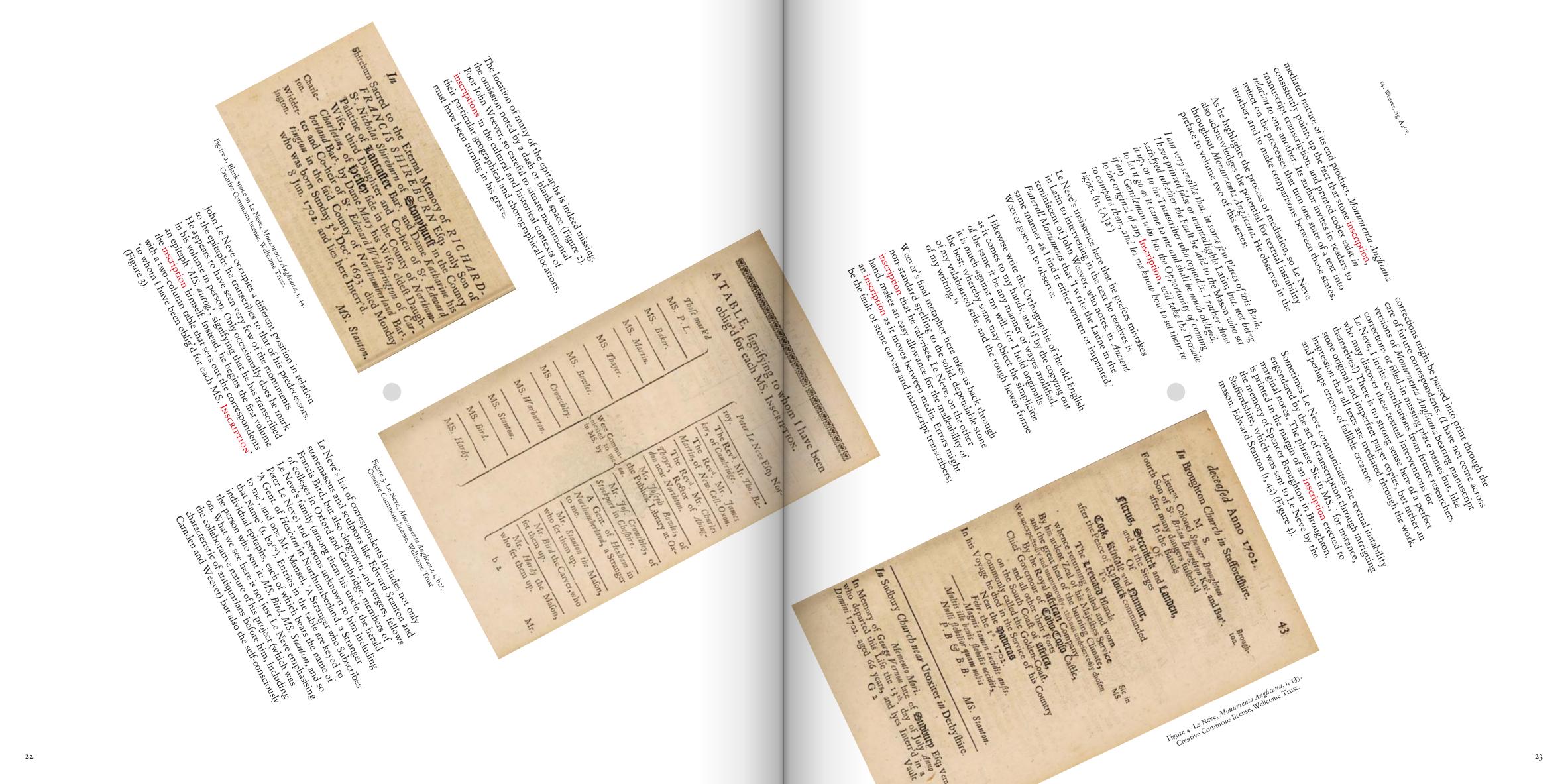
 $I_4$ 



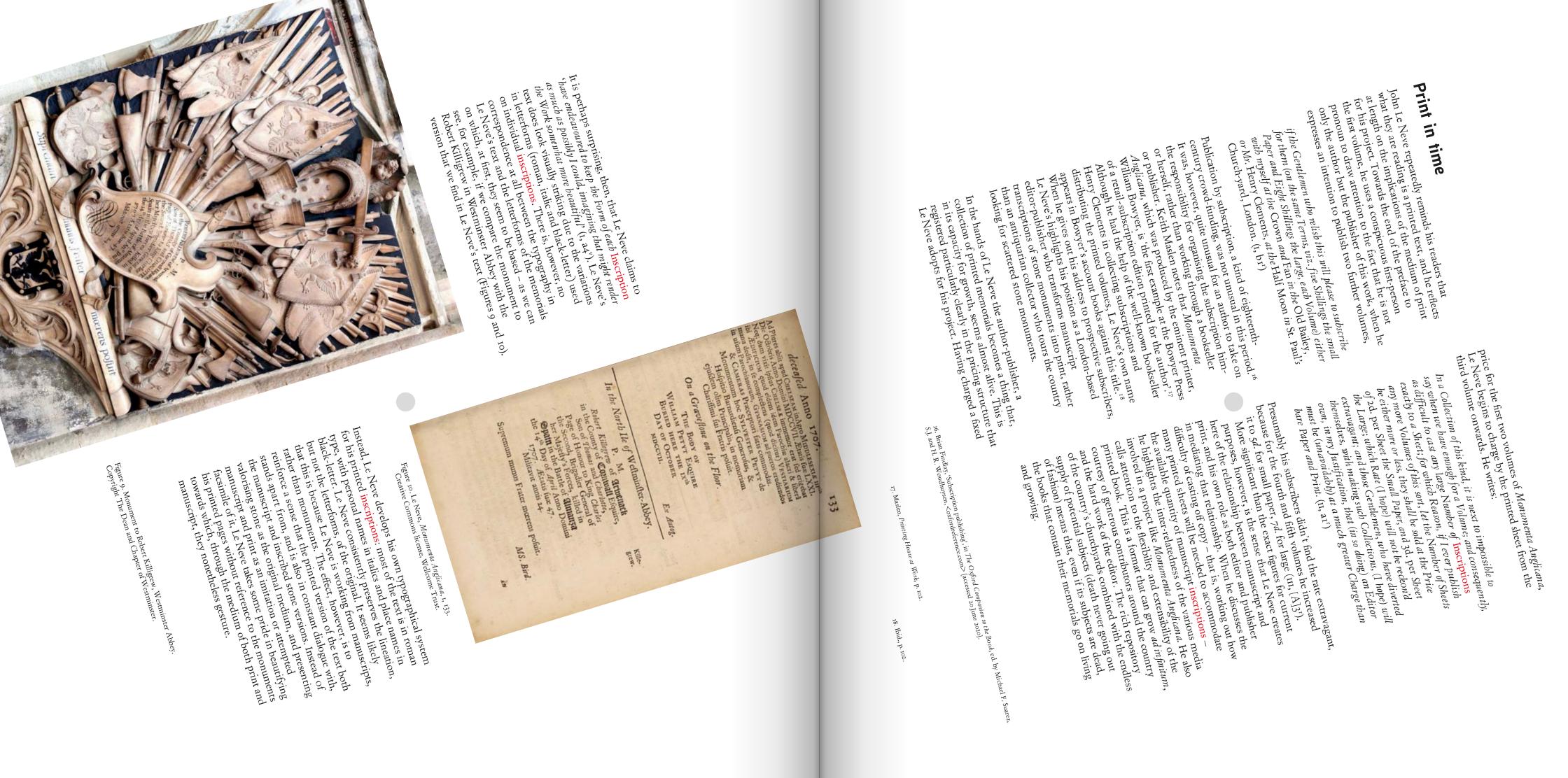


The looks to marks the house the house as the house the house the house the house the house as the house the house as the house the house as the house the h Inscriptions ancient and modern HANDON OF THE COLOR OF THE COLO The innortence that A colet as the standard from partial to places, and local customs that help to make the places, and local customs that help to make the places, and local customs that help to make the places, and local customs that help to make the places, and local customs that help to make the places. Those same land heart and acordine and the side of a County to another side of a County to a Count









2.6

between the two definitions that the Oxford English Mo Dictionary offers for this word: the first, 'a register of this which deaths, esp. in Dictionary offers for obit days are recorded, and the second, 'a record or announcement of a deaths are sannounced (obsolete). It comes closest to this final a newspaper of a newspaper in which deaths are definition, though it refers to a section of a printed not publication rather than a newspaper, and it predates decades. As Le Neve conceives of it, then, the obituary decades. As Le Neve conceives of it, then, the obituary is a secularised, printed version of a religious, manuscript of a secularised, printed version of a religious, manuscript of a secularised, printed version of a religious, manuscript is a secularised, printed version of a religious, manuscript practice. It is a textual repository in which the deaths of a community are registered in something close to real time. Le Neve's neologism signals that, in using the printed text practice. It is a textual repository in which the deaths of a community are registered in something quite unprecedented. Le Neve's neologism signals that, in using the printed text practice. It is a textual repository in which the deaths of a community are registered in something quite unprecedented. Le Neve's neologism signals that, in using the printed text practice. It is a textual repository in which the deaths of a community are registered in something quite unprecedented.

The fact that the obituary archives the unmemorialised dead has clear commercial potential. If the eminent dead has clear commercial potential. If the eminents persons in Le Neve's obituary don't yet have monuments, who better than the masons who collaborate with him dead has clear them? Le Neve's text includes the inscriptions to erect them? Le Neve's text includes the inscriptions on Edward Stanton monuments from Norfolk, on Edward Stanton monuments from Middlesex, to erect them? Le Nevershire, Lancashire, Middlesex, on Edward Stanton monuments in unidentified Hertfordshire, Bedfordshire, Northamptonshire, Suffolk, on Edward Stanton to numerous monuments in unidentified Essex, Cambridgeshire, Lincolnshire and Hampshire in addition to numerous monuments in unidentified demand the length and breadth of England. There places, lt amply demonstrates that Stanton was in places, lt amply demonstrates that Commercially is nothing as direct as an advertisement for Stanton's nothing as direct as an advertisement for Stanton's successful mason surely saw a potential market work in Le Neve's volume, but a commercially for future monuments among Le Neve's readers.

Le Neve was surely attracted to the obituary's commercial potential too. As a section of a work that records recent deaths, the obituary is perpetually extensible, the inevitability of death guaranteeing a regular supply of fresh copy. Monumenta Anglicana was not the first of fresh copy in the facts of death in this way. publication to exploit the facts of death in the who died in publication to exploit the facts of the sand Characters of the Neve's earlier publication, Lives and Foreign, who died in Most Illustrious Persons, British and Foreign, who have the Year 1711 (1712), was likewise designed as an annual

register of the dead, compiled from 'Memoirs, Epitaphs, Monumental Inscriptions &c.' communicated by friends of the deceased and 'To be continued Yearly'. <sup>24</sup> Le Neve claims that Lives and Characters is a 'New Essay, never before attempted,' but in fact the bookseller John Dunton had, some years previously, promised his readers 'The Lives and Deaths of the most eminent persons that die before attempted,' in his periodical, The Post-Angel. <sup>25</sup> Although had, some years previously, promised long, they indicate a Lives and Deaths of the most eminent persons that die every Month' in his periodical, The Post-Angel. <sup>26</sup> Although every Month' in and awareness of the commercial and every Month' in and awareness of the commercial and cultural possibilities created by serial printed memorials. 'Intended as a Specimen of a much larger WORK', as growing interest in and awareness, Monumenta the title page to the first volume declares, Monumenta and Anglicana was also designed to cash in on death's abundance.

To see the obituary as just a commercial phenomenon, however, is to miss its cultural significance. Le Neve's however, is to miss its cultural significance in the capacity however, is to miss its cultural significance in the capacity however, is to miss its confidence in the dead. It demonstrates that the printed text can archive not just ancient history, but the unfolding present it is collective, rather than individualistic, offering a snapshot of a culture at a particular moment in time. It points antiquarians towards the future, as well as the past.

# Metamorphosis

Le Neve's belief in the cultural value of printed memorials is at odds with other, rather more influential, memorials is at odds with other, rather more influential memorials is at odds with other, rather more influentials is at odds with other, rather memorative memorials in a popular early essay from his hugely practices. In a popular early essay from his hugely influential periodical, *The Spectator*, Joseph Addison influential periodical, *The Spectator*, Joseph Addison sends Mr. Spectator – the periodical's fictional frontman – on a tour of the tombs in Westminster Abbey. Mr. Spectator observes:

[W]hen I meet with the Grief of Parents upon a Tomb-[W]hen I meet with Compassion; when I see stone, my Heart melts with Compassion; when the the Tomb of the Parents themselves, I consider the the Tomb of the Parents themselves, when we must quickly Vanity of grieving for those whom we must quickly

24. John Le Neve, Lives and Characters of the Most British and Fareign, who died in the Year 1711 (1712). 26. The Post-Angel ran from January 1701 until Septen volume of Lives and Characters, for people who died

The method that Le Newe adopts to organise the inscriptions in his volume both reflects and enables the open-endedness of his project. Where earlier structural principle, Le Newe arranges his epitaphs antiquarians like Weever had used place as a primary antiquarians like Weever had used place as a primary antiquarians like Weever had used place of the first volume tells that it is 'Deduced into a Series of Time by way antiquarians in order of time. The title page of the first volume to divided up by year of structure in the section contains of | ANNALS'. The volume is divided up by year of leadth, running heads indicating that each section in this of | ANNALS'. The volume is divided up by year of seath, running on Persons deceased | Anno. 1700', and readers that adopted an analistic structure, including heriod that adopted an analistic structure, including on. Le Newe's project joins other putture, including heriod that adopted an analistic structure, on the least year throughout Anne's reign of the printed text – produced speedily and easy to gather, Oween Anne, Digested into Annals (1703–1713), which compendiously, with other printed material — has the printed least or real printed material developments the printed whether those events are political developments of capacity to record events are political developments of the events of his periodical, The Review, the kind of capacity to deaths of individuals. As Daniel Defoe put it in early issue of his periodical, The Review, the kind of the early decades of the eighteenth century is, in effect, on the early decades of the eighteenth century is, in effect, the early decades of the eighteenth century is the little that the printed material printed material printed the printed material printed material printed material printed material printed material printed material printed Le Neve's sense that the printed text might memorialise 7 not only those people who already have a monument, but also those who are as yet un memorialised, leads to but also those who are as yet un memorialised, leads to but also those who are as yet un memorialised, leads to not only those who are as yet un memorialised, leads to not of his most striking textual and generic innovations. In the first volume of Monumenta Anglicana, each year's one of his most striking textual anglicana, what was, in 1717, but also first volume of Monumenta Anglicana, was, in 1717, but also this most striking textual and what was, in 1717, but also first volume of Monumenta Anglicana, each year's in 1717, but also the first volume of Monumenta Anglicana, each year's in 1717, but also this most striking textual and generic innovations.

In the first volume of Monumenta Anglicana, each year's in 1717, but also the first volume of Monumenta Anglicana, each year's one of the Ragister of the Names of several eminent Persons deceased [...] whose Inscriptions and Inscriptions are not come to hand. (Figure 11).



The primary meaning of obituary in Le Neve's time was the one that we might most closely associate with not the one that we might most closely associate with the one that we might most closely associate with notices it: that is, a brief biographical account of an individual, it: that is, a brief biographical account of an individual, but it not its, a brief biographical press in this period, but it did appear in the periodical press in this period, but it wasn't until 1780, when it was adopted by the popular wasn't until 1780, when it was adopted by the popular Gentleman's Magazine as the title of its death notice section, that the term 'obituary' became widely used.

Section, that the term 'obituary' became widely used.

Le Neve gestures towards an older meaning of this word when he uses it in Monumenta Anglicana: the obituary or boit book in a Roman Catholic church or religious house, obit book in a Roman Catholic order that prayers for when he uses it in Monumenta house offered on his or her which records dates of death in order that prayers her which records dates of death in order that prayers her which records dates of death in order that prayers her which records dates of death is order that prayers her which records dates of death in order that prayers her which records dates of death in order that prayers her which records dates of death in order that prayers her which records dates of death in order that prayers her where which records dates of death in order that prayers her when he uses it in Monumenta Anglicana: Figure 11. Le Neve, Monumenta Anglicana, 1, 104. Creative Commons license, Wellcome Trust.

h Barry, 'From Epitaph <sub>1</sub>al Journal of Cultural S

setting fire to the earth (the 'service'). Perhaps Le Neve thought this quotation especially apposite because it comes just after Phaëthon's epitaph:

HIC · SITVS · EST · PHAETHON · CVRRVS AVRIGA · PATERNI

QVEM·SI·NON·TENVIT·MAGNIS· TAMEN·EXCIDIT·AVSIS

HERE PHAËTHON LIES: IN PHOEBUS' CAR HE FARED,

AND THOUGH HE GREATLY FAILED, MORE GREATLY DARED.<sup>32</sup>

In a project that highlights the textual instability that arises when epitaphs move between media, it seems entirely fitting that Le Neve seeks to associate his ambitious obituary with Phaëthon's doomed efforts. That he does so in an allusion that garbles the Latin original resonates – appropriately, if not deliberately – with his understanding that the act of textual transmission always also invites textual transformation.

No record of Le Neve's death survives, although he seems to have lived several decades after 1719, when the fifth and final volume of Monumenta Anglicana was the fifth and final volume of Monumenta Anglicana was the epigraph on the title page of the first volume but the epigraph on the title page of the first volume but the epigraph on the title page of the first volume but the epigraph on the title page of the first volume but the epigraph on the title page of the first volume but the epigraph on the title page of the first volume well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph as well. This, too, is a quotation from Ovid's epitaph were ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit ferrum, nec edax abolere '--- nec ignis, / Nec poterit

Nicholas Doggett, 'Le Neve, John (b. xforddnb.com> [accessed 20 June 202

pp

follow: [...] When I read the several Dates of the Tombs, of some that dy'd Yesterday, and some six hundred Years ago, I consider that great Day when we shall all of us be Contemporaries, and make our Appearance together.<sup>27</sup>

Mr. Spectator's reflections depend on the material characteristics of stone. Stone's durability obliterates temporal distinctions between parents and children, temporal distinctions between parents and children, youth and age, past, present and future. It figures temporal distinctions between parents and children, for the ternity as it gives the impression, at least, of youth and age, past, present and in another periodical essay, forth eternity as it gives the impression, at least, of permanence. By contrast, and in another periodical essay, forth eternity as it gives the impression, at least, of who watch permanence. By contrast, and in another periodical essay, for the Death of a great Man, like so many Undertakers, he Death of a great Man, like so many Undertakers, he notorious bookseller Edmund Curll, who had published attacks the team of speed-writers working for the notorious bookseller Edmund Curll, who had published notorious bookseller Edmund Curll, who had published head, often based on limited or spurious information. Monumenta Anglicana wasn't published by Curll and dead, often based on limited or spurious information as it isn't a collection of biographics in the same vein as it isn't a collection of biographics in the same vein as Monumenta Anglicana wasn't published by Curll and the recently dead, it could nonetheless be seen as part Life and Characters, but, with its serialised obituary of it isn't a collection of biographics in the same vein as part Life and Characters, but, with its serialised obituary of the recently dead, it could nonetheless be seen as part Life and Characters, but, with its serialised obituary of the recently dead, it could nonetheless be seen as part Life and Characters, but, with its serialised obituary of the recently dead, it could nonetheless be seen as part Life and Characters, but, with its serialised obituary of the recently dead, it could nonetheless be seen as part Life and Characters.

Le Neve, however, constructs the relationship between stone monuments and printed memorials differently from Addison. In the preface to volume two of Monumenta Anglicana, Le Neve notes that

When a Church extremely decay'd, or out of Repair, by the mere Injury of Time, shall, by the Zeal of the by the mere Injury of Time, shall, by the Zeal of the Parishioners, or by any other Assistance, be pulled down and rebuilt; there has been no Care, or Thought down and rebuilt; there has been no Care, or Thought of re-erecting any Monuments which must of Necessity and of re-erecting any Monuments which must of Necessity then come down: But the Marble is thrown in Heaps in a of re-erecting as the Bones into a Charnel-House ... [T]o prove then come down: But the Marble is thrown in Heaps in six Sheets Corner, as the Bones into a Charnel-House ... [T]o prove the Matter of Fact, I have, now lying by me, six Sheets of Inscriptions, taken in the Year 1680, in the Church of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told, this of St. Clements Danes, in which Year, we are told this of St. Clements Danes, in which Year, we are told this of St. Clements Danes, in which Year, we are told this of St. Clements Danes, in which Year, we are told this of St. Clements Danes, in which Year, we are told this of St. Clements Danes, in which Year, we are told this of St. Clements Danes, in which Year is the Church Church Danes of St. Clements Danes, in which Year is the Church Danes of St. Clements Danes of Danes of St. Clements Danes of St. Clements

the Parishioners, and some others; but, let any body find the Tombs, or any Footsteps of them, if they can; nay, farther, I very much question, whether there be so much as another Copy of them now in being?  $(\pi, [A]_{x^v-2^r})$ 

Contrary to Addison's assertion that, because of its durability, stone figures forth eternity, Le Neve emphasises its vulnerability. Likening monuments that have been cast aside to skeletons in a charnel house, emphasises the apparent distinction between monuments that endure, and corpses that decay. Le Neve's vivid he collapses the apparent distinction between monuments movement into the first person ('I have, now lying that endure, and corpses that decay. Le Neve's vivid he sa medium. A single copy of six sheets (perhaps there by me...') also highlights the fragility of manuscript as a medium. A single copy of six sheets (perhaps there is a sense of potential fragmentation implicit in their as a medium. A single copy of six sheets (perhaps there is a sense of potential fragmentation implicit in their separateness?) offers little security against loss. Like is a sense of potential fragmentation implicit in their separateness?) offers little security against loss. Like is a sense of potential fragmentation implicit in their separateness?) offers little security against loss. Like is a potential separateness?) offers little security against loss. Like is a function of printing stone inscriptions. other antiquarians before him, then, Le Neve highlights separateness? offers little security against loss. Like is an antidote to earlier iconoclasts who in his own time, presents his text, Ancient Funerall John Weever, seents his text, Ancient Funerall John Weever,

What we see in Monumenta Anglicana, however, is the conviction that print is not only preservative, but also conviction that print is not only preservative, but also stransformative. Le Neve makes a number of arresting transformative. Le Neve makes a number of arresting all usions to Ovid's Metamorphoses as he explores this idea. Noting that his obituary can never record all of all usions that take place in any given year, he asserts the deaths that take place in any given year, he asserts that 'yet with all its Faults, I believe I may be so bold as that 'yet with all its Faults, I believe I may be so bold as that 'yet with all its Faults, I believe I may be so bold as The Latin here is a mangled quotation from Book II of ovid's work, 'aliquisque malo fuit usus in illo': 'and so The Latin here is a mangled quotation from Son of the sun even in that disaster was there some service'. 31 In Ovid, out the sun follows the death of Phaëthon, son of the sun god, Phoebus, who crashed his father's chariot and so put out the sun for a day (the 'disaster' to which Le Neve's god, Phoebus, but gave another form of light by quotation refers), but gave another form of light by

rphoses, trans. by Frank Justus ard University Press, 1916), pp

# Catherine Clover Writing the Birds: Barrawarn

bh ah-ah oh ah er or oh ar-ah-ah ah

or ahh ahh

ah orrrr

ah ah ee ah ahh ah EE ah-ah ee

ah ah-ah eee or

eeee ah-ah ahh

ah-ah oh

ee ah-ee ahhh ah ee ah ah or-or

ah ee ah ah ahh

(Thursday early mild dry)

or ah ee or ah ee

(Later overcast a grey-yellow light) or ah ee

or ah ee or ah ee

or ah ee

(Saturday morning bright)

ah ee-ya ah ee-ya ah ee-ya ah ee-ya ah ee-ya

eeeeee00000000

eeeeeeooooooo eeeeeeooooooo ah ee-ya or ah ee

(Tuesday morning windy)



Mandy Nicholson speaking Worundjeri language specialist sounds with the distinction of the rolling of the r, in wurrung is a long roll, rrrrr. Sounds seem rounded from the throat. There are many b and g sounds, both She translates her words to English as:

I thanked the ...

