TEXTUAL CULTURES

Texts, Contexts, Interpretation

8:1

Textual Cultures 8.1

Contents

BOOK REVIEWS, EDITED BY HEATHER ALLEN

Stepping Back and
Leaping Forward

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Beginning with this issue, 8.1, *Textual Cultures* moves to the online, open-access platform managed by IUScholarWorks. Consequently, the studies henceforth bearing the imprimatur of the Society of Textual Scholarship may reach a worldwide audience without the restrictions of paid subscriptions or passwords. Open access, however, does not lead to a loosening of editorial standards. Peer evaluation and careful collaboration among authors and editors will remain hallmarks of the work contained within the journals "pages", that is, its electronic pages, for the convention of pagination will be retained for ease of citation.

An online format provides a convenient milieu for discussions of hypertextuality, image/text relations, film studies, music, and other fields that rely on technologies to which the printed medium proves less conducive. Moreover, as those who work in digital editing and the creation of digital databases make improvements to their projects and techniques, pulling examples from those powerful tools into articles in *Textual Cultures* will be effortless. The articles contained in the inaugural online issue make use of hyperlinks as well as PowerPoint slides, and soon we hope to include music and video files, 3D model files, and anything else that might come down the fiber-optic highway.

When moving forward, it is wise to step back and assess the situation in which we find ourselves. I was reminded of this just recently, during a research trip. Christopher Callahan (Illinois-Wesleyan University), Marie-Geneviève Grossel (Université de Valenciennes), and I are producing an edition of the melodies and texts of the songs of Thibaut de Champagne (d. 1253). Most of Thibaut's manuscripts are catalogued in Paris, and the major

sources have been filmed and put online as digital facsimiles. One manuscript, however, is not readily available from a distance: British Library, Egerton MS 274, admittedly a minor source for its contribution to Thibaut's corpus. However, in the interest of scholarly thoroughness, I traveled to London in October 2013 to study the manuscript.

Upon asking to see the codex, I was informed that it would take at least an hour before it arrived, so I set about consulting secondary literature in the reading room. The entry in the British Library print catalogue for Egerton 274 provides only a short paragraph acknowledging its inclusion in the collection. The British Library online publishes a more detailed description, which appeared reasonable at first glance, and I felt satisfied that I would have something of a roadmap to follow when the manuscript appeared in front of me. Upon further investigation, however, I discovered another description published by the Digital Image Archive of Medieval Music, which in this case reproduces verbatim the description from the Répertoire International des Sources Musicales. DIAMM links to digital facsimiles of the print publication here and here. At first blush, the DIAMM/RISM description appeared substantially longer, and I initially assumed that this account would supplement the first. I felt dismay, however, as I began to compare the two.

The British Library online catalog breaks the codex down into two "parts": cc. 3r-118v and cc. 119r-132v (cc.1-2 are flyleaves). This struck me as quite odd, for below this two-part description, the site claims that the manuscript is composed of 160 not 132 folios. On how the remaining quires and folios might fit into the rest of the codex's structure, the catalog falls silent.

According to DIAMM/RISM, the manuscript is divided into six "fascicles" accounting for 160 folios.[1] When the manuscript arrived at my assigned seat, I began the painstaking process of codicological analysis, and I came to a conclusion: both descriptions were misleading, if not outright wrong. I counted 22 quires with one interpolated folio and discovered evidence both for and against the division of the codex into six fascicles. For example, quires I-VII are all linked together, not by catchwords, but by *custodes* in the music and by virtue of the positive or probable attribution

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1. The notion of fascicle being rather somewhat nebulous in this context, it wasn't until I found Pamela Kay Whitcomb's dissertation on Egerton 274 that I realized that these divisions were put in place by the venerable medieval musicologists Friedrich Ludwig and Friedrich Gennrich. Apparently, this young scholar did not feel comfortable contradicting these giants of twentieth-century musicology and only tweaked her own description to solve a particular problem of one piece's place in the codex (WHITCOMB 2000, 8).

of most songs to Philip the Chancellor. However, the status of quire VIII, which DIAMM/RISM places into the first fascicle, is problematic. A regular quaternion, quire VIII contains more Latin songs, but no *custodes* connect this quire with the preceding gatherings. While attributions to Philip remain plausible, the polyphonic nature of most of the songs in this quire set it apart from the predominately monophonic offerings in quires I-VII. In other words, while there are reasons for grouping quire VIII with the preceding gatherings on one level, on a more basic codicological level, there are reasons to set it apart, considerations that DIAMM/RISM obscure.

The moral of the story is that while terabytes of information are only a keystroke away—descriptions, facsimiles, and secondary sources—we must ever retain our scholarly skepticism. It might seem odd that in launching the online version of a journal the editor would risk undercutting the authority of the online format. That is not the intention here. Rather, it is to acknowledge two related ideas: one, archival research may remain necessary today not in spite of but because of what is available digitally, for we risk placing removing ourselves more than ever from the materiality of the texts we study. We may be tempted to "make do" with facsimiles and thereby close ourselves off to a full experience of the text. The ability to access information online can help us prepare ourselves better for visits to the archives, but it can never replace those visits. The editors hope that *Textual Cultures* will help prepare scholars for that research and, in turn, quickly and easily disseminate the knowledge obtained during those visits to the scholarly world.

The second acknowledgment concerns the form in which articles published in *Textual Cultures* will take. In the world of wikis, crowd-sourcing, and online databases, all useful inventions and undertakings, to be sure, periodic updates are laudable. However, the articles and reviews published in *Textual Cultures* do not constitute catalog and database entries: rather, they represent synthetic, reflective pieces of scholarship. The editors of *Textual Cultures* have made a conscious decision to resist the temptation of continuous updates to its published material; articles published online henceforth will constitute their "form of record". As always, authors may build upon that material in subsequent publications within *Textual Cultures* and elsewhere. However, if authors and editors have it in the back of their minds that something can always be changed, tweaked, or excised, it is the opinion of the editors that careless writing or editing may ensue. It is hoped that our policy will help both authors and editors focus on producing excellent scholarship the first time around. Moreover, as *Textual Cultures* will remain distributed by such entities as JSTOR and Project MUSE, and

perhaps others in the future, the feasibility of making every desired change for every version diminishes.

Articles in the inaugural digital issue of *Textual Cultures* come in two clusters, each of which attests to the broad field of textual studies that the Society of Textual Scholarship investigates. "Editing Options" juxtaposes two discussions of fluidity in editing texts, both medieval and modern. H. Wayne Storey muses on "local options" in manuscript witnesses. Anchoring his discussion in the transmission of a poem in Old Occitan by Raimbaut de Vaqueiras and two poems by Petrarch, Storey concludes on the importance of the dialectic between fluidity and fixity for understanding the compositional and compilational strategies in the *Rerum vulgarium fragmenta*. Storey's medieval examples dovetail remarkably well with Dirk van Hulle's thoughts on a hypertextual edition of Samuel Beckett in which readers will, through technological innovation, be able to select options among variants, corrections, and "un-corrections" that only a genetic approach to editing can lay out for the reader.

The second cluster, curated by Marta Werner, is entitled, "Crossed Codes: Print's Dream of the Digital Age, Digital's Memory of the Age of Print", the same title as the MLA session that Werner chaired in January 2013 on behalf of the MLA Committee on Scholarly Editions. Jonathan Baillehache's piece on electronic poetry and the avant-garde sensibilities of the Surrealists and Dadaists plays off of Andrew Ferguson's investigation of "playerly" texts in the forms of poetry, narrative, and video games. Gabrielle Dean's comments on Gangerization — the practice of tipping and pasting in of extra-textual content into already published books through a kind of associative logic prefigures, in fact, the hypertextuality that both Baillehache and Ferguson probe. At the same time, while Dean folds questions of textual integrity into her historical study, Kari Kraus and her students — Charity Hancock, Clifford Hichar, Carlea Holl-Jensen, Cameron Mozafari, and Kathryn Skutlin — report on their creation of new textual histories based in a notion they call "bibliocircuitry", a term meant to encapsulate concepts of reflective design in book making.

The book review section features three offerings, all edited by a new member of the editorial team of *Textual Cultures*, Heather Allen of the University of Mississippi. Allen brings her own expertise in Mesoamerican studies to bear on the review section while continuing to address other issues of long-time interest to members of the Society for Textual Scholarship and their colleagues.

In conclusion, the editors of *Textual Cultures* are proud of its association with IUScholarWorks, which will enable members of the Society of Tex-

tual Scholarship and their colleagues to reach a wider audience of textual scholars, students, and enthusiasts. We look forward to future scholarly exchanges on the textual past and future, on looking back while leaping forward.

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Mobile Texts and Local Options: Geography and Editing

H. Wayne Storey

Abstract

The seeming opposition between local and mobile texts has guided, in sometimes inadvertent ways, our methods for editing works often defined by the notion of fixity — of lectiones and/ or material structures — or its absence. This essay investigates two examples of the interplay between remarkably fixed local options and the mobility of textual transmission: Raimbaut de Vaqueiras's parodic, bilingual debate poem Domna, tant vos ai preiada *and Francesco Petrarca's ballata* Donna mi vene spesso ne la mente *and his madrigal* Or vedi, Amor, che giovenetta donna, *both of which are emblematic of compositional and compilational strategies in the* Rerum vulgarium fragmenta.

Oppositional definitions often establish dynamics upon which we build our seemingly most careful editorial arguments. The local variants of works composed more for performance than a "written tradition", for example, have often proved problematic for neo-Lachmannian stemmatics designed to arrive at an authorized text. One of these oppositions hinges on the seemingly diverse roles of geography and mobility in texts.[1] Geography — of course — plays a critical part in our assessments of a work's linguistic patina, as well as of the material and intellectual roads across diverse territories along which copies of the work are transmitted. We tend not only to distinguish between the "geographical stability" and the "unstable mobility" of some witnesses, assessments sometimes based more on traditions than the actual evidence of linguistic layers present in the copy, but even to alter readings found in authoritative witnesses in order to conform the text to historical interpretations. The earliest transmission of the sonnet *No me poriano zamay fare menda* (in 1287) with linguistic, prosodic, material, and thematic characteristics geographically assignable to Bologna became rationales for scholars to conjecture Dante's

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1. See Swan 2007 and especially Wendy Scase's brief discussion (2007) of this opposition of seeming geographic fixity and textual mobility, and its pivotal role in diverse medieval traditions of the English West Midlands.

early stay in Bologna in order to match the sonnet's attribution to him in a later and revered manuscript produced in mid-fourteenth-century Florence.[2] And when we reflect upon the fact that well over half of the surviving *chansonniers* of Old Occitan poetry performed at the eleventh- and twelfth-century courts of southern France were copied in northern Italy between the mid-thirteenth and the seventeenth centuries, we see even more clearly the complex roles of geography and mobility in the transmission of textual cultures.[3] On the one hand it would be unthinkable to dismiss this sizeable corpus as "out of country", especially in light of the continuing production of lyrics in Old Occitan by the earliest Italian poets in purely Italian contexts, such as the Venetian Bartolomeo Zorzi and the Genoese Lanfranco Cigala and Percivalle Doria, all poets active in the mid- to late thirteenth century. At the same time, as Carlo Pulsoni (2004, 371–8) has noted, the editorial treatment of occurrences of Old Occitan in works such as Dante's *Commedia* or his unfinished treatise on language and style, the *De vulgari eloquentia*, reveals a modern editorial willingness to dismiss questions of the competence of early copyists in Old Occitan and even readings from legitimate witnesses in favor of a sanitized, modern knowledge of Old Occitan forms. Pulsoni's point is that, unlike our editions of the *De vulgari eloquentia* or even *Purgatorio* 26, Dante's knowledge of Old Occitan was probably not perfect (2004, 375–6), and that of many of his copyists even less so, especially those grappling with antegraphs of his unfinished and unrevised *De vulgari eloquentia* from which they were making their own copies.

To these equations of "local variants" we must also add a dimension seldom considered, and yet its impact is significant: the local variants of support materials themselves in the production of copies. From local practices for gatherings of bifolia into booklets to local uses of scripts and qualities of parchment prepared for copies, geographical traditions of the

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2. The earliest extant copy of the sonnet is found in the civic registers of the *Memoriali bolognesi*, on c. 203*v* of vol. 69 (1287). The later, Tuscan witness, in a decidedly pro-Dantean and Stilnovist anthology, MS Vaticano Chigiano L VIII 305 from the 1350s, assigns the sonnet to Dante with linguistic and stylistic interference from Guido Cavalcanti's sonnet *Perché non fuoro a me gli occhi dispenti*. See Storey 1993, 139–56.

3. See especially Avalle [1961] 1993, 23–59, in which he outlines the geographical distribution of the manuscript traditions of Old Occitan literature and considers the implications of the geography of witnesses for editing Old Occitan lyrics. More recently Carlo Pulsoni (2004) has added nuanced considerations of the structural and linguistic implications of the geographies of the production of Old Occitan lyric anthologies in northern Italy.

materials upon which copies are produced potentially influence formulae of transcription. Giancarlo Savino's proposal (2001) that Dante's own original transcriptional formula for the *Divine Comedy*, laid out in two columns in a chancery hand, established the model for fourteenth-century copies of the work seems to suggest the potential power of certain iconic works — like the *Commedia* or Petrarch's *Rerum vulgarium fragmenta* — to overcome local, material options. Consequently the variation of Boccaccio's consistent transcriptions in a Florentine context of the *Commedia* in a single column with ample margins would seem to reveal a significant, even authoritative (given Boccaccio's contemporary stature), departure from the material model for the *Commedia*. But for most other and certainly less iconic works, it would seem that the act of transcription was most often a negotiation between the preparation of a text for local reading habits and in forms familiar to local users of manuscripts and the inherent — and potentially authorial — mechanics of presentation, including visual poetics, that at times we can still glimpse in an error or problematic format, such as the extended sonnet — or *sonetto rinterzato* — of the thirteenth and fourteenth centuries.[4]

Within texts themselves, geography and mobility can be used to posit interpretative keys as well as "distance" or solidarity among readers. From the anonymous eighth-century *Epistola de rebus in Oriente mirabilibus* to Heinrich Bünting's 1581 *Itinerarium sacrae scripturae*, travel literature and mapping devoted to the "marvelous" marked the "exotic" in terms of geographical distance.[5] On the other hand, books of hours were usually specifically designed for local readership knowledgeable of local saints and feasts. The same can be said for what we could call "coterie works", among them Dante's youthful *Vita Nova*, designed not only to reflect the local poetic culture but also to import then avant-garde trends from diverse traditions into that local culture.[6] At the same time some medieval texts and even entire genres demonstrate a remarkable flexibility in their adaptability for

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4. See my discussion (Storey 2003) of scribal resistance to this poetic genre as an example of the tension between poetic use and the standardizing matrices employed by the copyists of emblematic MSS such as Escorial e.III.23; Vatican Library, Barberiniano Latino 4036, and Latino 3793; and Firenze, Biblioteca Nazionale Centrale Magliabechiano Classe VI 143.

5. See especially Marcello Ciccuto's introduction to his 1994 edition and translation, as well as Bologna 1977.

6. I am grateful to Jelena Todorović for an advance reading of relevant chapters of her book manuscript, "Text in Context: Reading Cultures in Dante's *Vita Nova*". See as well Storey 2005 for the interface between scribal and narrative systems in the *Vita Nova*.

local performance or "use", from highly mobile and recyclable praise poetry in Old Occitan to Boccaccio's *Decameron*.[7]

Among scholarly editors, the opposition between "textual geography" and "mobile texts" has held sway since medieval copyists were given the task of transcribing vernacular works that were not "local". We know little, for example, about the late twelfth-century troubadour Raimbaut de Vaqueiras except that he was born mid-century near Orange in Provence and, like many of his fellow poet-singers, immigrated to northern Italian courts during the years leading up to the Albigensian crusades; in Raimbaut's case it was the patronage of Bonifacio I in Monferrato that drew him, probably in the 1190s, to Bonifacio's court in the Piedmont, and then to Constantinople on the fourth crusade. One of his most popular songs that circulated widely throughout Italy, *Domna, tant vos ai preiada*, is a bilingual debate in which a courtly Occitan troubadour attempts to win the favor of a less-than-courtly Genoese woman, who — we quickly learn — has little regard for the likes of smooth-talking singers from Provence. Geography is at the heart of this social and literary parody but also central to the construction of two languages of different social registers. The oppositional elements in the poem poke fun at the artificial language of courtly poetry, the failed seduction of the Provençal *pastorela*, the crass merchant culture to which the Genoese woman belongs, and the worthlessness of the Provençal singer's compliments, suggesting that long before any extant manuscript of Occitan poetry transcribed in Italy there was a savvy Italian class that enjoyed making fun of courtly rhetoric ("Jujar, to proenzalesco [. . .] non prezo un genoì"; Singer, I wouldn't give two cents for your Provençal talk [Linskill 1964, 100–1, vv. 71–3; cf. Dionisotti and Grayson 1972, 95]).

The clash of two languages and their cultures leads the scholarly editor to several headaches: how to settle on a text written possibly for or about the Malaspina court by an Occitan poet who imitates the mercantile dialect of Genoa, that then is copied by Italian scribes? This poem, which relies so heavily upon the notion of geography and socio-economic class, quickly became a "mobile text" that was filtered through the local options of scribes less competent in one of the two languages. While there are forms reminiscent of Genoese (-*ao* of *malaurao* [21], *mozo* [23]; but *genoì* [73; a small Genoese coin] and *barbarì* [75; a foreigner] — both in rhyme and in the Genoese *domna*'s speech — reveal an Occitan morphology [see

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7. Old Occitan poets often recycled poems by changing the addressee in the closing verses, or the envoi or *tornada*. In the case of Boccaccio's *Decameron*, some manuscripts reveal new locations inserted perhaps by the copyists of merchants interested in personalizing the tales.

Dionisotti and Grayson 1965, 95]), it seems that Raimbaut might have depended more generally upon a parodied dialect that didn't find its origins solely in the spoken language of contemporary Genoa. Raimbaut's most recent editor, Joseph Linskill, grapples with geographically oriented variants by relying upon the rationale that the poem's driving filter is the "provençalization" of forms in the original (1964, 98). Linskill's view favors an "original" by Raimbaut and discounts in theory the poem's almost exclusively Italian manuscript tradition. Three of the four anthologies (MSS Modena, Biblioteca Estense α.R.4.4 = Da, Paris, Bibliothèque nationale de France, fr. 853 = I, and Paris, Bibliothèque nationale de France, fr. 12473 = K) in which we find *Domna, tant vos ai preiada* were produced by Italian scribes; the fourth, the most "corrupt", MS Modena, Biblioteca Estense Càmpori γ.N.8.4, was transcribed by a seventeenth-century French amanuensis for an Italian patron using, we believe, a thirteenth-century exemplar.

In light of these factors, I would posit that the influence and popularity of *Domna, tant vos ai preiada* had created a work of such mobility that local Italianizing tendencies took hold of the text to "make it its own" in spite of the poem's seemingly strict geographical features. The northern Italian reception of *Domna, tant vos ai preiada* records at least three local bilingual versions that give us much more useful information about the culture doing the transcribing than about Raimbaut's understanding of Genoese through his "Provençal talk".

My other example of textual geography and mobility, upon which I will focus my attention at a different level, is far more daunting, particularly because the work was not only popular but also extraordinary in its textual swings between fixity and variation. The difficulty of the variations in the ordering of its components was due in no small part to its author, Francesco Petrarca, who tinkered not only with microscopic variants but also with the order of the 366 poems of his *Rerum vulgarium fragmenta* (*Rvf*) until, it would seem, his dying day.

Petrarch's own fair copy turned service manuscript and, for a good number of poems, an experimental work zone, MS Vatican Library, Latino 3195, is an uncirculated collection of loose gatherings at his death. This partially holograph codex tells many tales of mobile texts moving in and out and around the *Fragmenta*.[8] It is an excellent example of the way that tex-

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8. See Storey 2004, 133–4. Beyond the lexical variants and diverse scribal layouts of fourteenth- and early fifteenth-century MSS produced from the Veneto to Tuscany, the textual mobility of Petrarch's *Fragmenta* takes the shape not only of the author's revised order of some of the compositions but also the author's own variants at various stages of the evolution of the macrotext. See, for example, Belloni 2004, Pulsoni 2007, Pulsoni and Cursi 2009, and Rossi 2010,

tual mobility creates fault lines in works whose landscape depends upon what seems to be a textual cohesion created by clusters of poems linked by semantics, prosody, themes, geography, and chronology.

It was most likely in 1369 that Petrarch was confident enough that the *Fragmenta* were completed, thanks in large part to his copyist Giovanni Malpaghini, that he commissioned the rubrication and initials to be added to the manuscript to solidify its "fair copy" status.[9] Once this copy was back in his hands, however, Petrarch changed his mind about—among other things—poem 121, the ballata *Donna mi vene spesso ne la mente*, on c. 26r.

Plate 1. Vatican Library Chigiano L v 176, c. 63*v* detail.

who examine the degrees to which Petrarch's earlier authorial variants appear in significant copies heretofore relatively unstudied because of scholars' reliance upon Wilkins 1951 and the poet's holograph (MS Vatican Latino 3195). For additional, microscopic levels of *variantistica*, especially for layout, punctuation, and majuscules, as in the case of MS Laurenziano Segniano 1, see Storey 2004, 148–65.

9. Much of the chronology of the construction ("making") of Petrarch's *Rerum vulgarium fragmenta* was conjectured by Wilkins (1951) from the poet's letters as well as the reports of other scholars on the changes in pen and ink that they surmised from direct examination of Vatican Latino 3195. Wilkins himself never had occasion to consult directly the MSS in question, including the partial holograph, except for some MSS found in American libraries. Recently scholars have begun to demonstrate the instability of Wilkins' method and conjectures (see Del Puppo and Storey 2003, Zamponi 2004, Pulsoni 2009) that resulted in nine different forms of the collection as it evolved from its early ideation to the poet's death in 1374. For example, Stefano Zamponi (2004) has radically revised Wilkins' calculations of the speed at which Malpaghini worked. Del Puppo and Storey (2003) examine especially the layers of probability upon which some of Wilkins' most pivotal conjectures turn.

Boccaccio's earlier transcription of Petrarch's *Fragmentorum liber* (MS Vatican, Chigiano L v 176) reveals that in 1362 the ballata *Donna* was situated between the sonnet *Quelle pietose rime in ch'io m'accorsi* (*Rvf* 120) and the anniversary sonnet *Dicesette anni à già rivolto il cielo* (*Rvf* 122). The evidence of the ballata's presence in the author's partial holograph (Vaticano Latino 3195, c. 26r) rests on traces of the ascender of the gothic 'D',

that started the first verse of *Donna mi vene spesso ne la mente* and the guide letter 'd' inside the converted O on c. 26r, visible to the naked eye but clearer under magnification:

We do not know exactly when, but Petrarch has the ballata *Donna mi vene* erased and inserts in his own hand on the six transcriptional lines at his disposal the madrigal *Or vedi, Amor, che giovenetta donna*. The copyist of our model exemplar of the poem (Plate 2), in black and white taken from MS Laurenziano 41.17 (between 1370 and 1400), follows carefully the layout for Petrarch's visual-poetic forms, including the ballata.[10] This copy allows us to see the evolution of the erasure of the ballata's six transcrip-

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10. For a detailed analysis of the MS and the copyist of Morgan M. 502's use of Petrarch's transcriptional strategies for the genres of the *Fragmenta*, see Storey 2006.