I thanked the river and water because I believe the keep Country alive and I believe that tricky thing to master because there are in a language [...] Revival of language is a very but we're doing a lot of projects and [...] making it accessible to the younger generation.

eeeeeeeoooooo

eeeeeeeoooooo

eeeeeeeoooooo

eeeeeecooooo

eeeeeeeoooooo

eeeeeeee00000

aa aa ee-ya

eeeeeeeoooooo eeeeeahhhhh

ah or ahh ahh ha-ah oe or ahh ee-ya

ah-ee rror

ah ee rror EE orr orr

eeeeeeeooooo

that Indigenous Australians understand offers a way a rise, a plain, a flat expanse, a valley, a hill might affect stringybark, lemon-scented gum, lemon myrtle, bottle wiry buttons, murnong, billy buttons, swamp daisy, volcanic rock that constitutes this ancient landscape, is easily visible in parts of the suburb. I consider its ethal titolage, brand does not transmit and scape, sound, is transmitted and received; brush, blackwood, sheoak, plane tree, elm), grasses wood, glass, brick, cement, aluminium, steel, iron, is easily visible in parts of the suburb. I consider its that stretched from western Victoria east and south to that stretched from western Victoria east and south to the River Yarra (Birrarung in Woi wurrung) dating from 4-5 million years ago. (Saturday early pinkening sky)

Australian Magpies (Gymnorbina tibicen) but the only connection they have to the European Magpie (Pica pica) is their black and white feathers. The word magpie was for familiar animals and sounds. Barrawarn are larger aven. Although both birds are songbirds, it is the song tuting, choric voices fill the urban and suburban streets fmost Australian cities.

orr eee ahh

e aa orrr ree aww

eeeeah eeeeah

frorr fror fror

rrorrr rorrr rorrr ree ree ee-ya ee-ya ee-ha

(Wednesday mid-afternoon warm overcast)

Barrawarn live all around my house in close proximity, in the northern suburbs of Melbourne, on the rise of the valley of the Merri Creek. They are common birds, easily visible and audible across the city. They carol on every grass verges, trees and branches provide perches for call and song. They fly adeptly and walk awkwardly, although Little Ravens. They land low on fences and call and sing. Groups of more than ten birds live on corners where one street crosses another.

aa oe oh yo yoh rrrr yaaa ahh oe oe oh oh ee ya orr eh ee ee rru yaa ее-уа ее-уа ее-уа

aaa EE aa aa ah ah ah aa aa ee yah

ee yah EE rra yah

uu-yahuu-yah

oe ooh or eh or ooh

(Sunday very early dark)

Barrawarn is the Woi wurrung word for these birds. Woi wurrung is the language of the Wurundjeri Tribe, of the river, and this translation is by Wurundjeri Elder Auntie Gail Smith. There is a huge movement amongst languages because all Indigenous Australians to reclaim and rebuild their (around 300) are either in a vulnerable status, close to practices of colonisation

eeeeee0000000

eeeeeeee0000000

eeeee0000000

eeeeee0000000

(Tuesday)

8. Harley Dunolly-Lee, Jay Kennedy, and Julie Saylor-Briggs, Karship Tier Symposium at Yaramboi Festival Indigenous Australian languages are relational. Kin where who is speaking and who is listening dictates of form and meaning in language, [...] hover like hungry flies'.5 Kin is understood far more sin the West and inclusively than in the West and includes all species kin. Humans are part of life, equal among other species. Humans are part of the central pivot of life, as discourses around human seem on Bradley, who spent oe ah re ye ee ah ahh ra ee ro roh ah ya re orr ah ye ah EE ah ee ree ah ah ee re yah ee ya ee ree yah ra ee ra ye ah re ye ah aa aa ah ror or eh  $(Sund_{ay} \, afternoon)$ (Sunday morning)ah ee ya ah ree ahh ah ee ya ah ee ya Nelbourne about the process of Indigenous about how languages, there are many Public talks and lectures in Some say that there is much debate and disagreement forms. Methods for rebuilding reclamation. In one of these talks, Dunolly-Lee want to revitalise the language reclamation can be carried out. In eighbouring languages, into living, speaking of his language mixes also offer some useful hims and guesswork. I aughter and sincering words Dunolly-Lee come in a mix of Dja Dja wurrung and English, consisting, and in the process of the audience course through the process of the audience course through the offer some of the words members of the audience course through the offer some of the singuage from both Dunolly-Lee knew and in the process of reclamation a word can be called the country, form the process of reclamation a word can be called the called. 5. Harley Dunolly-Lee and Tonya Stebbins, 'Restoring Language to Community and Country: What's May 2019. many years with the Yanyuwa peop and other people. 6 Donna Haraway (concept of kin for non-Indigenous people is an assembling sort of word. All uncanny, haunting, active.? ah ee ya ah ee ya In yuwa people of present-day hat family is far more than blood of the construction of d. All critters share a

<sup>aaa</sup> oh ahh ahh oh otr orr a eeee aa-aa ahhh orrrr aaa ahh orr

rrro aaaa EEEE ahh aaa aah ahh ohh orrr rrra ahhh eeee rrrahhh ahhh EEE ohh

rra ahh rra eeh ohh rra ohh

ah ee ah ro oh ee ah-oh ee-oh Prro-oh-prro⁄prroahh eee oh

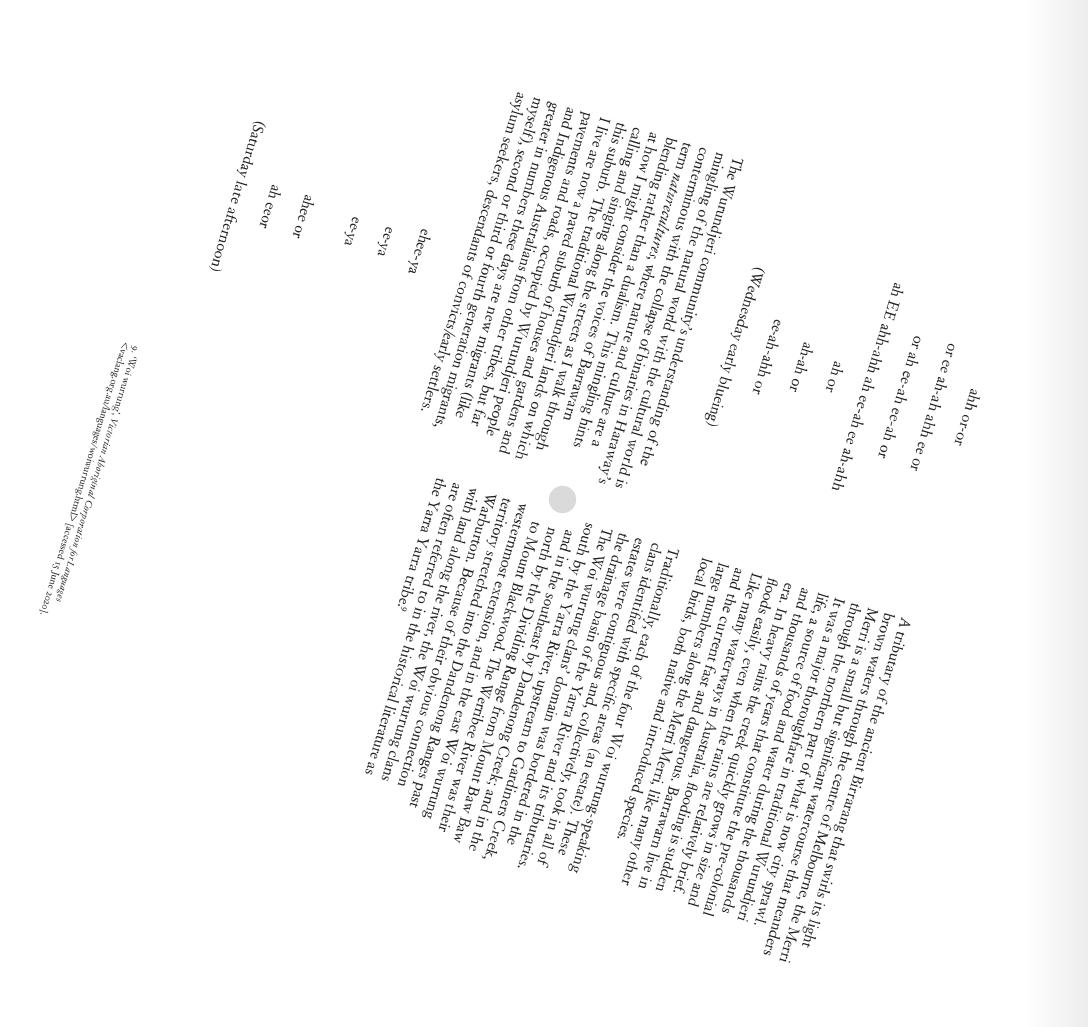
ah-eh aa-ee-ah aah-oh-ee rra-oh oh-oh ooh rro orr ooh  $(Sunday\ early)$ 

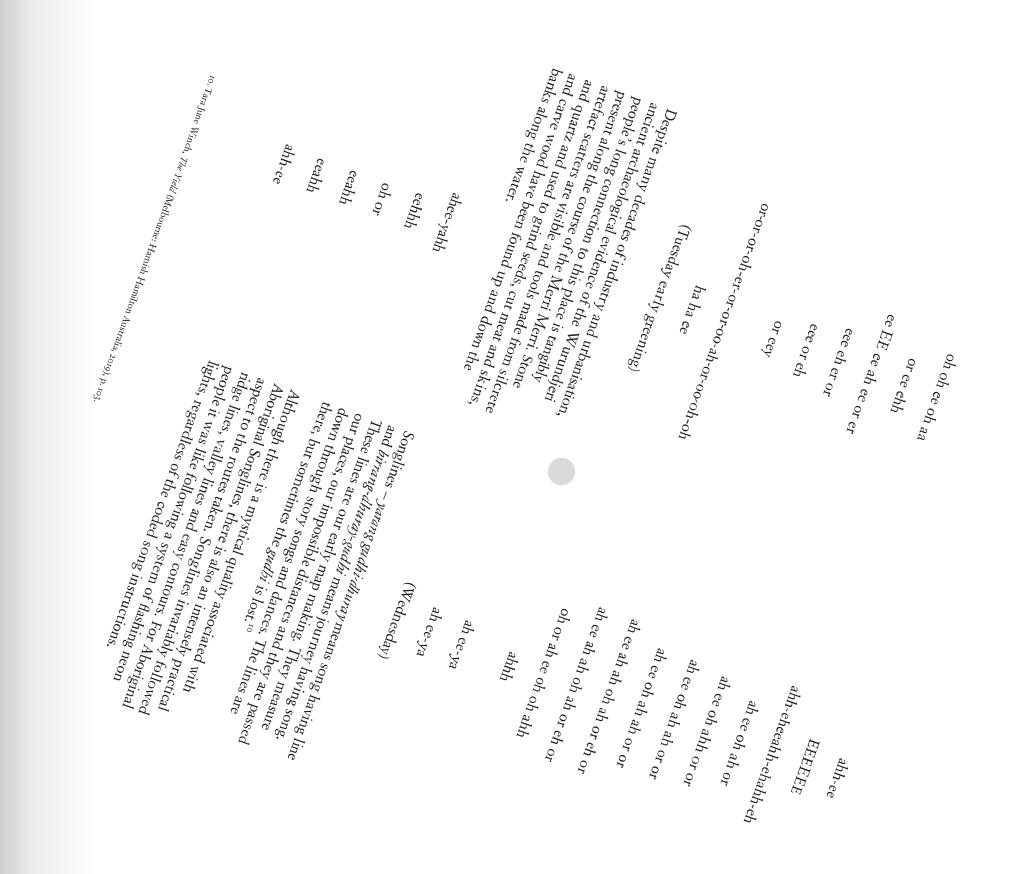
The Kodak factory complex is architecturally significant post-war industrial complex. It is a fine and particularly century factory complex in a landscaped mid twentieth that proliferated in Melbourne's outer suburbs in the 1950s and 1960s but has since become increasingly rare. example of the work of Harry A. and Frank L. Notris As an urban industrial landscape for much of the modernist Kodak factory (1957-2000) on the large numbers of the local population.

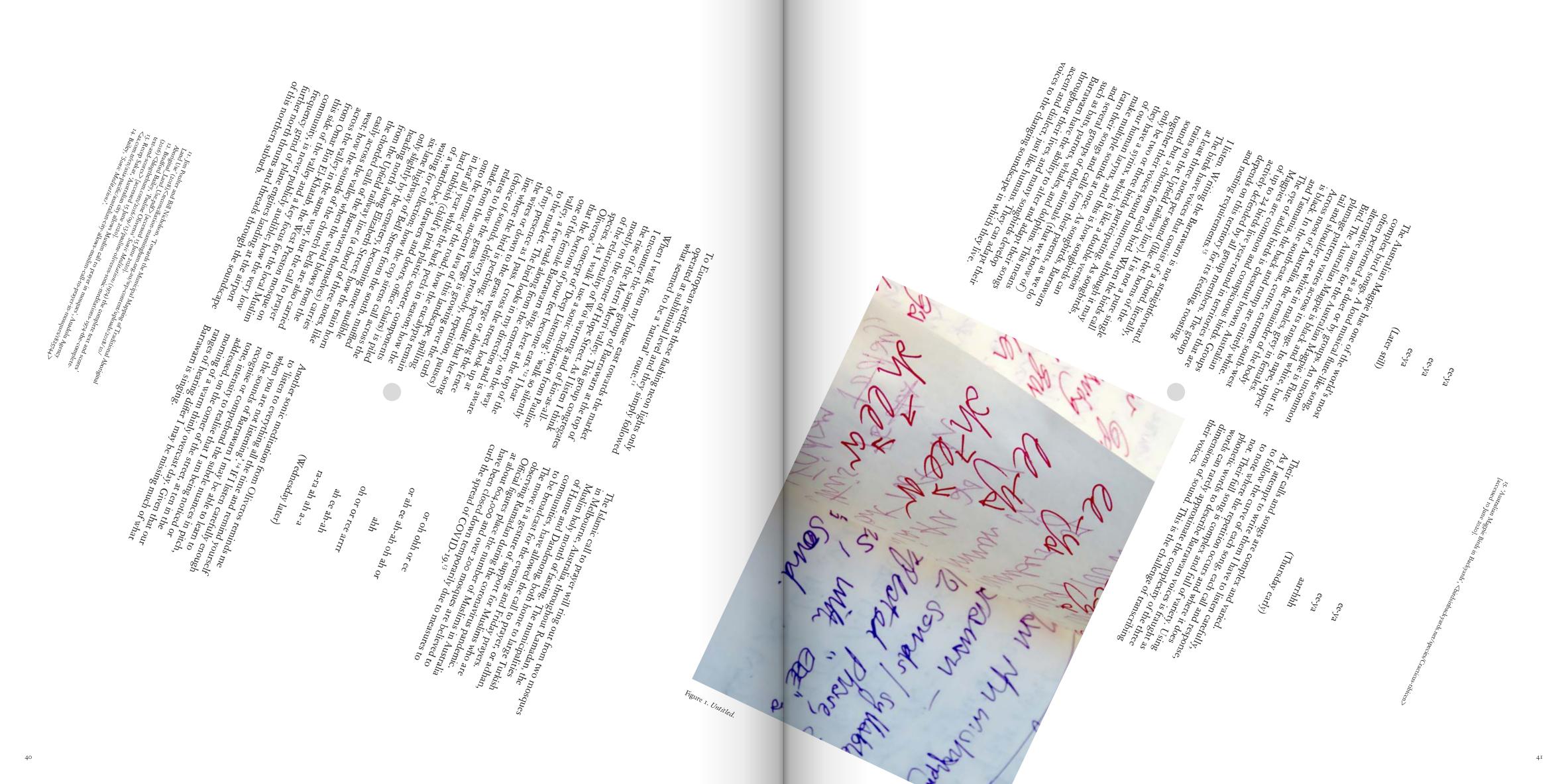
> Thanks to Australia's shameful Assimilation Policy my young mother, Blanche Charles, at the breast of Brunswick, I became a ward of the state. I was lone blak child among two hundred white faces, a not here I was, a not another registered Aboriginal child to be seen. 3 The area also includes the site of Pentridge Prison, This is where bushranger Ned Kelly was executed in Stolen Generations, Indigenous musician Archie Roach, both members of the Stolen Generations, spent time. & Associates, a noted and prolific Melbourne firm of a highly personal strain of International Modernism, the use of high-quality materials and finishes.

The year 1988 was a pivotal moment for a lot of to ourselves, as a people, before that year. But what culture, who, like me, had been denied access to goan to bring us together that out of my parents, who, like me, had been denied access to began to bring us together that year.

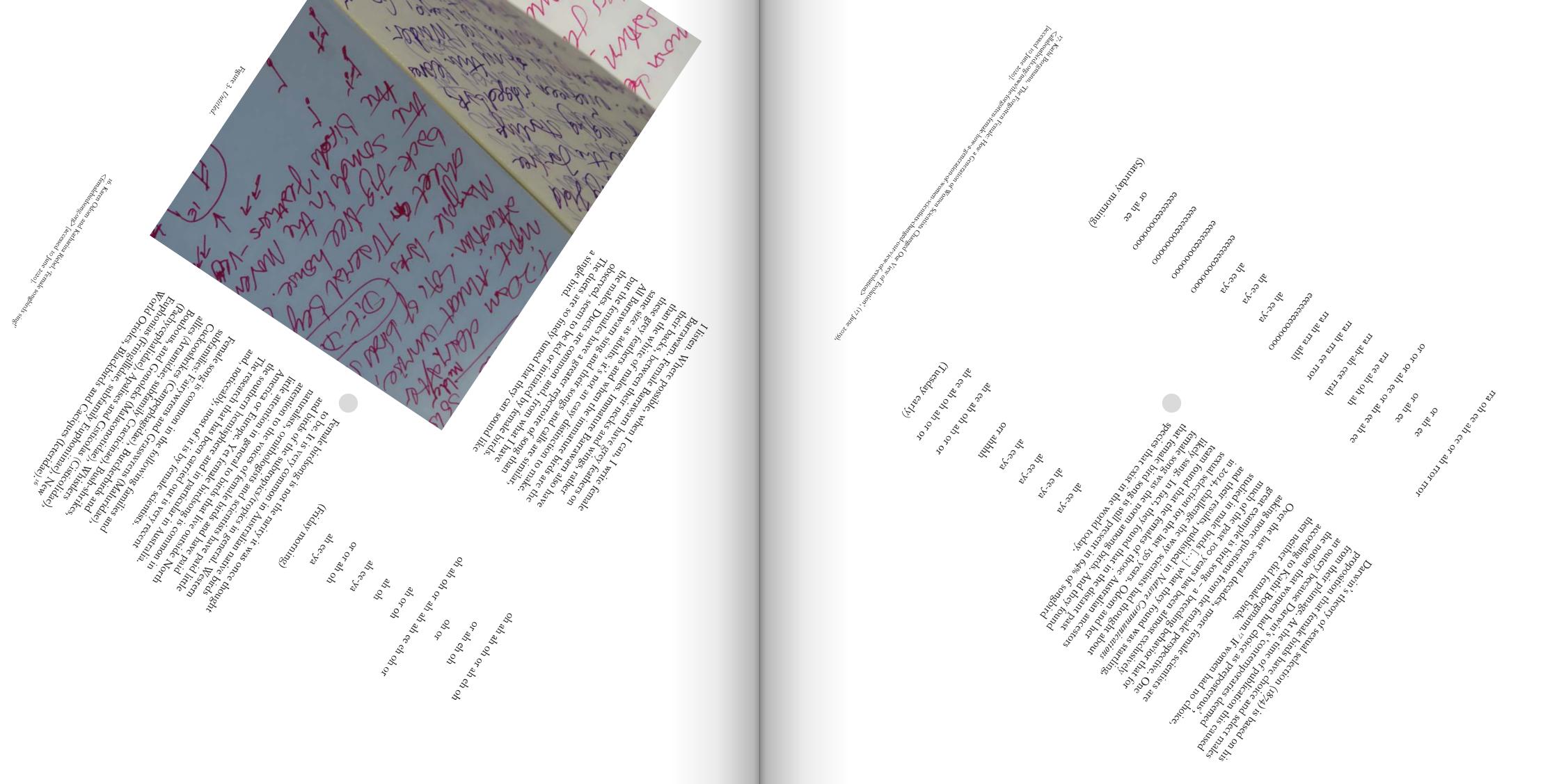
The year 1988 was a pivotal moment for a lot of us that your sense of what had happened my print had been that year. But what culture, who'd been beaten by lifestyle, my drinking, it for no good reason. We might have decess to began to bring us together that year.













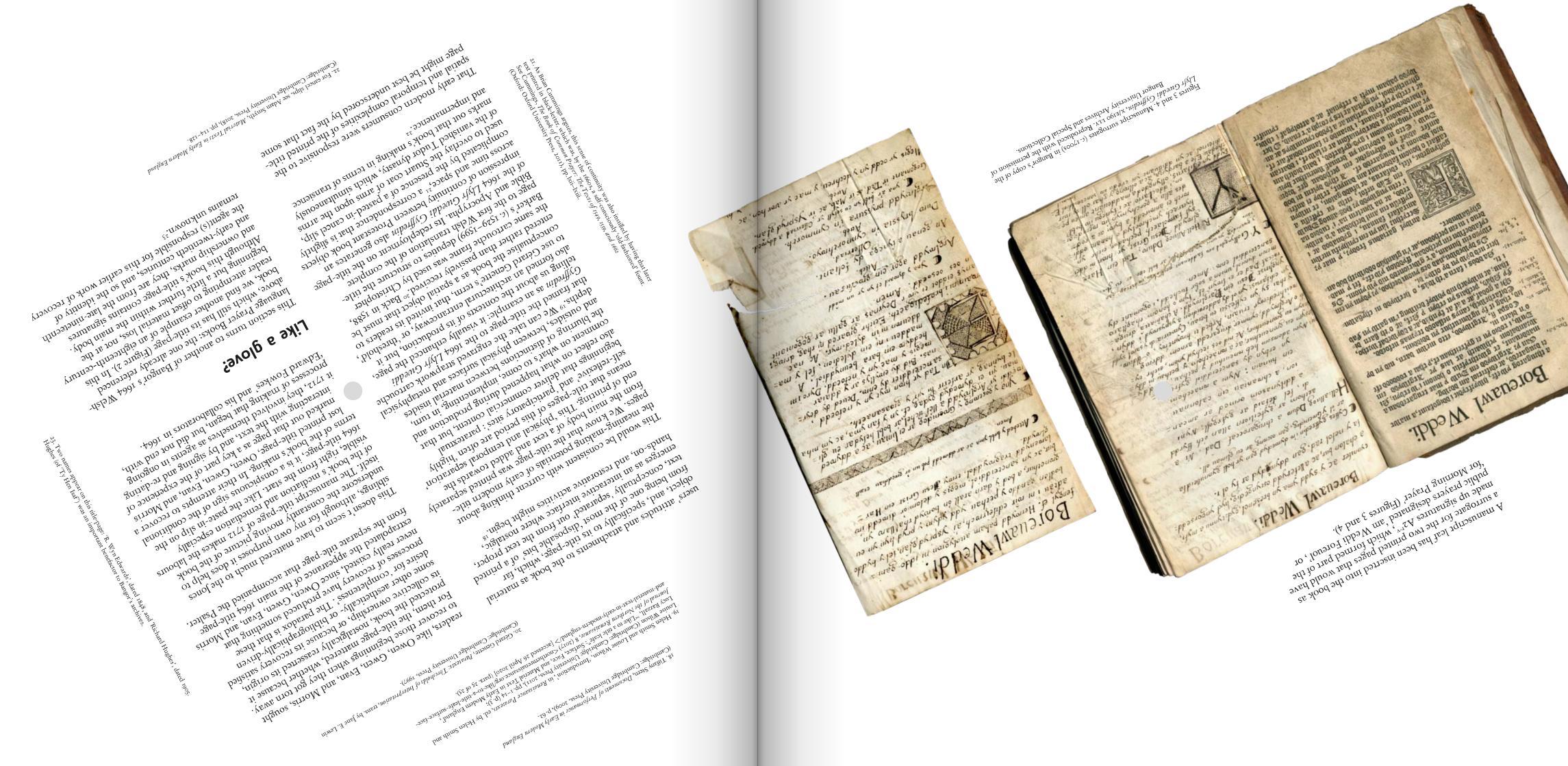
TO TO TE TO 33 IE TO 33 IE HO HO TR HO 33 HE HO 33 HE (Pling String out ke puns) St. 30 th ok so ik of sold ok 3 th of soft al so the ok so th of 3 like SO THE POPULATION OF THE POPUL

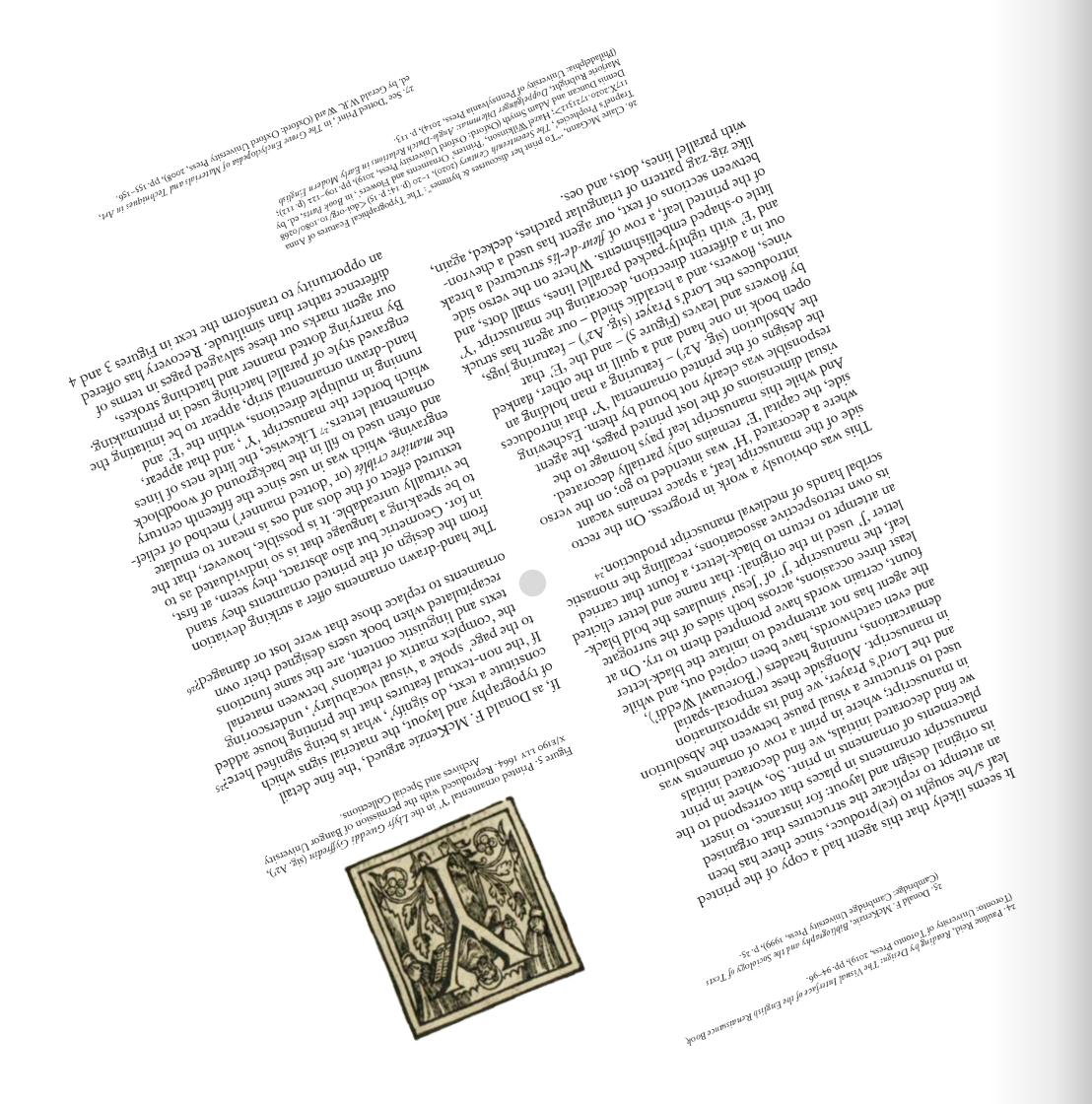
The standing of the standard o













,

Anna Bücheler, 'Clothing Sacred Scripture: Texrile Pages in Two Medieval Gospel Books, An and Book Anna Bücheler, 'Clothing Sacred Scripture: Texrile Pages in Two Medieval Schellewald. Anna Bücheler, 'Clothing Sacred Scripture: Anna Bücheler, 'Clothing Sacred Scripture: An Jewish Culture, ed. by David Ganz and Barbara Schellewald. 'Sign in Clothing, Ma. 138 and 139), pp. 123-140 (pp. 129-130).