Plate 2. Biblioteca Laurenziana 14.17, c. 25*v* detail.

tional lines and the alteration of the ballata's first letter to form the first letter of the madrigal that would replace it. Petrarch recycles the red majuscule gothic D by erasing the ascender to leave the rounded portion of the D which has now become the red majuscule O of *Or vedi, Amor*.

Plate 3. Vatican Library Latino 3195, c. 26*r* detail.

Noted by Wilkins (1951, 112–4) this episode of Petrarch's reordering within the *Fragmenta* is relatively well known to Petrarch scholars familiar with the history of his partial holograph manuscript, Vaticano Latino 3195. To most readers today, however, the erasure and alteration mean simply the elimination of the ballata *Donna mi vene* from the collection and the shift of *Or vedi, Amor* from where we believe Petrarch took the madrigal

- **119** *Una donna più bella assai che 'l sole*
- **120** *Quelle pietose rime in ch'io m'accorsi*

- **121** *Onna mi vene spesso ne la mente*
- —> *Or vedi Amor, che giovenetta donna*

- **122** *Dicesette anni à già rivolto il ~~cielo~~*
242 *Mira quel colle*

[?]*Or vedi Amor*

243 *Fresco, ombroso, fiorito et verde colle* (243)

Plate 4. *Rvf* 119–122 [242–*–243].

(from between the sonnets *Mira quel colle, o stanco mio cor vago* [*Rvf* 242] and *Fresco, ombroso, fiorito et verde colle* [*Rvf* 243]) to its new position at the top of c. 26r.[11] But like most palimpsests, something remains of the ballata in the *Fragmenta* beyond the round body of the recycled D. In truth this change after the final rubrication of the fair copy portion of the manuscript will create a significant textual fracture in the macrotext's construction that will leave subsequent copyists and fifteenth-century editors and compositors in doubt as to the treatment not just of the ballata and the madrigal that replaces it, but even about what poems actually belong to this section of the *Fragmenta*.

Throughout the early manuscript tradition of the late fourteenth and the early fifteenth century, the area of *Rvf* 121 will for any number of reasons become one of the favorite places of copyists to insert poems probably unintended for the *Fragmenta*, often known as Petrarch's *rime disperse*, his scattered or uncollected lyric poems.[12] This weakness invariably occurs after the indivisible unit of two poems associated with Petrarch's correspondent Antonio Beccari da Ferrara: *Rvf* 119 (the canzone *Una donna più bella assai che 'l sole*) and *Rvf* 120 (the sonnet *Quelle pietose rime in ch'io m'accorsi*). In many of the most reliable early manuscripts of the *Fragmenta*, the ballata *Donna mi vene*, expunged from Petrarch's working copy (Vaticano Latino 3195, c. 26r), floats in the area of poem 121 even when

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11. See, for example MSS Laurenziano 41.17, discussed here below, Riccardiano 1088, and, perhaps determinative, Casanatense 924.
12. Angelo Solerti's edition of the *Rime Disperse* (1909) was reissued in facsimile in 1997 with an essential critical and editorial update by Paola Vecchi Galli; see Solerti [1909] 1997, 323–410.

the madrigal, *Or vedi, Amor* has taken up residence in or near the same position.[13]

We know that Petrarch had already sanctioned and circulated at least one version of his collection in which *Donna mi vene* rested between *Rvf* 120 (*Quelle pietose rime in ch'io m'accorsi*) and *Rvf* 122 (*Dicesette anni à già rivolto il cielo*), that is in the version copied by Giovanni Boccaccio in the early 1360s (MS Chigiano L v 176, c. 63*v*). After Petrarch's death in 1374, in numerous early manuscripts (such as Trivulziano 1091, Riccardiano 1088, and Morgan Library M502), *Donna mi vene* appears between or in the vicinity of 120 and 122. In other cases, when *Or vedi, Amor* is transcribed as poem 121, *Donna* tends to find its place near the anniversary sonnet 122. Modern scholars usually see — and for the most part dismiss — these variants through the prism of the partial holograph and partial fair copy of MS Latino 3195. But the local context, including Petrarch's authorial and scribal habits, adds a dimension left unconsidered by those who would fetishize the holograph. First of all, only a portion of Latino 3195 can be considered a fair copy of Petrarch's intentions produced for the most part by Petrarch's scribe, Giovanni Malpaghini, with some microscopic corrections in the poet's own hand. Even when on the few occasions that Petrarch entered poems completely in his own hand in the fair copy sections, such as *Geri, quando talor meco s'adira* (*Rvf* 179, Latino 3195, c. 37*r*), he still returns later to the codex not just to correct errors but to erase and revise, in some cases extensively. And once Petrarch abandons the idea of maintaining the manuscript's fair copy form, it becomes an experimental work site.

Key to understanding the *mouvance* of *Donna mi vene* and *Or vedi, Amor* is Petrarch's "local practice" of authorizing and releasing his works not through his own autograph copies but in fair copies produced by authorized copyists. While MS Latino 3195 was in its early form, I believe, originally intended to circulate as a fair copy of the *Fragmenta*, it in fact never circulated. We certainly see evidence of readings unique to Latino 3195 in manuscripts such as Laurenziano Segniano 1, Laurenziano 41.10, and Morgan M. 502, especially these manuscripts' dutiful adherence to the visual-poetic transcriptional formulae followed by Petrarch. But, it is more than likely that subsequent copies overseen by either of Petrarch's heirs, Francescuolo da Brossano or Lombardo della Seta, used a fair copy of an earlier form of the holograph.[14] The unfinished nature of Petrarch's holograph would have

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13. See, for example, MSS Cologny, Bodmer 131 and Vatican, Barberiano Latino 3954.

14. As Gino Belloni has carefully reasoned (2004, 78–80), Petrarch's unfinished holograph was never treated as part of the poet's library, portions of which were to have gone to Francesco il Carrarese, the Lord of Padova and, since 1356,

made it unsuitable as an exemplar. This state of potential textual uncertainty literally about what was in the *Fragmenta* and its definitive order led to what would become virtually a critical industry of conjecture about authorized redactions of the work.[15]

MS Morgan M502, probably produced shortly after Petrarch's death in 1374 from an authoritative fair copy transcribed before many of the poet's emendations were entered into Latino 3195, tells part of the story of the perception of the uncertain textual landscape of the *Fragmenta* in the 1370s. As we see on c. 21v, the copyist of M502 works carefully from the

Plate 5. Morgan Library M.502, c. 21r.

antegraph with no interruption in ink, *ductus*, or form, following with equal accuracy the diversified layouts respectively for the canzone (*Rvf* 119),

the imperial vicar of Charles IV. While damaged and fragmentary, Laurenziano Segniano 1, from the early fifteenth century, seems to be one of the few codices taken at least partially from Petrarch's copy (see Storey 2004, 149). Only in the early 1470s a still anonymous editor sets the text of the Paduan Valdezoco edition of 1472 using a manuscript he has found at the home of the Santasofia family, Petrarch's partial holograph.

15. The twentieth-century hallmark of that industry is, of course, Wilkins 1951. But the industry's conjectural matrices are well entrenched and, in some sectors, taken for granted in the critical discourse of the nine forms of Petrarch's *Fragmenta*. For a review of the history of the factualization of these conjectures, see Barolini 2007.

the sonnet (*Rvf* 120 and 122) and the ballata (here *Rvf* 121). While throughout M502 we find traces of local and regional linguistic forms, the formal and material fixity of the *lectiones* of each poem seems to guarantee the authenticity of M502's antegraph.[16] In fact, the accuracy and clarity of vv. 103 and 105 seems to demonstrate that the copyist took his text from a fair copy exemplar that was not the poet's partial holograph, which at c. 25*v* reveals a difficult reading over an erasure at the beginning of the two verses, especially of "D*iu*erde lauro":

It is then noteworthy that the madrigal that would replace the ballata *Donna mi vene, Or vedi, Amor* now has moved from its earlier position — as we see in MS Laurenziano 41.17, c. 46*r* (see Plate 6) — between the sonnets *Mira quel colle* (*Rvf* 242) and *Fresco, ombroso, fiorito et verde colle* (*Rvf* 243)
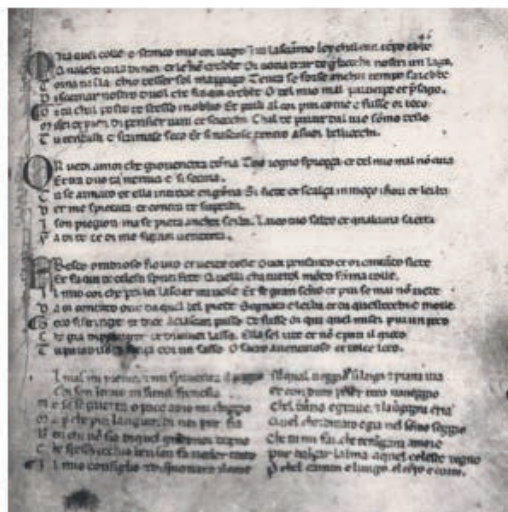

Plate 6. Biblioteca Laurenziana 41.17, c. 46*r*.

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16. For the regional forms of MS Morgan M502, see Storey 2006, 495–6. On c. 21*v* we note, for example, the copyist's *recetto* for *ricetto* (*Rvf* 119, 98).

to a unique position between the canzone *Di pensier in pensier di monte in monte* (*Rvf* 129) and the sonnet *Poi che 'l camin m'è chiuso di mercede* (*Rvf* 130), changing with it the interpretative values of these contiguous poems. On c. 25v of M502 the madrigal *Or vedi, Amor* has been transcribed with equal accuracy at the top of the charta. It has not simply been inserted from a different exemplar to fill space, as several fifteenth-century copyists handled *Donna mi vene*, seemingly uncertain about where to put the ballata but knowing that it should go somewhere in the collection.[17] We should note that in spite of their mobility within the order of the poems of the *Fragmenta* and—implicitly—in diverse interpretative contexts, the texts themselves show no substantive lexical variants.

The late fourteenth-century MS Bodmer 131 demonstrates how Petrarch's late revision within the larger context of his lyric production in the vernacular creates a textual mobility within the *Fragmenta* that opens the work to local editorial innovation. On c. 54v, after *Rvf* 120, *Quelle pietose rime*, the copyist inserts not one but six sonnets from Petrarch's uncollected lyric poems before copying the revised *Rvf* 121, *Or vedi, Amor*, *Rvf* 122, *Diciasettanni*, and finally *Donna mi vene spesso ne la mente* on cc. 56r and 56v. With the end of the gathering at c. 55v, one could even imagine that in a pinch four of the sonnets might have been used to fill unused space at the end of the quire. But the catchword "Conte" on c. 55v and the continuation of two "uncollected" sonnets *Conte Riciardo, quanto più ripenso* and *Ingegno usato a le question profonde* before the appearance of *Or vedi, Amor* at the bottom of the charta leave little doubt that the extraordinary six-sonnet interpolation is part of the program that the Bodmer copyist had before him in the antegraph from which he was working (see cc. 56r and 56v). This is the only extant manuscript in which we see this degree of mobility and this extensive a use of Petrarch's uncollected lyric poems within a form of the work we can still recognize as the *Rerum vulgarium fragmenta*. But the intervention is emblematic of the extent to which mobile texts are drawn to textual openings such as between and around poems 120 and 122.

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17. See, for example, MSS Milano, Trivulziano 904 and Vatican Ottoboniano Latino 2998, both fifteenth-century deluxe codices, in which we find *Donna mi vene* inserted immediately before the final poem of the *Fragmenta*: *Vergine bella, che, di sol vestita* (*Rvf* 366). In the case of MS Ottoboniano Latino 2998, *Donna mi vene* is copied twice, once on c. 103v after *Rvf* 119 (*Una donna più bella assai che 'l sole*) and, for good measure, again on c. 190v before *Rvf* 366.

c. 54*v*:

121 *Quelle piatose rime in chio macorsi* **Rvf 120**

122 *Per che l'eterno moto sopraditto*

c. 55*r*:

123 *Quantera amata daconcio cidipe*

c. 55*v*:

124 *O besstiuola che gia fusti in pregio*

125 *Si come da la madre di fetonte*

{catchword: *Conte*}

c. 56*r*:

126 *Conte Riciardo quanto piu ripenso*

127 *Ingiegnio usato ale quesstion profonde*

128 *Or uedi amor che giouenetta donna* **Rvf 121 [rev]**

c. 56*v*:

129 *diciascettanni agia riuolto il cielo* **Rvf 122**

130 *donna me viene spesso nellamente* **Rvf 121**

c. 57*r*:

131 *Quel uagho empallidir chel dolcie riso* **Rvf 123**

Plate 7. Bodmer Library, MS 131, cc. 54*v*–57*r*.

Petrarch's mobilization of *Or vedi, Amor* can only change so much of the Bodmer copyist's sense of the work's textual geography. The mobility of *Or vedi, Amor* weakens the cohesiveness of the transition from *Rvf* 120 to 121 and 122, but it does not suppress the former 121, the ballata *Donna mi vene spesso ne la mente*; rather—as an echo of a former version—this same mobility is extended by the Bodmer scribe to what becomes in Petrarch's own copy a palimpsest. In the early and uncertain circulation of the *Fragmenta* after Petrarch's death, *Donna* often re-surfaces to coexist in the lyric narrative with *Or vedi, Amor* instead of ceding to it.

If the ancient manuscript tradition of *Donna mi vene spesso ne la mente* demonstrates the mobility of a component part of the *Fragmenta* without significant lexical and syntactic variation, the ballata's modern editorial treatment reveals the power of its continued palimpsestic presence in the iconic *Fragmenta*. While modern editors now classify *Donna mi vene* as one

of Petrarch's uncollected poems, or *rime disperse*, the ballata has a special status as a work once admitted into the *Fragmenta* but then ultimately—literally after Petrarch's own copy Latino 3195 was rubricated—rejected. The reasons cited by modern editors for its elimination from the collection usually note—in an unusually literal vein—*Donna*'s introduction of a second love interest: "Donna mi vene spesso ne la mente; / altra donna v'è sempre" (vv. 1–2: One woman comes often to my mind / another is always there). Dante Bianchi (1940, 28–33) was among the first to suggest that the two women are not flesh and blood but allegories respectively for Virtue and Fame (Glory), with clear links to the allegorical theme of the preceding canzone *Una donna più bella assai che 'l sole* (*Rvf* 119). According to this interpretation, the ballata would have been rejected not because of a second woman but because of its repetition of the allegory of poetic glory in *Una donna* (Bianchi 1940, 33). Rosanna Bettarini sees in the ballata a Dantean allegory that reduces the essential allegory of the already mentioned *Rvf* 119 and is reminiscent of the sestina *Amor, tu vedi ben che questa donna* and of Dante's famous canzone *Così nel mio parlar voglio esser aspro* (2005, 1: 564–5).

These interpretations are instructive in their reliance upon the formal and thematic contexts of the *Fragmenta*, conjecturing thematic and stylistic principles of exclusion to explain the rejection of *Donna mi vene* and some of Petrarch's compilational strategies of the *Fragmenta*. Even among modern editors of Petrarch's uncollected lyrics the ballata seems to require special treatment. Angelo Solerti places it first among forty uncollected poems and fragments he attributes to Petrarch due to the fact that it was once included in the *Fragmenta* ([1909] 1997, 71). More recently, Laura Paolino inserts it into her collection of *Rime estravaganti* as n. 18 (1996, 729–32), noting however that the only way to date the composition of the ballata is through the possible dates of composition of its once companion poems in the *Fragmenta* (730). One of the most discussed poems by Petrarch not included in the *Fragmenta* seems due, ultimately, to the very influence of the ballata's mobility, first in early manuscripts of Petrarch's iconic book and then in the ultimate mobility of its rejection from the *Fragmenta*, to which it is still editorially and interpretatively tied. It at once hovers in and behind the scenes of the composition of the *Fragmenta* and, in its exclusion from the *Fragmenta*, partially explains the work's principles of *compilatio*. Despite its final "official" rejection in Petrarch's own hand, *Donna mi vene spesso ne la mente* is a poem that is inexorably linked to the *Fragmenta*. It influences the interpretation of the madrigal that replaced it and, as we have seen, the poems that once accompanied it in the collection.

The complex history of *Donna mi vene spesso ne la mente* as a resistant, mobile text within the *Rerum vulgarium fragmenta* and the social-performative contexts and textual condition of *Domna, tant vos ai preiada* exemplify editorial and critical circumstances in which we are forced to rethink the roles and the relationship of textual mobility and its supposedly oppositional category of textual fixity. While we ask our editions to give us definitive forms, it is difficult to ignore the multiple interpretative layers of textual movement, either through the transmission of copies or authorial emendation and reordering. These are variants that belong more to the palimpsest than to the critical apparatus. While not definitively part of the text, they still help define it.

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The Stuff of Fiction

Digital Editing, Multiple Drafts and the Extended Mind

Dirk Van Hulle

Abstract

Since genetic criticism regards modern manuscripts as a research object in and of itself, it objects to an editorial practice that treats manuscript studies as a mere tool towards the making of a scholarly edition. Still, an exchange of ideas between genetic criticism and scholarly editing can be mutually beneficial and may work in two directions. This essay therefore starts from digital scholarly editing, more specifically from recent developments in computer-assisted collation of multiple draft versions, to see how it can contribute to the study of modern manuscripts. The argument is that the combination of textual scholarship and genetic criticism can be an effective instrument for literary critics, enabling them to study the material aspect of the writing process as an inherent part of what cognitive philosophy calls "the extended mind"; and that this extensiveness does not only apply to the writer's mind, but that an awareness of manuscripts as a crucial part of the "stuff of fiction" can also contribute to a better understanding of literary evocations of the fictional mind.

The title of this essay refers to the word "stuff" in its material sense and to the role of primary objects, artifacts, and archival materials as the basis of, and challenge to, textual scholarship. In the past, there have been quite a few attempts to define the distinction between textual criticism and genetic criticism. Daniel Ferrer has suggested that textual criticism focuses more on "repetition", treating variants as deviations from a copy-text, whereas genetic criticism focuses more on "invention" (Ferrer 2010, 21), treating variants as forms of rewritings. Pierre-Marc de Biasi also advocates the use of the term "rewritings" or *"réécritures"* (de Biasi 2000, 20) instead of variants, arguing that one cannot speak of a variant if there is no invariant to compare it with. But in some cases, one can use another version (even a rough draft) as a "temporary invariant" to compare. And more generally, the rejection of the term "variants" also has to be seen in the historical context of the early days of genetic criticism, in the 1960s, when it was compelled to establish itself as a separate disci-

pline by distinguishing itself clearly from textual criticism and scholarly editing, or what is usually called "*philologie*" in France. In the meantime, a rapprochement between genetic criticism and scholarly editing is not just desirable, but may actually be mutually beneficial. This essay is an attempt to contribute to such a rapprochement.

From the perspective of textual criticism, scholarly editors may object to de Biasi's rejection of the term "variants". Nonetheless, reconsidering "variants" as forms of "rewriting" ("*réécritures*") can also be an invitation to scholarly editors to treat variants as forms of creative undoing and inventive revision, not only in terms of deviations from a copy-text. Since genetic criticism has objected to the subservient role of manuscript research in scholarly editing, I would like to propose a *reversal of these roles* for the purpose of this essay. Instead of employing manuscript research with a view to making an edition, I will start from digital editing and treat it as a tool for manuscript research and literary criticism, starting from a concrete case: the ongoing research into the possibility of computer-supported collation of modern manuscripts, applied to the works of Samuel Beckett. From there, I will work backwards from digital editing to a consideration of multiple drafts and, finally, to a more abstract and philosophical investigation into what some thinkers call the "Extended Mind".

Digital Editing

For the Beckett Digital Manuscript Project (BDMP) — a digital edition that brings together facsimiles of all the manuscripts of Samuel Beckett — the Centre for Manuscript Genetics at the University of Antwerp is working together with Gregor Middell, Ronald Dekker, and Joris van Zundert at the Huygens ING in The Hague to try and make a computer-supported collation tool (CollateX) and implement it in the BDMP to compare multiple versions. A specific problem with the collation of modern manuscripts is that it involves the treatment of cancelled text. One manuscript version can often be subdivided into several writing stages, as they were originally called by the TEI Special Interest Group (SIG) on "Genetic Editions".[1]

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1. In a draft encoding model for genetic criticism, a stage is defined as "a reconstructable stage in the evolution of a text, represented by a document or by a revision campaign within one or more documents, possibly assigned to a specific point in time" (TEI Special Interest Group 2013). In the meantime, the term "stage" is no longer used for this purpose, for several reasons, including the potential confusion with stage directions.

The classical problem, however, is that it is often hard to identify different stages and the writing sequence within each writing stage. Especially if an author uses the same writing tool for all the text on the document (including cancellations and additions) it is often almost impossible to discern separate stages. As a first step, we therefore started by turning every manuscript into a straightforward textual version, by regarding the manuscript as "a protocol for making a text", according to Daniel Ferrer's definition (Ferrer 1998; 2011, 43). A pragmatic application of this protocol model is to work with the uncancelled text of each manuscript: a reading text of a draft, without the deleted passages, generated from the XML transcription by ignoring the passages marked by ~~. . .~~ tags. This pragmatic approach aligns with Ferrer's protocol model since the uncancelled text is usually an author's last instruction to himself when he is on the verge of making a new version of the text, such as a fair copy or a typescript. This system of working with the uncancelled text was used to test the first research results of CollateX integrated in the BDMP.

Evidently, researchers working on modern manuscripts are usually not just interested in the uncancelled text of a manuscript, but especially in the cancellations and substitutions. The challenge was therefore to try and find a solution for computer-supported collation of modern manuscripts, *including* cancellations. One of the difficulties of working with "versions" and "stages", as initially suggested by the TEI SIG working on genetic editions, was that these concepts usually apply to the entirety of the work (for instance a poem, a short story or even a novel). If, say, Samuel Beckett makes corrections in blue-black ink on a typescript, it is easy to discern this writing layer in blue-black ink as a separate stage in the revision process. But Beckett often used the same blue-black ink he used for the first draft, fair copies, and revisions, which makes it hard to distinguish separate stages.