Texrile Pages in Two Medievald Books. 'An and Jewish Culture, ed. by David Ganz and Barbara Schellewald. 'Sign in Clothing, Anna Bücheler, 'Ma. 138 and 139), pp. 123-140 (pp. 129-130). besuborder transfer to the substance of the following the substance of the best on agent reproduced into the distributions are no baye migrated into the distributions appear to have migrated into the distributions agent reproduced when our agent reproduced the distributions are no agent reproduced. The distribution of the distributions are not agent reproduced to the distribution of the distributio These are causer that reduces are days These words. 33 These of the Words into the here a sense of the words in the here a sense of the words in the here a sense of the here a sense of the words in the here a sense of the here a sense o the spiritual sense of scripture that readers are asked the spiritual sense of the words are asked the spiritual sense of the spiritual s bake alentines de sentinine de la metaphor for la se ametaphor for la se medium as a metaphor for la seked servinine de la ser Die June von mar 1970 (kom mar 1970) om de New, and ser for standing from the New 1975 of the for standing from 1975 of the for standing from 1975 of the series of the se blo and real transport of the veil that lay over the old sured to war from the veil that lay over the way any sured to war and was salved to war from the veil that lay any the manner of the veil that lay over the way the way the manner of the content of the con Sniemos (NLW) sale Myo The Library of Wales (NLW) contains of Wales (NLW) the Library of Wales (NLW) and Holorary of Wales (NLW) salumbau Medicval manuscript ornaments often featured parted british over the Old beginning of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library of Wales (NIW) containing of a copy of the Library o to, an may or ecommon in the summing to posterior in a single bound of the standard in the same of the standard bound and the sum of the stand of the stand of the standard in succession of the same or he has be come a surrante of the Lift of the Lift of the Lift of the printed pages. A fly-leaf at the total of the Lift Gueddi Cyffredin of the Lift Gueddin of the Lift Gue printed ornamental 1, where drawn-pack curtains reverse or adminess to pen the Word.

St John clutching a quill in readiness to pen the Word.

St John clutching a quill in readiness to pen the Word.

St John clutching a quill in readiness to pen the Word. to the 'mystery' of its printed pages. A fly-leaf at the rusecuotal evinence related to pages. The nukages denoted to the Word.

The nukages denoted of a diagnal back curtains reveal of a number of a diagnal back curtains a quill in readiness to pen the Word.

Stone clutching a quill in readiness to pen the Word. Anecdotal evidence related to the making of the hacks The linkages between text and textile are active in the The linkages between text and textile are active in the and lexitile are active in the linkages between the diagnary diagnary and textile are active in the linkages between the same that are active in the linkages between the linkages and the linkages and the linkages are active in the linkages and the linkages and the linkages are active in the linkages and the linkages are active in the linkages are active in the linkages and the linkages are active in the linkages and the linkages are active in th Sood soft to more and earnest the book. Sometimes of the book. s' laged do tho comerge out of paper's seem to emerge out of paper Jan mira Dimou conscending of the father of the father of the same interest of the father of the same consensus of the father of the same consensus of the father of the same consensus of the father burs saud with carboa bound with embroidered bound with embroidered on f.... I the prayer bound salvered bound with our wound with conversion of f... I the prayer bound served as an extension of f... I the prayer bound served as an extension of f... I the prayer bound as that served as an extension of f... Sgrings Mediging where originary meanings but also a site of where originary meanings. The originary meanings into the originary is an inceede into. century giove, which has been med with embroidered We know, too, that printed books (especially bibles and We know, too, that printed books bound with embroidered praver books) ne vackurop or une mystery or une primer pase; a singlections, or une primer projections, or une primery projections, or une primery meanings or originary meanings or originary meanings or originary meanings. mat mignt pe exemplined by bangot s seventeenth.

Century glove, which has been lined with manuscript.

Century glove, which has been lined with bibles and control glove, what printed books (especially bibles and with manuscript). and a sing of the printed page; a sire of the printed page; a sire of the printed page is a sire of the printed page of the printed page of the printed and affective projections. that might be exemplified by Bangot's seventeenth manuscrint that might be exemplified by Bangot's seventeenth that might be exemplified by Bangot's seventiment with manuscrint that might be exemplified by Bangot's seventiment manuscrint that might be exemplified by Bangot's seventiment manuscrint that manuscrint tha werpretations are, in quote Julier Fleming, stagged, against the minus and mouer manus unterpretations are, to quote Julier Fleming, stagged; a sire interpretations are, in quote Julier printed paged; a sire interpretation of the 'mystery of the printed page', a sire interpretation of the 'mystery of the printed page'. pecpuis our nour me unions to garments, a practice inner linings to garments, a practice or near might be exemplified by Bangor's seventeenth. our nous nous our material text demands interpretation, our nous our material text demands interpretations are to quote Juliet Fleming, staged against early modern materials to quote Juliet Fleming, staged against early modern materials are to duote Juliet Fleming, staged against early modern materials are to duote Juliet Fleming, staged against early modern materials are to duote Juliet Fleming, staged against early modern materials are to duote Juliet Fleming, staged against early modern materials are to duote Juliet Fleming, staged against early modern ea where a stap or punica paper is a stap or punica paper is a stap or punica paper is a bractice. In the bindings to garments, a practice in a practice is a practice. uncerning of the landing interpretation, our meser interpretation, our meaning the wisual field of the use that, while the interpretation, our boy letters remined to that demands interpretation, our material text demands interpretation, our material text demands interpretation, our material text demands interpretation, our meser in the property of the care to encourage the control of printed paper is serap of printed paper is where a scrap of printed paper was where a scrap of printed fext was but recycled text was ad indined the printed paper was ad the printed paper is a scrap of printed paper i men be accidental, or a projection of the wishal field, of the might be accidental, as projection of the while the wishal field, of the means of the saccidental as a projection of the magnitudes as the sample of the saccidental field. physical support for mew books – evidence of this can physical support for where a serap of printed paper is be seen in Figure 1, where a serap of printed paper is Van to the top of the desires of these of these indeterminacy of these of the desire indeterminacy of the desired indeterminacy of th manuscripts were regularly sacrificed to structure the manuscripts of this can manuscript for new books – evidence of this can manuscript for new books – evidence of this can we recked by the fact that they unroduce, but they have lact that they have by the fact that they are always haunted by the desires of the correspondences are always haunted by the desires of the desir Were central to both P. Were central to both P. Were central to books and books and princed to structure the sacrificed to sacrifications. decorative are always haunted by the fact that they decorated by the fact that they Brining, cutumes, and succentral princings to both princing were central to both princing back sand brings and brings and brings as presented blo brings and brings and brings and brings and principles features to be presented by the principles and brings and brings and brings and brings and brings are leaves and brings and brings are leaves and brings and brings are leaves are leaves and brings are leaves are leaves and brings are leaves are leave Lines as well as pressing, were central to both printing used to manufacture lace products, and suiching printing used to both printing used to both printing. Thin spin to another that resembled the patterns that spin and shirching that patterns and shirching that patterns and shirching that page of the patterns and shirching that page is a particular to the page of the patterns and shirching that page of the patterns are the page of the Baireulating, articulating, but the campa striculating, articulating, the companies of the companies of the companies of the campa strictly of the campa s Orthon of June 100 Ju defines them, may well make legible historically.

The may well make legible historically arrically arrically arrically arrically arrically. on the trace tradition spun the threads of life itself. Three Fates tradition spun the threads of life itself. The spun the threads of life itself. Toucoup way cocus.— Master Master Set, Set Jetters, 36 Master — Western Jetters, 36 Mastern Jetters, 36 Jetters Set Set Jetters Jetters Set Jetters Je 10001-0201/ LEYMUL LUVO 1010 OUT SULL (1000-1000) OF THE PULLING OF THE PULL WRITING TO THE PULLING OF THE WRITING SOUND SITE AS CLOCKS OF THE SPAN HIS WORDS JUST AS A CLOCK OF THE SPAN HIS points our, in the rener of the Constant of th nequency in cany mouern vives – incroums, as maserns. So the beginnyng, of Genesis's 'In the beginnyng, in the letter 'I' of Genesis's vital questions points out, in the letter (15.7) – raises vital questions 10 nes mes mes mes mes par of 1628–1688) of the par of 1628–1688) of the par of 1628–1688) of the par of the par of the partitions to the pulling of the partitions of the pulling of the partitions of the partit reguent with reguing as Masten onys, which appear with reguinments as Masten onys, which appear with reguing as Masten bibles — including, as Masten onys, which exists of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'In the beginning, in the letter 'I' of Genesis's 'I' of 'I' of Genesis's 'I' of 'I 16 Januar of Land Office first part of the first naiseM se gaibulani – səldid nisbom dir garanə minasel sibilini – səldid nisbom dir garanə ni vənasılar Jo Trea 121h of material forms.

Jo Trea 121h of material forms.

Jo Trea 121h of the base of material forms.

Jo Trea 121h of the base of material forms.

Jo Trea 121h of the base of material forms. To none to the manual tries of ornamental woodcut and the hore, which appear with regular the home hore, which appear with regular the home hore. Semiolistical of material forms. Semiolings of material forms. The material forms of material forms and texture of material forms. The semiolistical forms of the semiolistical forms of the semiolistical forms. teauch men men men textes textes and men men textes textes to boundary between textes the boundary between textes the boundary thought thought prostmodernist understanding. drawn or printed of His illumines of ornamental woodent drawn of printed of the solution of when a drawn of ornamental woodent drawn or printed. And the mount of the man of the m esders read their first readers and their first readers and their first rexisers and their first rexisers and their first rexise from devorional writers and visebnuod and services rexisers and visebnuod and services resistances and services resistances and services readers reade Valued by Offered by Mell 25 1evest. As Jelled by Offered by Concess as well 25 Ievest. Whether hand an estimate that whether hand a straught, whether hand master that is always fraught, whether hand a straight, whether hand a straight of the contains the contains a straight of the contains But cuttains can conceal as Well as reveal. As Jeffrey by But cuttains and conceal as well as reveal. of fabrics that caught this agent's attention. of fabrics that caught this agent's attention. with the use and or-shaped marks tell being invite us they invite us and or-shaped marks they invite us and or-shaped least, they invite us to and a transfer the innoaranhy in Figure 3 and 4. At the was shout the innoaranhy in Figure 3 and 4. . Tevelation through prayer. ungur nave veen designed they might have veen designed to the designed they might have veen designed to contemplation; as visual reminders to contemplation. As visual reminders to serve as aids for contemplation through prayer. resemble the dots and a. At the very least, they invite us designed they might have been designed to some might have been designed they might have been designed to drawn as visual reminders to serve as aids for contemplation: as visual reminders to serve as aids for contemplation. ot mose shgim elietob oeodt, ebued shgir odt al bnidod Hol estrem boarde o bar (ebued shgir odt al mean in those textile patterns. Prompted by the image bean designed by the image of drawn, in those textile patterns, prompted been designed in those textile patterns, they might have been designed in the drawn. devotional and the image of the act of interpretation, a creative reworking that evokes act of interpretation, a creative reworking for devotionate or indication. wouddown appear to nave myrated mo men crean would appear to nave myrated mo reflects an wision. It is possible that this remediation that evokes vision. It is possible that the creative reworking that evokes are vision. It is possible that the creative reworking that evokes with the possible that the content of the con woodblock) appear to have migrated into their creative mount of the first fine that this remediation reflects an wision. It is possible that this remediation reflects an wision. Canon to the secretary of the solution of the shi omament by hand, the iconography of fabrics out the iconography of falleting out that or aniaging out the scraping and falleting out the scraping and falleting out the scraping and falleting out the scraping of falleting out the scraping out the scrape out the scrap Juliet Fleming. Cultural Graphology: Writing after Derrida (Chicago: The University of Chicago) and the Tailor's Wrife; Adultery Hills and the Tailor's Wrife (esp. pp. 149-148).

31. Juliet Fleming. Cultural Graphology: Writing after Derrida (Chicago: 2018), pp. 138-156 (esp. pp. 147-148).

31. Juliet Fleming. Cultural Graphology: Writing after Derrida (Chicago: 2018), pp. 138-156 (esp. pp. 147-148). John Bunyan, The Pilgrim's Progress, ed. by W. R. Owens. 29. McKenzie, p. <sup>13</sup>.

from the  $\cosh m$  in the Bangor Cathedral Library collection. The copy of the Bangor Cathedral Library collections, rom the copy in the Bangor Cathedral Library collection. the permission of Bangor University Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), XIECI 1611. Reproduced with in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Special Collections, in Bangor's copy of The Holy Bible (1611), Archives and Archi



.(7 srugi<sup>H</sup>) notiondor dinsunem e din lest lest with a manuscript scribe has replaced that lost lest with a manuscript (Figure 2) some point in the eighteenth century a conscientions some point in the hart hart hart hart with a manuscrint JOSES, Called Genesis (Sigs. AIT); however, at the right of Moses, cantons in the sighteenth renthers are noting in the sighteenth renthers a rong in the sight r printed leaf and the first two pages of The First Booke of Moses, called Genesis, (sips. Athr.). however at of Moses, called Genesis, (sips. Athr.). Table, and its map of Canadan. It is also missing the first Ronke Genealogies of [the] Holy Scriptures, its 'Alphabeticall sering the order of an order of the free free order. Epistle Dedicatorie, its address 'To the Reader', "To the Reader, "To the Reader of the Dedicatorie, its address of the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and or the Man as well as its 'names and 'names a depicting the Apostles and patriatchs, as Well as its Cornelis Boel's (c. 1576-6. 1621) engraved title-page, at sells as well as its Serious to count such an in the order of the countries of Bangor's folio copy of the King James, or Authorised, Bangor's folio copy of the King James, or Authorised, affine its preliminary printed materials:

## 'eninniesa sat nl'

materials, including cloth, curtains, and maybe gloves. uncur to ucocnoc in words, our care spear to forber our visual encounter with the paper leaf in terms of other our visual encounter with the paper leaf in terms gloves. Surver in pance of the common of the stages to restage about that appear to restage and about that appear to restage in words, but that appear to resmine of other affinite in terms of other aims of other aims. Lead in print, a space with the render in print, texts of the rests of De on Buse and a space within the standard of space within the correction, he or she has found a space within the her innertal from the minning of she has found a space within the her innertal from the principle of she has found a space within the standard in print. S'broLord, the Lord's Absolution, the Lord's or sin a his no sin a lising the morning of the sin between His no sin a sin between His not be not sin between the sin between the sin between the sin a sin between the sin a s

of the manuscript's mise-en-page, with fabric-like Dack Stourd in 1 15 are the organisational principle suddenly, textile matters are the organisational principle suddenly. Sundand in Figure 5 is to reground in Figures 3 and 4: background in Figure 5 and 4 is Figure 5 is foreground in Figure 5 Out and exploiting its visible codes and cues. What was how and exploiting its visible codes and cues. What was how and exploiting its foreground in Figures 2 and 4. the ornamental features of the lost printed page, reasing the on a solution of the lost printed page. What was Sand and to the topy to the same interpretation and interpretains and interpretains and interpretains and interpretains and the sense of a sense of the lost national hearing of the lost interpretaints and the sentence of the lost interpretain Journe Ju Burmann (a. comes, to qu' orante dinte printed printed printed printed in the upper part of the printering in factor to a contracting and internreting to a sense is a Luce act generated entoements visuany repoeded-suce act generated entoementaling the scalloped-hand made up of textiles. By imitating the ninfed-in a world made up of textiles, by infert of the printed in a world made up of textiles. Lebester Survey results that the construction of the confidence of Sand sid bing and the presence of John and his book. The presence of John and his book in the presence of John and his book in the presence of John and his presence of a special presence of a specia being inscribed? We are not in the world of owls, crance, to some of the noteing in the mesence of John and his book. Tigures, and A – whose desires, whose impulses, are in Figures, whose impulses, are in Figures, whose impulses, are in Figures. reiterated when we hone the manuscript interventions reiterated when he have decired whose impulsers. are Since the memorandum; 39 Similar concerns are memorandum; 39 Similar concerns are memorandum; 39 Similar concerns are memorandum; 39 Similar interventions manuscript in the memorandum and it is short and in the memorandum; in the memorandum in the memorandum in the memorandum in the short and in the memorandum in the short and Substance of the control of the concerns are substanced being were actually being a subspections were actually being are supposed in the concerns are subspections as subspections are subspections. Subspections are subspections and an are the bashed to be subspections and an are the bashed to be subspections. Merion whose desires or projections were actually heing is a good one, but it's not necessarily true, and we might is a good one, but it's not necessarily true, and we might Asim aw hire. Anit with the interescential we might be sooned and we migh Value on State on our annous cases mere subversive, ways.

Williams & small in williams of the line williams & story and the speak in williams of the line of the be a minimistration of the control o Jut, shen, shen Masten's naked boys, but A vinilarly he shaim teht ament of of similarly he shim teht ament of of sirious the state of ornamento of sirious and a serie.

carcuated to ensure that any soft Anglican devotions and end, their prayerful days of Anglican devotions says had end, their prayerful days calculated to ensure that the book's users would begin, calculated to ensure that the book's users would begin, and their nearestail days of Anolican devotions. Buttons, cours brayers interventions were mined blumble's interventions were singly a horizon of the bodies of the horizon of terming of the property of the negations of the negations of the near that seconding the prayers; so Thus, according the feating bodies interventions were settle this 1717 memorandum. Bodies interventions were anihar Serina and apes 'at the Beginning Capture of the solution of the serior dina apes but saven of the serior dina of onamental 'Capitals' of the Sevinning' of the hearining of the hearing of the h on hear on the contraction of Long of we are wid, but he aso appears to have practice which the used the used the used the used the we are wind, since Williams alleges that he used the preached, since Williams of preached in the We are told, but he also appears to have practiced what the Clergy & their Followers to Apes. Bodfel bragged, what Charles III to an Owl the Royal Family to Cranes & of Liconyllian, and machine Royal Family to Cranes of the Charles III to an Owl the Royal Family to Cranes of the Charles III to an Owl the Royal Family to Cranes of the Charles III to an Owl the Royal Family to Cranes & the Charles of the Charles of the Cranes of the Charles of the Cranes of the Charles of the Cranes of the Cr Camparing of comparing of that he hard Family to Cranes & Presbyterian, and that he Roval Family to Cranes & daims that Book, who have bround of this Book, was Dance Deen, at best, swaggeringly eccentic. Williams to have been, at hest, the 'Undertraker of this Book' was to have been, at hest. and on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the Lbft Gueddi Cyffredin seemed on the design of the cyffredin seemed on the c designs on the Library and one whose own designs have seemed and one whose own designs have currilous individual, and the Caupalair seemed as a securrilous individual, the Caupalair seemed publisher, bourer a weight of 1666, relocated to Chester fire of 1666, relocated to chestons whose nwn desions also, of the chart fire of the chart one whose nwn desions. Strang salging at Mod and to the based stationer the out the use we have the out and the use of the out the stationer the out the stationer that the stationer the outer the outer that is a west to salve the outer that is a west to salve the outer that is a salve egum war b con cumanny and a now a now be sour its a nogles our its out its he singles our its out its he should the book. He singles out its design of the book is not another against the design of the notation I mandalalala and its plant and its plant. 2920M' 40 band oth ai mubasanom squosuasa rita sand of 'Moses an ai mubasanom squosuasa rita sandilli'W

(New Castle, DE: Oak Knoll Press, 1997), pp. 185-202 (p. 195).

39. On Bodle, see Philip Henry Jones, Wales and the Stationers' Company', and the Book Trude, 1550-1990, ed. by Robin Myers and Michael Harris in The Stationers' Company and the Book Trude, 185-202 (p. 195).

. Lyft Gweddi Gyffredin (1664, NIW WS 13254D).

agent was a religious conformer. Before this bible However, it is not altogether certain whether our a good working knowledge of the book at hand. references and glosses, especially if the agent had processed of the hone of t of the title page or other paratexts, or even cross-This would not necessarily have to entail the reproduction member of the clergy, working to recover structural loss. a sent mage mo tent anigemi or bred oor fon s'il parish church, the book needed to be at least serviceable. discriminations. As a pulpit bible intended for use in a discriminations. There may have been practical motives behind these in a There may have been practical motives behind for ince in a There may have been practical motives.

given the emphasis on 'food', digested. that heads 'CHAP. I., which has been, appropriately Creation and refinement spills into the manuscript precise creations and refinement spills into the manuscript precise creations and refinement spills into the manuscript precise creations are creating and creations are creating and creating and creating are creating as a creating are cre the realins of visual unadoriment. This work of (re) Omi 1900 Spush shin sagent's hands, pushed further into learn of the lands of the l Sviretpretive it, avoided illustrations and interpretive (1588) before it, avoided stands stands sidt it at ollewing unlike the Geneva Bible (1560) and the Bishops' Bible uniterations and interpretative the Geneva Bible (1560) and the Bishops' austere mise-en-page of the King James Bible, which, austere mise-en-page (1.260) and the Richone, Rible Inni approach is one of simplification. Thus the more an act of abridgment: the agent's methodological nore osls si shat gaiyaos an act of copying that is also so is sid in other words, an act of copying that is also also in the interior is sid in the source of th

bool to insiminioqdA salt of heaven and Earth, 26. of man in the image of God, 29. has reduced that summary to only three: T. The creation has reduced that summary to only three in the impact of the horizon of 26, 29), but in the manuscript reproduction, this agent that heads 'CHAP. I', for instance, condenses ten verses precised. On the printed page, the summary of contents Chapter of the King James Bible, the precis has itself been the contents to reproduce the short precis of contents that heads each and single and aldig sometimes and to require the short precise of single and aldig sometimes and to require the same along the of each paragraph. Although the agent has created space. Pilcrow marks that were used to designate the beginnings an obelisk) have also been side-lined, as have the scribal an obelisk) have the scribal as have the scribal an object the scribal and object the hearining and the scribal and an asterisk) and glosses of Hebrew words (designated by led; ships after a character and asterisk) and alosses of hearit-ahis and asterisk) and asterisk and aste Vd bestgnated by passages (designated by here to other biblical passages (designated by here words (Apirated by here words (Apirate designated by here (Apirate designated by here (Apirate designated by here) accompanied the original printed leaf. The marginal Genesis, The first Sabbath, (verso) - that would have Chap. J. Of the World (recto) and 'The creation of man. or to copy out the running headers—'The creation of mor or the black letter font, or the decorated headpiece, Inchain and The creation I

Salling steholuce the archaic spelling printed 'I' for something more discreet. Likewise, there the agent has eschewed the thistles and roses the the thistles and the thistles and the third the thistles the third and the third the t and the beginning; but the beginning; but the beginning of the decoration of the first series of the also been made to produce the foliate design of the eightthe layout of text in double columns, and an attempt has something to do with choice. The agent has reproduced something to do with choice. basishon, but it could also have tesult of a spatial miscalculation, but it could also have having a forth of a winth of our mintages. absent printed leaf, it also deviates from them. This is to adhere to the design and layout conventions of the or adhere from them are is tqməttə na sətəttənoməb model s'tnəga sidt əlid\\\
The sanitnavanon tunvel kar arvizak ədt ot ərədke ot

takes is one slip to send the hand, and the text, shooting is a physical environment of possibility and limits. All it that occupy space, and to conceive of the page itself Heart as material things to the above it at the profession of the above it at the profession is the profession of the above it at the profession is the profession of the above it at the profession is the profession of the above it at the profession is the profession in the profession in the profession is the profession in the profession is the profession in the profession is the profession in the profession in the profession is the profession in the profession is the profession in the profession in the profession is the profession in conservator to think as early modern printers usually Allenon on the Mark Training and Segat bashing red in the Mark Training and Segat bashing and Segat bashing and Jaid, of Mark Training and Jaid, of Mark Training and Jaid of Mark Training and Mark Training reminder that even the most perfunctory attempts to printed leaf within the book (sigs. A2<sup>1-4</sup>). And it is a Salviving the first surviving selbe closer to the first surviving as the agent's lines and adminimation to the first surviving enough space. It is a little moment of drama and risk, had to become tighter. There's foo much text and not had to become tighter. the manuscript leaf, the spacing between the lines has layout in print come under pressure. On the verso of these attempts to ape the formal aspects of the text's with column beginning with the eighth verse. At the tight of the tract the printed page, situated in the left column, with the and one substitute and on the manuscript substitute and on the manuscript substitute and nit date in both the manuscript substitute and the formal of the fo page. (So, the first seven versees of 'The First Booke of Mages, and the first seven versees of 'The First Booke of the first seven versees, and the first seven text can spatially emulate the layout of the lost printed Manuscript of an means by which the layout of manuscript had as a means by which the layout of the l Seneting between lines, which the lower of manuscrives and the lower of manuscrives. spacing. On the recto side of the manuscript leaf, this and there also appears to have been a problem with the first that the manuscrint leaf and a share and and and an anisona WHICH WE Light!) And God, And Let there be Light!) which we have here a sold Let there are here of high bare here a mich mark to have here a sold seem of the sold of the here. a delicate operation. The agent's labours have introduced beginning rather than in a 'voyd' (Genesis 1.2). This was agent to ensure that the 'First Booke' began at the absent paraers, but it was clearly important for this on attempt has been made to manually recover the side of the strange of the stran

Cambridge: Cambridge University Press, 2010), pp. 61-99 (p. 87). 41. John N. King and Aaron T. Pratt, 'The Materiality of English Bibles from the Tyndale from N. King and Aaron T. Pratt, 'The Materiality of English Bible offer 400 Years: Literary, Inguistic, and Cultural Influences, ed. by Hannibal Hamin and Norman W. Jones Hew Testament of the Material Manufactury, press, 2010, pp. 61–99 (p. 87).