For instance, the following sentence from the manuscript of *The Unnamable* is written in blue-black ink:

> how can you ~~reflect~~ think and ~~speak~~ say something at the same time[2]

The words "reflect" and "speak" are both cancelled in blue-black ink and the additions "think" and "say something" are also written with the same writing tool. In this particular case, it is likely that Beckett made the two

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2. The manuscript is preserved at the Harry Ransom Humanities Research Centre, Austin, TX: HRC MS SB 5-9-3, page 3r.

substitutions during the same stage of revision ("*campagne de révision*'), which could be represented as a two-stage development:

> S1: how can you **reflect** and **speak** at the same time
> S2: how can you **think** and **say something** at the same time

But theoretically it cannot be excluded that "think" was added later than "say something", i.e. that these two separate additions constitute two separate stages:

> S1: how can you **reflect** and **speak** at the same time
> S2: how can you **reflect** and **say something** at the same time
> S3: how can you **think** and **say something** at the same time

Nor can it be excluded that the order of the two different additions was the reverse:

> S1: how can you **reflect** and **speak** at the same time
> S2: how can you **think** and **speak** at the same time
> S3: how can you **think** and **say something** at the same time

The markup of a transcription would have to indicate that, in the first case, "think" was an addition at stage 2 and "say something" an addition at stage 3; and the reverse in the second case. In complex cases, it is sometimes impossible for the editor to make this kind of decision, and researchers may want to check against a facsimile of the original manuscript anyway.

My suggestion is therefore to apply the notion of versions to smaller units of text, and to specify the size of the unit. Apart from text versions (*Textfassungen*) one could, for instance, work with sentence versions, or, for the purposes of collation, with even smaller units, such as versions of a word or of a "segment" (which can be as small as a space or a punctuation mark). This is another example from the manuscript of *The Unnamable*:

> unable to stop seeking ~~why, why~~ ~~the cause of~~ the cause of this need to talk
> (HRC MS SB 5-9-3, 15r)

Instead of dividing this one sentence into several witnesses for collation purposes and obliging the editor to make sometimes impossible decisions with regard to the relative chronology of different substitutions, working with segment versions only requires a chronology of each substitution in

isolation. In the example quoted above, the XML encoding could read as follows:

> unable to stop seeking <subst xml:id="subst1"><del xml:id="del1">why, why</del><add xml:id="add1"><subst xml:id="subst2"><del xml:id="del2">the cause of</del><add xml:id="add2">the cause of</add></subst></add></subst> this need to talk

This could be visualized synoptically:

		why, why	
		the cause of	
w1	unable to stop seeking	the cause of	this need to talk

In this example, "witness 1" consists of the uncancelled text of the manuscript, which serves as the protocol for the writer when he makes a fair copy, but the information about all cancellations and additions is preserved and can be visualized if the user so desires.

In the first typescript, the "*réécriture*" is rewritten yet again ("the cause of" becomes "the cause, the cause of") and another unit ("seeking") is briefly revised ("searching for"), only to be restored to "seeking":

			why, why	
			the cause of	
w1	unable to stop	seeking	the cause of	this need to talk
		searching for		
w2	unable to stop	seeking	the cause, the cause of	this need to talk

If users do not wish to be bothered by the cancellations and only want to see a collation of the uncancelled text, an option "hide cancellations" (as one of the "Tools" in the menu) could simplify the alignment table, reducing it to a visualization of the different versions' uncancelled text only.

w1	unable to stop seeking	the cause of	this need to talk
w2	unable to stop seeking	the cause, the cause of	this need to talk

From the point of view of scholarly editing, this would be a way of bringing genetic and textual criticism closer together, by both visualizing the "*réécritures*" and collating variants between multiple drafts.

Multiple Drafts

Multiple drafts can also be approached from other perspectives. In the 1990s, the philosopher Daniel C. Dennett suggested his so-called "Multiple Drafts Model" to describe consciousness.[3] Dennett compared the workings of the conscious mind to a process of editorial revision: "These editorial processes occur over large fractions of a second, during which time various additions, incorporations, emendations, and overwritings of content can occur, in various orders" (DENNETT 1991, 112). Observations or feature discriminations are spatially and temporally distributed over various specialized parts of the brain and combine into narrative sequences that are subject to continuous editing. The result is that "at any point in time there are multiple 'drafts' of narrative fragments at various stages of editing in various places in the brain" (113) and there is "no single narrative that counts as the canonical version, the 'first edition' in which are laid down, for all time, the events that happened in the stream of consciousness of the subject, all deviations from which must be corruptions of the text" (136).

This is an adequate description, not just of the workings of consciousness, but also of genetic criticism's attitude towards textual versions, and towards "authorial invention". This "invention" consists of a dialectics of composition and decomposition, as Nelson Goodman already suggested in *Ways of Worldmaking* (1978; see also FERRER 2011, 180). And it is not only applicable to literary invention. Take for instance the Declaration of Independence. Thomas Jefferson wrote the draft of the Declaration, and in his autobiography he describes the reactions to it when he presented it to Congress. On 28 June 1776, a Friday, the draft was read out to the members of Congress. They had a weekend to think about it and the next week they discussed it. Jefferson includes a transcription of the original draft in his autobiography, with the following justification: "As the sentiments of men are known not only by what they receive, but what they reject also, I will state the form of the Declaration as originally reported. The parts struck

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3. It is interesting that Dennett employs a textual metaphor to explain cognitive processes from a philosophical point of view. From a textual scholar's perspective, I have taken the metaphor as an invitation to textual and genetic critics to investigate to what extent physical (i.e. not just metaphorical) drafts can help us understand both the workings of authors' creative minds and their literary evocations of characters' minds. This research is taking shape in a book with the working title *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond* (Bloomsbury; forthcoming), which provides a broader framework for the cases discussed in this essay.

out by Congress shall be distinguished by a black line drawn under them, and those inserted by them shall be placed in the margin, or in a concurrent column" (JEFFERSON 2003, 337). One of the passages that remained unchanged was "the pursuit of happiness". Only one man stood in the way of this pursuit of happiness, the King of England. As part of the rhetorical strategy of the Declaration, all the King's misdeeds were enumerated, for several pages. One of his cruelest outrages was to allow the slave trade and "to keep open a market where men should be bought and sold" (JEFFERSON 2003: 340). This important paragraph on slavery was famously cut by Congress. As a collective, the members of Congress weighed the options—should they abolish slavery or not? They eventually decided to omit the paragraph. This omission constitutes one of the most striking "what ifs" of American history. What if this paragraph had not been omitted, could the civil war have been avoided? This draft is therefore a historically valuable, material remnant of democratic *decision making*, and perhaps even more importantly, a material trace of democratic *hesitation*, if hesitation can be collective. For decision making often implies hesitation—both public and private decision making.

This document is also a material vestige of a more private process of hesitation and decision making. The notorious slavery passage was preceded by a shorter one that was cut in one go. It starts as follows: "He has incited treasonable insurrections of our fellow citizens, with the allurements of forfeiture and confiscation of our property" (JEFFERSON 2003: 340; emphasis added). With a team of preservation researchers at the Library of Congress, Dr. Fenella France discovered in 2010 that the word "citizens" was written on top of another word, which Jefferson had carefully scraped away. The scraping is significant in itself, because elsewhere he merely cancelled passages by crossing them out. With a technique called "hyperspectral imaging" the team managed to decipher the word. Jefferson had first written "our fellow *subjects*". The difference between "subjects" and "citizens" is vast. After centuries of being ruled by kings who claimed to have received their mandate directly from God, a people now decided that this was no longer the case: a leader receives his mandate from the people, and therefore has to earn it. And yet, even for Jefferson, it turned out to be hard to put this into words. Even as he corroborated this tyrannical King's incompetence with numerous pieces of evidence, he kept referring to the people as "subjects". The decision to write "subjects" may have been prompted by what neuroscientist Jan Lauwereyns calls "bias". Investigating the neural underpinnings of decision making, he emphasizes the crucial role of "the prior" in the assessment of probabilities and the way "neural circuits weigh

the options" (Lauwereyns 2010, 14). But after having written "subjects", Jefferson apparently noticed the "bias". He caught himself lapsing into this prior, default formulation, scraped it away as thoroughly as he could, and replaced the word with "citizens".

This may have been a one-off lapse, but a little further in the document one notices that, even for the most eloquent revolutionary, it took some time to become fully aware of, and come to terms with, the idea of freedom. Jefferson still thought it necessary to present the citizens as "a people who mean to be free [. . .] a people fostered and fixed in principles of freedom"—hesitantly wrapping the idea of freedom in a cloud of words instead of unwrapping it completely:

> A prince whose character is thus marked by every act which may define a tyrant is unfit to be the ruler of a people <u>who mean to be free. Future ages will scarcely believe that the hardiness of one man adventured, within the short compass of twelve years only, to lay a foundation so broad and so undisguised for tyranny over a people fostered and fixed in principles of freedom.</u>

Only as part of a collective, together with all the members of Congress, did he decide to replace the long, hesitant description by one powerful adjective, "free"—a free people:

> A prince whose character is thus marked by every act which may define a tyrant is unfit to be the ruler of a ^{free} people.

But it was the hesitation itself that served as the catalyst for decision making. And this process of hesitation, creative undoing, and decision making has left its material traces on a document.

The Extended Mind

Perhaps the expression "to leave traces" is not precise enough as a metaphor as it may give the impression that hesitation takes place "inside" people's heads and that the paper traces are merely a record of this cognitive process. According to a current paradigm in cognitive sciences, the mind is *not* something *inside* our heads; it is "extended" (Clark and Chalmers 1998; Clark 2008; 2012; Menary 2010; Stewart 2011).

The "extended mind" is the interplay between intelligent agents and their cultural as well as material circumstances. These material circumstances in the environment can be anything. In the case of a writer, for instance, this environment can simply be a piece of paper. I suggest that we can regard manuscripts, not just as "traces of" a cognitive process, but as "parts of" a cognitive process, parts of an extended mind.

This brings us to the title of this essay, "The stuff of fiction", a quotation from Virginia Woolf's essay "Modern Fiction". In line with her rhetorical strategy to present her generation of writers as "modern" and completely different from the previous generation, she writes "that the proper stuff of fiction is a little other than custom would have us believe it". This sentence is part of the paragraph that starts with the motto "Look within":

> *Look within* and life, it seems, is very far from being "like this". Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there; so that, if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it. Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? We are not pleading merely for courage and sincerity; we are suggesting that the proper *stuff of fiction* is a little other than custom would have us believe it. (Woolf 1972: 106; emphasis added)

Unlike the Realists, Woolf claimed that her generation was going to "Look within" and study the mind. To a large extent, critics of Modernism have taken over this internalist way of presenting the mind, which has been called the "inward turn" of Modernism (Kahler 1973). The term "interior monologue" is a good example of this discourse. But recently this "inward

turn" has been questioned: Is this really what literary Modernists were doing, "looking within"? It is clear that they try to focus on the workings of the mind, but more often than not this mind turns out to be an "extended mind". In her literary writings, even Virginia Woolf herself seems to present the workings of the mind as interplay between an intelligent agent and his or her cultural as well as material circumstances. A good example is her story "The Mark on the Wall", which is not just a illuminating exercise in what is usually referred to as "interior monologue", but it evokes a mind that is at work *thanks to* the interaction with an environment: a mark on the wall.

Against the background of the motto "Look within", it is remarkable that in the opening sentence of "The Mark on the Wall", the protagonist does not look "*within*" but looks "*up*": "Perhaps it was the middle of January in the present that I first looked up and saw the mark on the wall". Three times, the first-person narrator says she looked up, before the "innumerable atoms" start "falling": "I first looked up and saw the mark on the wall" [. . .] "I was smoking a cigarette when I looked up and saw the mark on the wall for the first time. I looked up through the smoke of my cigarette" (Woolf 2000, 53)[4] — and in the subsequent paragraphs she comes up with several hypotheses about what the mark might be — the head of a gigantic old nail, a hole made by a nail (but "it's too big, too round, for that"), a rose-leaf, a crack in the wood. Again and again, the mind in the story "swarms" in divergent directions, but each time the text returns to the mark on the wall, and a new hypothesis about the mark sets off a new string of thoughts. The structure of the text reflects this interactive way in which an intelligent agent negotiates opportunities for interaction with an environment. In other words, the text demonstrates an "extended mind" at work. There is a divergence between what Virginia Woolf *did* and what she *said she did* ("Look within").

Another example of such an "extended mind" at work is a late text by the late modernist, Samuel Beckett. The text, entitled "Ceiling", is about the slow process of gaining consciousness or "coming to", as it is called in the text. The narrative situation is a man lying in a bed, opening his eyes.

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4. James Harker analyses the story "The Mark on the Wall" and makes a link with Noë 2004: "Woolf's ordinary mind, inextricable from its moving body, is in line with the 'enactive' approach in contemporary understandings of perception. 'Vision,' cognitive philosopher Alva Noë claims, 'is a mode of exploration of the environment drawing on implicit understanding of sensorimotor regularities' (29–30)" (Harker 2011, 8).

The first thing he sees is the white ceiling: "On coming to the first sight is of white" (Beckett 2009, 129).

The "dull white" of the ceiling can be read as a metaphor of the dull white of the paper (Van Hulle 2012, 285). As Richard Menary argues in "Writing as Thinking", writers' interaction with the paper is part and parcel of the cognitive process and that "writing transforms our cognitive abilities" (2007, 621). The nexus mind/manuscript is a constant interplay that helps constitute the mind in the first place. In this respect, the first line of the first draft of Beckett's next work, *Stirrings Still / Soubresauts*, is interesting. It is a sentence that is not finished and that is interrupted by the words "comment dire": "Tout ~~tout le temps~~ ᵀᵒᵘʲᵒᵘʳˢ à la même distance comme c'est comment dire?" (Beckett 2011, www.beckettarchive .org). The phrase "comment dire" indicates a failure to utter, but at the same time it serves as a driving force of the cognitive process of invention, because this is the first line of a draft that admittedly led to many aborted sections, but eventually also to the published work *Stirrings Still* (translated by Beckett as *Soubresauts*). The same phrase eventually became the title of Beckett's last work: "Comment dire", or in his own English translation: "what is the word". The text was written after an accident. In July 1988, Beckett fell in his kitchen and was discovered unconscious. The diagnosis was inconclusive; he had a neurological illness, but the cause was uncertain. The effect, however, was clear enough: he temporarily suffered from aphasia. While he was recovering, he wrote this text, first in hospital and then in the nursing home Tiers Temps, as he indicated on the first page of his first draft.

The work looks like a poem, but it can be read as the attempt to write one single sentence and the failure to complete it. The text contains more lines of creative undoing than lines that represent the sentence that does not manage to be written. The longest version of this sentence is:

folly for to need to seem to glimpse afaint afar away over there what—

This is followed by the last few lines, "what—", "what is the word—" and again, after a blank line, "what is the word", this time not followed by a hyphen.

The process of writing or failing to write the sentence is scrutinized meticulously. At regular intervals the text is interrupted by the phrase "what is the word". In the earliest French version this phrase is "quel est le mot" ['what is the word'], not yet the more idiomatic French expression "comment dire". And the first word was "mal", not yet the word "folie", as in

the published version.[5] What drives the text is the question of an accurate description of "tout ce ceci-ci". In Beckett's own translation, "all this this here" is presented in the following way:

> folly seeing all this —
> this —
> what is the word —
> this this —
> this this here —
> all this this here — (Beckett 2009: 133)

The word "seeing" is reconsidered and replaced by "given": "folly given all this this here —" and eventually this whole part of the sentence is simply cut. From that moment onwards the word "folly" is immediately followed by "for to —" and by the process of choosing the right verb. The first verb that comes to mind, "see", is immediately replaced by alternatives that imply more ambiguity:

> folly seeing all this this here —
> for to —
> what is the word —
> see —
> glimpse —
> seem to glimpse —
> need to seem to glimpse —
> folly for to need to seem to glimpse —

In the manuscript of the French original, this is the place where the text splits up into two alternatives. The first alternative starts with the verb "to see" (*à voir*); the alternative in the second column suggests that even the verb "voir" was preceded by a moment of hesitation (*à —/ comment dire —/ à voir —*). At this juncture in the manuscript, the text (which up to that point looks like one long column of short interrupted lines) splits up into two columns, two alternative versions. This is more than just a moment of hesitation in the manuscript. Beckett may have been in doubt as to how

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5. The French published version opens as follows: "folie – / folie que de – / que de – / comment dire – / folie que de ce – / depuis – / folie depuis ce – / donné – / folie donné ce que de – / vu – / folie vu ce – / ce – / comment dire – / ceci – / ce ceci – / ceci-ci – / tout ce ceci-ci – ".

he was going to proceed; at the same time this doubt has left its traces on the manuscript in the form of a draft that splits into two alternatives, and this hesitation is subsequently "performed" in the published text. In his last work, Beckett is giving shape to what, in his first published text, he said about James Joyce's "Work in Progress" (before it was called *Finnegans Wake*): "Here form *is* content, content *is* form. [. . .] His writing is not *about* something; *it is that something itself*" (Beckett 1984, 27). To illustrate his point, Beckett chose the word "doubt". The English language, according to Beckett, was "abstracted to death" and Joyce brought it back to life, by developing a new expression of the abstract concept "doubt": "in twosome twiminds" (28). This is an apt description of what happens in the manuscript of "Comment dire": the text is constantly "in twosome twiminds" and the process of thinking and writing is driven by a dialectic of composition and decomposition. What he wrote in his first publication (the essay on Joyce) can be applied to his last work: here, form is content, content is form; the text is not *about* a cognitive process, it "is" that cognitive process itself. Even though the text never makes explicit what "this this here" is, the insistent deixis draws its readers' attention to the materiality of the process of cognition, the interaction between neural processes and the writing surface.

In conclusion, my suggestion is that "this this here"—the material aspect of the writing process—is something we, scholarly editors *and* genetic critics, can draw literary critics' attention to, by arguing that it is an inherent part of the "extended mind", and by showing that this material aspect can contribute to a better understanding of the Modernists' literary attempts to evoke the workings of the mind. This implies that our task is not just to produce scholarly editions, with critical apparatuses, but that we might also consider it our task to show that also the cancellations in even the most chaotic drafts matter, that these "multiple drafts" contain relevant information on the "extended mind", and that "all this this here" is the "stuff of fiction".

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Chance Operations and Randomizers in Avant-garde and Electronic Poetry

Tying Media to Language

Jonathan Baillehache

Abstract

This article explores and compares the use of chance procedures and randomizers in Dada, Surrealism, Russian Futurism, and contemporary electronic poetry. I analyze the role of materiality of media in creating unexpected literary outcomes through a discussion of Freud's concept of the uncanny and Katherine Hayles's concept of computation as symptom.

THE GOAL OF THIS ESSAY IS TO COMPARE THE LITERARY USE OF chance operations by historical avant-garde poets (Dadaists, Russian Futurists, and Surrealists) with the use of randomness in electronic literature (specifically in generative poetry). In this essay, randomness and chance are essentially equivalent terms, but reflect different cultural and epistemological contexts. Chance is traditionally associated with art and print literature, such as automatic writing or the cut-up technique, whereas randomness in this essay is associated with computers and electronic literature. Literary uses of chance or randomness are context-bound and reflect different artistic agendas: in the surrealists' literary technique of automatic writing,[1] for instance, randomness is used in order to explore the unconscious, whereas in Nanette Wylde's electronic poem *Storyland*, randomness is used to explore the ambiguity between human subjects and machines. How do these different contexts of bibliographic publication and protocols

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1. André Breton and Philippe Soupault's *Les Champs Magnétiques*, published in France in 1920, is considered one of the first books written with the method of "automatic writing", or, as Breton puts it, "to blacken paper with a laudable disregard for any literary output" ["*noircir du papier avec un louable* mépris *de ce qui pourrait en sortir littérairement*"]. See BRETON 1996, 326.

of creation transform our interpretation of the use of chance in literature? What does this comparison between different context-bound literary uses of randomness teach us about the role of bibliographic components in building our interpretation of literary texts? In this essay, I argue through the example of Russian futurist poetry and generative poetry that the distinction between mechanistic chance operations (whether physics-based or computational) and the kind of free-association displayed in automatic writing is not clear cut. A reevaluation of the concept of the unconscious in light of new forms of electronic uses of randomness could help us better understand the nature of subjectivity in contemporary electronic literature and offer the opportunity to read generative poetry in terms of its past.

Numerous examples show that randomness, a function built into most programming languages, is a prominent component of electronic literature.[2] It is startling, somehow exhilarating, and uncanny to play pieces of electronic literature that display randomness at the core of their aesthetic. One feels almost immersed in a world haunted by cybernetic ghosts. Generative poetry is the category of electronic literature that makes the most obvious use of randomness. Nanette Wylde's generative poem *Storyland*, for instance, published in the *Electronic Literature Collection*, generates random short poems by coupling sets of words according to a series of randomly obtained numbers against the soundtrack of an amusement park (Wylde 2006). One among many possible iterations of this generative poetry reads as follows:

Before the age of technology, an over-achiever believed in humanity. The over-achiever denied the truth.

The earth moved.

The over-achiever plagiarized the works of a super cool disc jockey. The super cool disc jockey also denied the truth but refused to admit anything.

While watching them, a hermaphrodite delighted others with silliness. The hermaphrodite was ruthless.

Deals were made.

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2. Mark Sample presented a prehistory of literary use of randomness in computing in his talk "An Account of Randomness in Literary Computing" (http://www.samplereality.com/2013/01/08/an-account-of-randomness-in-literary-computing/).

The hermaphrodite wanted to be the over-achiever. The over-achiever forgave the super-cool disc jockey.

When compared to earlier uses of chance operation in literature, a piece like this one resembles some of the automatic writings produced by André Breton and Philippe Soupault in their collective work *The Magnetic Fields*:

The bird in this cage makes the dedicated-to-blue pretty child cry. Her father is an explorer. The new-born kitties rotate. There are in those woods pale flowers that make those who pluck them die. The whole family is prosperous and gathers under this lime-tree after mealtime.[3]

The difference between Nanette Wylde's *Storyland* and Breton and Soupault's *Magnetic Fields* is that the former is produced according to a computational algorithm involving randomizers and user interaction, and the latter by two free-wheeling human subjects. But the resemblance between the two is uncanny, and part of *Storyland*'s interest is to question, through its resemblance with surrealist writing, the assumed difference between the human mind and cybernetics. Generative poetry has indeed a tendency to present itself as a simulation of such or such print literature or writer.

One could argue that a piece like *Storyland* is the only one of the two that could claim to be randomly generated because it relies on computational randomizers, the computing equivalent of dice, whereas *Magnetic Fields* makes no use of any true mechanistic random device. We could indeed suspect that the *Magnetic Fields*' prose is determined by its authors' unconscious drives, and therefore is not random in the same sense that a text of generative poetry is randomized by the combination of an algorithm and the user's input. The intrusion of computational or mechanistic constraints between writers and literary outcomes could be thought to produce a purer form of randomness than the kind emerging from the unconscious. If we gave into this dichotomy, the sort of randomness that the Freudian unconscious produces, surprising in its formations yet determined by the return of the repressed, would be incomparable with the randomness that machines and chance operations produce. Indeed, it was precisely Breton's

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3. "L'oiseau dans cette cage fait pleurer la jolie enfant vouée au bleu. Son père est un explorateur. Les petits chats nouveau-nés tournent. Il y a dans ce bois des fleurs pâles qui font mourir ceux qui les cueillent. Toute la famille est prospère et se réunit sous ce tilleul après le repas." (Breton and Soupault 1971, 44). Unless otherwise indicated, all translations from French to English are my own.

point to use automatic writing as a way to unveil and explore the Freudian unconscious, and a point of departure from the mechanistic chance operations proposed by Dada poets such as Tristan Tzara.[4] Contemporary uses of randomizers in electronic literature would thus be closer to the Dadaist use of mechanical chance operations (like pulling out cut-up words from a shuffling bag[5]) than to surrealist automatic writing. A piece of electronic poetry like Jörg Piringer's applet *Konsonant*, for instance, demonstrates that Dadaist physics-based chance procedures such as shuffling words in a bag can be fully simulated by computers down to the very visual pleasure of seeing letters bounce on one another.[6] If one were to distinguish computational random poetical engines from automatic writing, one could thus question the relevance of the Freudian unconscious to understand electronic literature, or, for that matter, the relevance of the Freudian unconscious to understand what Katherine Hayles calls the "Computational Universe".[7] Where, indeed, could we locate the unconscious of any authorial figure in Nanette Wylde's *Storyland*? The same questions apply to Dadaist poetry. Generative poetry epitomizes the crisis of authorial subjec-

4. Mark Sample comments this split between the mechanistic chance operation of Dada and the Surrealist use of automatic writing in his chapter on Randomness in Montfort 2012.

5. "Pour faire un poeme dadaiste : / Prenez un journal. / Prenez des ciseaux. / Choisissez dans ce journal un article ayant la longueur que vous comptez donner à votre poème. / Découpez l'article. / Découpez ensuite avec soin chacun des mots qui forment cet article et mettez-les dans un sac. / Agitez doucement. / Sortez ensuite chaque coupure l'une après l'autre dans l'ordre où elles ont quitté le sac. / Copiez consciencieusement. / Le poème vous ressemblera. / Et vous voilà un 'écrivain infiniment original et d'une sensibilité charmante encore qu'incomprise du vulgaire" (Tzara 1920, 18) ["In order to make a dadaist poem: / Take a journal. / Take scissors. / Out of this journal pick an article of the length you want to give to your poem. / Cut up the article. / Then cut up accurately each of the words composing this article and put them in a bag. / Shuffle gently. / Take out next each cut-up word one after the other in the same order as they leave the bag. / Copy scrupulously. / The poem will resemble you. / And here you are, 'an immensely original writer with a charming sensibility, although misunderstood by the populace"].

6. See Piringer 2012.

7. Hayles addresses the connection between Jacques Lacan's reading of the Freudian unconscious and cybernetics but avoids using the word "unconscious" in her own critical apparatus when exploring electronic literature, preferring terms like "non-conscious" or "a-conscious" to describe the impact of machines on human subjectivity. See Hayles 2005.

tivity initiated by Dada poetry by further pulling the author's agency away for the text through the use of readers' input, who must click on a "New Story" round-shaped pink button in order to seed the computational randomizer's algorithm with new data.

However tempting, such a dichotomy between generative poetry's randomizing procedures and the unconscious nature of automatic writing obscures the fact that generative poetry does not merely simulate the physics of Dadaist poetry or the randomizing of its content, but also, and more importantly, its poetical language. Whoever tried to instantiate Tzara's instructions *POUR FAIRE UN POEME DADISTE* by cutting up words in a periodical and shuffling them in a bag would realize that randomization of content is only one of the tricks of Dadaist poetry. In parallel to randomization of content, the resulting heteroclite typography of such a Dadaist poem will play an important part in the poem's signifying strategies. Dadaist poetry questions the authorial subjectivity of literature from the point of view of the materiality of literature. The materiality of Dadaist poetry is indeed addressed by Nanette Wylde through the use of color fonts and circus music in *Storyland*. Likewise, Breton and Soupault, despite their political dispute with Tzara, acknowledge their Dadaist inspiration when they describe automatic writing as relying on the materiality of media "to blacken paper" (Breton 1996, 326).[8]

* * *

It would certainly be a limitation to interpret automatic writing exclusively through the Surrealists' programmatic agenda of unveiling their author's unconscious, or, for that matter, some sort of collective unconscious pertaining to both authors and readers. Unless we support the fiction of a collective unconscious, automatic writings' psychoanalytical value is limited by the fact that literary text's meaning is co-constructed by a collectivity of readership and cannot speak only for and from its original authors. Earlier examples of automatic writing produced by Russian Futurists show that automatic writings' meaning is negotiated with readers in conjunction with the materiality emerging from the media of literature itself. Artists' books created by the Russian futurist poets in the 1910s and early 1920s combine

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8. In a gesture identified by Friedrich A. Kittler, surrealist writers, like their Dadaist counterparts, create a shortcut between literature and madness by fully identifying with the media of literature, turning paper into a mode of being distinguishing literature from psychoanalysis. See Kittler 1999.

both the Dadaist mechanical approach to randomness and the Surreal-ists' interest in the unconscious. Russian Futurist poets such as Aleksej Kručenyh, Ilja Zdanevič, Velimir Hlebnikov, or Roman Jakobson all con-tributed to a collective poetical experiment known as "zaum language", or the language "beyond reason". Their program was to create a poetry illus-trating a would-be universal poetical language made up of pseudo-words whose signification remains undetermined. In a poem like Kručenyh's *Dyr bul shchyl*,[9] for instance, words are not based on familiar roots and prefixes of Russian, but seem to be created totally randomly, although according, mostly, to Russian morphology:

<div align="center">

3 poems
written in
their own language
it differs from oth.:
its words have no
definite meaning

No.1.Dyr bul shchyl
ubeshshchur
skum
vy so bu
r l ez
(Kručenyh 1913)

</div>

The reader stands at a loss in front of such a text and deeply feels that his or her interpretations can only be random. Furthermore, some words can be deciphered using the morphology of different languages. If the first word, "Dyr" resembles a Russian word (dyra: "a hole"), the third one, "shchyl", evokes the morphology of Ukrainian. Zaum language was indeed created to be a universal poetical language, a language that would mean differently according to the language you would read it with, on the basis of a univer-sal grammar of instinctual drives correlated to certain sounds and letter shapes. More so than Dadaist poetry, zaum poetry intends to give random-ness a positive value. In many ways, zaum language can be described as a poetical prefiguration of information theory's revaluation of randomness. Information theory contributed indeed to the reevaluation of randomness

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9. Although we use the transliteration system ISO 9: 1995 for Russian names throughout this essay, we will use Allison Pultz and Gerald Janecek's own tran-scription system when quoting from their translation.

as a positive value by differentiating between information and meaning. As Katherine Hayles explains:

> [. . .] suppose I send you the output of a random number generator. No matter how many numbers I transmit, you will be unable to continue the sequence on your own. Every number comes as a surprise; every number contains new information. By this reasoning, the more random and chaotic a message is, the more information it contains.
>
> You may object that although the numbers are always new and surprising, they do not mean anything. The objection illustrates why it is necessary to separate information from meaning if chaotic system were to be considered rich in information. Implicit in the transvaluation of chaos is the assumption that the production of information is good in itself, independent of what it means. (Hayles 1990, 6)

Zaum poetry enacts this distinction between meaning and information by generating words not according to etymology or even homophony but according to a free play of sounds and letters as raw material. Some of the zaum words are not even sounds, but isolated letters, as if the poem were aiming at a prefiguration of computer languages, where individual letters inherit a paradigmatic value, independent from their syntagmatic value as signifiers in a chain of speech (Manovich 2002). Zaum language shares with computer languages both an ambition to universality and formalism, and a use of letters as algebraic units that transmit information rather than meaning.

Russian Futurist poets thought a lot about the conditions in which they could produce maximum information with minimum meaning, and they designed special techniques mixing physics-based chance procedures, misuse of literary media, and free-association in order to produce random words as meaningless as possible and as rich in information as possible. Kručenyh writes for instance of a specific technique for generating random words using Puškin's poetry as a database of random sounds. By toying with the spacing in Puškin's text, Kručenyh scrambles the original meaning of the text and produces nonsensical words (Kručenyh 1924). Zdanevič used a different technique reminiscent of Turing's use of Machine "resistance noise" in order to produce randomness: he would begin by listening to what he refers to as "pure sounds", and then try to manipulate those sounds gradually towards existing Russian words, but without totally translating them into actual words, creating words that were half-way between words and
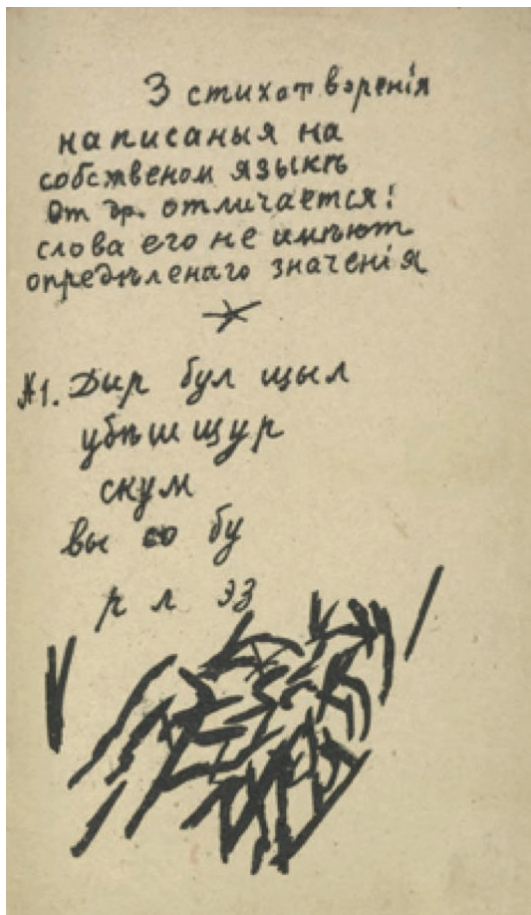
noise.[10] His reliance on "pure sounds" drove him to experiment with the gramophone in order to create simultaneous poetry, a poetry where up to eleven different voices would recite different zaum lines at the same time. Futurist poets were also inspired by the discovery of the psychoanalytic value of randomness. The discovery of the value of the slip of the tongue inspired those poets to channel the power of mistakes, misspellings, and misreading in order to create random poetry. In his book *17 Tools for Nonsense* (Terentev [1919] 1998, 181), Russian poet Igor Terentev suggests, for instance, gathering misspellings in printed publications in order to come up with truly random words. By scrambling existing poems, folding words with sounds, shuffling different voices together, or gatherings slips of the pen, zaum poets were mixing mechanistic chance procedures and free-association. This unique mixture of avant-garde literary techniques brought forth a materiality in language far more complex than what the linguistic science of their time could formalize. Zaum poets were revealing that the stuff poetry is made of is not phonemes and morphemes, but loud sounds and print letters.

Zaum poetry led Russian Futurist poets to a revaluation of media in literature that goes beyond the scope of both Saussurian linguistic or early Russian formalism itself. For zaum poets, letters were not as much meant to be read and interpreted as they were meant to be looked at, smelled, and touched. This translated into an outstanding series of artist's books performing randomness at the level of pages and binding themselves. Kručenyh's poems with handwritten lithography by Mihail Larionov, for instance, make room for misspellings and spelling ambiguities that further randomize reading. The way the word *stixotvorenija* (poetry) is spelled in "Dyr bul shchyl" (illustration 1), for instance, becomes ambiguous with *tvarene* (jam) due to its lithographed scribbling. Spacing between letters is highly ambiguous, and it becomes impossible at times to determine whether certain groups of letters belong to one or two different words. Mihail Larionov's abstract drawings illustrating the poem resemble letters so much that it becomes challenging to distinguish between what is meant to be read and what is not. I would go as far as to say that the use of lithography and handwriting is the closest literature of this time period comes to contemporary kinetic typography where the text is in motion. Those handwritten letters are sometimes so ambiguous that they seem to bear what Katherine Hayles described as the "flickering" nature of the electronic signifier (Hayles

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10. See, for example, Zdanevič 2001, 106.

Illustration 1: Kručenyh, Aleksej [poem] and Larionov, Mihail [lithography]. "Dyr bul shchyl". in *Pomada*. 1913. Digitized by The Getty Research Institute. In the online exhibit *Tango With Cows*. http://www .getty.edu/art/exhibitions/ tango_with_cows/ slideshow.html.

1993). Like the flickering signifiers of electronic texts, where the original procedural nature of its core component (an alternation between 1s and 0s) instantiates in many different ways depending on the higher-level representational media through which they are interpreted, the core component of zaum poetry (lithographic traces) actualizes itself through either writing or drawing depending on the critical tools used to interpret them.

In their collective book of poetry "Transrational Boog" (illustration 2; Kručenyh and Aljagarov 1916), poets Aljagarov (a.k.a. Roman Jakobson) and Kručenyh distributed lithographed and stamped zaum poems around a set of illustrations by Olga Rozanova evoking playing cards. The book of pages becomes a hand of cards, inscribing the randomness inside the composition of the book itself. Such an ambiguity between book bind-
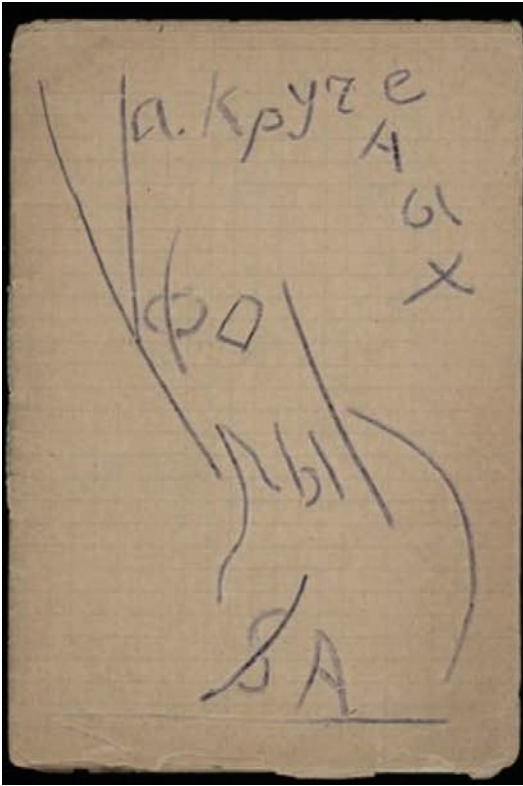
Illustration 2: Kručenyh, Aleksej and Aljagarov [aka Jakobson, Roman]. *Zaumnaja Gniga.* 1916. Digitized by The Getty research institute. In the online exhibit *Tango With Cows.* http://www.getty.edu/art/exhibitions/tango_with_cows/slideshow.html.

ing and shuffling engines is epitomized in the series of hectographic ("jellygraphic") self-made books started by Kručenyh in 1918 (illustration 3). As Gerald Janecek puts it:

> In these modest-looking booklets, [Kručenyh] violated nearly all the rules of Gutenbergian book production by mixing papers, haphazardly varying duplication techniques, inserting pieces of one book into another, and varying the contents and the order of the pages from one copy to another of the 'same' work. The textual components of the pages were typically treated as independent units to be shuffled at will and looked upon at least as much as visual artifacts as words to be read. (Rowell 2002, 106)

Those different misuses of media offer a seemingly unpredictable output that invites reader to look for coincidences in both the text and the book. Zaum poetry gives the book an unfamiliar function, blurring the frontier between reading and playing, and questioning the unnoticed gesture of turning the page. Recursively, the playing-cards-like free binding of

Illustration 3: Kručenyh, Aleksej. *Fo-ly-fa*. 1918. digitized by the museum of modern art. http://www. moma.org/m/explore/ collection/object/11326. iphone_ajax.

Kručenyh's hectographic series feeds the poems with new meanings. In this complex interaction between the language of poetry and the language of printing, Kručenyh creates a feedback loop between language and media. Such misuse of the book has an uncanny effect as it creates the simulacrum of a proto-linguistic language of ink, paper, and jelly, from which would emerge complex, unpredictable interpretative and representational outcomes. Such books immerse their readers in an independent world of their own, animated by an artificial form of life.

* * *

How can a book, one wonders, give such an impression of artificial life? This question echoes a related question in this essay, which is the question of defining the conditions through which a piece of hardware can create random behaviors. A piece of generative poetry like Neil Hennessy's *JABBER: The Jabberwocky Engine* (illustration 4), for instance, draws on Kurt

Schwitters' sound poems and Lewis Carroll's English neology and creates random words according to processes and with results very similar to zaum poetry. Such a piece of generative poetry combines probabilistic algorithms determining the possible output of randomly generated words within the frame of English morphology, with what are called pseudorandom number generators, algorithms that produce a series of numbers lacking any apparent pattern, and thus appearing random. Pseudorandom number generators are determined by a shorter initial value, known as a seed or key. This key is seeded from "outside" the computer. A common method to seed the computer consists in using "present time", that is, the moment when a human agent presses the button or enters the command that instantiates the program. Other methods include using the machine's resistance noise, a method invented by Turing, or using archived series of random numbers generated by third-party partners on the basis of physical phenomena such as the isotope of nuclear decay.[11] Pseudorandom numbers are used to test complex systems of probability in epidemiology, meteorology, or basic programming: in order to test systems of probability, one needs to try out random scenarios. But whatever the method is, randomness is always intermediated by some form of human agency. It still belongs to human subjects to decide that nuclear decay or resistance noise or present time is random. For all we know, those phenomena could just be highly complex ones, thus appearing random to the human eye, yet totally deterministic in nature. Hayles explored in *Chaos Bound* different scientific approaches to chaos theory, showing that it is possible to interpret highly complex phenomena as chaotic but not necessarily random. Randomness is nothing but, at best, a scientific hypothesis, at worst, an imaginary illusion. Seeding a computational algorithm with "random" data in order to generate a series of pseudo-random numbers only performs a displacement of the basic problem of randomness, which is that it is impossible to distinguish randomness from the mere *impression of complexity* emerging from a set of simple deterministic rules. This ambiguity between physical characteristics and signifying strategies is epitomized in what Hayles calls the "Computational Universe". She argues that our contemporary cultural moment is marked by a deep ambiguity between computation as a means, generating or simulating reality, and computation as a metaphor for understanding natural and cultural processes (Hayles 2005, 4). This ambiguity causes what she calls "computation as symptom", a recursive "feedback loop" between human's signifying strategies and our common belief in such or

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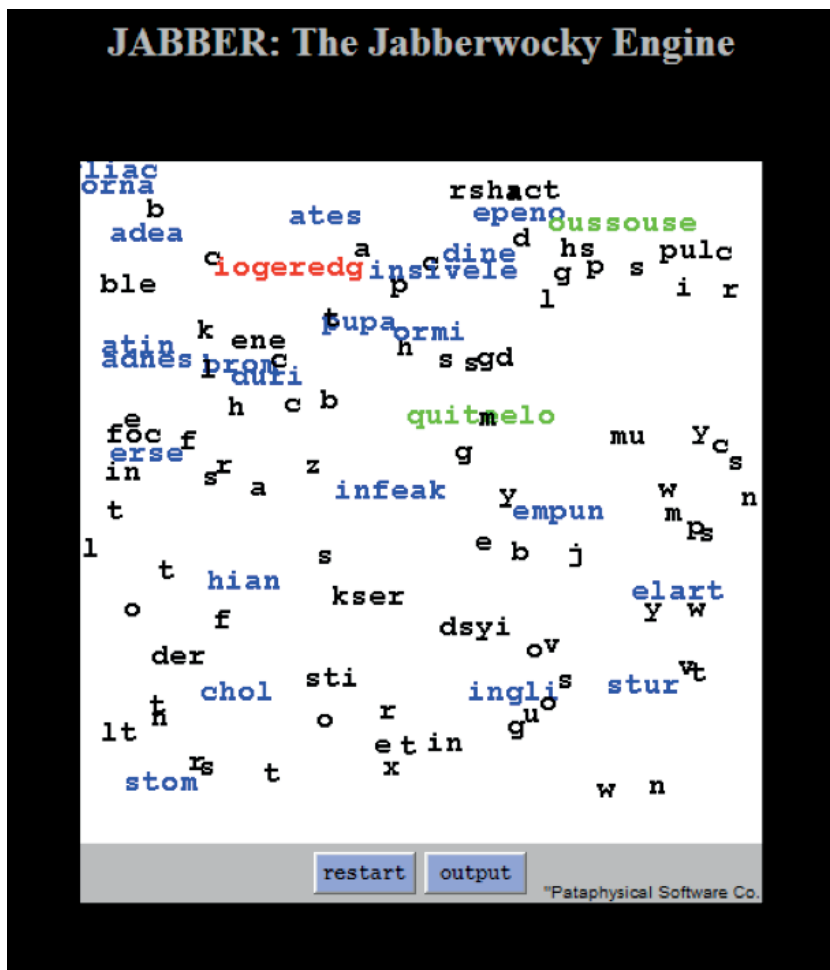11. See "Randomness" in Montfort 2012.

Illustration 4: Hennessy, Neil. *JABBER: The Jabberwocky Engine.* http://collection
.eliterature.org/2/works/hennessy_pataphysical/jabber/jabber/index.html.

such scientific reality as proved, generated, or simulated by computation.
A very basic example is the convincing and uncanny power of robots to
appear to behave according to human minds, when they simply instantiate
a simple set of rules. An even more basic example is the feeling one derives
from pressing down a key on a computer and thinking that the command
performed by the computer is a function of the consistency of the pressure
of the finger on that key. In fact, once the button is pressed down and the
specific flags are triggered by this initial input, no new command is being

performed by the program while the button is pressed down and until the button is released. Despite the fact that our finger has no positive effect on the button other than preventing the button from being released, "computation as symptom" creates a feedback loop between the reality generated by the program and our signifying strategies to interpret and embody this reality, giving us the feeling that our finger is actually "doing something" to the machine while it is pressing the button. Neil Hennessy's piece of "Pataphysical Software" *JABBER: The Jabberwocky Engine* performs such a symptomatic ambiguity by offering the user to click on a "Restart" button in order to provoke a new instantiation of the algorithms in charge of generating neologisms from the stirring "Soup of letters". Despite the irrefutable contingency and the limitedness of the interaction required by the poem, the user cannot but feel compelled to interpret the monstrous output as the result of his or her own genuine clicking, charging the user's gesture toward the machine with unexpected meanings.