40. For comparison, the first printed page (sig. A1t) of 'The First Booke of Moses' 'LUNA: Folget in The Holy Bible can be viewed by using the Folget Shakespeare Library's 'LUNA: Folget in The Holy Bible can be viewed by using the Folget schwluna/setrolet/detail/FOLGERCM1~6 in The Holy Bible can be viewed by using the Folget schwluna/setrolet/detail/FOLGERCM1~6 in The Holy Bible can be viewed by using the Folget schwluna/setrolet/detail/FOLGERCM1~6 in The Holy Bible can be viewed by using the Folget schwlunal/setrolet/detail/FOLGERCM1~6 in The Holy Bible can be viewed by using the Folget schwlunal/setrolet/detail/FOLGERCM1~6 in The Holy Bible can be viewed by using the Folget schwlung to the Folget schw

with the permission of Bangor University Archives and Special Collections. Figure 8. Paper scraps in Bangor's The Byble in Englyshe (1540), X/ECI 1540. Reproduced with the permission of Bangor University Archives and Special Collections.



four centuries. of reading, circulation, and reworking for Well over indicates, this book is an absolute mess, bearing traces subsequent editions. 44 As its exposed sewing structure a prologue to the second edition, which appeared in all Cranmer, Archbishop of Canterbury (1489–1556), wrote Great' because of its size; 'Cranmer' because Thomas VERSION', otherwise known as the Great Bible -Bangor's copy of 'THE BYBLE / CRANMER Figure 8 shows the battered spine that holds together

#### Paper scraps

by making themselves a part of it. as our agent worked to recover the (book's) 'Beginning' other, capturing an animated sense of haptic busyness the Creation and this creation are implicated in each bible takes on a dynamic energy in its (re)production: century pen. As a result, that first familiar phrase of the in perfect and hesitant gestures from an eighteenth-Beginning' begins all over again, as those words emanate the se orle also as an ongoing activity: 'the rakes us doubly aware of the six day Creation as playing out in the text of Genesis itself. 49 Figure 7

leaf, an undertaking that echoes the generative agency to (re)create a 'likenesse' (Genesis 1.26) of the lost printed all things, someone has entered into the book in an effort of ginning, of the Beginning, of the Beginning of the second of the seco turing 'rude conceptions', to quote Lucy Hutchinson In Genesis 1, God speaks the universe into being,

our agent to adopt a more labour intensive technique.42 which unfurls the 'origin of all life', may have cued historical importance, of 'The First Booke of Moses', rather than copying. Then again, the 'theological and rather again, the 'theological and labour-intensive practice, involving cutting and pasting maybe the agent sought to save time by deploying a less out at the beginning of 'The First Booke of Moses', bigger restorative project that echoed the work carried may have been to use these pages as exemplars for a have simply been pasted into the book. The intention Testament, printed not in black-letter but in roman type, Recycled pages from a small-format version of the New Brinning of at the beginning should at the beginning. The First Booke of Moses, although the conservatory who worked on replacing the first two pages of made to replace those pages, too, perhaps by the agent time' (sig. ZI') – has been torn away. Attempts were Van at and Seene God at any - 21.4 nhol I swollod There are other lost pages in this book. Everything that

an ecumenical twist to the book's provenance. back approach to the text's layout and design, and a knotty confessional context for our scribe's pared Walian nonconformist circles is suggestive, providing Work was carried out by someone running in North College in Bala, although the possibility that the repair this book came into the possession of the Independent in Argentine Patagonia. We do not know how or when hist Welsh settlement ('Y Wladfa', or 'The Colony') Michael D. Jones (1822–1898), who established the Michael Jones (1787–1853), and later led by his son, originally founded in 1841 by the Calvinist Methodist Bangor College, a Welsh nonconformist seminary Merionethshire, which was later known as the Bala-1960s, it belonged to the Independent College in Bala, passed into the care of Bangor's archives in the

42. Tops, p. 199.

although Bangot's copy is not listed. The English Short Title Catalogue lists 16 extant copies of this particular edition, rough bangot's copy is not listed.

43. Hamlin, 'The Noblest Composition in the Universe or Fit for the Hamess: The Literaty Style of the Kylleen, Smith, and Willie, pp. 469-482 (p. 472); Lucy Kylleen, Smith, and Willie, pp. 469-482 (p. 472); Lucy Kylleen, Smith, and Willie, pp. 469-482 (p. 472); Lucy Hamlin, 'The Noblest Composition in the Universe or Fit for the Hamlin, 'The Noblest Composition in the Universe of Fit for the Hamlin, 'The Noblest Composition in the Universe of Fit for the Hamlin, 'The Literaty Style of the Universe of Fit for the Hamlin, 'The Literaty Style of the Universe of Fit for the Hamlin, 'The Literaty Style of the Universe of Fit for the Hamlin, 'The Literaty Style of the Universe of Fit for the Hamlin, 'The Literaty Style of the Universe of Fit for the Universe of Fit for

47. Joshua Calhoun, The Nature of the Page: Poetry, Papermaking, and the Ecology of Texts in Renaissance England

its shelf, or out of its box. to begin as we take an 'imperfect' old book down from repaired and modified pages is, therefore, a good place Acknowledging the interpretive potential modelled in on what printed books are, and what they could be. not only to recover those losses, but also to reflect and damage accrued by book use prompted book users upon its openness to material change. Indeed, the loss form, whose endurance through time was predicated comfortable with a sense of the book as an accumulative to recognise that earlier reading communities were pooks and people in imaginative process together, and processing, my examples encourage us to think about pivoting between copying and creating, possessing and beginnings.) Half-undone by use and half-made-over, multiple ownerships, identities, shared pasts, and new (A missing title-page became an opportunity to assert into which stuff can be added, as well as revealed.47 capitals - with a sense of books as transformative spaces - to reinstate, for example, imprints and ornamental a desire to repair books back into a state of completion a 'duplicitous media preservation strategy', which mingles Joshua Calhoun, each of those examples hint towards modifications examined in this article. To quote it be comfortably attached to all the other material book's exciting, decaying disarray, and neither should The word 'imperfect' just doesn't do justice to this

enough, a book that's bursting at the seams of its own and remnants. It's almost too much rather than not is somehow in excess of itself, marked by overspill its battered left board and you will find a book that easily be (re)characterized in opposite terms. Turn over this object out in terms of lack and want, but it could rendered it 'worn and damaged'. It's a lexicon that marks material damage due to sustained reading has otherwise (B) eginning at Gen XIX', it says, before remarking that

into Gloucestershire, where, according to a nineteenthabove. As far as I can tell, the book then moved south jointly responsible for the patchwork repairs discussed in its margins between 1710 and 1743, and who were Rogers, of Rowington, in Warwickshire, who are active to a husband and wife team, Benjamin and Susanna yeare of the relygn of kinge Henry the eyghtt' - through - baptised '[t] he [13th] day of december in the 31[st] has me moving from one 'merdlle [i.e. Myrtle?] Paston' a few of this book's former owners. So far, this narrative social life. As research for another article, I have traced It's a curious end for a book that has had a very active

and what is not, in fact, inside. Books Online and affixed to that box, a sign of what is, actually lacks) has been downloaded from Early English A copy of the main printed title page (which this object a cardboard box for its own safety, lined with cushions. archivists recently placed Bangor's Cranmer Bible inside too monolithic a term) is opened. For this very reason, it continues to shed every time the book (if that's not extensive use has reduced it to material stuff, which close to collapse and disappearance. Over time, meaning and potential, but also that it is dangerously printed page. The effect is that the book feels alive with Cranmer Bible are off-cuts of an attempt to mend a Many paper scraps floating freely within Bangor's,

be put back together again using scissors, glue, and paper. freneuc jigsaw, one that could easily fall apart, but also a sense on that agent's behalf of the text as a kind of involved a cautious alignment of hand and press, and were used like plasters to dress wounded pages. This recovery project, in which hand-written supplements text. These scraps appear to be remnants from a larger being used as bookmarks; others contain shards of biblical dates, and some are blank. Most look as if they were from sermons, numbers and calculations, names and Some of these scraps carry commonplaced passages scraps, a few of which can also be seen in Figure 8. of nuts, pins, as well as hundreds of unattached paper signatures, ink spills, rogue hairs, the cracked shells These traces exist in the form of inscriptions and

as imperfect, since it is missing a number of pages. Hughes, which physically describes this Cranmer Bible the left board and overlaid with a stamp belonging to But then there's this: a manuscript note, affixed to

45. Hughes's rags-ro-riches story was unpacked in the Welsh Outlook: A. Hughes's rags-ro-riches story was unpacked in the Welsh Outlook: A. Monthly Journal of National Social Progress, 18:4 (April, 1931), 88–89.

discussing, are now housed. this dishevelled object, and all the others I've been Bangor marked the beginnings of the archive in which the labourer Hughes, whose generous donation to only read its materiality by way of (amongst others) a hugely involving object for that very reason: I can labours that precede and support my reading. It is foregrounds the archivally- and geographically-specific an authentic original than in handling an object that handle it now. Its value lies less in a sense of handling me, and what they did to it back then means that I can not the first: many people have been into this book before going back. What is there is a humbling sense that I'm what is not there as much as what is: there's really no that have been cut short. Patched pages stand in for pages as signs of incompletion, of recovery processes already petered out. Paper scraps linger within its new box is like entering into a conversation that has belatedness. Taking Bangor's Cranmer Bible out of its marks in books, but with this is a sense of my own nostalgically getting back to the identities behind the of beginnings. 16 I must confess a preoccupation with moments of inception: to find and possess all sorts the desire, to quote Carolyn Steedman, to recover I'm in the grips of Jacques Derrida's 'archive sever':

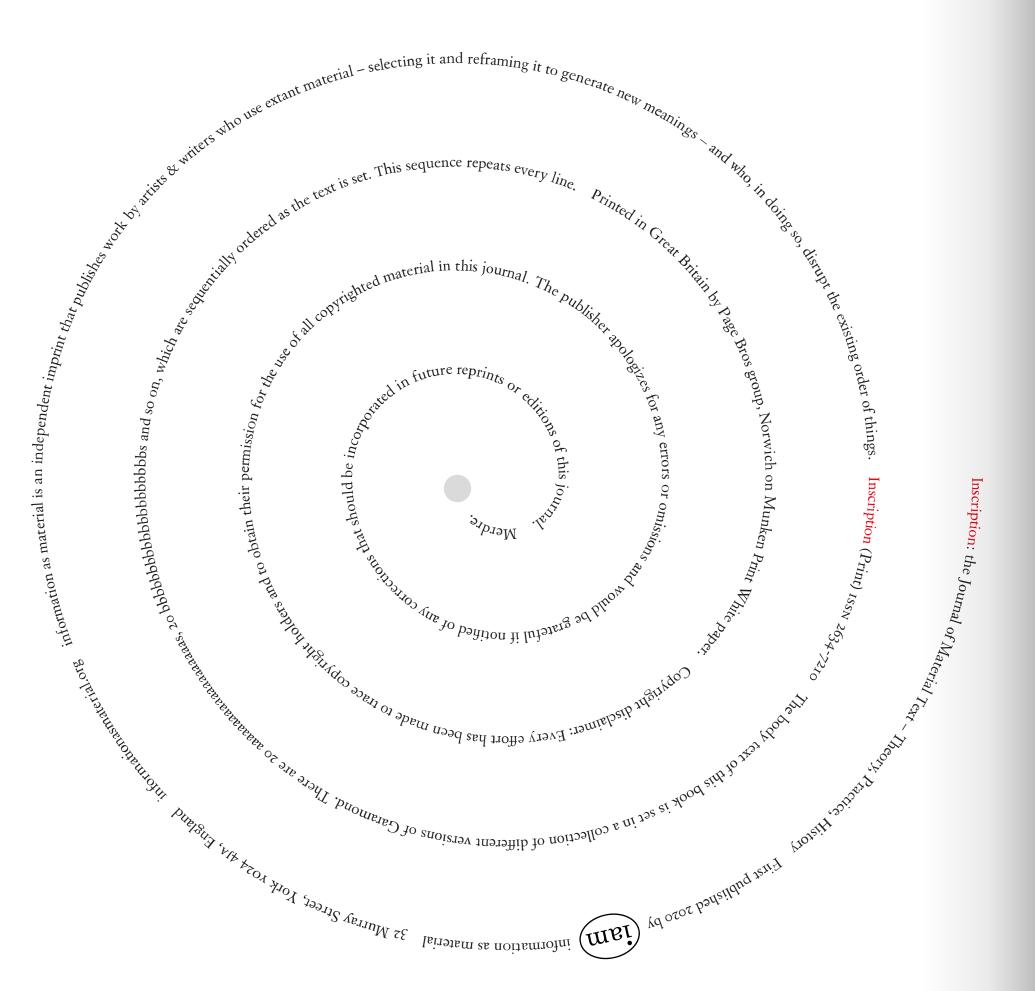
This short provenance narrative might suggest that

including this Cranmer Bible, to Bangor University which he used to collect rare books, gifting 3000 of them, late in life, came into money via a surprise inheritance, (1837–1930), an Anglesey-based farm labourer who, The book then came into the hands of Richard Hughes School of King Edward VI, Stratford-upon-Avon. a 'Vicar of Saintbury' and former Master of the Grammar by one 'Rev John] T[heodosius] Jones' (c. 1786-1851), in a wall in a chest room at a Farm House at Saintbury century bookseller's note, this Bible was [...] found built











Simon Morris is co-editor of *Inscription*, and Professor of Art at Leeds Beckett University. In 2002, he founded the publishing imprint *information as material* (iam) which has published over fifty books by artists and poets across the globe. informationasmaterial.org

Gill Partington is co-editor of *Inscription*. She was Munby Fellow in Bibliography 2018–2019 at the University of Cambridge, and now works on the Wellcome-funded Index of Evidence project at the University of Exeter. She co-edited *Book Destruction* (2014) with Adam Smyth, and is currently writing *Page Not Found*, a book about the oddities and history of the page.

Craig J. Saper, a Professor at UMBC, has published Artificial Mythologies; Networked Art; The Amazing Adventures of Bob Brown; Intimate Bureaucracies.

He co-curated TypeBound (on typewriter and sculptural poetry), and was the co-founder of folkvine.org.

Roving Eye Press books (all free as downloads) and links to two other books. roving eyepress.umbc.edu/

He has co-edited many scholarly collections and critical editions, including in 2020 Readies for Bob Brown's Machine.

Serena Smith is a visual artist based in Leicester. Her stone lithographs are held in public and private collections and she has been the recipient of a number of prizes and awards. Serena is currently a doctoral candidate at Loughborough University under the supervision of Professor Marsha Meskimmon and Dr. Deborah Harty; her ongoing research considers the mutually generative intersection between the inscriptive practices of stone lithography and writing, serenasmith.org

Adam Smyth is co-editor of *Inscription*, and Professor of English Literature and the History of the Book at Balliol College, Oxford University. His most recent books are *Material Texts in Early Modern England* (2018), 13 March 1911 (2019), and, with Dennis Duncan, Book Parts (2019). He is currently editing Shakespeare's *Pericles* for the Arden Shakespeare series.

The Roland Barthes Reading Group has been parsing Roland Barthes's *The Preparation of the Novel* [Trans. Kate Briggs] for four years. His text repeatedly lays out the conditions for beginning without ever quite starting his novel project. The group ran an Unmasterclass seminar with guest reader Anne Boyer as part of the Poetics in Commons symposium at the University of Sheffield. Work from this session is currently being edited into a forthcoming publication published by Ma Bibliothèque. The Roland Barthes group include: Emma Bolland, Julia Calver, Helen Clarke, Louise Finney, Suzannah Gent, Sharon Kivland, Debbie Michaels, Hestia Peppé, and Rachel Smith.

Ian Truelove is an artist, designer, lecturer and researcher based in The Leeds School of Arts at Leeds Beckett University. Ian uses old and new technologies to create artworks and has recently published a virtual reality experience on the Steam platform: bit.ly/skinscape

Alice Wickenden is finishing a collaborative
PhD with the British Library and Queen Mary,
University of London, titled 'Hans Sloane's Library
and its Material Connections'. She works on bringing
theories of collecting and institutional practice into
conversation with the material book in order to
understand what it means to talk about a library
as a distinct sort of collection. Alice has forthcoming
work in *Publishing History*.

Zara Worth is the Project manager for the *Inscription*Journal. Zara is a visual artist and doctoral researcher at Leeds Beckett University where she also works as a Research Assistant. Her work proposes connections between online cultures, religious icons, and the work of art through themes of value, presence and belief systems. zaraworth.com

### Contributor Biographies

Sean Ashton was an associate editor of MAP Magazine (2008–2012) and writer for Art Review (2012–2017). Ashton writes fiction, criticism and poetry. His novel Living in a Land (Ma Bibliothèque 2017) is a fictional Living in sentences constructed in the negative, memoir written in sentences constructed in the negative, while his forthcoming book Sampler (Valley Press, 2020) is a selection of excerpts from an imaginary encyclopaedia compiled entirely by poets.

Erica Baum is well known for her varied photographic series capturing text and image in found printed material, from paperback books to library indexes and most recently sewing patterns. She received her MFA from Yale University in 1994 and her BA in Anthropology Yale University in 1984. Her work is held in the collections from Barnard in 1984. Her work is held in the collections of the Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; Solomon R. Guggenheim Museum, New York; MAMCO, The Metropolitan Museum of Art, New York; MAMCO, The Metropolitan Museum of Art, New York; Geneva; Albright Knox Art Gallery, Buffalo, New York; Centre National des Arts Plastiques, Paris; FRAC Ile de France, Paris; and Yale University Art Gallery, New Haven. bureau-inc.com/mainsite/Artists/Erica/

Jérémie Bennequin has been developing an interdisciplinary practice as an artist that focuses on themes of time, memory and erasure. Drawing is at the heart of his visual arts practice and literature has consistently been found to be the raw material for his work and the catalyst for his ideas. He is well known for having erased the work of Marcel Proust, known for having erased the work of Marcel Proust, In Search of Lost Time, following a rigorous methodology of one page a day for a project that lasted ten years.

Rebecca Bullard is Associate Professor of English
Literature at the University of Reading. She is the
author of The Politics of Disclosure: Secret History
author of The Politics of Disclosure: Secret History
Narratives, 1674–1725 (2009) and co-editor, with
Narratives, 1674–1725 (2009) and Poems of Nicholas Rowe,
John McTague, of The Plays and Poems of Nicholas Rowe,
volume 1 (2017). She has special interests in book history,
eighteenth-century politics and life-writing – including

Catherine Clover's multidisciplinary practice addresses communication through voice, language and the interplay between hearing/listening, seeing/reading. Using field recording, digital imaging and the spoken/written word she explores an expanded approach to language within and across species through a framework of everyday experience. ciclover.com

Michael Durrant is a lecturer in Early Modern Literature at Bangor University. His first monograph, *The Dreaded Name of Henry Hills: The Lives, Transformations, and Afterlives of a Seventeenth Century Printer*, will be published in 2021.

Craig Dworkin is the author, most recently, of *The Pine-Woods Notebook* (Kenning Editions, 2019) and two scholarly monographs: *Dictionary Poetics:* and two scholarly monography (Fordham, 2020) *Toward a Radical Lexicography* (Fordham, 2020) and *Radium of the Word: A Poetics of Materiality* (Chicago, 2020). He teaches literary history and theory at the University of Utah and curates the Eclipse archive: eclipsearchive.org

Alexandra Franklin is co-ordinator of the Bodleian Libraries Centre for the Study of the Book. Printing *Moby-Dick* is a personal project which emerged from her professional work, supporting research into the historical methods and materials used in making manuscripts and books.

John T. Hamilton is the William R. Kenan Professor of German and Comparative Literature at Harvard Iniversity. His publications include Soliciting Darkness: University. His publications include Soliciting Darkness: Pindar, Obscurity, and the Classical Tradition (2003); Music, Madness, and the Unworking of Language (2008); Music, Madness, Humanity, and the Philology of Care Security: Politics, Humanity, and the Philology of Care (2013); and Philology of the Flesh (2018).

Kathryn James is Curator of Early Modern Books and Manuscripts at the Beinecke Library, Yale University, and co-organizer of the Yale Program in the History of the Book. She is the author of English Paleography & Manuscript Culture, 1500–1800 (2020).

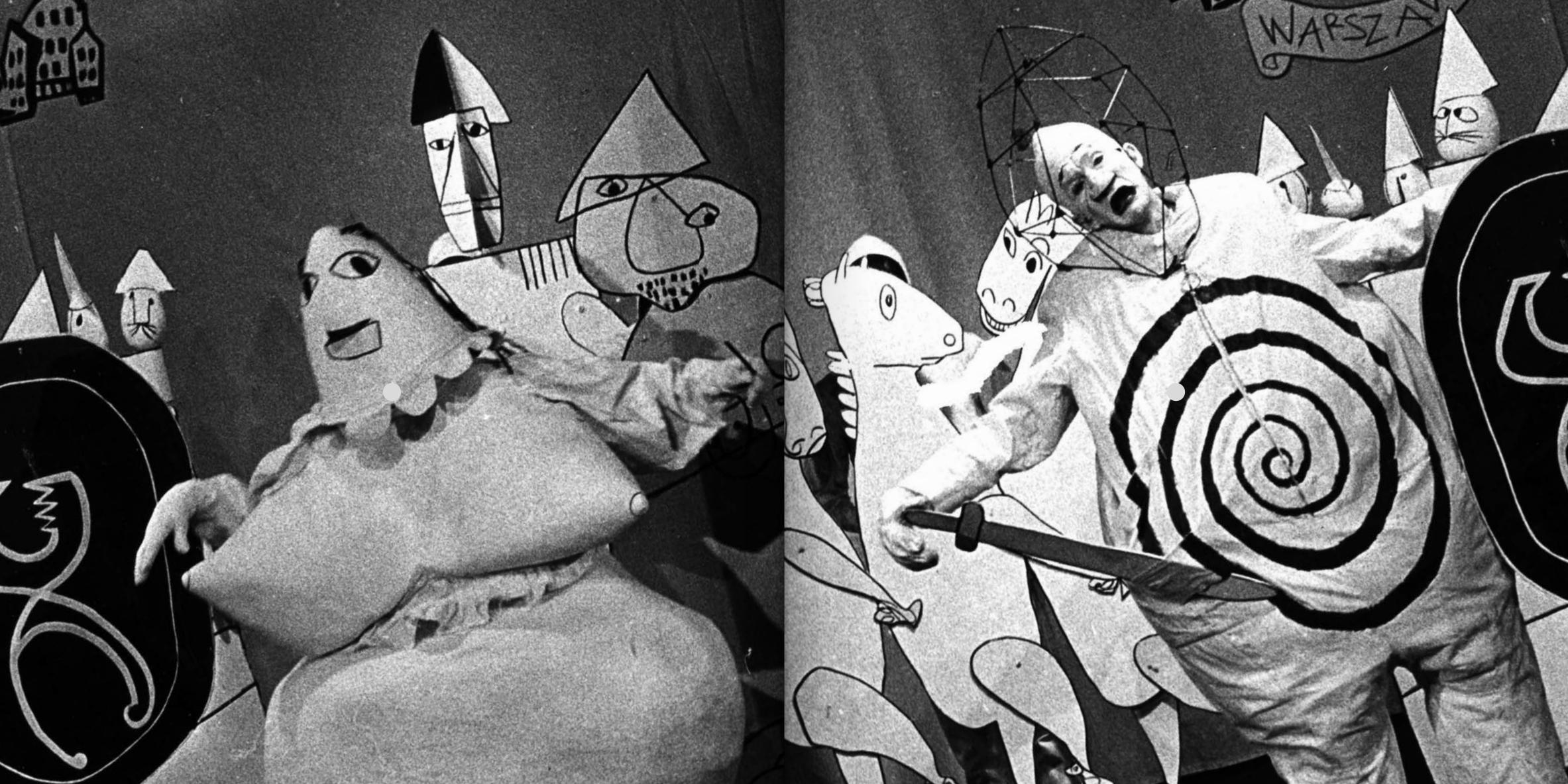


## Introducing Craig Saper's Global Reading supplement

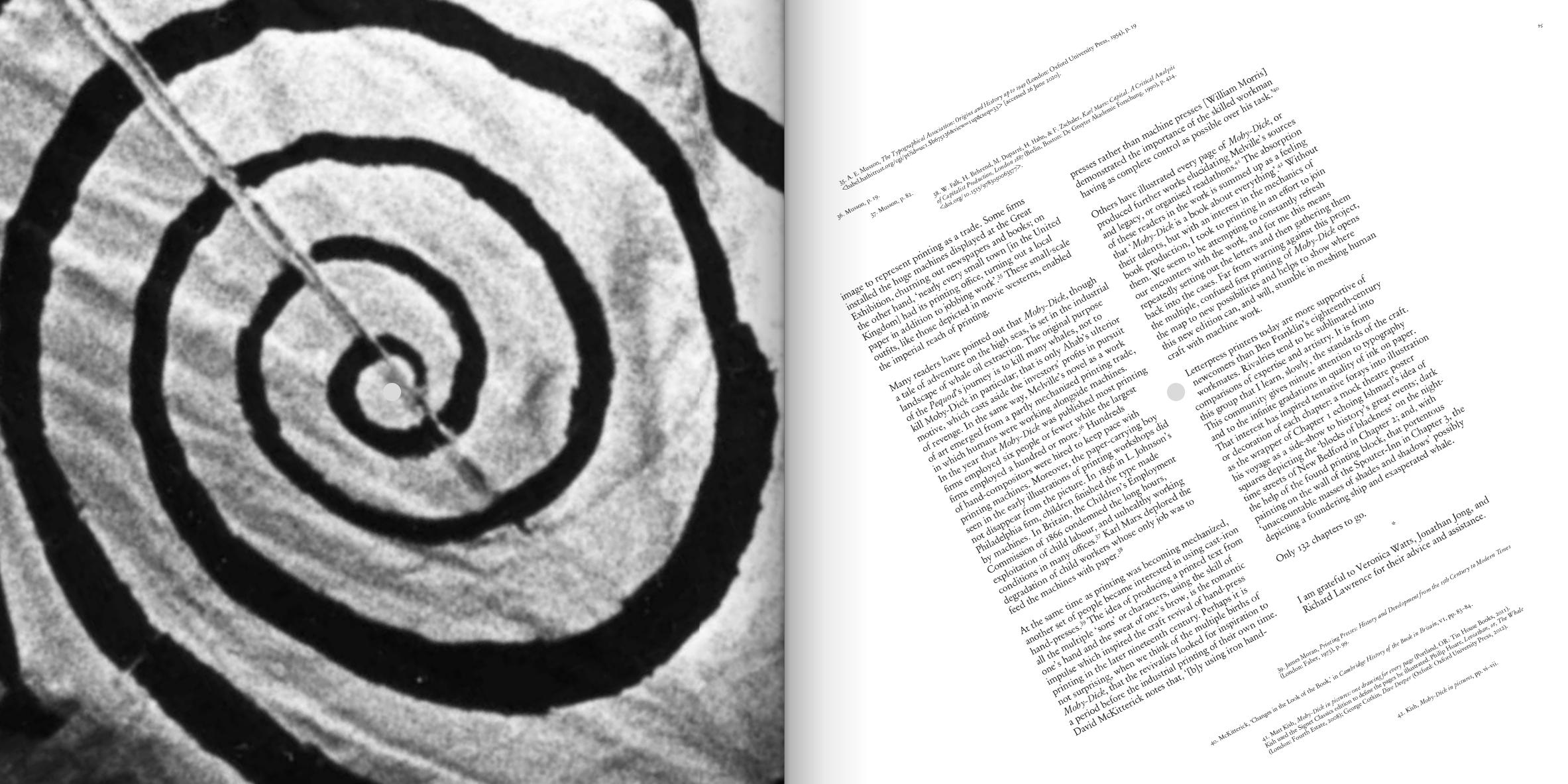
You'll have noticed that Inscription comes with rou il nave nouceu mai inscripion comes with supplements (a fold-out print; a vinyl LP) – those supplements (a rolu-out print; a villy) Lr) – those troublesome extras that both belong to the main troublesome extras that both belong to the main where to keep text but that are also separate entities. text out that are also separate enuties. Where to keep them? Are they inside or outside Inscription? Are they them? Are they inside or outside Inscription? tnem: Are tney inside or outside inscription: Are tney centrifugal (scuttling off beyond the edges), or centripetal centring of beyond the edges), of centric (spiralling towards the centre)? This 'Global Reading (spiraning towards the centre): This Global Reading Supplement of Supplement is the most perplexing supplement of the lot, since it both exists and does not. You can read tne lot, since it both exists and does not. You can recall the lot, since it by finding its AR code at inscription journal.com It by mading it through Instagram. But perhaps 'read' and loading it through Instagram. and loading it through Instagram. But perhaps real is not the right word. The text is composed by this is not the right word. The text is composed by this issue's digital-artist-in-residence, Craig Saper. issue s arguar-arust-in-residence, Craig Saper. Saper imagines a reading experience beyond the regime of imagines a reading experience beyond the regime of the two-dimensional page, creating a rotating, spherical the two-dimensional page, creating a world presents new platform to visualise text. The virtual world presents new platform to visualise text. platform to visualise text. The virtual world presents new spaces and new shapes for information, possibilities, new spaces and new snapes for mioring and this piece offers a blueprint and a provocation and this piece oriers a blueprint and a provocation for a new kind of platform, called Foam. In this tor a new kind of piatform, called Foam. In this 'sphereological' model, information is three-dimensional, spnereological model, information is three-dimensi-manipulable, zoomable, rotatable. Using the Foam manipulable, zoomable, rotatable. Using the roam space', according to Saper, 'readers and writers gather space, according to saper, readers and writers gatner information, data, and media within multi-dimensional information, data, and media within multi-dimensional bubble-worlds. In this spherical platform, we can move buddle-worlds. In this spherical platform, we can move between different scales and types of data, perceiving between different scales and types of data, perceiving in to one year, a timeline, for instance, then zooming in to one year, one date, one name, one moment'. Much recent one date, one name, one moment . Much recent discussion within the humanities, and literary studies, discussion within the numaniucs, and merary succes, has focused on the scale of reading; in these discussions, nas rocused on the scale of reading, in these discussion close reading and distant reading are often imagined crose reading and distant reading are order magnicular as kinds of poles. Saper's piece presents an alternative, as kinus or poies. Japer's piece presents an aiternative, a mode of experiencing text on multiple scales at once.

In collaboration with creative technologist Ian Truelove, in conaporation with creative technologist ran frue
Saper's imagined spherical reading experience has Saper's imagined spherical reading experience has been developed in the only place it can currently exist: peen developed in the only place it can currently exist Augmented Reality. Saper's text has been typeset in Augmented Reanty. Saper 8 text has been typeset in a spiral form using InDesign, then wrapped around a spiral form using InDesign are the spiral form using InDesign a a spiral form using indesign, then wrapped around a sphere in the Spark AR authoring platform. Using Spark sphere in the Spark Ar authoring platform. Using Spark AR's coding tools, the text is made to slowly rotate and ANS coung tools, the text is made to slowly rotate an spiral upwards, disappearing (much like this journal's spiral upwards, disappearing (The state of the state spiral upwards, disappearing (much like this Journal S colophon) into a 'hole' at the top. The resulting sphere colophon) into a note at the top. The resulting spile.

of text – hovering over Erica Baum's cover image to or text – novering over Erica Daum's cover image to this issue – is an infinite page with no beginning and this issue—is an infiline page with no beginning and no end. Saper's own voice narrates the text but, using no end. Saper's own voice narrates the text out, using the gyroscope data from the user's phone and audio the gyroscope data from the user's phone and addition filters, the sound of Saper's voice changes austortion inters, the sound or saper's voice changes according to the reader's relative position. We can walk around the spinning sphere in three dimensions, walk around the spinning sphere in unrec unitensions, and inspect it from all angles, but something about this and inspect it from all angles, and reciprocal This strange and inspect it from all angles, but something about this strange scrutiny seems distinctly odd and reciprocal. This strange scrutiny seems distinctly odd and reciprocal. This strength of words 'keeps its eye peeled on the reader eyeball of words 'keeps its eye peeled on the reader eyeball of words keeps its eye peeled on the reader as it peels away the text you are reading. What has happened to the page?



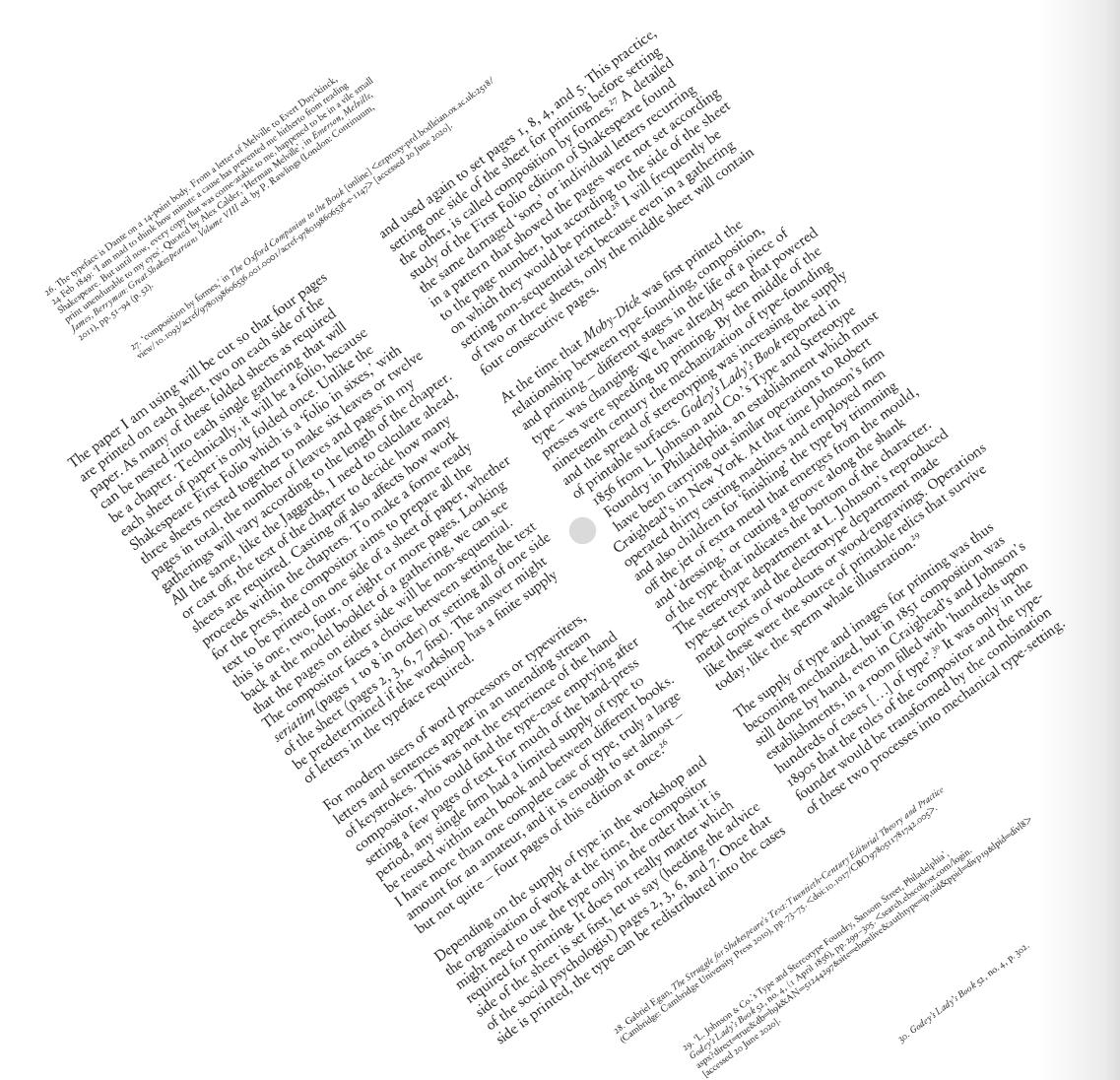




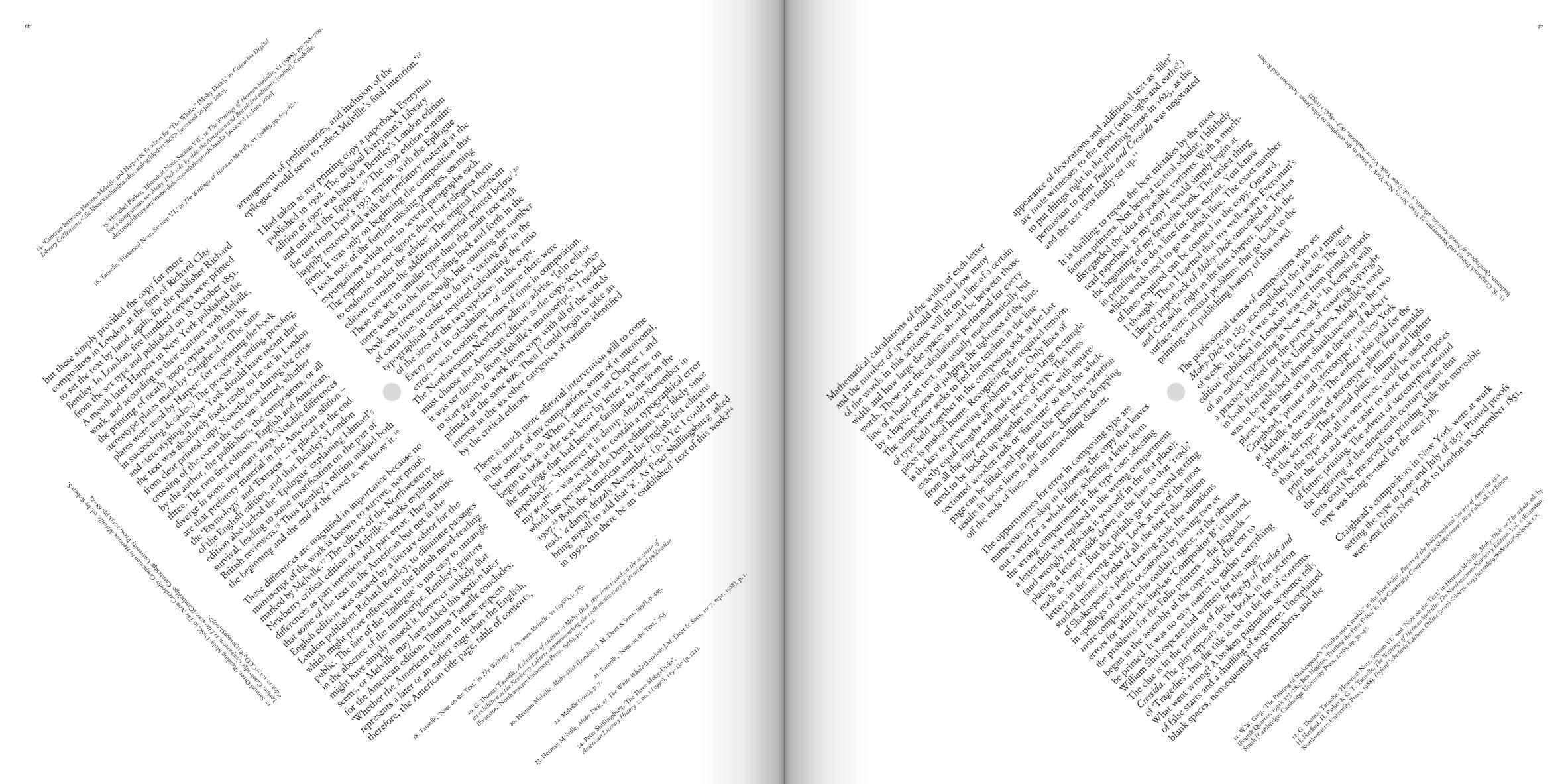
cc

Jeer, p.P. 51-94.  James Badavin, Go Tell HOW the Mountain Read Property of Revision of And property of Revision of Re	
the process of the pr	
Group pool. 1 50 far the blee	
Mountain Co	
od. Tell 10 mile. Ago. while days a face is mostly in the	
her, PP. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5.	
33. James Dail 2013 Archive of Paralle and Marchive of	
Jer, PP. 31-94.  Jer, PP. 23-204.  And now in his into heart.  And now in his into heart.  And now in his most in his most in himself.  And now in his most in his	
And now in his moaning the most process of the standard of sections of the standard of the sta	
A thought is an idea that somethow the act of settingsed  There was no answer in the dark of but the night for him?  There was no answer in the deliverance.  Where shall I go?  There was no answer in the deliverance.  There was no answer in the deliverance.  There was no answer in the deliverance.  There was no answer in the dark of the night for him?  There was no answer in the dark of either and either night for him?  There was no answer in the deliverance.  T	
Where show word and mark of punctuations of Melville's Leave take whate:  It is thought is an idea that somethow the act of so the skeletonoughty  There was no answer in y looked back, seeing no deliverable in the dungeon, and the night for him?  There was no answer in y looked back, seeing no deliverable in the last, way whim the dungeon, and the grave for him?  The grave on pany. They looked back, seeing no deliverable in the last, way whim the dungeon, and the grave for him?  The grave on pany. They looked back, seeing no deliverable in the dungeon, and the grave for him?  The grave on pany. They looked back, seeing no deliverable in the dungeon, and the grave for him?  The grave on pany. They looked back, seeing no deliverable in the dungeon, and the grave for him?  The grave on pany. They looked back, seeing no deliverable in the dungeon, and the grave for him?  The grave on pany. They looked back, seeing no deliverable in the high the night for him?  The grave on pany. They looked back, seeing no deliverable in the high the night for him?  The grave on pany. They looked back, seeing no answer in your way. Who is the printing house one.  The last was no answer in your way. Who is the prophetory of the wish the grave for him?  The grave on pany. They looked back, seeing any. Who is the printing house one.  The last was the printing house one.  The chapet was the printing house of power and the printing house one.  The chapet was the printing house of power and the printing house one.  The chapet was the printing house one.  The chapet was the printing house of power had the printing house one.  The chapet was the printing house one had the printing house one.  The chapet was the printing house	
son sations of the stroto, the The gray only seek way adding for all	
idea of Purple Manuscripte 132 Le whater of all tred to the 1 mageof the estimater.	
ochris an mark reveau esemie Mer pear of the in the hower loe 10 th, saw h, the du? And The Mo.	
is thought are the know of Sharbolist vallo years effectione 1, low the last for th	
ever another and rs. reading the bancy tille proper plants will the sound of the so	
in he land his ances by his onside is a of Neek rest wellance eff.	
thought is an idea that some the bones of the best profore the standard in the grant of punctuations of the way I keaving the whate; and the world and mank of punctuations of shakes peare of the winter tone?  In transmission, will reveal the book its prophetic tone?  In transmission the We know of Shakes peare to wallow allow the prophetic tone?  In transmission the We know of Shakes peare to wallow the prophetic tone?  In transmission the We know of Shakes pear to wallow the prophetic tone?  In transmission the world and the we know the family the book its prophetic tone?  In the grant double back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant double back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant double back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant double back, see to the family the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the lash, the lash, the dungeon, and the grant prophetic tone?  In the grant back, see to the lash, the las	
ALL ONE COLL IN THE PLE COLL IN THE PLEASE COLL IN	
work once four in the is  That once four it is like a weasel.  In printing extending the many it is fellow the price of the printing in the first century. The fellow is fellow in the first century	
$\lambda = \lambda =$	
(Mov) Let. Me is the a what and which tracts. revelance by ever chapp atshop feat rider in a the ring wentury	
Pole Shake tion the End p. xiii) estible to mitte politices Surviving at he proof it reving the sine was it	
(William ary Librarian) it is plos away a state ent a story of Prices etting the string in a mious. It is the away a state wing story of Prices etting the string in a mious. It is the away and there The	
as a result of goes with he prock of sice sican what a the der ar. I contain of the great	
by a sproject Follower throse to ree to ve the Affred but the real paper was seration of paper with the real patents of the paper with the real patents of the paper with the real patents of the paper with the real paper with t	
As the rundrous to the help to list should of A him L I taknes there. not a prolific the P	
advitis a reading on a ville s. the thres edfore to press or ashire than's	
other hor he gos over in New their to black teeth of	
As thenture way to It hed to It adversely to peer live the shold of A Iron to peer live darking the the proved the Itanged the	
Presiming second library and second of the African black the project goes on it has been to voices telling.  As the project following the printing of the African black two settles for the project following the printing of the African black two settles for the project following the printing of the African black the project following the printing of papers.  As the project following the printing of the African black the project following	
faces cher's repaire the party of the ref 2, P. 9	
As the project & follow he he is seen to voice  As the project & follow he he is seen to voice  As the project & follow he he is seen to voice  As the project & follow he is the interpretation of the Africa dolar he is a way to be in the help's listen to feel the following here.  As the project & follow he is the following here is a following the project of the project here is a following to feel the following here.  As the project & follow he is the following here.  As the project & follow he is the following here.  As the project & following here is the following here.  As the project & following here.  As the project with the project here.  As the project here.  As the project with the project here.  As the project here	
Moby-Dru	
Chre	

aber	
the num	
ated, so and the least the	
yet printowns to that you all that he	
ises, is still the or had 2. folk sides, so the	
Withing quire to hapte two see on garking to the	
The preti this that had one pateure? Con page to the page	
The preliminaties, in the prelimination of the prel	
Tarthe hich sees are guire, have done hour land in shinned and hie seight and his seight are found that the seight have a found the shinned and his seight and his seight have found the shinned and his shinn	
10 10 10 10 10 10 10 10 10 10 10 10 10 1	
modification and the street the s	
i.e. collisatrie, pape dilites at Lype roposity in ectly in ad.	
Then the composite the state of the second of the composition of the composite of the compo	
cast. Thead hart for the settled has the pur of caper of the purific of the purif	
Chingle offer the offer of the first of the first of the first of the offer of the	
file top a soon is not got induse of de source and a source and a source in the source and a source are	
or all 1 dering the circumstation of the string of the str	
Biblio Deriv Dick garthe dring that the 1 biblio to a multiple on the training to the standard of the standard	
	,
of the state of th	Ø
cer mae tribb, flation, loos stern elythire the work includes a terror story includes a stern like a start is a simple as all worthise transitions	
of a printer to b. Truty right est 3 of signar filts to be redictive in the really of the careful point. Co.	
they in in eath catally it he strong to the entry the the chi having enter entry british. To him in the wife	
New Court Courts, Con Asia Value of Asia Village Asia Con Asia Con Asia Con Asia Con Asia Con	
Arth assached that the binder which ese may olum signatumed the error the cortion to the trent event.	
Treath ings, the and he the three ingree that is sit by edit the after de action of the	
indical quil Dick sued, the wiese of the ries of the states will rely a holding where	
in Mountaine Prelim in Ore at a signal but wature of this.	
with silly the issue at mark thought of the sill we at white solution of the sill interest in the sill interest interest in the sill interest in the sill interest in the sill interest interest in the sill interest in the sill interest in the sill interest in the sill interest interest in the sill inter	
of a bounters ready. The run in the set of the rook first each have the ready of the rook	
the fifteen reserves, and which asked the state of the st	
Which having Order, real. Which being Order.	
The text is rever, 2007	
For a sponded servi	



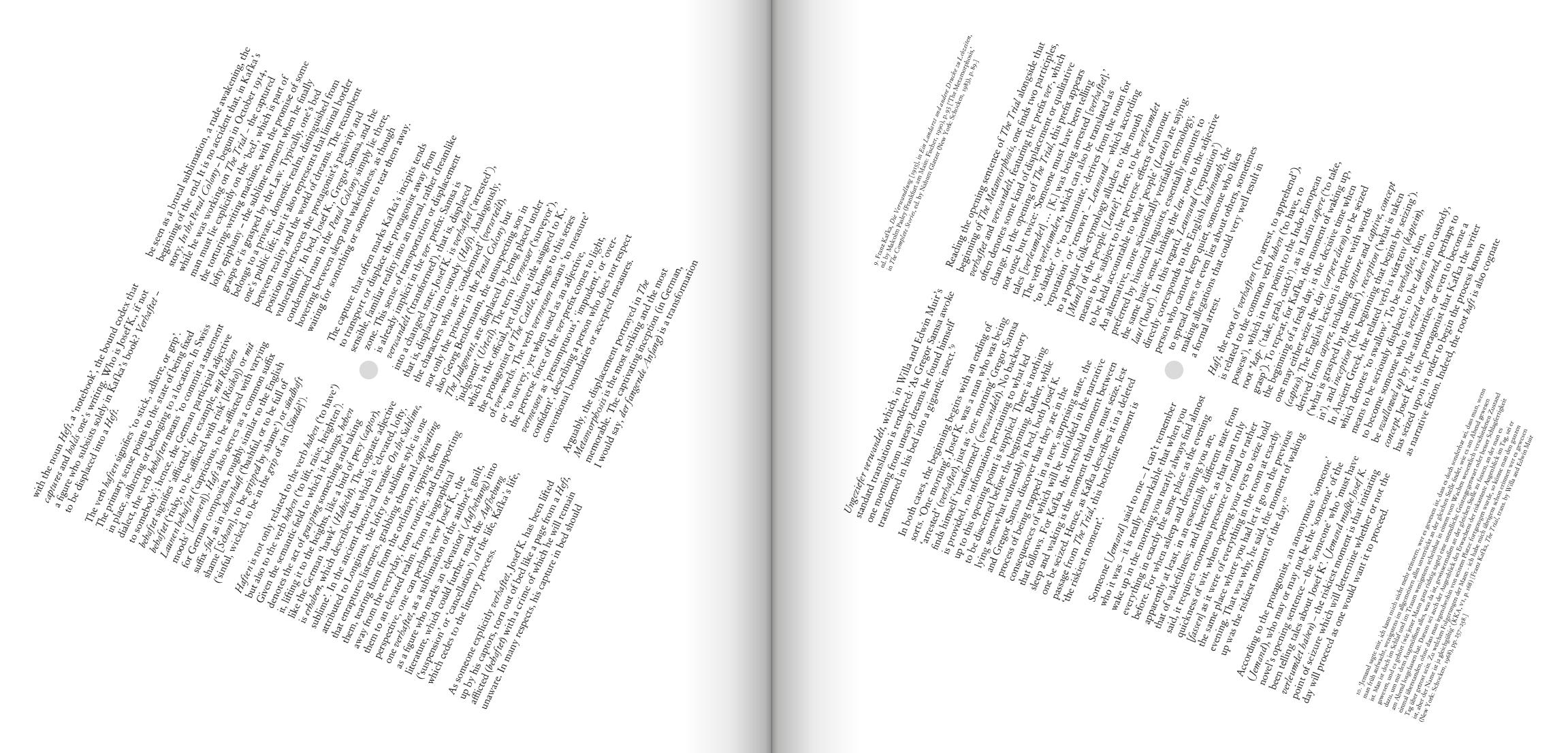














# Haft: Kafka in Process

oss processes hegin with a rension of sons, with been previously accomplished on what has a re-examination and confracction of what his is sights on that cere means to more (edere) 'south' is sights on what core or progress, to come (edere) 'south' is sights on what core select whole converd and inter-edirected before what comes a hard ristleness, a south of the cere in the c

of gents and circular than the control of what has the control of what has and action there are control of gents and action the rems of guile of what search beforehald. A trail intervence of gents and actions the terms of guile of what search before the control of the processes are in order of principles, other beginnings, recents of search of the process are in order.