Hayles describes this feedback loop between signifying strategies and scientific beliefs using the psychoanalytic structure of the symptom. Following Slavoj Žižek's definition of the symptom, she describes it as a "[. . .] reasoning backward from one's present position and seeing prior contingent events as constituting a necessary and inevitable teleological progression to that point" (Hayles 2005, 219). From a psychoanalytic perspective, contingency (or randomness) is always inscribed in the dynamics of a symptomatic feedback loop between physical phenomena and human meanings by which human subjects embody reality. Sigmund Freud defines for instance the random repetition of the same number as one factor for a specific affect, the feeling of the uncanny, which is essential to the definition of symptom as repetition:

> If we take another class of things, it is easy to see that there, too, it is only this factor of involuntary repetition which surrounds what would otherwise by innocent enough with an uncanny atmosphere, and forces upon us the idea of something fateful and inescapable when otherwise we should have spoken only of 'chance'. For instance, we naturally attach no importance to the event when we hand in an overcoat and get a cloakroom ticket with the number, let us say, 62; or when we find that our cabin on a ship bears that number. But the impression is altered if two such events, each in itself indifferent, happen close together—if we come across the number 62 several times in a single day, or if we begin to notice that everything which has a number—addresses, hotel rooms, compartments in railway trains—invariably has the same one,

or at all events one which contains the same figures. We do feel this to be uncanny. And unless a man is utterly hardened and proof against the lure of superstition, he will be tempted to ascribe a secret meaning to this obstinate recurrence of a number; he will take it, perhaps, as an indication of the span of life allotted to him. (Freud 1955, 237–8).[12]

Freud's analysis reveals that the uncanny nature of randomness in a familiar context (*unheimliche*) is due to the fact that the return of the same, the same number, for instance, provokes a displaced representation of the self as a repetition of the other. Encountering twice or more the same number equates to encountering one's self as other. This encounter spurs the contradictory destructive and libidinal drives of the narcissistic complex that the subject cannot but experience when confronted with one's self as other, causing the specific feeling of the uncanny. The coincidental recurrence of a number is technically pure randomness and as such unpredictable. But after the fact, it becomes symptomatic in the sense that it functions as a channel for the narcissistic complex. There is a non-intuitive recursive temporal logic to the Freudian unconscious that enables us to claim that the unconscious is both random and deterministic. The unconscious implies determinism of thoughts and symptoms, but in order to unveil thoughts that will appear to have been determined by repressed drives, the subject needs an encounter with something random yet familiar (*Unheimliche*). Randomness breaks off momentarily the subject's identification with the

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12. "An einer anderen Reihe von Erfahrungen erkennen wir auch mühelos, daß es nur das Moment der unbeabsichtigten Wiederholung ist, welches das sonst Harmlose unheimlich macht und uns die Idee des Verhängnisvollen, Unentrinnbaren aufdrängt, wo wir sonst nur von "Zufall" gesprochen hätten. So ist es z. B. gewiß ein gleichgültiges Erlebnis, wenn man für seine in einer Garderobe abgegebenen Kleider einen Schein mit einer gewissen Zahl – sagen wir: 62 – erhält oder wenn man findet, daß die zugewiesene Schiffskabine diese Nummer trägt. Aber dieser Eindruck ändert sich, wenn beide an sich indifferenten Begebenheiten nahe aneinander rücken, so daß einem die Zahl 62 mehrmals an demselben Tage entgegentritt, und wenn man dann etwa gar die Beobachtung machen sollte, daß alles, was eine Zahlenbezeichnung trägt, Adressen, Hotelzimmer, Eisenbahnwagen u. dgl. immer wieder die nämliche Zahl wenigstens als Bestandteil, wiederbringt. Man findet das "unheimlich" und wer nicht stich- und hiebfest gegen die Versuchungen des Aberglaubens ist, wird sich geneigt finden, dieser hartnäckigen Wiederkehr der einen Zahl eine geheime Bedeutung zuzuschreiben, etwa einen Hinweis auf das ihm bestimmte Lebensalter darin zu sehen" (Freud 1947, 250).

signifiers that hold the self together and triggers interpretations that lead to a momentary displacement of the subject's embodiment between floating signifiers. The psychoanalytical function of slips of the tongue, dreams, and other symptoms in the psychoanalytical cure is precisely to trigger this displacement of the patient by disrupting the patient's identification with his or her most common and familiar signifiers. This doesn't mean that symptoms carry any inherent truth, or that a repository of dreams and symptoms could map a would-be collective unconscious, turning contingencies into teleological values. It simply means that the unconscious will always find a way, after the fact, to inscribe through a feedback loop what it has to say into what appear the most random in the subject's familiar signifiers.

* * *

In those conditions, it becomes irrelevant whether a random event is created using mechanistic random generators, as in the case of Dadaist poetry and contemporary generative poetry, or free-association, as in the case of surrealist writers and (partly) of Russian futurism. The use of computational random procedures does not exclude a rigorous definition of the unconscious if we keep in mind Hayles's concept of computation as symptom, where the unconscious is defined as an unresolved background in the interaction between the human and machine functioning. All the above-mentioned methods for creating random texts thus equally introduce an element of surprise in the familiar, displacing the location of the subject's body through different signifiers and resulting indeed in very similar "literary" outcomes. What changes, though, from Dada to Futurism and from Surrealism to electronic literature, is the nature of the familiar on which the defamiliarization takes place.

The Freudian unconscious and the Computational Universe share a common notion of medium as a channel for communication that carries meaningful information, determined by language's logic, on the basis of meaningless "noise", appearing as random. In both the Freudian unconscious and the Computational Universe, media can appear nonsensical and surprising enough to trigger a moment of disruption, but is still related to language enough to produce signifying interpretations and recursive interpretations. The ambiguity of the medium, at times a form of language and something that seems to escape the logic of meaning, creates this unresolvable background that Freud called, in the context of early emerging analog and electric media, the unconscious. Pieces of both historical and electronic avant-gardes display a disruptive use of their respective media that triggers almost infinite interpretations on the basis of finite core pro-

cedural signifiers, whether those signifiers are the alternation of 1s and 0s according to present time, newspapers and shuffling bags, the inscription of lithographic traces, or slips of the pen. Members of the avant-garde extract the unresolved background noise produced by their respective media and tie it symptomatically to language in order to produce excessive information and leftover meanings.

Whether using computational algorithms to create generative poetry, shuffling bags to produce Dada poetry, mixing various print techniques to craft Futurist poetry, or creating new writing protocols to generate Surrealist prose, avant-garde literature performs a misuse of our most familiar media that brings forth their respective materiality. The pushing of a button, flipping of a page, and reading down of a text can never be the same after such misuses have been performed on humans' most pervasive cultural artifacts. Literary explorations of the materiality of media do not lead to new discoveries in the functioning of either the mind or the computer. The Freudian unconscious as well as the Computational Universe remain what they are, a symptomatic frame from which one does not escape. Literary experiments with the materiality of media reveal how much subjectivity and embodiment are symptomatically rooted into everyday objects that bear imaginary representations, scientific beliefs, and physical uses. Artists remain at the foreground of the way we embody reality through media, and in that sense, are positioned ahead of both scientists and cultural analysts. As Hayles argues, what constitutes the "materiality" of literature remains a matter of interpretation. And I would add: a matter of artistry. The fact that Breton and Soupault composed Surrealist prose from free-association is no less material (that is, both contingent and symptomatically embodied) than the fact that Wylde's *Storyland* composes automatic writing from a computer. The unconscious has no specific site: a shuffling bag, a computer, or an ink on paper equally qualify to host symptomatic inventions.

In my comparison of literary uses of chance operations by historical avant-garde poets and uses of randomness in electronic literature, I have argued that despite the fact that randomness is context-bound and reflect different artistic agendas and scientific beliefs, mechanistically produced texts and texts generated by free-association display very similar results. This resemblance accounts for the fact that the leftover meanings produced by such texts are negotiated with readers in their encounter with the materiality of texts. Such texts, no matter how they are prepared, give randomness a positive value by which information is separated from meaning. This reevaluation of randomness enables us, for instance, to compare poetical pseudo-languages like zaum with code, in so far as such poetical "lan-

guages" give a paradigmatic value to isolated letters and sounds that equals the algebraic use of alphabetic signs in computer languages. This characteristic use of language, exceeding linguistic and formalist definitions of speech or literature, points at the materiality of language and translates, in the case of Russian Futurism, in a mixing-in of techniques traditionally distributed among the exclusive realms of writing, printing, and binding. The misuse and hybridization of printing and literary techniques create the simulacrum of a procedural proto-language from which unpredictable outcomes emerge, offering a prefiguration of contemporary computational simulations of poetical languages. The genuine clicking of the mouse in a piece of generative poetry or the flipping of the page in a print avant-garde book are transformed by artistic cunning into an ambiguous gesture, where basic bibliographical or software components are recursively seeded back with human meanings, provoking the uncanny feeling that the inanimate is embodied. Avant-garde poetry ties symptomatically together language and media, and reveals the materiality books and computers equally bear as our most pervasive means to embody reality.

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"Every Man His Own Publisher"

Extra-Illustration and the Dream
of the Universal Library

Gabrielle Dean

Abstract

In the twenty-first century, the age-old dream of a universal library seems within reach at last, due to an expanding digital environment. But in fact, the publishing and reading practices we associate with Web 2.0 have some very old precedents. One such practice is Grangerization, a bibliophile hobby that originated in the late eighteenth century. In this period, and throughout the nineteenth century, private collectors inserted various forms of ephemera into their books: prints, letters, manuscripts, receipts, clippings. The books were usually rebound to accommodate the additional pages of tipped- and pasted-in material. The Grangerized or "extra-illustrated" book turned the linear text into a unique, multi-directional network of "links" to related texts, and recast the reader as the writer's collaborator.
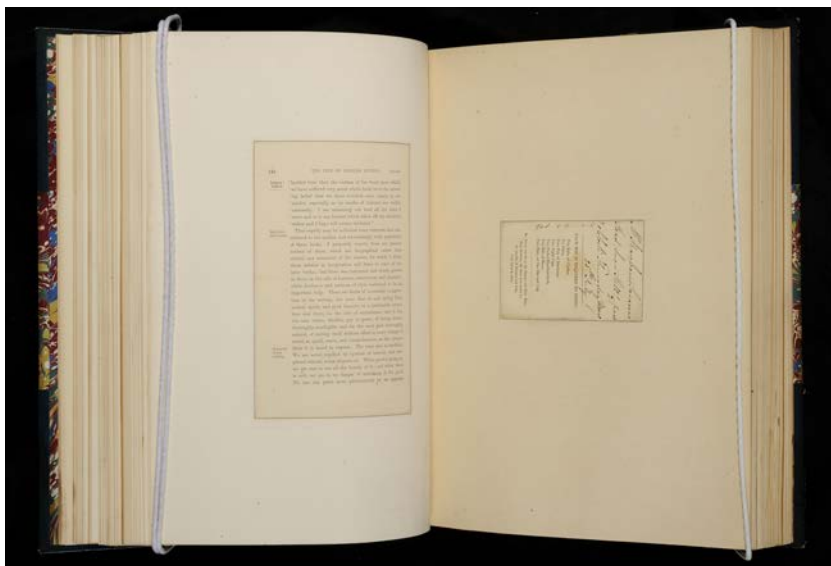
W<small>E LIKE TO THINK WE INVENTED HYPERTEXT TECHNOLOGY IN THE</small> late twentieth century, and something called social media in the twenty-first century. We like to think that the first breakthrough enabled the creation of powerful new electronic tools, like databases—a regime of managed order to replace loss and disarray—and that the second changed the transaction between reader and writer, from uni-directional trajectory to multi-directional network. We like to think we invented this stuff, but we'd be wrong. The hypertext book that reflects and facilitates social reading made a preliminary appearance in the late eighteenth century, thanks to an Anglican parson and amateur historian named James Granger. And an extension of Granger's practice in the early twentieth century laid the groundwork for the modern full-text database.

In 1769, Granger published his *Biographical History of England, from Egbert the Great to the Revolution*, in which he developed a hierarchy of biographical classes important to England's national self-definition. (Predictably, kings and clergymen were at the top, poets filled the middle ranks, and women and criminals came in at the bottom.) Granger's aim was to help collectors learn the lives of those depicted in the portrait prints that,
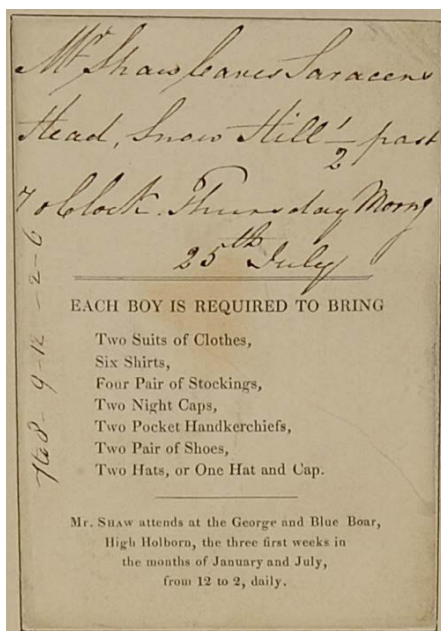
due to eighteenth-century advances in English engraving techniques, were finer and more plentiful than their predecessors. In this way, the collecting of prints—a new vogue that encompassed printed portraits as well as landscapes, historical scenes, and other visual genres—could be tied to the study of English history and thus could serve not only as an aesthetic hobby but also as a form of self-improvement. Granger had his *History* published with blank leaves to be used for notes, so that readers could record in the book references to their own print collections. Instead, it became fashionable to use Granger's book as the base text for collecting portraits that could then be set beside relevant biographies.

Grangerization, or extra-illustration, as it came to be known, developed into a bibliophile past-time that involved the insertion of many types of ephemera into books: manuscript papers as well as prints, many of which, it needs to be said, came out of other books. The extra-illustrated book is not illustrated in the usual sense; the tipped- and pasted-in additions do not visually re-create actions, things, people, or places represented in a text. Rather, as paper remnants of environments outside the book, they propose to summon those actions, things, people, or places, via documentary proxies. By multiplying its points of contact with the physical world, extra-illustrations attach a text—and its narrative, historical, descriptive, or other claims to authenticity—to a different kind of truth-regime: the reality of matter. Likewise, by augmenting the book as a physical object, the owners of books are able to exceed their status as readers and collectors; as illustrators, they also become publishers, editors, critics, or even co-authors.

Grangerization in the form practiced in the late eighteenth and early nineteenth centuries relied primarily on the juxtaposition of portraits to textual references to persons represented. In this period, collecting prints required leisure time, learning, and a certain amount of disposable income, so the desire to wed portraits to books tended to settle on fine books and historical subjects, a derivative of the antiquarianism of the eighteenth century. Collectors interested in notable contemporary figures instead might assemble and add to their books manuscript letters, signed forms, or initials on a receipt—traces of the hand to corporealize a biographical subject. But even this sort of extra-illustration complemented connoisseur interests, since books with so many additional pages would often need to be rebound or resized to accommodate large prints. A typical example of this practice is a copy of the second edition of Leigh Hunt's 1828 biography of Byron; the original two volumes, containing six plates, have been extended to five volumes by the addition of 184 plates and fourteen letters and autographs (Hunt 1828). This general pattern was still prevalent as late as 1872, in a copy of John Forster's three-volume biography of Charles Dickens that

Figure 1. Advertisement for Bowes Academy, Yorkshire, the model for Wackford Squeers' Dotheboys Hall in Nicholas Nickleby. In John Forster, *The Life of Charles Dickens*, vol. 1 (London: Chapman and Hall, 1872). Photo by Will Kirk. From the Sheridan Libraries, Johns Hopkins University.

EACH BOY IS REQUIRED TO BRING

Two Suits of Clothes,
Six Shirts,
Four Pair of Stockings,
Two Night Caps,
Two Pocket Handkerchiefs,
Two Pair of Shoes,
Two Hats, or One Hat and Cap.

Mr. Shaw attends at the George and Blue Boar,
High Holborn, the three first weeks in
the months of January and July,
from 12 to 2, daily.

Figure 2. Title pages from earlier editions. In Alain-René Lesage, *Gil Blas* (Londres: Longman, Hurst, Rees, et Orme, et G. Kearsley, 1809). Photo by Will Kirk. From the Sheridan Libraries, Johns Hopkins University.

was expanded to nine folio volumes (Forster 1872). The extra-illustrator of this copy was both diligent and eclectic. Additions include broadsides for theatrical performances of "scenes from Dickens" and actor portraits; portraits of and letters by Dickens collaborators like William Harrison Ainsworth; plates from illustrated editions of Dickens' novels; a newspaper article about George Cruikshank, Dickens' long-time illustrator; even a printed advertisement with handwritten addendum on the verso for Bowes Academy, Yorkshire, headed by a certain Mr. Shaw, the model for Wackford Squeers' Dotheboys Hall in *Nicholas Nickleby* (fig. 1). The author is not just memorialized but monumentalized by the magnitude of the extension; unified by the text's narrative and the book's span, an accumulation of fragments becomes a sizeable corpus and proof of the subject's deserved acclaim.

Alongside the hagiography of Hunt's *Byron* and Forster's *Dickens*, other collecting ambitions emerged, which were less about books as channels for reverence or elegance, and more about books as artifacts with their own histories. This variety of extra-illustration probably developed in part as a response to the scarcity of portrait prints and correlated spikes in prices caused by the Grangerizing fad, and in part as the bibliophilic course of the enterprise came full circle: the extra-illustrated book became a tribute to the book itself.

Consider an odd copy of *Gil Blas*, the Francophone picaresque novel by Alain-René Lesage, set in Spain and published in three expanding editions in 1715, 1724, and 1735. The copy that concerns us was published in London in 1809 in French, and was extra-illustrated over the course of several decades, judging from the dates on the prints. With its many new pages, the four-volume set has grown to eight volumes. Despite the deluxe format of the original—a large-paper edition with twenty-four native copper-plate engravings, it seems designed to facilitate extra-illustration—this particular expansion is not oriented towards author-worship or tasteful display. Rather, its illustrator has turned the book into an archive of its own material genealogy, by adding in title pages and illustrations from previous and later editions (fig. 2).

This absorption of additional editions, or at least of representative morsels, may seem like a fairly simple act of appropriation—a way to have the book and eat its predecessors too. But other plates seem to comment on, or collaborate in, this appropriative performance in terms that are especially striking in relation to the text's history of authorship, reception, and publication. In 1787, the Spanish translator of *Gil Blas* accused Le Sage of plagiarizing a Spanish work; the French defense of its French authorship in the early nineteenth century may have contributed to its fame, as it became not just a popular favorite but, gradually, a critical favorite as well (Iknayan 1958, 370–1; Vogeley 2010, 455). Its popularity encouraged copycats in the nineteenth century, in English, French, and even Russian, several of whom went so far as to lay claim to the hero's name (Iknayan 1958, 371).[1] In brief, as a work, *Gil Blas* depends on appropriation; imitative and imitated, it propels a seventeenth-century Spanish genre into nineteenth-century France and beyond.[2] And our extra-illustrator seems

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1. On copycat versions, see, for example, LeBlanc 1986, 340–54.
2. Its own publication history—the 1724 and 1735 editions include what were essentially Le Sage's own sequels—plus its many imitations, translations, and spurious editions, offer additional examples of the import of appropriation to "Gil Blas"; see also Cordasco 1949, 68–71.

Figure 3. Paul Gavarni, "Espagnole." In Alain-René Lesage, *Gil Blas* (Londres: Longman, Hurst, Rees, et Orme, et G. Kearsley, 1809). Photo by Will Kirk. From the Sheridan Libraries, Johns Hopkins University.

to know it. A charming costume plate pasted in to the 1809 *Gil Blas* attests to these textual complications, in both national and historical dimensions, with its lithograph of a jeune fille "Espagnole" (fig. 3). Her presence in the book is undoubtedly tied to her title, perhaps identifying her with the

young Dona Mencia, but in fact the lithograph, of a watercolor signed by Paul Gavarni, is probably one of many fashion illustrations Gavarni produced in the 1830s: "espagnole" designates a French idea of a Spanish fashion, just like *Gil Blas* itself.

This copy of *Gil Blas* also makes it very clear how Grangerization assumed its reputation as a ruinous pursuit, for books and their collectors, since many editions of *Gil Blas* were denuded in order to expand this one. From the time of its greatest popularity, in the early to mid-nineteenth century, Grangerization was regarded as a species of literary "destruction" or "annihilation", a "fiendish fascination" and a "monstrous practice", undertaken by "hungry and rapacious book-collectors" (Bulloch 1903, 14–15). No surprise, then, that the enthusiastic Grangerite was described as one afflicted with a psychological disorder, "a vehement passion, a furious perturbation to be closely observed and radically treated whenever it appears, for it is a contagious and delirious mania" (Jackson 1930–1, 576). At the same time, however, Grangerization borrowed a degree of legitimacy from the Victorian cult of memorialization, which, by the mid-nineteenth century, was well underway. Galvanized by technological developments in image creation, paper-making, and printing, memorial books simultaneously expressed a complicated resistance to industrialization, through an insistence on authentic contact with the past.[3] Books like *Historical and Literary Curiosities*, professing to let history speak for itself through autographs and "reliques", reproduced the very materials that a Grangerizer would have included in the original. While it includes many "fac-similes of original documents", some of which fold out, are hand-colored, or bear plate-marks or other signatures of authenticity, its most consistent device is a page on which are paired excerpts from holograph manuscripts by historical figures with engravings depicting the subject's birthplace or residence, as in this page devoted to James Granger himself, with a text on "Iconomania" and the destruction of "old Books" (fig. 4; Smith 1840).

Since the engravings on these pages appear to have been tailor-made for the book, the distinction between "original document" and "facsimile" begins to erode. Indeed, this distinction is never very clear when it comes to prints, especially printed book illustrations. Clearly, both the extra-illus-

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3. What I am calling Victorian memorial books, part of a larger culture of memorial objects like hair lockets and postmortem photographs, would include books of transcribed epitaphs, letters by the recently deceased, engravings of monuments, illustrated editions of, say, Thomas Gray's elegies, as well as "homemade" books like autograph albums and scrapbooks.

Figure 4. Facsimile of a letter by James Granger with a picture of his parsonage. In *Historical and Literary Curiosities* (London: Henry G. Bohn, 1840). Photo by Will Kirk. From the Sheridan Libraries, Johns Hopkins University.

trated book and the memorial facsimile were immersed in the dilemma of the original in an age of glorious reproductive surfeit.