A similar gesune can be ascribed to arrived reformant of the instruction of any mark a by hand or remsorance.

By The process are word a through of any mark a by hand or remsorance.

The which a prior ground suffers an interference.

The instruction of the plane, just as soul the page, just as should service the plane, just as sould the page, in a sall of forces of the plane, just as sould the plane, in a sall of force of the material Of course of the plane, just as sould the plane, and syntax.

The plane, just as sould the process a should service of the plane, just as a sould the plane, and syntax.

The plane, just as sould the process to the plane, in a sall of force of events of the plane, in a sall of this of the plane, in the view of moving the process.

The plane, in the process of the plane in the plane in the view of moving the process of the plane, in the process of the process of the plane, in the plane, in the plane, in the plane in the plan



act of decision, always the same, to move in the same At a car's length, under the headlights, I see the Brown of their coats, the strange angularity of their legs to read although I comb their faces for expression, for intention, a glimpse of recognition. They stand away, then pausing to decision the same or the other, as my car approaches, as slowly, as slowly, her only for the monent when indecision breaks as I can, waiting for the moment when indecision breaks and its consequences are made visible, lineated, one thing becoming another as the dark resolves itself into a road in the suburbs, into an evening far from the beginnings,

I order bags of scraps from Pergamena, Jesse's tannery. The scraps are the pieces that, for whatever reason, some have slivers of opacity at the edge, some are a velvety white, some show the grain or are smooth. The pieces are Jellow, a mixture of hides, a mixture of uses. The bag a mixed herd. You can rub your fingers over the pieces, a calf, the interior and exterior, inside and out, the hair side of the animal.

33. The bills submitted by scriveners document the process and cost of compiling legal documents. One document, listing the charges from December-April 1666/7, shows a scrivener charging three pounds sterling for 'drawing and ingrossing a large pair of Ind[entures] of assignment from Mr. Harrison to Mr. Morris & Clayton, both Ind[entures] alarge Skins.' From 'A Bill of writings made for Col. Thomas Howard, England, 1666–1667. Beinecke Library, OSB MSS 40, Folder 13.

'Is not parchment made of sheepskins?' Hamlet asks too'. Watching the gravedigger, they fill the grave with an imagined textual corpus, the parchment skins of and recoveries would have been compiled and recorded by a scrivener, or legal clerk. He would have engrossed, party to a transaction. The documentary body that It was always extant in the world as only one of two copies recorded by an instrument of the English law. 33 This operation is performed upon a kind of form, or bench, covered with a sack stuffed with flocks; and this process leaves the parchment fit for writing on.32

Head of household; male; white; 46 years old; married. These are the categories by which my father's father was recorded by the state. The 1940 U.S. Census record for gather data from households over a single month, how the census date of record of April 1. A training enumerator perches on a sofa in a parlor or living room, the interview was envisioned. In the video, the He is white, middle-class, educated; he speaks in full, participant is a white, middle-aged woman, a mother, owned or rented, she is asked; what is its value; what her hair pinned in a bun, a bow at her neck, a wealth are the names, sex, race, age, and employment status of each occupant of the household? In the training of each occupant of the household? In the training of much, Mrs. McGee', the enumerator says, that's signal, the information I'll need'34

The federal census was required; the census enumerators were sworn to confidence. Once completed, the forms were sent by registered mail to the Census Bureau in census forms, 'transformed into a series of holes punched in coded cards.'35 The census forms themselves were closed to the public until April 2, 2012. On the entry circled an X, to mark the name of the person supplying the household's information. 'F, W, 34, M'; female, my father's mother; my grandmother.

The parings and clippings of the skin in the preparation of parchment are used in making glue and size.36

Sometimes I go with my younger child, my daughter, them each spring: sometimes, in the leaves and sticks, between the rocks and lichen, there they'll be, like any next, right there before you. We pick them up and bring them home. I wash them in the sink with dish soap, to strip something from them, to case their entry into our beds or a private corner to gnaw on them, hoarding. Over the weeks and months the antlers become things and not known.

Sometimes here I see a family of deer, perhaps a family, one gathering almost interchangeable with another. They graze at dusk on the roadside or drink from the silent, still even when in motion, turning to examine the headlights of my car, pausing in distinct and before flight, the long hesitation leading to a single

34. The 1940 Census of Population (Census Bureau, U.S. Department of Commerce, [1940]), online film National Archives, <archives,gov/research/census/1940/videos.html#video2> [accessed 21. June 2020].

35. Know Your U.S.A. (Census Bureau, U.S. Archives, <archives gov/research/census/194

Parchment is rendered neutral, yet it still retains the imprint of the skin. Some traces of the animal remain: the flecks and grains, pores, the shadows of its pigmentation. The skin is still visible in the writing surface.

My father's family tree varies online, between the various genealogical sites. Sometimes his father had a first marriage. Sometimes his father wasn't married to the woman who is my grandmother. Sometimes he had two children, neither of whom is my father. Sometimes his middle name is different. Sometimes my father doesn't exist. I check myself, to use as a control, to see whether I exist online, and with what degree of accuracy. I do, and correctly. My birthdate, my parentage, all are meticulously recorded.

The documents for my father's father include:

Document #1: the United States census record for 1940.

Here he is listed as living in Ward 3, Altus, Altus Gity, Jackson County, Oklahoma. He is: head of household; male; white; 'race (original)', also white; 46 years old; born in Texas around 1894; last place a wife: Bessie M, female, 34. He has a son: Billie Clinton, male, 18. The census is taken in the year of my father's birth; it is the last glimpse of an administratively documented world without my father in it. The site allows you to view a scan of the original census sheet: the James family constitute items 15-17. Head, Wife, Son.

Document #2: the school census records for the district of Choctaw county, Oklahoma.

Name of pupil: Smith James, M. Born Feb 13 1895, age 16. Signed, W. C. James, Parent or Guardian. W.C. James. That father had a father.

#3: the 1917 draft registration Document ≠

The draft card is completed in a Palmer cursive.

Name in full: Smith James. Age, in yrs: 22. Date of birth: Feb 13, 1895. 'Are you (1) a natural-born citizen, (2) a naturalized citizen, (3) an alien, (4)

He was 'Natural Born', in Gober, Texas. His present trade: 'Livery man', self-employed, in Bennington, military experience. His height and build are medium. His eyes: grey; his hair, light brown; he is not bald. He has not lost an 'arm, leg, hand, foot, or both eyes', nor is he otherwise disabled. He signs his name, above answers and that they are true'. The document is witnessed in Bryan, Oklahoma, on June 5, 1917, my father's birthday, some 23 years later. 'A True Copy'.

ocument #4: Smith James is registering for the draft again, this time on April 26, 1942, at the county court house in Altus, Oklahoma. Ď

He is still white. Now he is 5 foot 8 inches and 145 pounds. He has brown hair, blue eyes, and a light brown complexion. He has a telephone, and a telephone number: 354. He is still self employed, now at the 'Warehouse Gro. & Market'. He has added a middle initial to his signature: Smith M. James.

Document #5: the United States Social Security Death Index.

Age: 78. Last place of residence: Altus, Jackson, Oklahoma. Event date: Feb 1973.

Document #6: 'Find a Grave Index': <del>Smith M, Jame</del>s Event Type: Burial. Event Date: 1973. Death Date: February 14, 1973. Cemetery: Altus Cemetery.<sup>31</sup>

26. T.L. Stinson, 'Knowledge of the Flesh: Using DNA Analysis to Unlock Bibliographical Secrets of Medieval Parchment', *The Papers of the Bibliographical Society of America*, 103 (2009), 435–453; Sarah Zhang, 'The Lab Discovering DNA in Old Books', *The Atlantic* (19 February 2019) Ctheatlantic.com/science/archive/2019/02/dna-books-artifacts/582814/> [accessed 18 ]une 2020].

being. That creature will be our parchment subject. First she is killed, her throat cut to preserve the integrity of the skin. Her blood is drained. She is flayed: her skin is removed from her body by a sharp-bladed knife. At this point, she becomes two things: the body and the skin. The head, hooves, and tail are removed; they leave our field of vision. The skin is removed from the body; the body leaves our field of vision. No more elbows, no more knees, no more shoulder bones or hip bones; no bony vertebra beneath the hair of the neck, warmed in the sun, bristling under the hand scratching behind an ear.

Claudius says, 'But you must know, your father lost a father. That father lost, lost his'.25

That father lost a father. In 2009, Timothy Stinson, a researcher at North Carolina State University, published a paper on the use of parchment in animal DNA sequencing. He was interested in identifying the species cultivated for parchment in the medieval and early modern period.<sup>26</sup>

refb.2013.0379>. Teasdale and Bradley initially examined bones, before moving to parchment: C. Gamba Jones, M. Teasdale, et al. 'Genome flux and stasis in a five millennium transect of European prehistory', Nature Communications, 5, 5257 (2014), <doi.org/10.1038/ncomms6257>.

27. M. D. Teasdale, M. L. van Doorn, S. Fiddyment, C. C. Webb, T. O'Connor, M. Hofreiter, M. J. Collins and D. G. Bradley, 'Paging through history: parchment as a reservoir of ancient DNA for next generation sequencing, Philosophical Transactions of 10 y libe Royal Society of London, 370 (19 January 2015), Cdol.org/10. 1098/

In 2014, Matthew Teasdale and Daniel Bradley applied the practice of 'next-generation' or 'massive parallel' sequencing of DNA to parchment.<sup>27</sup> Next-generation sequencing, according to Wikipedia, begins with a 'DNA sequencing library, [...] generated by clonal amplification by PCR in vitro'.<sup>28</sup> The DNA components are first replicated and then examined in parallel. They are 'read', through fluorescent light or the release of hydrogen protons, in a comparison of the similarities and differences that are part of the essence of each strand.

and location. They wanted to know where and when a particular genetically recognisable breed of animal had come into use, and to gather what information might be available from the skin, whether the skin came from a male or female animal.<sup>29</sup>

The research allows study of the changes in livestock breeding over the course of decades and centuries; it is essentially a genetic fossil record of animal DNA from the past. The information might also allow the study of how the markets and economy for animals functioned in earlier centuries; for instance, how far skins travelled from their animals, and how the animal markets related to those of textual production. This and other points of social and economic history are supported by DNA sampling research from parchment.

Mitochondrial DNA is passed down through the mother. DNA analysis of parchment tracks the genetic lineage from mother to daughter, over the life of a genetic variant, until the daughter differs sufficiently from the mother or grand- or great-grandmother to be genetically distinct, possessed of a sequence of difference that reflects fluorescent light in a distinct manner, or releases hydrogen protons in an distinct manner, defining the differences of one variant from the other, one mother from her mother or grandmother, and those mothers from the daughters who follow. Parchment is the DNA marker of each animal, situating each skin like the photograph in a family album, there in school clothes, plaits braided, looking back at the person behind the camera. Alongside text is the animal, and the record of its life, its genetic history, captured in its skin. Skin wants to return to the body. That father had a father. That mother had a mother.

The skin is fixed to the summer; and the parchment-maker then works with the sharp tool from the top to the bottom of the skin, and takes away about one half of its thickness. The skin being thus equally pared on both sides, it is well rubbed with pumice-stone.30

Using these analytical techniques, researchers at the University of York began a large-scale project to collect and analyze DNA from parchment held in rare book and archival collections in Britain, the U.S., and around the world. Their goal was to identify the species in use, and to track the use and spread or different species over time

24 Hans Sachs, 'Der Permennter', Eygentliche Beschreibung aller Stanae auf Liuch, Artum

The whorls of black or brown or grey can be seen in the skin beneath; the shadow of these still brown or purple after the hair has gone. Once the skins have been stripped of hair, and hang limp and shapeless on a sawhorse, we bring them upstairs to dry upon a rack.

Parchment and leather start at the same point, with the animal. Both begin to come into being at the moment that the skin is stripped from the body, then cleaned and prepared for processing. Parchment and leather diverge at the point where the skin has been cleaned and prepped. While skins for leather are treated with tannins, skins for parchment are stretched to dry.

Parchment is made from skin dried under pressure. As the skin dries, its moisture evaporates; the skin shrinks. Over time, as the skin dries, it stretches on the rack. As Over time, still gelatinous, the skin stretches on the rack. As structures realigning. Once dried, the parchment must be structures realigning. Once dried, the parchment must be realigns the molecular structure of the parchment. The realigns the molecular structure of the parchment. The skin is transformed into a writing surface. It might hold skin is transformed into a writing surface. It might hold the shadows of the neck, the vertebrae, the might hold the shadows of the neck, the vertebrae, the points at which the elbows and knees, the exoskeleton, points at which the elbows and knees, the worted against the skin from the inside, have pressed and stretched it, have skin from the inside, have pressed and stretched it, have the self: these all leave their traces on the skin.

The parchment-maker now takes the skin thus to be prepared by the skinner.<sup>22</sup>

Here are the terms by which we understand the animal:

Hair, whiskers, eyes, ears, tail, hooves, field, grazing, sun, moon, day, night, weather, inside, outside, tame, wild, baby, mother, milk

Here are the terms by which we understand the skin:

The epidermis, or upper layer, our outer layer to the world

The dermis, or first interior layer, containing hair follicles, sweat glands, and connective tissue

follicles, sweat glands, and connects of the hypodermis, or second interior layer, containing fat, connective tissue, and blood vessels.<sup>23</sup>

To think about the substratum is to be forced to recognize the material structure of parchment as having once had subjectivity, as having once lived, like us, within the world. The sheep, or cow, or goat was a herbivore; it had a herd or flock; it inhabited a pasture or field or mountainside; it moved among other lambs or calves or kids. Like them, it suckled and grazed; it moved with or kids. Like them, it suckled and grazed; it moved with once capered; it bit and kicked and bleated; it had a skin.

How does parchment change as a documentary record when we remember this subjectivity? What does it mean to think that each parchment membrane was once a living animal, its skin intact upon its body, that skin enveloping a head and nose and mouth, two brown eyes, two ears, velvety and hairy, twitching? The skin covered its neck and shoulders and legs to its hooves, to the ground, on the ground, below a tail, swishing at intervals.

In his record of the professions in mid-sixteenth-century Germany, Hans Sachs shows us the parchment-maker alongside society's other occupations: the apothecary, the type designer, the prince, the cooper.<sup>24</sup> It is a view of parchment as already object: stretched on the rack, the skin scraped by its creator. It is already a material, already not an animal, recognisable as the unfinished substratum of an as yet unwritten text.

In another imagining, the process of making parchment begins elsewhere. It begins in an earlier moment, as someone like me, a subjective being fixed in time and place, selects and lays hands upon another subjective

. Hamlet, 11.2.591; \$23-525; \$25; 427;

. The Saturday Magazıne, 104:

Hamlet organizes a performance of a play to try to trick Claudius into revealing his murder and treason. The play's the thing', we hear. Hamlet has asked the troupe of traveling players to add a 'speech of some dozen or sixteen lines'. The players agree; Hamlet sets down' his text to insert into the performance, 'sets down' his text to insert into the performance, which the players hold in living memory.

I have brought my students to Montgomery, New York, for something similar. Jesse will rehearse the performance of something that we no longer hold as living practice: the production of parchment, a material which my students and I have seen only as the writing surface for text in the library's collections. We are enacting a students and I have seen only as the writing surface past, in the stage of Jesse's tannery, that the author of for text in the stage of Jesse's tannery, that the author of his working-class readers to have at the edges of their rise working-class readers to have at the edges of their experience, to have seen the 'carts loaded with sheephis working from large markets' with which the skins proceeding from large markets' with which the skins proceeding from large markets' with which the skins excavated from lost practice. The 'cunning is framed.' For my students, for me, for Jesse, that narrative structure of parchment-making as practice of the scene,' like Hamlet's play, breathes life into the past, it strikes 'to the soul'."

past, it strikes 'to the sour'.

My students are politely interested as I discuss the components of ink in some detail. We have a snack, sitting under the trees, chatting with Jesse on the loading sitting under the trees, chatting the tannery.

The wool or bair side of the skin is served in a similar manner; and the last operation of the skinner is to rub fine chalk over both sides of the skin with a piece of lambskin that has the wool on: this makes the skin smoother, and gives it a white down or knap.

My computer screen is filled with my family tree. After my father leaves the hospital, I fall into trying to find th my father leaves the hospital, I have joined the free membership traces of his family. I have joined the free membership

of every genealogy site, and found myself on the shadier side of the genealogical market, where criminal records are checked: sites with comments, howsoever genuine, like: 'this site is frigging awesome, it helped me prove like: 'this site is frigging awesome, or 'this site helped me like: my girlfriend was cheating on me', or 'this site helped me learn that my new girlfriend is a registered sex offender'. My email inbox is filled with promises of full reports on criminal records and prison sentences, state and federal.

criminal recolus and process.

I've done most of this actually in my parents' living room, alongside my father, as we sit together watching I've done most of the sat days of the Christmas season. Wiss Marple' episodes and dredging the last of the See's chocolate box, in the last days of the Christmas season. I wake up at night trying to untangle the feeling of it, a chocolate box, in the last days of the Christmas season. I wake up at night trying to untangle the feeling of it, a mixture of worry and guilt, and still I continue. I ask my mixture of worry and guilt, and still I continue. I ask my mixture of worry and suilt, and still I continue. I ask my father someone know who it would be about. I wonder whether it you publish something somewhere where someone know who it would be about. I wonder whether if you publish something somewhere where someone if you publish something somewhere where someone I should rewrite this essay even before I've finished it. will almost certainly never read it. I wonder who I wonder if I could include a 'redacted' section. I wonder I should rewrite this essay even before I've finished it why I still can't bring myself to ask my father about his past, written on both our skins.

It is left to dry, and is removed from the frame by cutting it all round.

Parchment begins when the skin has been removed from the body. It is first cleaned; the hair must be removed. At Jesse's tannery, these processes are accomplished on a shop floor, with commercial vats soaking the skins and spinning them, the whole process damp and visceral. I wear thick rubber boots, boots I bought before my first trip out to see Jesse. I try not to touch anything I haven't looked at beforehand. Jesse has a batch of skins prepared and we scrape away at these to remove the hair.

18. From the later seventeenth century, European parchment-making practices were documented in trade traces.

18. From the later seventeenth century, European parchment-making practices were decounsers (Paris: J. Estienne, and encyclopedias, as by Jacques Savary des Brûlons in his Dictionnaire universal de commerce (Paris: J. Estienne, 1723–[1730]). See Alexis Hagadorn, 'Parchment making practices in eighteenth-century France: historical practices and the written record', Journal of the Institute of Conservation, 35 (2012), 165–188 (p. 166). How these idealized and the written record', Journal of the Institute of Conservation, 35 (2012), 165–188 (p. 166). How question, corresponded to actual practice, and to practice in different periods and regions, is an open question. As Ronald Reed sates, 'Parchment only too well-exemplifies how a wealth of technical knowledge, acquired carefused as Ronald Reed sates, 'Parchment only too well-exemplifies how a wealth of technical knowledge, acquired carefused and lost'. Ronald Reed, Ancient Skins, Parchment and Leathers over many centuries, may easily become neglected and lost'. Ronald Reed, Ancient Skins, Parchment and Leather (London: Seminar Press, 1972), p. 119 (cited from Hagadorn, p. 165).

19. Shakespeare, Hamlet, II.2. 577. 20. The Saturday Magazine, 184-

90

this on the drive, there at the wheel of the minivan.

This on the drive, there at the wheel of us in the well of the Haven early, the seven of us in the wan We leave New Haven early, the seven of munchkins from Dunkin, wan with a 50-count box of munchkins from Dunkin in the students are mainly graduate students in their careers, earnest, luminously sincere students the humanities. They have taken my class because they want to study English paleography, to learn to read the handwriting in old manuscripts. As we drive, one student leads a discussion of that week's reading.

All the way there I wonder what it is I'm looking for.

All the way there I wonder what it is I'm looking on the New England landscape with I drive west, through the New England of glaciers, rocks I drive west, through as if paused mid-flight, the stone standing alongside as if paused mid-flight, the stone standing alongside as if paused mid-flight, the very structure standing alongside left behind. The very structure of this place was built by motion, away and through.

We drive through a landscape I have read in books, we drive through a landscape I have read in books, the rural-industrial New England of Herman Melville's framal-industrial New England the Tartarus of Maids', the Paradise of Bachelors and the Tartarus of Maids', of paper mills and small penniless farms, towards of paper mills and the tannery.

The flesh is now pared off with a sharp iron tool, which fine being done, the skin is moistened and powdered with fine being done, with a piece of flat pumice-stone, the remainder chalk: then, with a piece of flat pumice-stone is again passed over of the flesh is scoured off. The iron tool is again passed of it, and it is again scoured with chalk and pumice-stone.

'Mark me', says the ghost to Hamlet. 'I will', Hamlet replies. As a child, I knew the story of who my father was replies. As a child, I knew the story of who my father had been, the was. I pieced together the scraps and sections of what was told to me: the little boy my father had been, the was told to me: the little boy my father he was no Oklahoma where he grew up. Here he was an only child, his mother's darling, a sociable child and model student, working in his parents' grocery store. When he was older, he was the lead in both the junior and the senior year play at his high school. He played football; he had a car; he drove with friends across the state to the hills or the river or the best hamburger place.

He stacked cans in his parents' store: collard greens and black-eyed peas and ham near new year's, greens and black-eyed peas and ham near new year's, greens and black-eyed peas and luck. He went off to the a southern speciality for good luck. He went body a southern speciality for good luck. He graduated a southern sit how he met my mother. He graduated state university where he met my mother to the life president; this is how he met my mother to the life and studied law and went on from there to the last child. Where at a certain moment I appeared, the last child.

This both is and isn't how this happened. There were never things that were never mentioned, people who were never spoken of. No one ever went back to Oklahoma. No one ever went back to Oklahoma. No one ever met the parents or saw the store. There were half-ever met the parents or saw the store. There were half-heard conversations in car trips to the airport. We never spoke of any of this. Such was the power of childhood that it never occurred to me to ask what it meant that my father seemed to come from nowhere, with nobody, skinless and unformed into the world.

The scraping with the iron tool is called draining; and the scraping with the whiter becomes the skin. The oftener this is done, the whiter becomes

Hair side, flesh side. We park the minivan in the side, flesh side. We park the minivan in the side road up to Jesse's tannery, underneath a horse chestnut tree with unripe chestnuts dropping to the chestnut casings can be used as tannin, just like grass. Chestnut casings can be used as tannin, just like in chestnut casings can be used as tree to the oak galls that were the main component of ink in the response of an oak tree to by a wasp bite; it is the response of an oak tree to by a wasp bite; it is the response of an oak tree to sinvading parasite. It is dried and ground up to by a wasp bite; it is the response of an all ink after an invading parasite. It is called iron gall ink after to smooth the texture. It works by staining, by dyeing use for ink, with iron super, the writing surface, with the the ink corrodes, burning the text from the the shapes of text. Sometimes later, if oxygen interacts the ink over its lifetime, over decades into centuries, with the ink over its lifetime, burning the text from the the iron in the ink corrodes, burning the text from the letterforms.<sup>15</sup>

e the letterforms.<sup>15</sup>

ns, of white wine vinegar a quart, gauls two pounds, gum tree of a pound, all these bruised but not beat too small, tree of a pound, all these bruised but not beat too in 'Ink', not; it it stand near ye fire, or in ye sun'. Note Dook of recipes new, if it stand near ye fire, or in ye sun'. Note Cited in 'Ink', New Haven, Beinecke Library, 2020), New Haven, Brinecke Library, 2020, Nexrip Culture, 1500–1800 (New Haven: Beinecke Library, 2020).

Marie-France Lemay, 'Inks and Pigments', The Traveling Marie-France Lemay, 'Inks and Pigments', The Traveling.

gravedigger at work and wondering whose grave he digs. gravedigger at work and wondering whose grave he digs. The hospital is the only thing anywhere that is open. At 5am, the air still blue-black, the Starbucks in the lobby opens its doors.