What this encounter yielded for Grangerization is suggested by an extra-illustrated copy of *The Croakers. The Croakers* is a collection of verse from 1819 by Fitz-Greene Halleck and Joseph Rodman Drake, who gently satirized passing cultural and political phenomena in the *New York Evening Standard* (later the *Post*); the verse was anthologized soon afterwards, but in 1860 a definitive book edition appeared, as number two in a series of

Figure 5. (detail) "Wood Scene—Hoboken" opposite a note identifying Samuel Swartout. In Joseph Rodman Drake and Fitz Green Halleck, *The Croakers* (New York: Bradford Club, 1860). Photo by Will Kirk. From the Sheridan Libraries, Johns Hopkins University.

publications put out by a private literary society.[4] Given the topical and transitory spirit of the poems, the editors of this volume were obliged to provide extensive notes explaining the references; the notes in one copy, extra-illustrated by a member of the society, provide as many opportunities for ornamentation as the poems themselves, as in this *Wood Scene—Hoboken* opposite a note identifying one Samuel Swartout, who drained and embanked several thousand acres of wetlands in Hoboken in the late 1810s (fig. 5). He is named in an untitled poem by "Croaker, Junior" lamenting the decline of military heroism in a post-Napoleon world:

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4. The first collection was the thirty-six page *Poems by Croaker, Croaker & Co. and Croaker, Jun., as Published in the* Evening Post (New York: Published for the Reader, 1819). *The Croakers* (New York, 1860) was published as number two of the Bradford Club Series, in an edition of one hundred. The Bradford Club, a New York literary society operating between 1859 and 1867, published eight books in all, on historical and literary topics. See Bradford Club Records, 1859–1868, William L. Clements Library, University of Michigan, http://quod.lib.umich.edu/c/clementsmss/umich-wcl-M-229bra?view=text. See also Letter 2011, 50–71.
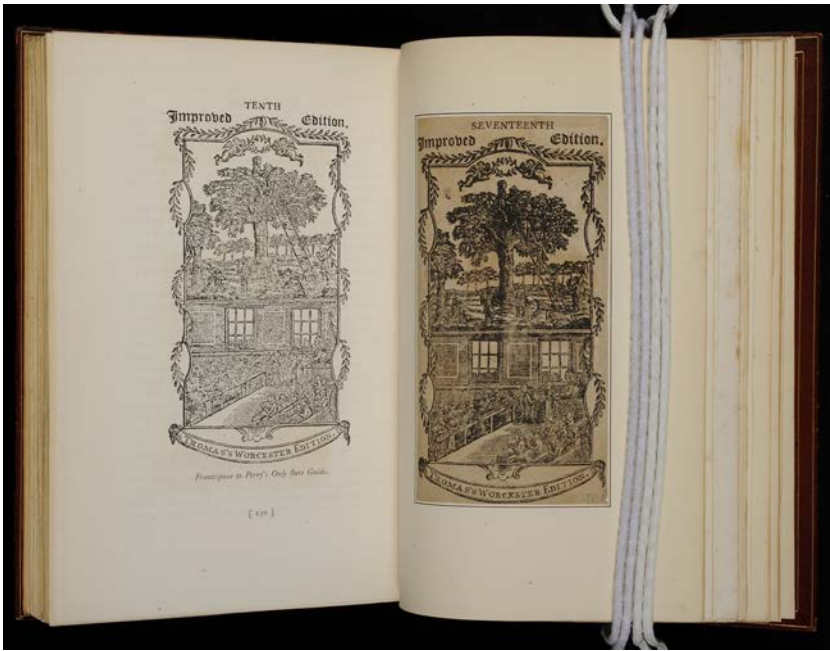
Sam Swartout, where are now your Grays?
Oh! Bid again their banner blaze
O'er hearts and ranks unbroken:—
Let drum and fife your slumbers break,
And bid the Devil freely take
Your meadows at Hoboken. (9)

Instead of monumentalizing an author or cataloguing a text's publishing history, *The Croakers* is a curious exercise in nostalgia for the transient past as presented by a newspaper—for that most "irrelevant" feature of a nineteenth-century newspaper, the occasional poem. In *The Croakers* we see, in fact, a kind of reversal in the extra-illustrated book's relationship between foundational subject and ephemeral addition. Whereas newspaper extracts may have served in other books to illuminate the subject—an article appended to a page of Forster's *Life of Dickens*, for example—*The Croakers* is, in a sense, a collection of clippings turned into a foundational subject through the incorporative operations of the codex. With its double frontispiece portraits and notes, *The Croakers* gives its press-room poetasters a treatment that is both scholarly and wistful, attitudes at variance with the spirit of a newspaper; the extra-illustrator further alters the original, whether "original" is considered to be the newspaper issues or the 1819 pamphlet, by turning it into a treasure-book.

By the turn of the century, this dual engagement with the press of the present and a recent vanished past had become ineluctably linked. *Early Schools and School-Books of New England*, published in 1904 by the Club of Odd Volumes, is full of illustrations that nostalgically evoke and conflate childhood and the early days of the nation. This copy has been extra-illustrated, but it is increasingly difficult to tell which images are the additional ones, since many of the illustrations included by the publisher themselves came from mass-produced journals, printed texts, and other reproductions. Indeed, the indeterminate relationship between these two categories of image—"original" illustrations versus the later insertion of "originals"—appears to provide a new kind of enjoyment, as in this opening in which the book's reproduction of a primer's title-page provides the extra-illustrator with the opportunity to insert an actual title-page from an almost identical primer (fig. 6). Ironically, this limited edition book is described on its 1904 title page as "extra-illustrated", which means in this instance, "with lots of illustrations".[5]

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5. This conflation of terminology becomes increasingly prevalent in the early twentieth century, in part, undoubtedly, because extra-illustration is not a very

Figure 6. Extra-illustrated page next to illustration. In George Emergy Littlefield, *Early Schools and School-Books of New England* (Boston: Club of Odd Volumes, 1904). Photo by Will Kirk. From the Sheridan Libraries, Johns Hopkins University.

The Club of Odd Volumes is an appropriate venue for this sort of play, for it is at about this time, at the turn of the twentieth century, that extra-illustration becomes more visible as a high-end hobby; its reputation simultaneously undergoes recuperation through bibliophile organizations. The annual journal *The Book-lover's Almanac*, for example, addresses Grangerizing in every issue from 1893 to 1897, in ways that suggest its practitioners' delight in their bad-boy reputation. They poke fun at themselves, as in this parodic cartoon of "The Book-Butcher at Home", from the 1893 issue (fig. 7) — a monomaniacal type who reappears in the cartoon "At the Binder's", where the collector tells the book-binder, "You may as well bind it to keep it shut, for I prize my books too highly to read them".

But *The Book-lover's Almanac* also provides how-to advice that delineates the practice's discipline and value. The self-education rationale becomes explicit in works like *A Monograph on Privately Illustrated Books:*

clear descriptor, but also perhaps because of the practice's change in reputation, as it is aligned not with "destructive mania" but with the aesthetics of the deluxe edition.

A *Plea for Bibliomania*, published in 1882 and republished in a deluxe format in 1891. The author apologizes for his early "depredations" and calls his youthful ardor "folly", but also notes that "the knowledge incidentally acquired while engaged upon it was most thorough and was, maybe, a full or more than full compensation for the mischief otherwise done" (1882, 30). He goes on to explain that his "passion for illustrated books (which, as a general thing, are useless for study) took such direction as led to making them of more actual service, and more cyclopedic in their character; consequently, my love passed out of the purely artistic into the scientific" (1882, 32–3). He further notes that in his latest effort, the chief aim is not beauty but "the preservation of perishable and perishing material of value" (1882, 31). By the time J. M. Bulloch writes *The Art of Extra-Illustration* in 1903, this secondary rationale has become primary. Bulloch not only argues for the educational benefits of collecting and adding illustrations to printed books, but also advocates for the creation of new books made wholesale out of periodicals — topical albums of clippings, in short, that will save much precious information from the dustbin of history. In his view, "the newspaper is co-extensive with every possible aspect of human activity [. . .] but the only possible way of getting any real benefit from it is to Grangerise it on a sensible basis", not in a universal scrapbook or file, because that would simply reproduce the undesirable quantity and disorganization of material, but in thematically organized volumes (Bulloch 1903, 24–5). Bulloch's turn towards printed ephemera derives from his alarm that "side by side with the enormous output of printed matter at the present time, there is an even greater amount of destruction going on [. . .]. The thing that is very common today almost invariably becomes rare tomorrow" because nobody values it enough to preserve it (1903, 24). Providing detailed advice about how to carry out this task, Bulloch's method turns the Grangerizer into a one-man clipping service, archive, and index, thus reversing the old-fashioned stigma of the Grangerizer as destroyer, who becomes instead an agent of historical salvation.

The basic impulse of the Grangerite — to gain intimacy, as a reader, with the author, subject, and "body" of the book, to the point of becoming a self-appointed co-author or publisher — is most usefully situated on a continuum of desire that is both much older than Grangerization itself and very contemporary: the dream of the universal library, which Wikipedia defines as a library "containing all existing information [. . .] all books, all works (regardless of format) or even all possible works". This is the ideal motivating, for example, the Library of Alexandria and the 1545 *Bibliotheca universalis* by Conrad Gesner, the "father of bibliography"; it is very much alive in current conversations about the Digital Public Library of America,

THE BOOK-BUTCHER AT HOME.

The last of the Grangerites finishing his extra-illustrated copy of "Nell Gwynn," extended to 15,725 volumes folio by the slaughter of a book worth more than Nell Gwynn was paid for being Nell Gwynn.

Figure 7. "The Book-Butcher at Home." In *The Book-lover's Almanac for the Year 1893, with Illustrations by Henriot* (New York: Duprat & Co., 1893). Photo by Will Kirk. From the Sheridan Libraries, Johns Hopkins University.

and it is the principle that governs not only the full-text database, but the archive of digital surrogates of ephemeral materials that libraries are increasingly buying to increase access to primary sources. It is, indeed, the founding impulse behind Wikipedia itself. Not surprisingly, perhaps, a copy of Tredwell's book that has been digitized for the Internet Archive is itself extra-illustrated: here the privately illustrated book becomes fully public at last (TREDWELL 1882).

The extra-illustration practices of the early twentieth century, several decades into industrialized printing and the era of mass media communication that it launched, offer an instructive perspective from which to examine our twenty-first century information dreams for two reasons. First, they historicize our contemporary modes of self-publication, and the ways in which curatorial, editorial, and authorial roles, once distinct, are now awkwardly and indiscernibly interconnected. Secondly, they contextualize the contemporary bibliophile's distress about the decline of the codex and the values we apply to books and other printed objects: values that have to do with trade and craft, practices of attention, and reading as a vehicle for learning. Extra-illustration does not offer a salve for the bewilderment or a cure for the anxieties of the digital age; but it does allow us to see that our transition into what Robert Darnton has called the Fourth Great Information Age has a more immediate set of precedents than we often imagine.

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Bibliocircuitry and the Design of the Alien Everyday

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Abstract

This essay describes, models, and advocates for the role of reflective design in bibliography and textual studies. Popularized by Donald Norman, reflective design promotes critical inquiry over usability and exploratory prototyping over fully realized productions. We highlight four projects undertaken by the authors that embody reflective design, including three that explore the crossed codes of print and electronic books. A larger aim of the essay is to position bibliotextual scholarship and pedagogy as design-oriented practices that can be used to imagine the future as well as reconstruct the past.

In an online video about the role of tinkering in learning, Michael Smith-Welch, a leading figure in the Maker movement, shows an image of a vintage General Electric print advertisement from the early 20th century (Smith-Welch 2013). At the center of the ad are two refrigerators, one closed, the other open and well-stocked with food (Figure 1). Emblazoned above them are the words "The Finest Refrigerators General Electric Ever Built". On either side is a captive audience of men and women dressed in formal evening wear gazing admiringly at them, unable to turn away.

By way of unpacking this curious scene, Smith-Welch reminds us that once upon a time refrigerators were novel technologies, things to be marveled and exclaimed over rather than taken for granted. Today, he suggests, we do the same thing with our fancy 3D printers, shiny gadgets, and robotic vacuums: we marvel. "But that will go away," Smith-Welch opines. "They will become part of our everyday life. And that's great, but my point" — and here we come to his central thesis — "is to make sure they don't *quite* disappear" (2013).

Currently an artist-in-residence with the American Visionary Art Museum and part of the instructional team behind FutureMakers, a mobile makerspace, Smith-Welch has spent much of his career developing new

Figure 1. Vintage General Electric print advertisement for the "Monitor-Top" refrigerator (1934). Source: http://www.dieselpunks.org/profiles/blogs/refrigerator-age.

learning technologies for kids and advocating for tinkering as a way of knowing. "Don't let the computer disappear!" has become his mantra for expressing the conviction that new computational tools and platforms should be inspectable, modifiable, and programmable if they are to fulfill their educational promise. For that reason, their technical wizardry must remain visible, because the moment it disappears, the devices become impenetrable black boxes, closed to investigative reasoning.

Smith-Welch's distinction between visible and invisible technology can be usefully mapped onto the influential human-technology relationships defined by philosopher Don Ihde. In Ihde's terminology, a transparent instrument or technology — one that recedes from view — gives rise to either an *embodiment relation*, in which the technology becomes an extension of the self (a hammer, a pair of eyeglasses) or a *hermeneutic relation*, in which the technology becomes a vehicle for displaying a conventionalized

notation or writing system (a thermometer, a literary text) that references the world (1990, 72–96). Embodiment relations allow us to see *through* a technology, while hermeneutic relations allow us to see *with* a technology (Pierce and Paulos 2011, 2406). Conversely, an intrusive technology—one in which the medium continually distracts us from the message, or the object relentlessly asserts its status *as object*—gives rise to an *alterity relation*. While alterity relations may sometimes be the consequence of technical malfunctioning or breakdown (e.g., the notorious "blue screen of death" displayed by the Windows operating system), they are just as often the product of fascination and curiosity, and thus frequently carry positive associations (Ihde's example is the whimsy of a spinning top [1990, 100]). Alterity relations allow us to look *at* a technology, rather than *through* it or *with* it (Pierce and Paulos 2011, 2406). Smith-Welch's argument, then, recast from this vantage point, is that alterity relations have a critical role to play in achieving technological fluency, and embodiment or hermeneutic relations may in some instances interfere with that.

In this essay we apply Smith-Welch's insights to the book as material artifact. In everyday contexts, printed books—like household appliances, old wallpaper, or the floorboards beneath our feet—"withdraw" from view, to invoke Ihde's terminology (1990, 48). They do so principally by virtue of their familiarity: it is their very ordinariness that makes them invisible. The field of bibliotextual studies has partially overcome this limitation through recourse to history: when we take the long view, the instability of the book and the myriad forms it has assumed—clay tablet, papyrus scroll, codex manuscript, and e-device, to name a few—serve to radically defamiliarize it. History thus provides an extensive reservoir of diverse bibliographic models whose ongoing availability, when taken advantage of, can help restore alterity relations.

Method plays a crucial role too. Physical bibliography, perhaps more than any other literary subdomain, is a hands-on discipline involving specialized instruments (collators, magnifying glasses, raking light); instructional materials (facsimile chain line paper and format sheets); and analytic techniques (examination and description of format, collation, typography, paper, binding, and illustrations). Book history courses frequently include not only lab exercises, but also studio exposure to bookbinding, printing, and papermaking. To study the book as a material object, then, is to make use of the hands. Such "tinker-centric pedagogy," as Jentery Sayers calls it (2011, 279), deepens the alterity relation by enabling us to engage more fully with the *thingness* of books—with their tactility as much as their visual properties. The tactile experience draws on an expanded range of gestures and manual operations to reveal the secrets of the book's material

composition: holding it up to the light, turning it upside down, pressing a magnifying glass to its surface, even physically dissecting it if the book in question is part of a teaching collection. Nor is apprehension limited to just sight and touch: the quest for book knowledge enlists *all* our senses. Nostalgic discourse surrounding the printed book often invokes smell, for example, and bibliographic lore is replete with mentions of the *bibliophagi*, or book-eaters, chewing and ingesting pulp.[1]

In this essay we introduce the practice of *reflective design* as a means of establishing alterity relations and working toward technological fluency in the domain of bibliography and textual studies. Reflective design complements the recent emphasis on *critical making* in the digital humanities: the embodying of ideas or arguments in things. Ian Bogost's carpentry, Wolfgang Ernst's media archaeology, and Bruce Sterling's design fiction are all significant disciplinary touchstones. Part of the human-centered design philosophy of Donald Norman, reflective design foregrounds critical investigation over usability. In his classic book on emotional design, Norman situates reflective design within a tripartite system exemplified by three teapots that sit atop his kitchen shelf:

Figure 2. Norman's teapots, each emphasizing a different design paradigm. From left to right: reflective, visceral, and behavioral design (From NORMAN 2004, 5).

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1. On the *bibliophagi*, see JACKSON 1950, 154–73.

Norman's so-called "masochistic" teapot on the left is rendered perversely unusable by the position of the spout above the handle; the Nanna teapot in the middle combines charm and functionality; and the tilting teapot on the right—which involves temporarily leaning the pot backward to steep the tea leaves—is an exercise in studied usability. Adopting the terminology of *reflective*, *visceral*, and *behavioral* to refer to the predominant design orientation of each, Norman argues that "it is not possible to have a story about design without all three". However disparate the teapots seem, taken together they speak to a coherent design philosophy; they combine an applied perspective (the behavioral dimension) with a more playful or provocative one (the reflective dimension) (Norman 2004, 5–6). The visceral dimension exemplified by the Nanna teapot brings beauty into the equation as well.[2]

The role of reflective design in this trio is key: it is what helps us discover fault lines in the objects, artifacts, or systems being explored—the location of a teapot's spout or, say, the stitched binding that turns otherwise loose sheets of paper into books—and in doing so allows us *to imagine them otherwise*: to see them as alterable rather than immutable; as possibility spaces rather than rigid, inherited structures.[3] It is this dimension of design that allows us to envision ourselves as creative agents of change.

The subjunctive perspective enabled by reflective design—the ability to inhabit the possibility space of the "what-if?"—is an essential component of technological fluency. Defined by Jonathan Lukens and Carl DiSalvo as "the capability to understand, use, and assess technology beyond its rote application" (2012, 24), technological fluency is sharply distinguished from literacy:

> Fluency, in contrast to literacy, affords creativity. If I am literate in a language, I can read, write, and speak it, but if I am fluent in a language I can write poetry or a novel or use the language in ways the literate cannot. Technological fluency is the ability to be creative with technology; it is a vital component in a participatory culture in which the design, use, and evaluation of technologies is an open process that goes beyond the purview of experts. (24)

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2. This paragraph and the one that follows originally appeared in modified form in Kraus 2012.
3. This cognitive view of creativity is elaborated in Byrne 2007, 194–6. Byrne adopts the language of "faultlines" and "joints" in reality to characterize the counterfactual process, which she in turn borrows from Douglas Hofstadter.

Drawing on the National Research Council report "Being Fluent with Information Technology" (1999), Lukens and DiSalvo point to the importance of adopting a future-oriented perspective and "anticipating and adapting to changing technologies" (2012, 27). Within the context of bibliotextual studies, reflective design not only disarms complacency, allowing us to see the book-as-artifact anew, but also foreshadows alternative conceptions of the book. Common labels that have emerged for such prefigurative models or representations include "design fiction" (Bosch 2012), "speculative design" (Lukens and DiSalvo 2012) and "imaginary media" (Parikka 2012, 41–62). In our usage, reflective design may be viewed independently of these practices, or as a natural adjunct to them. As previously stated, one of its primary purposes is to defamiliarize an object by making its constituent parts, attributes, properties, or affordances visible and explorable, thereby revealing potential sites of change. Reflective design can also act as a staging area for design fiction, a space where essential preparatory and experimental work can be carried out.

In the sections that follow, we introduce four prototype projects undertaken by the co-authors as part of Kraus's fall 2012 seminar, "Book 2.0: The History of the Book and the Future of Reading". Each project shows reflective design at work, reminding us that prevailing notions of "bookness" aren't hard-coded into reality, but are instead susceptible to change. Each also extends the tradition of critical making that has long characterized History of the Book studies, as well as some strands of textual scholarship, such as the deformative practices of Jerome McGann and Lisa Samuels. And finally, three of the projects can be interpreted to varying degrees as artifactual rejoinders to so-called *digital dualism*: the fallacy that analog and digital are entirely distinct and separate domains (Jurgenson 2011). Both Hichar and Mozafari's books, for example, are intricate cross-wirings of atoms and bits. While physical books serve as the base or substrate of their designs, their functionality is enhanced by the addition of miniature computers known as microcontrollers, which transform the books into programmable media. Adopting a different set of strategies, Hancock and Skutlin's print book includes sections that visually imitate the user interface of Twitter, the popular microblogging service, thus blending the semiotic codes of page and screen. Such impersonation occurs frequently in transmedia storytelling, where media—like characters—often serve as doppelgangers of one another.[4] Although such a print rendition of Twitter

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4. Alternate Reality Games (ARGs) and other transmedia fictions are often structured by one medium "composting" another, to borrow a metaphor from Bruce

lacks interactivity, it required the authors to compose text in units of 140 characters or less each, a constraint that proved to be highly generative.

As used in our title, the term "bibliocircuitry" is meant to capture the spirit of reflective design. In one sense, we are interested in thinking about physical books as platforms for experimenting with computation. But we also intend the term figuratively and more broadly to refer to a range of exploratory methods, such as those adopted by Carlea Holl-Jensen, that can lead—vitally—to understanding the codex form in new and different ways. Like anatomical illustrations that reveal inner tissues and organs, these methods permit us to see the unseen: the circuitry of books that combine pulp and silicon, but also the everyday material and structural affordances of books, which are so engrained in the culture that they habitually go unnoticed.

By making the page, not the screen, the experiential site of computation, Hichar and Mozafari explore what Steven Johnson calls the "adjacent possible": alternative cultural configurations that grow out of the present order of things (2010, 23–42). Hichar's *The Pussycat Said to the Owl* is an altered book in the tradition of British artist Tom Phillips' [A Humument](), which surfaces a new narrative out of a pre-existing Victorian novel by selectively collaging and painting over the text, leaving some fragments intact to tell a radically different story. In Hichar's case, an unlikely base text serves as the occasion for a visual adaptation of Edward Lear's classic nineteenth-century nonsense poem, "The Owl and the Pussycat". Neither born-digital nor digitized—nor yet entirely paper-based—Hichar's electronic book is a hybrid space in which analog and digital components are co-expressive. Exemplifying an emergent form of e-literature, *The Pussycat Said to the Owl* uses its bibliocircuitry to animate otherwise static print pages of text and illustration. Consistent with Andrew Piper's claim that "the digital provides us with a critical lens to see the bibliographic with fresh eyes" (2009, 8), Hichar has invested her found book with new affordances while simultaneously preserving the old. As her account makes clear, reflective design infuses process as much as product: the act of integrating several Arduinos into the project attuned her to the materiality of the page and the body plan of the book in ways that would have been quite impossible otherwise.

Sterling (2005, 14): i.e., the signs of one communication channel are translated into those of another. In the *Cathy's Book* ARG franchise, for example, an email or SMS GUI is frequently visually rendered on the page, capturing the look—if not the materiality or interactivity—of the original digital environment (Stewart et al 2008).

The thickness and opacity of the paper and the volumetric space of the artifact dictated design constraints and opportunities. The result is a harbinger of future bookscapes in which the mixing of material and digital fabrication is commonplace.[5]

Unlike a sleek contemporary machine whose protective outer covering serves to conceal what lies within, the first draft of a new technology often exposes its own mechanisms, making it seem less a mass-produced commodity than a bespoke design. While it may indeed be the case, as Arthur C. Clarke would have it, that any "sufficiently advanced technology is indistinguishable from magic," this claim does not usually extend to a technology's embryonic states, which can seem almost to carry the blueprints of their own design. The wireframe fuselage of the Wright brothers' 1903 aircraft clearly reveals how the plane was constructed, for example, and steam-powered precursors of the automobile often look like they're held together by duct tape and chewing gum. Similarly, the open design of Mozafari's interactive book, like a cutaway diagram of a train, shows precisely how the book was made. With the help of a microcontroller board and alligator clips, Mozafari embeds his print edition of Coleridge's "Kubla Khan" with touch-triggered sound, giving the reader a multisensory experience of the poem. Like the "guts on the outside" futurist techniques of the Archigram collective—who in the 1960s celebrated buildings with exposed pipes and tubes—Mozafari's book flaunts its status as technology by not attempting to hide its electrical components (Medway 2008). In addition to scaffolding learning and creativity, the project is consistent with a long tradition of speculative design making use of such externalization of parts.[6]

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5. Improbably, the same type of miniature device controlling the LEDs embedded in Hichar's luminous illustrations is also used to help power the Large Hedron Collider at the CERN laboratory in Switzerland. From a personal odyssey to reimagine what a book might be to the collective quest to understand the physics of the universe, the versatile Arduino platform underlies both. See Banzi 2012.

6. One example—*greebling*—originates in the movie industry (Wikipedia 2013). Also described as "guts on the outside," greebling refers to the practice of covering the surface of spaceship models designed for science fiction cinema with a finely milled mash-up of parts from hobbyist model kits (Wikipedia 2013). This technique was thought to give the spacecraft a more futuristic appearance. Similarly, steampunk design is notable for the extrusion of mechanical parts such as wheels, gears, cogs, and springs onto the surfaces of objects, such as clocks.

In the sections that follow, each author adopts the first person "I" perspective to highlight salient themes and ideas expressed in their productions, as well as details related to process and materiality. We conclude the essay with some final thoughts on the role of design — both reflective and speculative — in physical bibliography and textual criticism.

"The Hollow": Form That Foils Content (Carlea Holl-Jensen)

My project arose from a curiosity about how the form of a book might prevent, or at least frustrate, access to the text, in order to manipulate the reader's experience of its content and challenge her understanding of the text's meaning.

To answer this question, I devised a format for a single-signature book in which a single sheet of paper is folded so that four of the exterior edges of the finished book are uncut bolts. In physical bibliography, "bolts" are the folded edges that result from folding larger sheets of paper into a gathering or quire (BELANGER AND HERDRICH 2007, 16). In familiar bindings such as quarto and octavo, one or two edges may be folded — and would traditionally have been cut open, either by the printer or by the owner of the book — but never all three edges. The diagram below demonstrates the process of folding the book (Figure 3).

As a result of this design, only four of thirty-two pages are immediately available to the reader. All other pages are inaccessible within the folded paper, with the exception of some of the interior pages on the verso side of the open book, which can be glimpsed but not fully unfolded (Figure 4).

The quire may be cut open, but only at the risk of destroying the integrity of the book itself, as some of the pages may come loose when the edges are cut, and parts of the text may even be destroyed.

Such a format explores the opportunities presented by what Matthew Kirschenbaum calls the *comparative space* of the book: "the two-page opening of a standard codex, presenting recto and verso pages to the reader" (2008, 2). The pages that face one another, which seem to present a continuous narrative, in fact obscure a significant portion of the narrative within. Instead of a *genuine affordance* (visual information that reliably indicates how an object should be used or operated), they telegraph a *false affordance* (a deceptive cue that signals a type of use that the object ultimately cannot deliver on) (GAVER 1991). The text appears to be readable as a coherent narrative, but this appearance is misleading. Though the exterior narrative
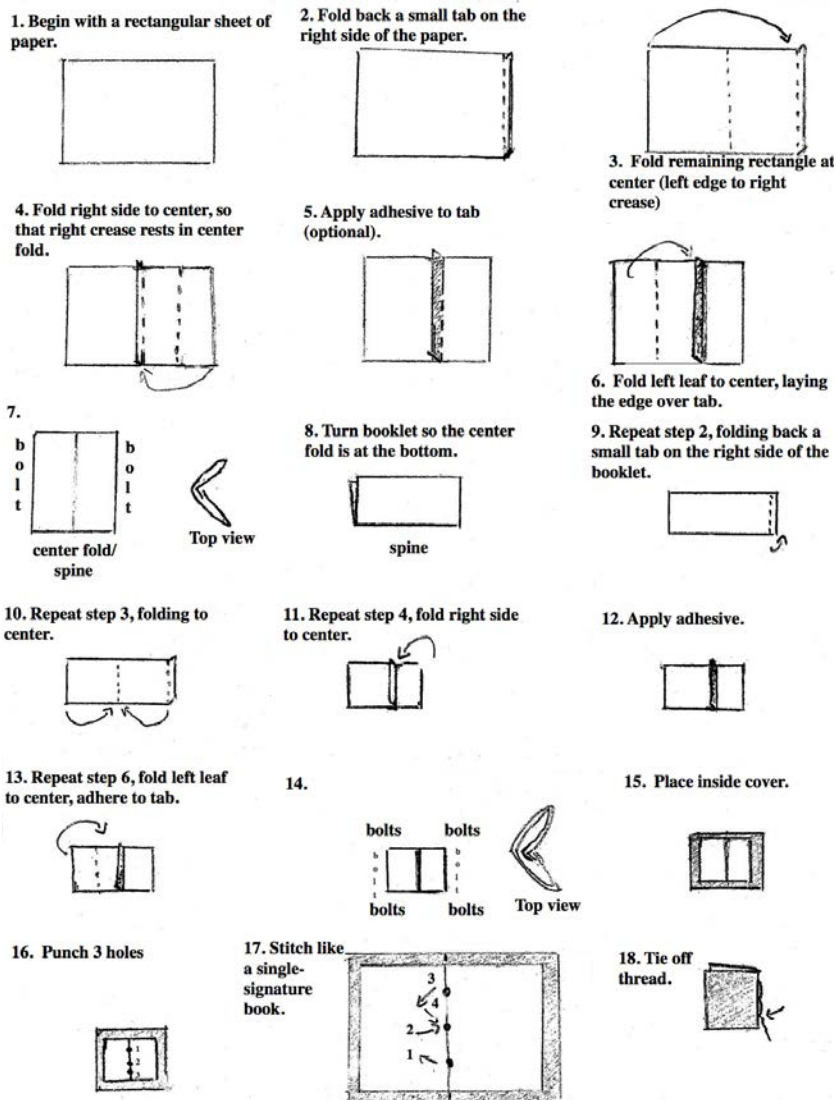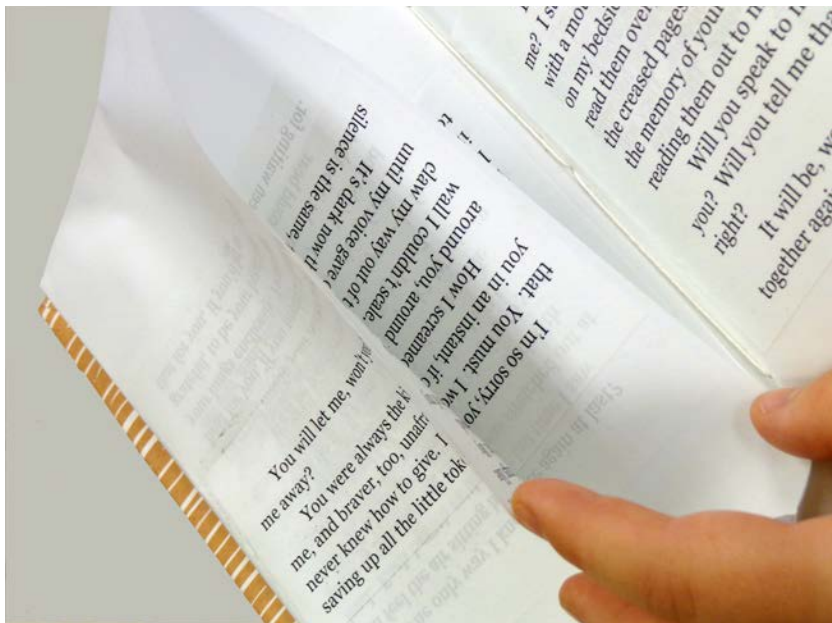
1. Begin with a rectangular sheet of paper.

2. Fold back a small tab on the right side of the paper.

3. Fold remaining rectangle at center (left edge to right crease)

4. Fold right side to center, so that right crease rests in center fold.

5. Apply adhesive to tab (optional).

6. Fold left leaf to center, laying the edge over tab.

7.

b o l t

b o l t

Top view

center fold/ spine

8. Turn booklet so the center fold is at the bottom.

spine

9. Repeat step 2, folding back a small tab on the right side of the booklet.

10. Repeat step 3, folding to center.

11. Repeat step 4, fold right side to center.

12. Apply adhesive.

13. Repeat step 6, fold left leaf to center, adhere to tab.

14.

bolts   bolts

b o l t

bolts   bolts   Top view

15. Place inside cover.

16. Punch 3 holes

17. Stitch like a single-signature book.

3
4
2
1

18. Tie off thread.

Figure 3. Folding format created by Holl-Jensen to maximize the number of bolted or uncut edges of the book.
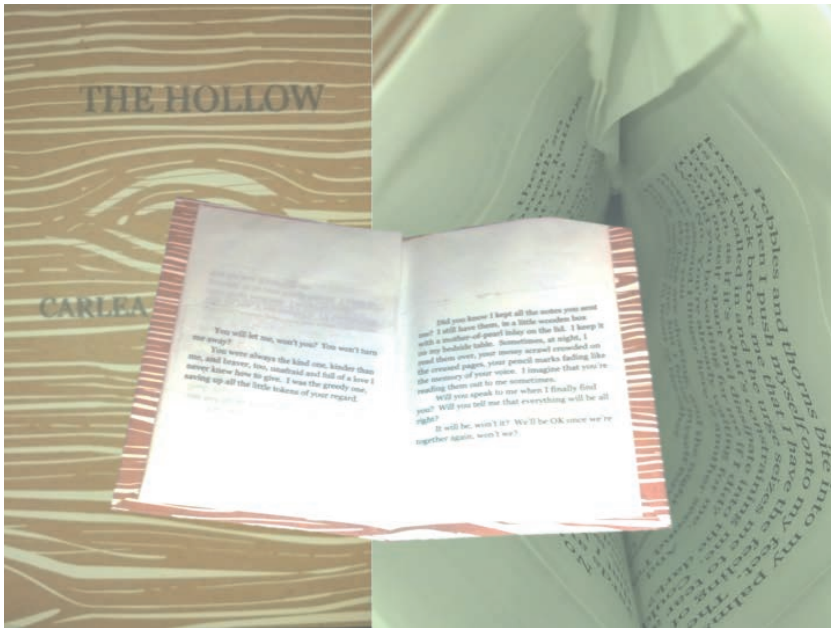
Figure 4. Some of the interior pages on the verso side of the open book are partially accessible, but cannot be turned as they would be in a conventional codex.

is sensible, it's far from the whole story. In short, the construction of the book obscures the text, raising questions about the relationship between form and content (Figure 5).

To explore this relationship, I applied my format to a short story I wrote, "The Hollow," in which a young woman ventures into the woods to find a childhood friend who was lost there years ago. The four accessible pages give away very little of the story: the reader knows that the narrator is going into the woods in search of a long-lost "you," whom in the end she believes she's finally found. But what the reader doesn't know — can't know, without cutting the book open — is the story of how the "you" was lost, which casts the narrator's search and the likelihood of her success in a very different light. From the exterior pages, this story appears to be one of reconciliation after a long and anxiety-ridden absence, while the text as a whole presents instead a grieving friend's descent into self-delusion.

In this way, the format of the book presents two very different versions of the story, which may challenge the reader's efforts to make meaning in the text. The portion of the story the reader has instant access to does not provide the whole picture. A fuller understanding of the text can be made

Figure 5. Finished prototype of "The Hollow," showing the front cover (left); a bird's eye shot of partially concealed text (right); and two of the four pages of the story fully accessible to the reader (superimposed image). Twenty-seven pages are concealed due to the way the paper has been folded.

available by cutting the book open, or may not be available at all, if the reader decides not to cut it. But can a work succeed if the majority of its meaning is inaccessible? Is access to those "deeper" levels of significance necessary to construct a text that affects readers emotionally or aesthetically?

In the case of "The Hollow", it's tempting to say that such access is necessary. The abbreviated version is drastically different from the full text, and from my perspective the exterior narrative seems a thinner, less compelling story than the full narrative contained within the enclosed pages. Through the manipulation of form, one text is made into two almost entirely different stories. Though the abbreviated version may seem to depreciate the story, the interplay between these two different versions may ultimately enrich the reader's experience of the work.

In this regard, this format highlights the alterity relation, or the extent to which a given technology becomes conspicuously present to the user. Denying or frustrating access to the text in the conventional way (turning

consecutive pages to advance the narrative) defamiliarizes the experience of reading, to the point that the reader becomes aware of the book as an object again, rather than as a mere container for text. Meaning is shown to reside not just in the content of the book, but also in how that content is presented on the page.

It may be this focus on form that separates "The Hollow" as a manuscript from "The Hollow" as an artist's book, a medium which Johanna Drucker says "integrates the formal means of its realization and production with its thematic or aesthetic issues" (2000, 376). One is a work of fiction. The other is an artifact. Though they both contain the same words, the possibilities of the latter are at once impoverished and enriched because of its relationship to its physical form.
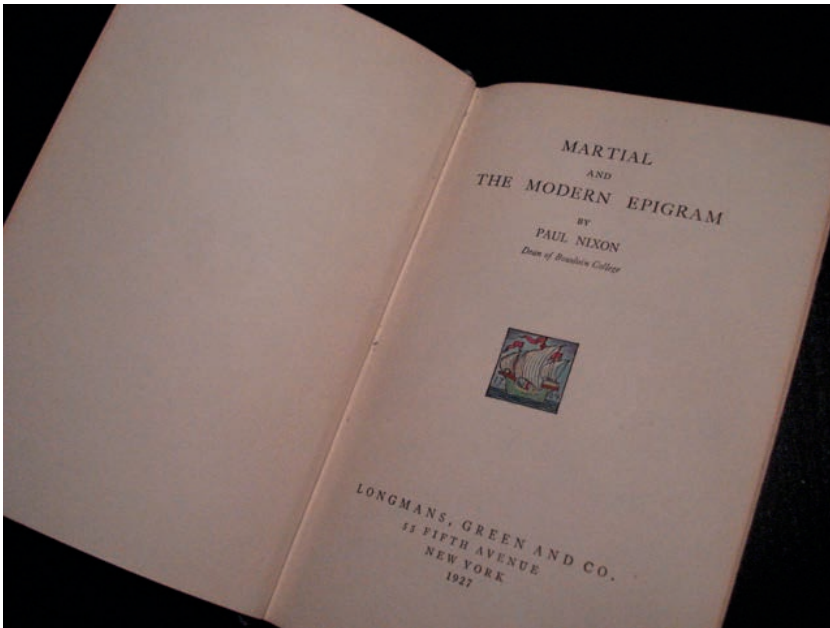
The Pussycat Said to the Owl: Electronic Circuitry in an Altered Book (Clifford Hichar)

In the development and construction of *The Pussycat Said to the Owl*, I was reminded of a quote from Thomas Edison: "Genius is one percent inspiration, ninety-nine percent perspiration". The concept for this project was by far the easiest part of the task: to create an artist's book inspired by Tom Phillips' *A Humument,* Edward Lear's "The Owl and the Pussycat," and Jie Qi's "Computational Sketchbook". Similar to Tom Phillips, I selected a base text, Paul Nixon's *Martial and the Modern Epigram*, and painted over the pages to reveal my own story. Then I incorporated technology — the Lilypad Arduino — to animate and enhance the book, bringing passages from "The Owl and the Pussycat" to life.

For Phillips and myself, the selection of the text was a matter of chance (Maynard 2003, 82). The text was on hand and affordable; I had bought it years earlier under the mistaken impression it was a copy of Martial's *Epigrams*, rather than a book about them. The haphazard selection of a text is not without ramifications, and it meant having to struggle with a word choice that was not ideal for the story I wished to tell. It was, however, also fortuitous. As I worked on the project, I was forced to confront the affordances of the book — specifically *this* book. I appreciated the thickness of the page and strong binding, ideal for supporting the Arduino components and use of watercolors. Further, I became acutely aware of details such as the small image of a sailing ship on the title page, which recalled the pea-green boat that is a key image from Lear's "The Owl and the Pussycat".

But why *this* poem as inspiration for my illustrations and text? I knew that I wanted to work with Lear's "The Owl and the Pussycat" because of
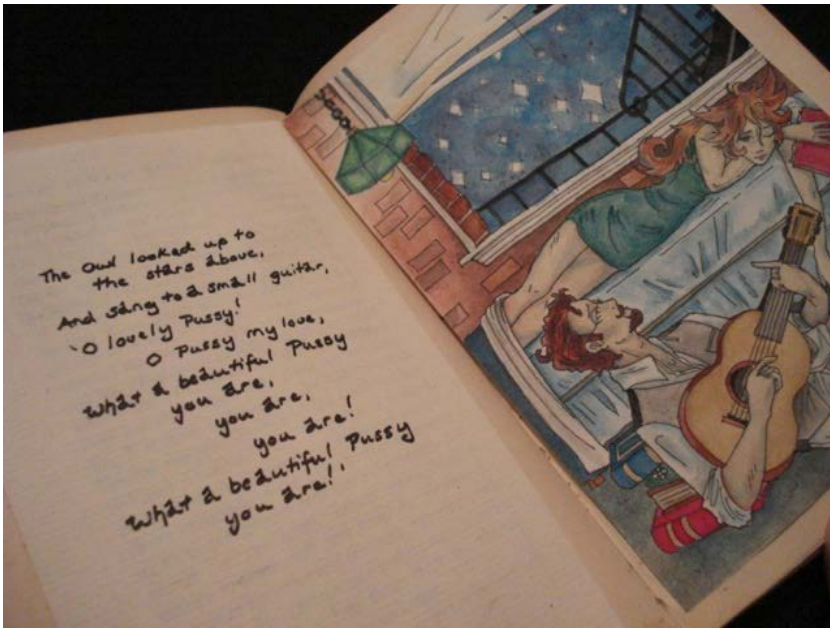
Figure 6. Title Page of the altered book I created showing the small image of the sailing ship, which I painted pea-green in honor of Lear's "The Owl and the Pussycat".

yet another serendipitous discovery. When I was reading the poem, I came across the unfinished sequel Lear had started, "The Children of the Owl and the Pussycat". In this poem, the Pussycat has died from a fall and left the Owl alone with all their children. The Owl and the Pussycat's children narrate the poem and state:

> Our mother died long years ago. She was a lovely cat [. . . .]
> In Sila forest on the East of fair Calabria's shore
> She tumbled from a lofty tree—none ever saw her more.
> Our owly [sic] father long was ill from sorrow and surprise,
> But with the feathers of his tail he wiped his weeping eyes.
>
> <div align="right">(Lear "Children")</div>

The images seemed so unnatural for a children's tale—too adult, too real, too sad—and it made me think differently about the original poem. What if *The Owl and the Pussycat* wasn't a children's poem, but was re-imagined as a story for adults? What if I were to allow the sequel to color

Figure 7. Illustration of the Owl singing to the Pussycat and showing the more mature imagining of the nonsense poem's characters. An Arduino board embedded in subsequent pages controls light-emitting diodes (LEDs) that make the stars visible outside the Pussycat's window twinkle (see also Figure 9).

its predecessor, modernize and update it, and transform the original from a nonsense poem into something grittier and more realistic?

I allowed this concept to influence my illustrations for "The Owl and the Pussycat". In this new light, lines such as "they took some money and plenty of honey wrapped up in a five pound note" suggest that the two didn't have a large income between them, if a five pound note could contain it all—some coins at best. The phrase "plenty of honey", however, signals sweetness and implies they are very much in love. As I carried this interpretation through, I decided that the Owl might be a struggling musician (thus keeping late hours playing in clubs and earning the nickname of a "night-owl"), and he'd work at a rather dingy nightclub and live in a distressed apartment with broken blinds. Further, while I found myself being unconsciously drawn toward more natural images for the romantic passages—a sort of fantasyland among the harsher images of the city—I wanted that world to exist only around the lovers and those that they drew into its orbit such as the Turkey and the Pig. Rather than having the Owl
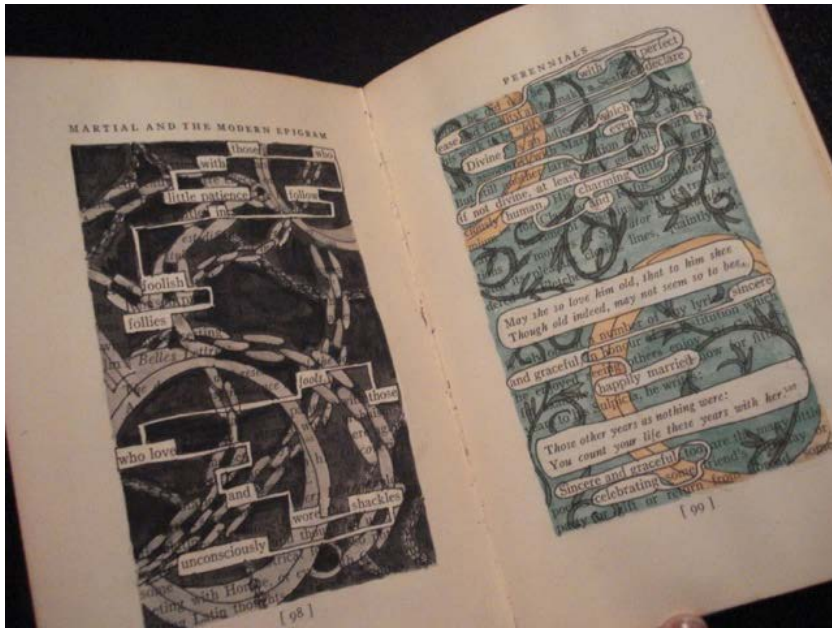
and the Pussycat find the Pig in a park, then, I had them encounter him on a deserted street of lamp posts, the "trees" of the city.

This dichotomy between the natural world and the city—between lovers and all the rest—I allowed to continue to play out within the found passages in *Martial.*[7] I did not originally intend to do this. As mentioned earlier, while the material affordances of *Martial* were ideal for my purposes, the language was not and caused some difficulty. On certain pages I struggled to find words that would fit my needs and I was forced to be creative about my placement of the bound pages, covering over the most difficult ones. That alone, though, was not enough to solve the problems I was facing, so I created two voices: the first is masculine and pessimistic, belonging to the world of the city, and speaks in angled "rivers"—a term Phillips uses to describe the connections between words in *A Humument.* The other I imagined to be a woman's voice who speaks in curves and whose images are optimistic and natural. In this way it allowed me to create passages that could "talk" with each other: one distancing and alienating and the other trying to draw in and play with the other. I felt this approach worked seamlessly with my larger thematic conversations between the past and future of the book, between texts, and between pages. I will concede, though, that doing this was not enough to make the text flow smoothly, but I endeavored to keep it as polished as possible across facing pages of the text, in effect requiring each set of such pages to act as a vignette. In this way, I also allowed comparative space to play a role in my project.