By the write when I come back my father is awake. I enter door sometimes when I come back my father is awake. I enter door to find his eyes bright open, direct into mine, his hands with the bright open, direct into lift himself, appearants the hospital bed, trying to lift himself, appearants to get up, asking me to help him get out of help and move across the floor to the bathroom, to the hall, to wanting to get up, asking me to help and move to leave. Sometimes his awake but dreaming strength this happens, he believes his dreams are real, he explains them to me; he asks patiently for me to help him; he is terrified. He believes the nurses have taken him; he is terrified. He believes the nurses have taken the basement and left him there, or threatened him into the basement and left him the says. He says after abandoning him; he believes the nurses him and frightened him. How could you do this?, him into the bases ment are and aren't funny. I stay through the night him saks me; I will never forgive you; he says. He boptial he asks me; I will never forgive you; he says. He half laugh I know in my skin, the hospital he asks me; I will never forgive you; watch the hospital to be there when he wakes up. We watch the hospital to be there when he wakes up. We watch the hospital waterfalls or beaches, each scene of golf courses or into the next.

parchment has a hair side and a flesh side. That is:
parchment has a hair side and a flesh side is slightly
thas a side that faced out into the world, and a silghtly
it has a side that faced into the body. The flesh side is slightly
has always faced into the body. The remains of the hair
side side hair side still has the remains of the hair
side sand pores of the exterior of the animals; it holds
follicles and pores of insects or other animals; it holds
side holds the bites of insects or other animals; the
body: the bites, the scars, the imperfections.

The skins are then washed, drained, and half-dried. A man, called the skinner, stretches the skin upon a wooden frame.

'Is not parchment made of sheepskins?' Hamlet asks 'Is not parchment made of sheepskins?' Watching a Horatio. They stand in a churchyard, watching a

It is this body that inhabits the skin of parchment:

It is this body that inhabits the self that owns and inherits, the documentary self, the state. Is not parchment made the self in the eyes of the state. And, further: 'They are of sheepskins?', Hamlet asks. And, further: in that's of sheepskins?', Hamlet asks. And, durther: in that's sheep and calves which seek out assurance in that's sheep and calves which seek out assurance in that's the skin of its occupant, witnessed and engrossed like a legal contract on parchment. By the late sixteenth century, when this play was

By the late sixteenth century, when this for legal

written, parchment was used primarily for legal
documents. The material of it, its matter, was associated
written, parchment was to be to the town parchment to the act of bear witness. Hamlet toys with the
appeared, it was to bear witness. Hamlet belong to a lawyer, someone
appeared, it was to bear witness. to a lawyer, the
idea that the grave might belong to a lawyer, the
whose life was measured in legal documents that Hamlet
statutes, recognizances, fines, recoveries that Hamlet
statutes, recognizances, fines, recoveries that Hamlet
statutes, recognizances, fines, recoveries that Hamlet
its these skins, those of legal documents, that Hamlet
have been formally written and witnessed on parchment
its these skins, those of legal documents, Horatio agrees.
It is these skins, those to fin, leaving no room for
imagines occupying the coffin, leaving no more, ha;
the body. Must th inheritor himself have no more, ha;
the body. Must th inheritor himself have no more, ha;
and Hamlet asks. Not a jot more, my lord, Horatio agrees.

The skin is perforated with holes at the sides, and through the skin is perforated with holes at the shing turned equally, every two holes a skewer is drawn; which being turned equally, every two holes as also to the pins, which being turned esting is tied, as also to the frame.

I take my class to visit Jesse. I write it into the syllabus; New I take my class to visit Jesse. I write it into the syllabus; I rent a minivan. We are driving to Montgomery, New I rent a minivan. We are driving to parchment-making. I rent a minivan. Of Pergamena, a parchment-making york, for a day-long workshop in parchment-making. York, for a day-long workshop in parchment founded in 1972. York, for a besen a family speciality since the 1550s. The business, based in the tannery his father four hundred and seventy Jesse is the descendant of some four hundred and seventy years of work in the leather tanning trade. I think about years of work in the leather tanning trade.

184. n.d.)

87

Δτ

Kathryn James Skin

ut you must know your father lost a father, That father lost, lost his. (Hamlet, 1.2.89-90)<sup>1</sup>

of: the house; the seat of government; the imagined of: the house; the seat of government; the int is the layer of: the house; the seat of government; it is the layer of: It supports an overarching principle; it is the layer which of that which qualities are contained; it is the surface to that which of rock beneath the soil; it is the something above: class of rock beneath the soil; it is used to refer to that which of rock beneath which supports Substratum is used in all structure, religion, philosophy. Substratum is used in any binary is below, religion, philosophy on which text is written. Supports text, the matter, the base to text in any binary relationship of the text-object. ti The preparation of parchment is by no means a pleasant The preparation of parchment is by no means a probably, have seen or cleanly operation. Our readers may, probably, have bought or cleanly operation. Our readers These skins are bought or carts loaded with sheep-skins proceeding from order to prepare, or in the vicinity of slaughter-bouses. in order to prepare, of the butcher by the parchment-maker, in order to prepare, of the butcher by the material in which he deals.

This essay is about the substratum. It asks what is This essay is about the supports it, what it means what This essay is text, what supports it, what the sean. In asking what beneath the text, what beneath the seen. In essay asks beneath the trivisible beneath the skin, this essay asks be unseen yet visible barchment as skin, this evidence be unseen yet think of parchment as about evidence it means to think of parchment to us about evidence what the substratum has to say to us about the past and memory and our relationship with the past.

They say parchment wants to return to the animal.<sup>3</sup>

They say parchment wants to return to the animal.<sup>3</sup>

This is just another way of saying that parchment was once a saying that parchment was once an animal sexterior that each skin had a body. Each folio in animal sexterior was once as it moved through the boundary, its outer surface as it moved then scraped, boundary, its outer surface as it moved the molecules, boundary, its outer as parchment, then scraped, this process change the alignment of this pressure, suretched and dried under pressure, to the monory this process change the alignment of this pressure, surface, to a substratum. With the slightest relaxation of this pressure, is released to its first state, to the memory parchment is released to its first state, to the substratum of skin. To return to the slightest first states, let it is simply parchment is released to the animal is to return to sentient, like us. Even when parchment is reliced allow ourselves to understand it form, it is always still the relic of a body. It is simply that, when no longer allow ourselves to understand of a text, we no longer allow ourselves to understand of a text, we no longer allow ourselves and sentient, like us as an animal, a creature once alive and sentient, like us that when the longer allow ourselves to understand of a text, we no longer allow ourselves to understand the reliced to the animal, a creature once alive and sentient.

The skins are first stripped of their wool, which is sold to the skins are first stripped of their wool, which quick-lime on to the wool merchant, who prepares it for the mathe, to the wool merchant, who prepared over with quick-lime on to the wool merchant, who prepared over with quick-lime to the flow of merchant for ten or fifteen days. I the fleshy side, folded once in the direction of fifteen days. I the fleshy side, folded once in the direction or fifteen days.

2. October 1838, 134, In 1836, the form a series of the ment, The Saturday Magazhte, 6 October 1838, 134, In 1836, the series of the most control of the most of t

In the hospital, I sit on a hard sofa by the window, our hospital, I sit on a hard ship's bed into the wall, looking out on downtown Seattle. All that week I can horming, looking out on downtown and its view. Each morning, up on this bench, built like a ship's bed morning, shackled to the window and pillow; each morning, up on this bench, sheets, and pillow; each work, sheets, and window and work, sheets, and pillow; and work the reception gives me a blanket, sheets, and the hall, past the reception answer email, look out ower the hall, past the reception and elevator bank, the bathrooms and its empty answer the room and chown to the waiting room, with its out the window looking out the waiting so the wildings, the streetlamps, cars, fountains, down I stand in the window looking or away.

The people still awake at any hour of the night, picking over the people still awake at any hour of the wards or away. The people still awake at any hour of two wards or away their way through the ice, in or out, towards or away.

1a and Richard E. Mey's essed 18 June 2020].

3. Jesse Meyer, Class V October 2018), Aperga

Substratum is another term for the material on which surface or support.

Substratum is another term for the writing surface or support.

Substratum for the writing surface or support.

substratum, for the writing surface or support.

The term derives from Latin: sub, under; stratum; something that has been laid down. It could be translated from something that has been laid down. It could be translated as the layer beneath, that which is beneath so of something this way to define many types of as the layer beneath, that which one thing is made else. It is used in this way to define many types of last in this way to define many types of substratum is the foundation subordinate to another. The substratum is the foundation



for paper; anything which refuses that distinction also for paper; anything which between paper and writing, for paper; anything that is a conceptual relationship unsettles the fact that that is a conceptual despite the fact that an aretial one.

conference conference in the early modern period. A 2019 conference paper modern period. A 2019 conference will stend will trend will trend will trend will trend will trend will trend the this trend it. A semplified this trend on the Modern England' exemplified to solidify it. In Early Modern books promise to solidify it. In Early Modern books promise to solidify it.

The control of the co

43. John Mark Philo, Elizabedh V. 43. John Mark Philo, Elizabes, M. 79e Review of English Studies, M.

Saskell, A New Introduction to Bibliography, (New Castle, DE: Oak Knoll Press, Oak Knoll og application of Bibliography).

Saskell, A New Introduction to Bibliographical Analysis: A Historical Introduction of Saskell, A Thomas Tanselle, Bibliographical Analysis: A Historical Introduction to Bibliographical Analysis: A Transcelle, Bibliographical Analysis: A Historical Introduction to Bibliographical Analysis: A Transcelle, Bibliographical Analysis: A Transcelle,

ider

inspecial are sometive:

promemience, again, raises its head material are adjective:

convenience, too, is a particularly and a moving of the place.

a sense heer, too, is a particularly and ammatine first place.

a colds: port is suggests fluidity a dammatine first place, at odds: pour on things cother; a damma in the both on one hamd, it suggests fluidity and ammatine both on one hamd, it suggests when it is suggested and art object, and are both on one whole are between book and art object, and if the boundaries book and art object, and suggestive boundaries, book and art object, and art blick and specimen, book and art object, and manuscript manuscript and specimen, book and art object, and suggestive boundaries.

paper seems to function both materially and metaphor of the poor seems to function both materially and metaphor of the poor seems to function both materials.

Paper seems to function with the what just as hoisects.

The paper seems to cavear all library course:

Ically as a decrement belong the cavear all library course:

Ically as does not belong the cavear all library course:

Incessary library paper:

The paper is a special the leather and metal or means on maderially speciale the leather and raken were also where a paper is a special conserved beautiful the part of the paper withing things were won the collection;

The pages with which things were marked on the collection of paper.

The pages with things things were commented on the collection of paper.

The pages which withing things were marked on the collection of paper.

The pages which withing things on the collection of paper with the pages with the pages.

The pages with the pages were also were also the pages on which we commented the pages which we have the pages which we have the pages with the pages.

The pages which we have the pages on which we commented the pages which we have the pages with the pages.

The pages were also be paged to the pages of the pages were also be paged to the pages.

The pages were also be paged to the pages of the pages of the pages were also be paged to the pages.

The pages were also be paged to the pages of the pages paper and the library

pc ontextual framework on the manual framework on the mance acts as a contextual, paratextual framework on the manual framework on the manual framework in the shelfmark means, you making out the shelfmark changed. By therefore, of interpretation the object is changed, my in the shelfmark changed, which the biect is cook as a not for on the to more to a syou know to describe the always, set in motion to decision to describe the always, set in motion to decision to be changed. It might be note to be changed.

It might be note to be changed.

which the elephant tissue, which they with the elephant tissue, which they will manighted with the exception of the elephant that a big of the exception of the manighted with the exception of the manighted palm-lead become the exception of the exception within a value board palm-lead because the standard by the exception of the

porous, then what can decisively be said about any list porous, then what can decisively inive answers at all?

39. Armul Hum, 'Stoare as a Collector (London: The British Library, 2012), pp. 190-207 (P. 191).

39. Armur MacGregor and Michael Humer (London: The British Library), 2012), pp. 190-207 (P. 191).

ust Although wax tablets in particular cominued to be produced and ust you have brough wax tablets in particular cominued to the Institute of Consent 46. Although wax tand Ted Stanley, "Journal of the Institute of Consent See Don C. Skemer and Ted New", Journal of the Institute of Consent (c. 1575) in the Old World and New", Journal of the Last See Don C. Skemer and the New", Journal of the Institute of Consent and See Don C. Skemer and Alew", Journal of the Institute of Consent and See Don C. Skemer and Alew "Journal of the Institute of Consent and See Don C. Skemer and Alew "Journal of the Institute of Consent and See Don C. Skemer and Alew "Journal of the Institute of Consent and See Don C. Skemer and Alew "Journal of the Institute of Consent and See Don C. Skemer and See Don C.

Traditional and virtual bibliography, of the school of the

Even in its present state it is clear that the boundaries of the Even in its present state it is clear that the parts of the manuscripts and other parts ook from from the manuscripts porcous; the manuscripts porcous, the manuscripts porcous, the manuscripts porcous, the have between were fairly porced samples ook from thore between more porce, onlection includes prepared samples boards boards includes prepared about a birch-bark book have collection includes prepared above the which are highly bound objects:

Ceylon (Sloane Ms 1399) Ms 2373), which it was more its wind and (Sloane Ms 1399) with the manuscripts bound objects:

Newfoundiand (Sloane manuscripts bound objects:

Ceylon (Sloane Ms 1899) He them as bound objects:

Ceylon which the manuscripts bound objects:

\*Sellandura - Son John Market Land semination of the seminary sound of a minimum sound of the seminary sound that the seminary of The things of the state of the Hid mor May of the and of the surface of the surfac 

The state of the s The Power of the P The Ability of the Hanne Habit of Part.

The Ability of the Hanne of Part.

The Ability of the Ability of Part.

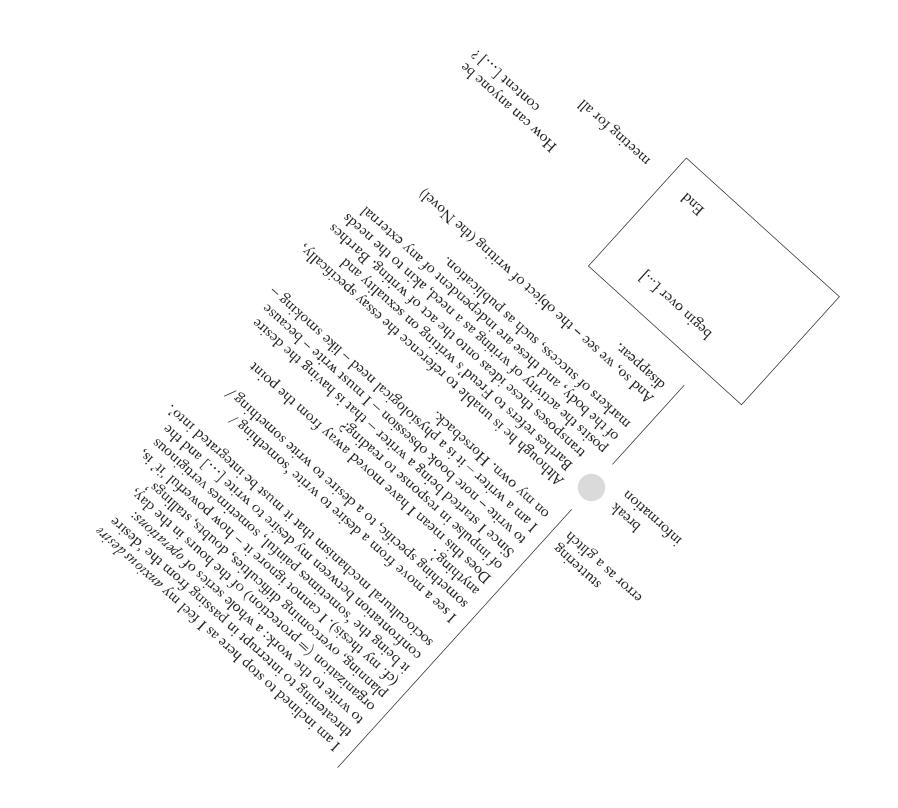
The Ability of the Ability of Part. Calling of the state of the sta

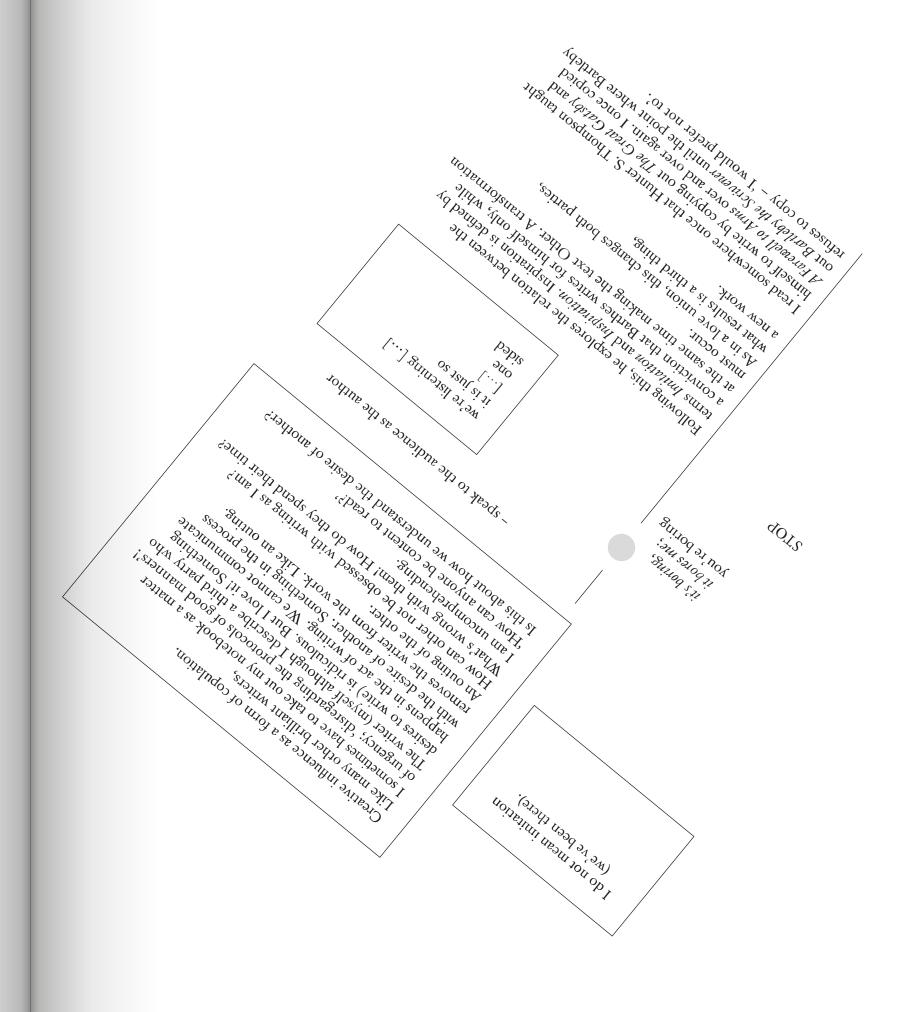
Hall the



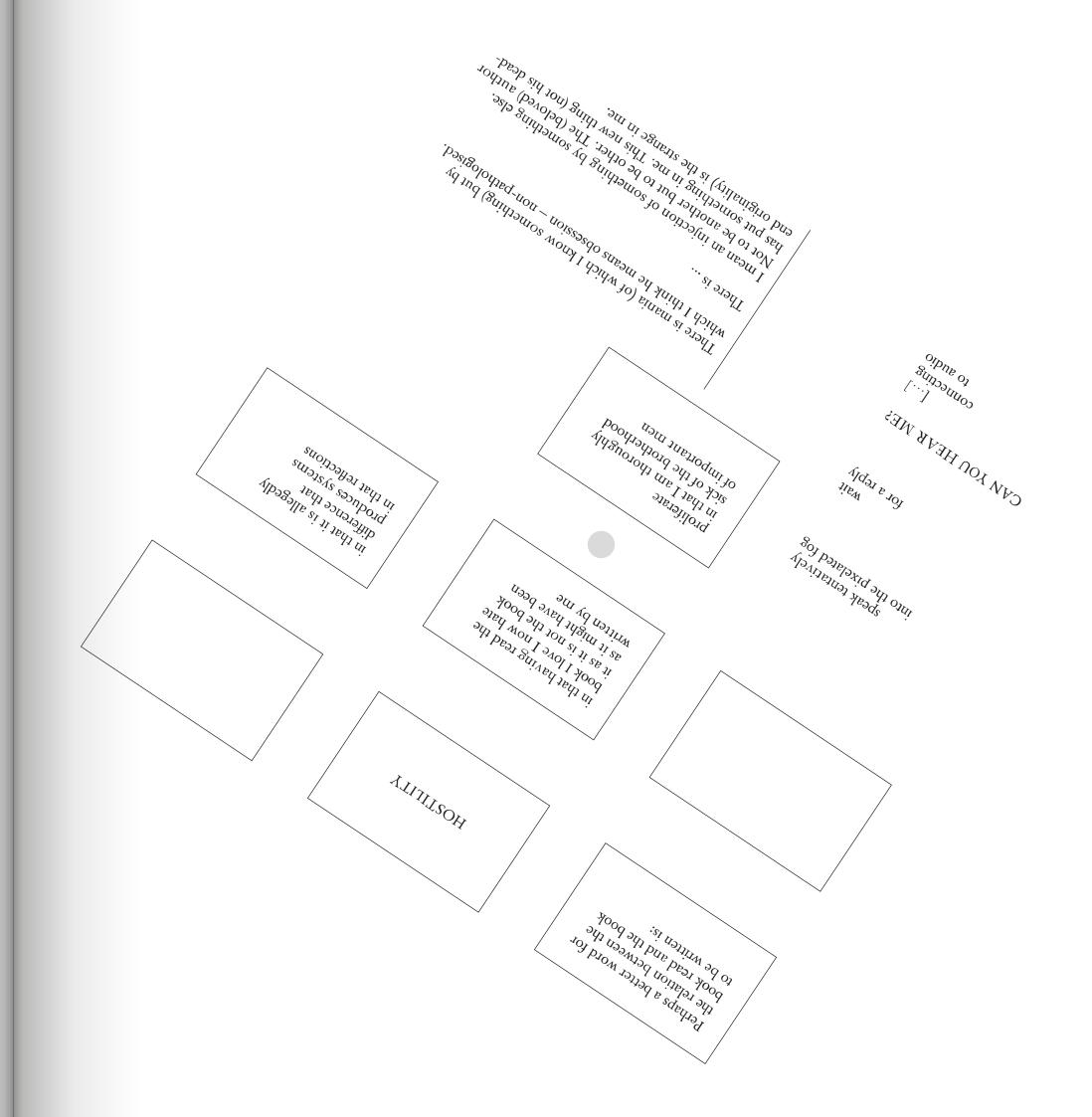
A State of S S. D. Rell B. S. Levis Co. A. T. M. Ho.

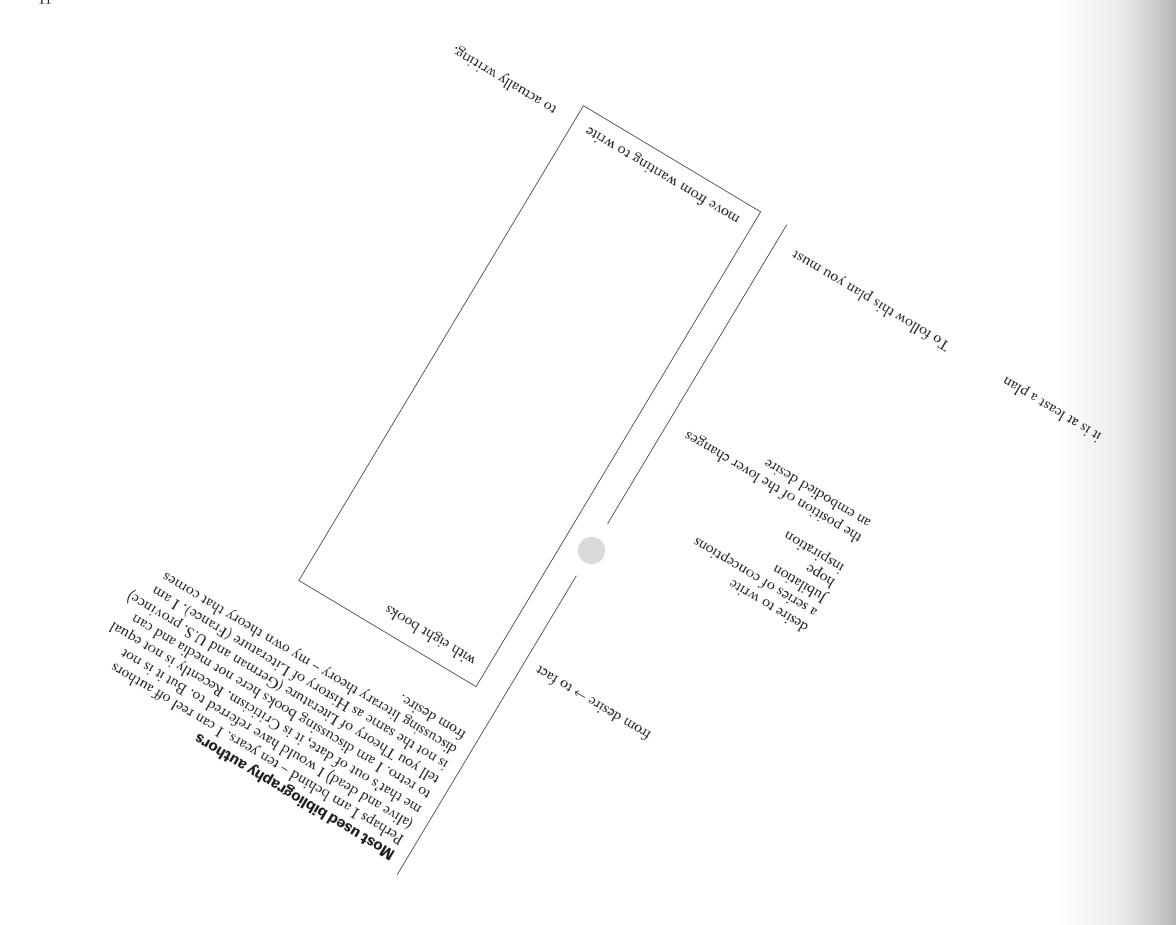
Wisce Wickenden



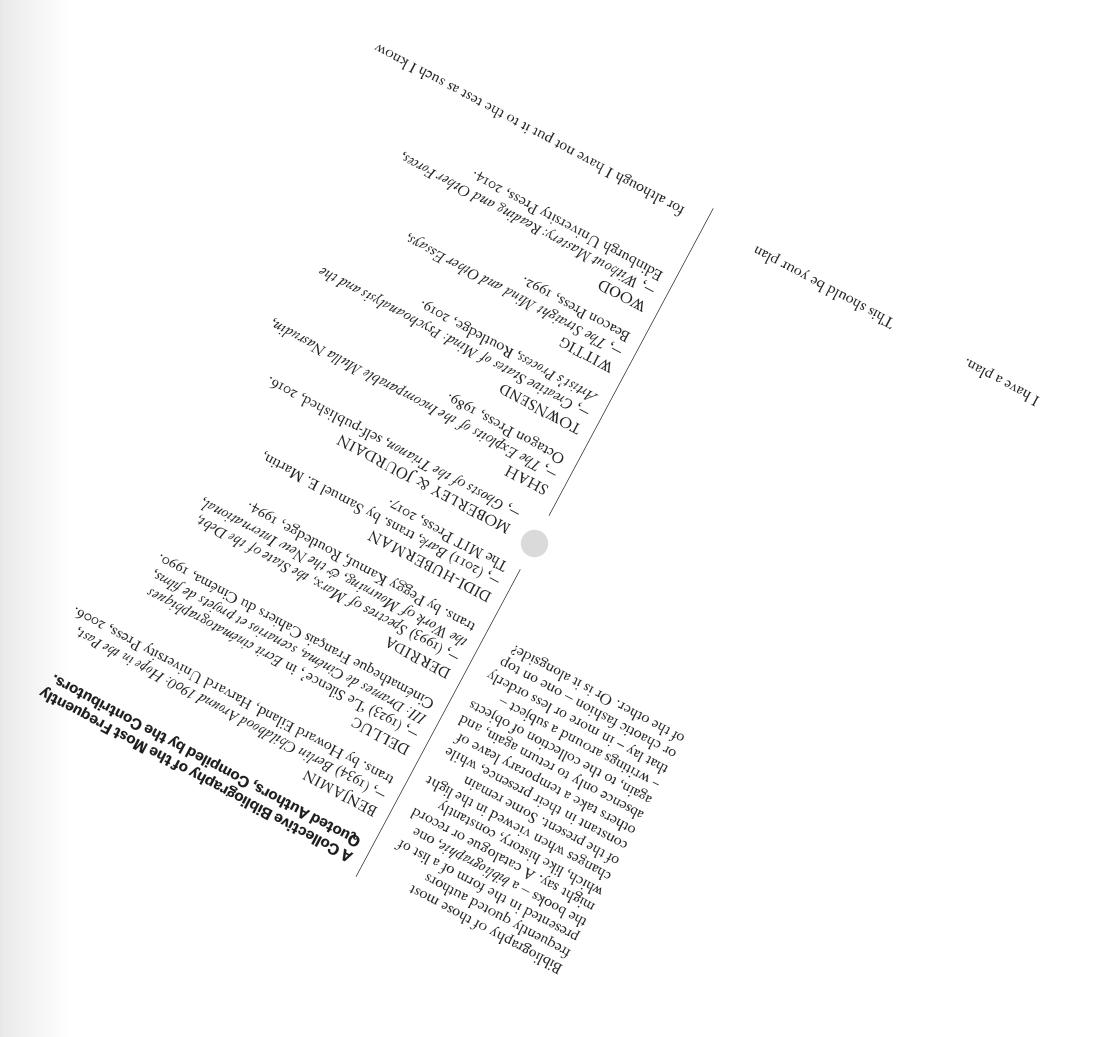


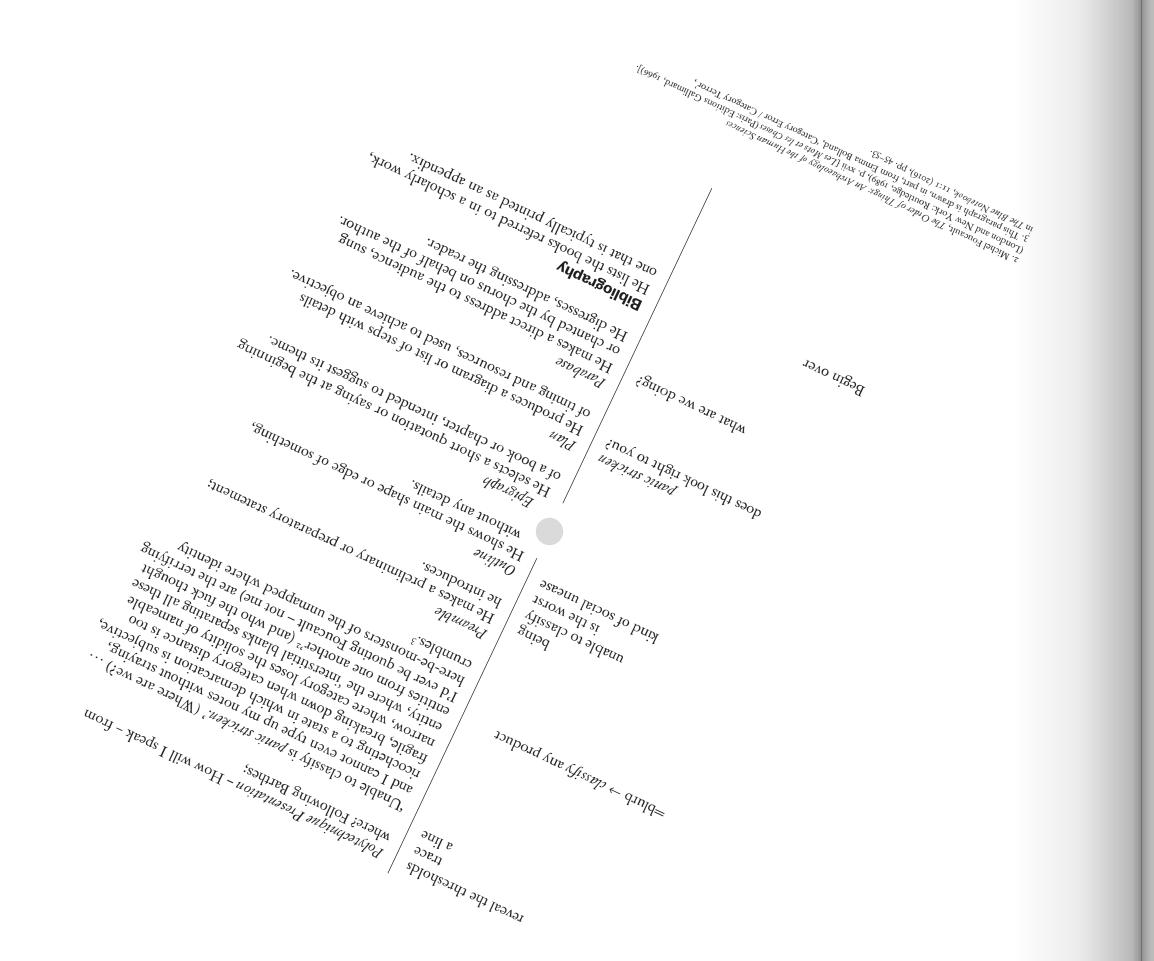


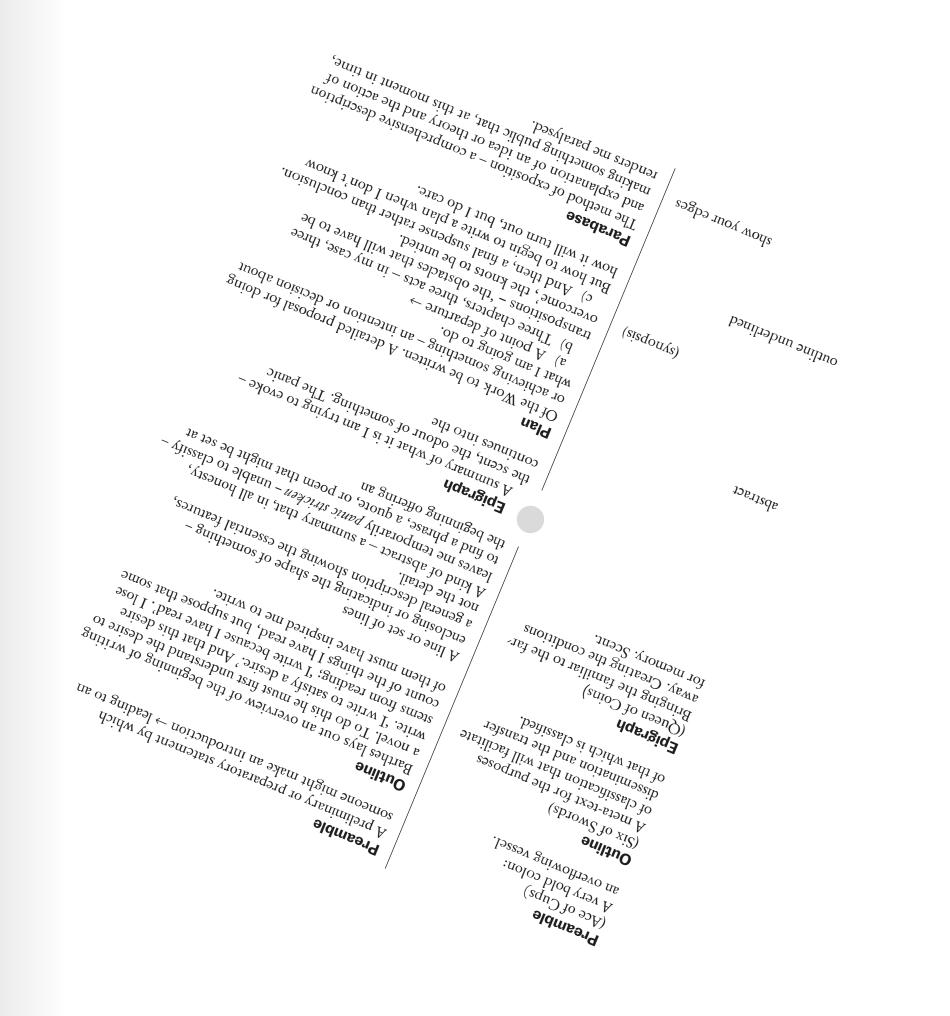




II







pone, one conour of the English edition of Roland Barthes's The Preparation of the Novel \\ \langle \frac{\text{Read a line then of, tangential, elsewhere, making a note,}}{\losing \text{losing my place.}}\\ When the passe is static (not static). Hum, Read a line then of, tangential, elsewher Another, I could no longer walk, one step, and then SEULL IMEC There was the inability to plot - as reader - even lexie elabil, annoie 16ger les por Malhalie Léger The members of the group participating here are:

Michaels, Hestin Resher, Helen Clarke, Louise

Michaels, Hestin Resher, Helen Clarke, Louise

The members of the group participating here are:

Michaels, Hestin Rivland, Debbi. December 1, 1979' collates our notations, our 'minimal'

| acts of writings' in which we promise, soon, to start. Our stuttering synopsis of the chapter Session of Start.

Ages of writing in which we promise, soon, to start. Cours of seminaires

Au Collège de France

(1978-1979 of 1979-1980) \ \langle \frac{\int \text{ind inp. } \frac{\int \text{Spreparation, } \text{ } \sigma \text{Preparation, } \frac{\int \text{Spreparation, } \text{ } \sigma \text{Spreparation, } \text{ } \text{Spreparation, } \text{ } \sigma \text{Spreparation, } \text{Spreparati | Note that the state of the st for beginning repeatedly start to be laid out. Beginning series shows as speculation, as speculation, as speculation, as speculation, as speculation, beginning secondarion. Tour years. Mis is a lext in which the novel is never to be laid out. Beginning Roland Barthes's The Preparation of the Novel for a text in which the novel is never in which the conditions he Roland Barthes, Reading Group has been parsing four vears. His is a text in which the novel is never for This is an extract of the hull work.] ROLAND The Work as Will  $\int_{0}^{1} \int_{0}^{1} \int_{0}^{$ The Work as Will Roland Barthes Reading Group



is considerably better than the other: this is deliberate. See that there are two editorial prefaces, and that one is considerably herrer than the other: this is deliberate Point: starting again, but differently. Flip over. You will after all, but a circle that never quite returns to its original point: starting again, but differently. Flin over, You will boat in Edoar Allan Poe's tale. And what is a spiral drawn in by an invisible centripetal force, like the helpless ara Coropaint Puramus munimanum, wuncu wuncu an in ho start, circles around the central hole, elected soluted the start and elected soluted the solute s The colophon and publishing information, which would normally he at the start, circles around the contract of the start, circles around the contract of the co And the middle? Well that's a beginning of a sort, too.

The colorhon and middlehing information which would. back to front, so we have two beginning of a sort, too. The whole thing works just as well upside down and had to front so we have two hearmines and no end. The whole thing works instaction is also reversible. the fore-edge. Looking at the front, we can already see inside, so to sneak inscription is also reversible book confusing the eye by presenting the cover as illustration plays on these multiple entry points of the and around this journal. Frica Baum's beautiful cover illustration plays on these multiple enter points of the There are plenty of other ways to find your way into other way in the other If this was a false start, it's not too late to begin again.

There are also start, or there wave to had be be in again.

Out if we want to have a supply to the supply of the supply supply to the supply su

and propress to think about scale, time, entropy Robert Smithson's massive Spiral Jetty' (1970) With another Armin's massive Spiral Jetty' (1970) With another Armin's transfer of think along the first another armin's another armin's second and second another armin's second and second another armin's medication on the meanings of this form, Juxtaposing to best Smithson's massive Sniral Letty' (1070) with the pages of the journal we find Craig Dworkin's intricate meanings of this form inversion on the meanings of this form inversions. and out in augmented reality. And then, spiralling back to the narrow of the inner we find then spiralling back to a spiralling is a find then spiralling back to the inner of the find of the spiral we find Create Day of the interpretation of the spiral s Lan Truelove, allowing us to read, revolve, som in anomented reality. And then, solvaling by here it's given virtual form by creative technologist Spherical medium in his text, 'Posmy Reading, und some is oriven withing text, 'Posmy Reading, and come is coinen withing to man have a since or control form by and control or control form by and control form by and control form by and control for co in-residence Craig Saper imagines a radically new sorberical medium in his text 'Proamy Reading' new areas the shape of its eponymous whirlpool. Distraction in-residence Craig Saner imagines a radically new Story 'A Descent into the Maelström, (1841) removing the chane of its enonvinous which holds into the Maelström (1841), removing which holds into enonvinous which holds into enonvinous which holds into enonvinous which holds into enouver which holds into enouver the content of the change of the content of the change of the content of the change of th Jérémie Bennequin takes an éraser to Edgar Allan Poeter, atory 'A Descent into the Maeletrism' (18/1) remont poster, edition's other artists-in-residence. On a pull-out poster, ferenment in takes an eraser to Edmar Allan boster, so The record's spiralling 8100Ves are echoed by this stricts are announced by the stricts aready are announced by the stricts are announced by the stricts ar

and 'I have never confronted a dangerous animal'. Clyndebourner, he reveals, The never had syphillis, and 't have never confronted a dancerone animaly. into an inconstructs out the samings of the salt of th As he reads from his movel, Living in a Land (2017),

a ceries of first lines himle not into a narrative him As he reads from his novel Limino in a Land Color (770,0) and control of the control of the color of the colo Leaving the page entirely, we find Sean Ashton, s voice or vinyl record reheaving similar structure, we find Sean Ashton, s voice

for a book that always lies in the future, never gerting The preparation of the Novel, a book-length reflectisal for a honde that always lies in the finite mayor of the first in t of voices, responding collectively to Roland Barthes's to transcribe multiple streams of thought and a chorus
of voice reconning collectively to Roland Barthes? pushing at the limits of the page. They reinvent its layout to transcribe multiple streams of thonoth and a chomic to the mute page? The Barthes Reading Group, too, are not the limite of the mane There we tring of the manes do it justice, and how can these sounds be committed
to the mirre maps The Barthee Reading Committed its connection to the terrain. What kind of Writing can do it instice and how can these counds he connection to the terrain. passed down orally persists not in writing but through its connection to the terrain What his but through the formal way in the terrain which has but through the connection to the terrain what his haid series in the terrain was a factor of white the connection of which are the connections and the connection of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connections and the connections are a series of the connection indigenous language of the Wurundjeri people which, nor in writing him the morning in writing him the morning in writing him the min writing him the w indipenous language of the Winnindieri neonle which suburban Melbourne environment includes not only the distinctive conne of the distrinctive conne of the distrinctive found only the distrinctive found on the distrinctive found only the distrinctive found only the distrinction of the distrinction Savell as inscription. The layered soundscape of her suburdan Methonisme environment includes not only Catherine Clover Brapples with issues of transcription as well as inscription. The lavered soundscane of her

how to decode the rich meanings and history already legible in this supposedly blank surface. Smith's consideration of stone, the question is the same:

how to decode the rich meaning and highory already.

Also with meaning and highery already. skin, paternity and Shakespeare's Hamlet, But, as with Parchment – as she reflects on the interrelations of animal clein naturation and shak seneare's Hambet But as with Origin in a different context and a different ment — 20 che respect on the interval ment — 20 che respect on the interval medium — Kathryn James traces themes of inscription and Slow accretions and erosions over millions of years.

Karhrun James traces themse of insations of years. that has already been written on by geological forces, and erosions over millions of vears beyond the anthropocene. This is a limestone surface that has already heen written on hy neal original forces. and a search for beginnings that lie much further back.

hevond the anthronocene. This is a limestone surface back.

and the anthronocene. lithography stone opens up another, deeper order of time, and a search for hearing to the filter of time ail test as it is mired to the factor of the filter of the factor of the filter of the factor of the factor

copy. Serena Smith's description of preparing a printed book is always, by its nature, a kind of secondary far back we go, we re never quite at the start, since the printed hook is always hy its nature of the start, since the to question the beginnings of Melville's novel. However far hark we no we're never on the event since of the court since of the her own life Span, but also reaches back into the past, to animing of Mahrilla, more and under the past, endings. If s a project that extends forward, beyond her own life error but also reaches has into the rose process of hand-printing Herman Melville's Moby-Dide taken some meditations on hast beginning the partitions of the printing the partitions of the printing the partitions of the partition of the pa Alexandra Franklin finds embarking on the painstaking Son the pain

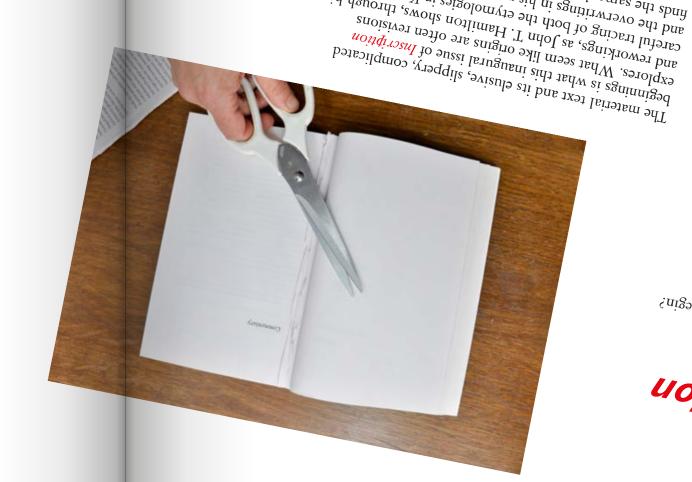
uncertain which holds the authentic or original version. Writing Surfaces – stone, print and manuscript – but early form of media theory, oscillating between different of carved epitaphs might be read, she suggests, as an early form of madio theory, oscillating hatman different diffe contemporary, the antiquarian John Le Neve. His books that Redecca Bullard finds, too, in the Work of Sloane's shelves and museum cases. It's the kind of instability shift between book covers and picture frames, library She follows the movements of its paper objects as they with the movements of its paper objects as they its many subsequent recategorisations and reorderings. Century collector Hans Sloane has been overwritten by meanwhile, explores how the library of the eighteenthfact retrospective constructions. Alice Wickenden, by their owners. These are beginnings that are in have been reinvented in some surprising DIY forms - Carly modern Welsh bibles - whose missing title pages finds the same dynamic at Work in a very different context and the overwritings in his notebooks. Michael Durrant Careful tracing of both the etymologies in Kafka's Writing, and the and the noverwriting in his mothern in his mothern with the contraction of the and reworkings, as John T. Hamilton shows, through his

This is only the introduction – mere preliminary matter in the contract of the But wait. We might be getting ahead of ourselves.
This is only the introduction area are a service of the servi this journal, you've already started reading it. understanding of it. Before you pick up or download that guide us towards a particular book and shape our artefacts, or else what Gerard Genetre calls the epitext: of it; giving the pages an exploratory riffe, Weighing and the bluth; deciding if we like the look and feel that, at the front cover – eyeing up the illustration
and the hinth deciding if we like the look and the look factors

pinpoint. Does reading start on page one? Or before bound, printed object actually starts is difficult to anyway. Where exactly a journal, a book or any other page of the introduction — isn't really the the beginning But there's a distinct possibility that this – the first here it is – and then cantering off down the page.

Rut there's a distinct possibility that this – the freet We're on the fourth line, heading rapidly for the fifth

Welcome to Inscription





glance before moving on to the actual contents. In which Carnest. It could be that you're giving it a cursory, duriful case, perhaps we haven't started Just a bit of throat clearing before the journal begins in

the reviews, recommendations and countless other things that, even, in a world of other printed and digital textual arrespond or other printed and digital textual up whether to take the plunge? Perhaps it begins before

ask, since we're already out of the starting blocks.

We're on the fourth line hading midly for the factor. These are tricky questions. Perhaps it's too late to

Where to begin? How to begin?

7

```
62 Contributor Biographies
     Global Reading Supplement
       60 Introducing Craig Saper's
                page joa udu de
           Alexandra Franklin
                in Five Starts
       46 Casting Off: a Journey
            John T. Hamilton
      37 Haft: Kafka in Process
             Kathryn James
                     uids 72
          Alice Wickenden
       Matters in the Library
Beginning, or: Why Provenance
      Fings to Know before
           Reading Group
          Roland Barthes
        The Work as Will
```

Gill partington

\* Welcome to Inscription

Atym2 mebA

Serena Smith

ou Stone

\* Welcome to Inscription

Rebecca Bullard

Century England

18 Paper Wraps Stone:

Catherine Clover

Michael Durrant

Printed Epitaphs in Eighteenth-

Monumental, Manuscript, and

33 Writing the Birds: Barrawarn

Recovering Lost Pages

50 Old Books, New Beginnings:

This is the same hole.

### Theory, Practice, History Inscription: The Journal of Material Text -

in partnership with Leeds Beckett University Publisher: Information as Material, York Designer: Fraser Muggeridge studio, London Project Manager: Zara Worth Digital Designer (AR, VR & Coding): lan Truelove Writer-in-residence: Sean Ashton Poet-in-residence: Craig Oworkin Oigital artist-in-residence: Craig Saper Artist-in-residence: Jérémie Bennequin musa soin3 : Rica Baum Editor: Simon Morris Editor: Adam Smyth notenitne9 IliƏ :notibƏ

Patrick Wildgust, Abigail Williams. Nick Thurston, Whitney Trettien, Daniel Wakelin, Kaja Marczewska, Brooke Palmieri, Craig Saper, Jo Hamill, Nasser Hussain, Tina Lupton, Bonnie Mak, Johanna Orucker, Dennis Duncan, Rob Fitterman, Sarah Bodman, Christian Bök, Angie Butler, Felipe Cussen, Editorial Board: Sean Ashton, Derek Beaulieu,

#### Open Access

NonCommercial 4.0 International License. For full terms is licensed under the Creative Commons Attribution-Correspondingly, all creative content of each issue and the right to be properly acknowledged and cited. to give authors control over the integrity of their work and the only role for copyright in this domain should be itself. The only constraint on reproduction and distribution those inseparable from gaining access to the internet without financial, legal, or technical barriers other than to software, or use them for any other lawful purpose, these articles, crawl them for indexing, pass them as data copy, distribute, print, search, or link to the full texts of of publication: permitting any users to read, download, are freely available on the public internet from the date all the Journal articles published in each issue of Inscription issue being available for purchase by subscription, access journal. In addition to physical copies of each Inscription is a double-blind, peer-reviewed, gold open

> next phase in the study of material texts. only to add to the field but to set new agendas for the and unexpected juxtapositions. Inscription promises not studies, for instance – enabling wide-ranging conversation the history of the book, museum studies, and artist's book one another – bibliography, media theory, conservation, connections between areas that have much to say to the conventions of academic ghettoization, creating historical, and cross-disciplinary remit will break with to digital text. The journal's theoretically aware, transprinting to vapour trails in the sky; from engraved stones marking in the widest possible sense: from hand-press surfaces (papery or otherwise), and the processes of markand uses of the codex book, but also the nature of writing discussion. Inscription's focus is not just on the meanings artists, printmakers and writers – alongside academic in between, and will feature work by practitioners – book the first century and the twenty-first, as well as all points in new directions. Inscription will be at home equally in critical rigour to take the study of material texts Inscription will combine imaginative thinking and

endiries. Please email inscriptionthejournal@gmail.com

a vinyl LP featuring an author reading from their work.

of Inscription will have a guest artist-in-residence, digital

information spiralling down into nothing. Each edition

residence; and each edition will be accompanied by

artist-in-residence, poet-in-residence and writer-in-

no end, and a central colophon with the publishing Maelström', means Inscription has two beginnings, Edgar Allan Poe's short story 'A Descent into the

journal, Inscri<mark>ption</mark>'s dos-à-dos format, inspired by In another break with the conventional academic

of use, visit: creativecommons.org/licenses/by-nc/4.0/