Often the comparative space of a book gets lost in various electronic formats, such as on the Kindle where one is presented with only a single page at a time. While many books don't set about making use of this affordance as a key feature of their design, I wanted to do just that. I designed many of the opposing pages specifically to engage with each other. "The Owl and the Pussycat" passages are arguably the most obvious use of the affordance, but the found passages are the best use of it. For example, on pages 98 and 99 of *Martial,* I gave each of the voices in the found text a page, allowing the opposing pages to also rhetorically oppose each other (Figure 8). To augment the effect, I drew the backgrounds of these pages to mirror each other. One background features wedding bands and vines—images of life, love, and the binding of things together in a positive way—while

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7. I have adopted the phrase "found passages" or "found text" on analogy with the more established "found object" (*objet trouvé* in French). The term is intended to convey the critical appropriation of pre-existing cultural material—in this case text—into new artistic contexts.
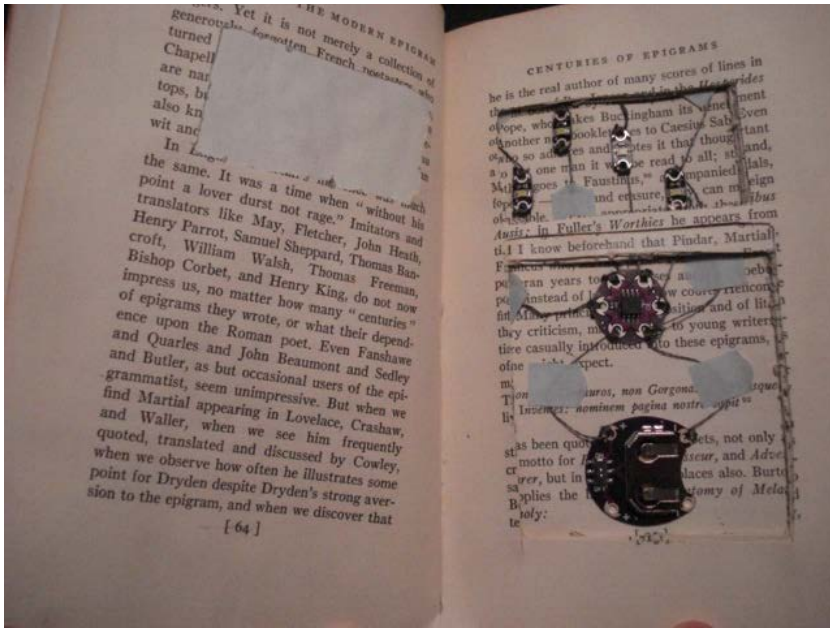
Figure 8. Pages 98 and 99 of the altered *Martial* showing the use of comparative space and two "voices" in conversation with each other. One voice is visually associated with angles, the other with curves.

on the opposing page the same shapes became those of shackles and chains reflecting the other voice's interpretation of the concept of marriage.

In conclusion, I wanted to set out to challenge and design around specific affordances of the book by playing with the idea of comparative space. Through manipulation of this attribute, facing pages would be allowed to "talk" to each other, and other pages — made thicker by pasting groups of them together — could hide the technology components, thereby highlighting the animations, not the mechanisms responsible for them. Although the determined reader can readily access the microcontrollers, I wanted to make the integration between technology and the book seamless. One must look at the finished product as a whole, understand it as a cyborg, yet also yield to its effects. The reader can pull back the curtain to see how the book is made, but also decline to do so.

Some of the "conversations" that went into the creation of this book will never be seen by a reader at all. In order to learn how to program the Arduino, for example, I was forced to put into conversation different programming guides and software, such as Amici (a visual programming

Figure 9. The "guts" or mechanics of the book exposed. On top of the page at right are four tiny LEDs that align with the stars in the illustration on the other side of the adjacent leaf (see **Figure 7**). The miniature Arduino in the middle, powered by the battery below, is used to control the LEDs (other sections of the book incorporate the original Lilypad Arduino, which is larger in diameter). Conductive threads rather than wires complete the circuit. Near the top of the page at left is a semi-transparent slip of paper, which allows the light from the LEDs to shine through the design on the opposite side.

environment) and the basic Arduino software. By comparing multiple methods for programming different behaviors, I was able to understand the Arduino language and create new code tailored to my unique vision. Even then it took a great deal of experimentation and failure to achieve the desired results. In the end, I was able to make the stage lighting in one illustration change colors, stars in another illustration sparkle, and the moon in a third shine on the lovers' beach dance. In fact, the embedding of the Arduinos and associated LEDs created a three-way conversation of their own among the art, the language, and the technology. The Arduino components—displays, switches, batteries, and circuit boards—only function when connected by the conductive threads. Similarly, the found text of the artist's book only has meaning when the "rivers"—the painted or
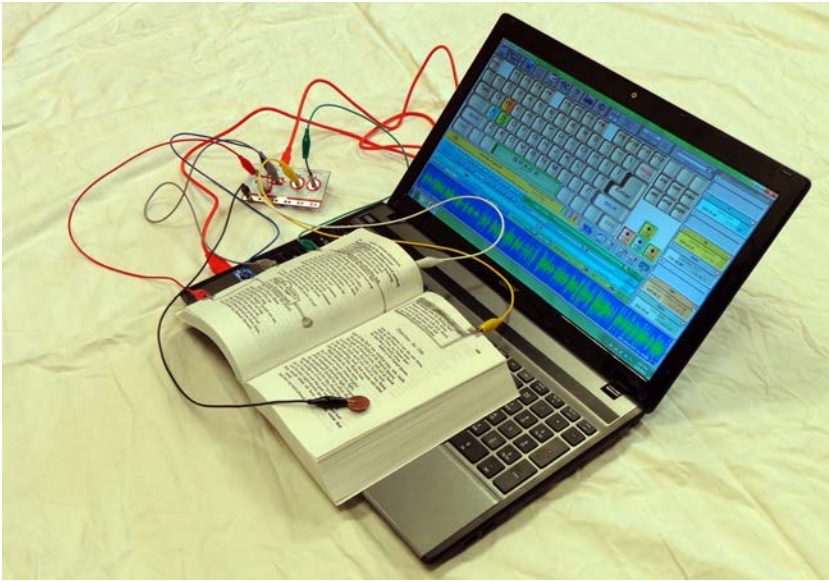
drawn counterparts to the threads—are harmoniously strung together to connect words. The Arduino components illuminate the page, while the "river" components illuminate the text (Maynard 2003, 83).

Designing a Multimodal Reading Space for Coleridge's "Kubla Kahn" (Cameron Mozafari)

My project began in an attempt to reconceive the affordances of the book and to create a more interactive reading experience. By redesigning the codex, I intended to put the emphasis on cognitive meaning making processes, which involve not only the eyes scanning text, but also a full body engagement with the book. The prototype seeks to make apparent Alberto Manguel's assertion that "the pleasure derived from reading largely depends on the bodily comfort of the reader," a comfort I sought to produce—or at least invoke—through speculative design (1996, 151). Often, when we want to read most deeply and effectively, we need to get ourselves in a certain mood. We move around or make adjustments in our environment to find something that will trigger that mood for us. Maybe we put on a song, or maybe we read some background information about a text before settling in with the text itself. When reading poetry, for example, we may receive comfort from reciting the lines aloud to get a sense of the meter or the tone of the poem. We may take notes in the margins of the book or circle key words that generate ideas we may wish to return to later. Reading, in other words, is a practice situated in larger medial and physical contexts that can be purposefully altered to create more affective experiences.

In "Bookscapes", Matthew Kirschenbaum (2008) lists five observable structuring affordances of the traditional book. First, the book is both sequential and random access (we can read it linearly or open it to any passage arbitrarily); second, it's a volumetric object that "store[s] information in three-dimensional space"; third, it is finite and bounded; fourth, it has a comparative visual space; and fifth, the book, by virtue of its margins, is writable as well as readable (Kirschenbaum 2008, 1–2). A book, in other words, is a technology designed to promote certain types of use behaviors and discourage others. But books are designed, and designs are arguments. If we don't like the argument, we can always change the design.

With standard e-book devices, many of the affordances of print—for example, comparative visual space—are lost entirely or are simulated through software rather than directly implemented in hardware. By contrast, my interactive project seeks to redesign the codex to both retain Kirschenbaum's five analog affordances and to add additional affordances
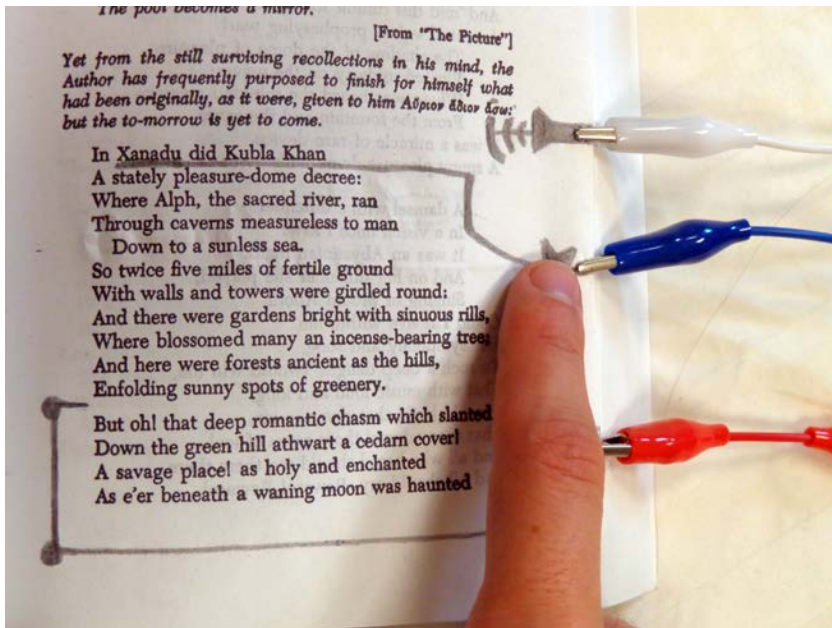
Figure 10. The interactive edition of Coleridge's "Kubla Khan" imposes digital and physical circuitry onto the codex to afford the modality of sound through the modality of touch.

made possible by digital technology, namely touch and sound. These new features support a more multimodal reading experience. Multimodal literacy, as Gunther Kress asserts, is not a theory, but rather "maps a domain of enquiry" where questions about the logics of different modalities can be asked and answered (2009, 54). As a functioning prototype, my project expands the modal resources of the book to create an audio-annotated volume. While the idea of connecting print books and sound is in no way novel—indeed, there is a long tradition of speaking picture books sold to children for educational purposes—the ability to quickly engineer one's own working prototype using cheap electronics and creative software is noteworthy.

Combining W. H. Auden and Norman Holmes Pearson's Norton softcover edition of *The Portable Romantic Poets* with a laptop, a microcontroller, open source software, some clips, some wires, some graphite, and some good old fashioned ingenuity, I constructed a prototype of what an interactive physical book might look and act like. The interface is haptic: when users touch any of the graphite markings on the pages of Samuel Taylor Coleridge's "Kubla Khan," they complete a circuit communicating to the computer that a specific key has been pressed. The computer, which

Figure 11. Touching the graphite markings completes a circuit and triggers a pre-recorded audio track, managed by software running on the computer.

is running the key-mapping software Soundplant, uses the trigger of the key to start a prerecorded audio clip. Touching the top of the first page of "Kubla Khan," for example, causes calming Chinese hammer and dulcimer music to play and thus sets a complementary reading mood. This music is not only soothing but also adds an immersive contextual element to the reading of the poem, a direct reference to the "damsel with a dulcimer" of the final stanza whose song leads the speaker to contemplate whether he can "revive within [him]/ Her symphony and song" that would allow him to "build that dome in air" (COLERIDGE 1978, 154). Touching the words "woman," "chasm," "earth," "fountain," or "fragments," on the other hand, initiates critical audio commentary on the sexual innuendo and dull sexism running through the poem. Such critical commentary allows for readers to hear arguments that point to particular passages.

The microcontroller used to connect book to machine is a Makey Makey, which is built on top of the Arduino platform. With it, real-world objects can be made to function as input devices: fruit, wooden blocks, shells, dominoes, beer cans, charms, macaroni, pet rocks, pinwheels, coins, and just about anything else can be used in place of a keyboard to update
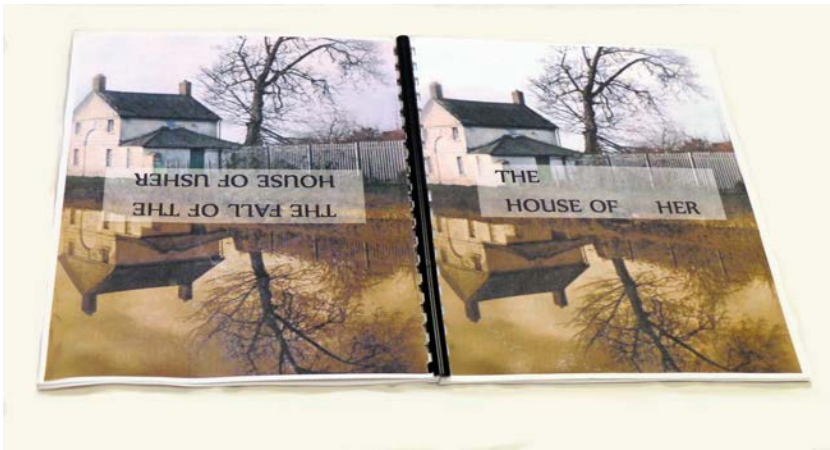
Figure 12. Listening to an argument frees the eyes to explore the text of the passage and to follow the argument's close reading in a multimodal, multisensory real time (click the image for a video clip of the book in operation).

one's status on Facebook, publish to Tumblr, or build a model of the Empire State Building in Minecraft. Created by Jay Silver and Eric Rosenbaum, the Makey Makey's website invites the user to "alligator clip the internet to your world". The playful marketing slogan echoes William Gibson's 2010 contention that "cyberspace has everted. Turned itself inside out. Colonized the physical". While it is possible to pass data wirelessly between the device and the computer via Bluetooth technology, my own copy of *The Portable Romantic Poets* is conspicuously tethered to my laptop, making visible the circuitry that connects world and machine.

As Alyson Fielding writes in an online artist statement for her own hybrid, interactive book project, "a digital book shouldn't mean we need to let go of the emotional connection to a physical object, and combining books with technology doesn't have to mean a device with a screen". She continues: "It can be about using the best of technology to further our relationship with the physical book as object". In modifying the design of the book to promote interactivity, we allow for new affordances to reshape our conception of how books are used and what they are used for. We can make explicit various extralinguistic aspects inherent in reading and socially acting upon a given text. My modified pages of "Kubla Khan" allow for more avenues of meaning making than the traditional book affords. Replete with music, sound, recitation, personal commentary, oral performance, and other personalized touches, it models a very different kind of bookscape — and critical edition — than that exemplified by W. H. Auden and Norman Holmes Pearson's *Portable Romantic Poets.*

The House of Her: An Alternate Narrative Unraveled Through Deformance (Charity Hancock and Kathryn Skutlin)

Our project was born from a question: "How would a classic text translate using social media as its template?" When we approached the idea of collaborating on an altered text, we decided it would be interesting to invert the tone of a classic work of fiction, ultimately finding ourselves drawn to Gothic literature, as it is cast on one end of the tonal spectrum. Edgar

Figure 13. The mirrored covers of *The House of Her* project, which play off its theme of inversion.

Allan Poe's short story, "The Fall of the House of Usher," proved an excellent candidate due to its brevity, prototypical gothic elements, and its rich potential for diverse interpretations (Figure 13). Since we inverted the text generically, we also decided to work our altered storyline backwards through our source text, juxtaposing the inverted original alongside the altered text. In this way, form mirrors content.

Drawing on Samuels and McGann's concept of deformance, which involves a reader approaching a familiar text, taking it apart, and reassembling it as something new, we were able to offer a new interpretation and open up the liminal spaces within our source text that were previously unexplored. Looking specifically at poetic works, Samuels and McGann, in "Deformance and Interpretation," assert that "the critical and interpretive question is not 'what does the poem mean?' but 'how do we release or expose the poem's possibilities of meaning?'" (1999, 28). As Johanna Drucker points out, "Students regularly come to the classroom intent on finding the 'meaning' of a poem within an apparently stable text, as if it were a self-evident and self-identical work" (2009, 67). By deconstructing a text's fundamental framework of meaning, however, one can begin both to deform and perform a work as a text that is alive and mutable, rather than a static work with a fixed arrangement.

Samuels and McGann outline four aspects of deformance: **reordered**, **isolating**, **altering**, and **adding** (1999, 36–7). For *The House of Her* we focused on two of these aspects—reordering and altering. Instead of read-

ing our entire source text backwards word-for-word, we broke down the linearity of "Usher" into paragraphs, the order of which we reversed. By reading the source text backwards, we were able to engage with a "deformative procedure [that] puts the reader in a highly idiosyncratic relation to the work," freeing us to construct an interpretation of our own, unhindered by the story's original trajectory (1999, 36). Despite the idiosyncrasies associated with deformance, as Samuels and McGann note, "Reading Backward is a highly regulated method for disordering the senses of a text" (1999, 36). With respect to unraveling our alternate narrative, we faced additional decisions regarding our word-selection process, ultimately constraining ourselves to words composed of letters that originally appear in consecutive order. Instead of a limitation, our self-imposed constraint led us to discover feminine pronouns existing within words such as "U**she**r" and even "atmosp**her**e," a crucial innovation for our desire to emphasize a character (Madeline Usher) who rarely appears in our source text. We often found ourselves with multiple narrative possibilities within a single paragraph, demonstrating the generative power of our constraint.

When we decided on a blatant destabilization of the narrator's perspective, we risked our text's logic crumbling in on itself, since "The Fall of the House of Usher" is written as a first-person account. To avoid the perceived pitfall of casting every part of Poe's original narrative into doubt, we instituted logical constraints or "truths" that stabilized the framework of *The House of Her*. Themes from our source text such as the physical and mental decay of the Ushers were kept intact, along with the inciting incident (the narrator going to visit his old friend Roderick Usher). These truths guided the narrative and set a backdrop for our alternate storyline, allowing us to focus mainly on our interest in developing a love story between our narrator, R. T. Arran, and Madeline Usher. Despite our guiding truths, we still were engaged in what McGann and Samuels term a "stochastic process," meaning our narrative was overall an unpredictable one (1999, 36). Taking shape as a Twitter feed, our altered text was constrained by the 140-character limit of tweets as well as contingent upon the availability of words offered to us in the original paragraphs (Figure 14).

For us, each 'invented' tweet of *The House of Her* expresses the thoughts of R. T. Arran to an invisible audience, chronicling his story for the world to read. We interspersed his tweets with clarifying hashtags, importing material to further mark Arran's progress as a lover caught in the throes of an unrequited love affair. Our decision to add material to the base text was guided by the dual nature of hashtags as external interventions that link the text to preexisting meta-narratives (such as love and devotion)

Figure 14. Shot showing the use of comparative visual space for juxtaposing source text (left) and altered & inverted text (right) in the form of a Twitter timeline. The narrator's name, "R. T. Arran," is "Narrator" spelled backwards. The tweets were derived from the words in blue font visible in the source text at left. We tested each tweet's length by plugging it into Twitter's "compose new tweet" box, which includes a built-in character counter.

as well as humorous commentaries adding to the language of the original tweet. Although readers are unable to respond to Arran's tweets in real time as they would in a live Twitter feed, the blank spaces between his tweets invite our readers to make *The House of Her* a writable (as well as readable) text.

We consciously chose to present our altered text as multimodal printed literature, a hybrid of sorts that retained Twitter's aesthetic and linguistic features but not its digital medium (Gibbons 2012, 1). We wanted to preserve and emphasize the connection between our source text and altered text, as well as capitalize on the series of inversions within *The House of Her*; by consciously utilizing the print affordance of comparative visual space, juxtaposing the inverted altered text opposite its source, we were able to do so (see Kirschenbaum 2008). Carrying this concept to completion, our finished piece contains a dual narrative — read one way, it's "The Fall of the House of Usher," flip it over, and it's *The House of Her.*

Coda: The Design of the Alien Everyday

In the recently published *Digital_Humanities* from the MIT Press, the authors—five self-described "practitioner-theorists"—move design thinking to center stage of the humanities (Burdick et al. 2012, vii). Echoing the increasingly pervasive sentiment that one can *make arguments with things* or, in the words of Ian Bogost, "*do philosophy*" *with* artifacts (2012, 85), they position design as a core DH competency (12–6). Although more often linked to the studio arts, such practice-led approaches in the humanities are by no means unprecedented: Joseph Viscomi's *Blake and the Idea of the Book*, for example, brilliantly reverse engineers the nineteenth-century British artist's illuminated books through hands-on experimentation involving the tools, materials, and chemicals Blake would have routinely used in his printmaking shop (1993). Similarly, Anne McCants' course *The Distaff Arts* teaches MIT students the basics of medieval textile technologies by having them spin and weave (rather than just read about spinning and weaving) (Turkel and Elliott, forthcoming). And recently, William Turkel and Devon Elliott have been exploring the history of stage magic by recreating working models of nineteenth-century physical apparatuses for levitation and vanishing tricks (Turkel and Elliott, forthcoming). Each of these examples validates the proposition that "when used to pose and frame questions about knowledge, design becomes an intellectual method" (Burdick et al. 2012, 13).

The projects described above partake in the venerable tradition of practice-led methods that, as stated in the introduction, have long been associated with History of the Book studies. Where we depart from bibliographical precedent, however, is in our temporal orientation: we have designed these projects less to understand the past than to imagine the future; our point of view is primarily prospective rather than retrospective, although we draw extensively on history. The power of reflective design, as we see it, is that it allows us to carve the book at its joints: to identify, rearrange, mutate, augment, and deform its component parts in order to create a new vision of what a book might be. Understood in these terms, reflective design is the design equivalent of *mereology*: the study of the relationship of parts to wholes.[8] In discovering and manipulating parts and material affordances, the book becomes an alien technology, simultaneously "ordinary and weird" (Bogost 2012, 65). The alien, as Ian Bogost writes in *Alien Phenomenology*, "isn't in the Roswell military morgue, or in the galactic far reaches, or in the undiscovered ecosystems of the deepest sea and most

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8. The term is mentioned in Bogost 2012, 22–3.

remote tundra. It's everywhere" (2012, 133). It's in pipe cleaners and ear-buds, dandelions and sprockets, plane hangars and toadstools.[9] And it's in the plainness and strangeness of books. In these projects we see the alien in the co-location of print and digital parts; in the frustration of bolted edges; in the grafting of a social media skin onto the page. They remind us that the affordances of the conventional book aren't permanently baked into the cultural zeitgeist, but can be continuously designed anew. And they remind us—convincingly and bracingly—of "the awesome plenitude of the alien everyday" (Bogost 2012, 134).

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9. The practice of assembling surprising strings of words is adopted by Bogost, who refers to them as *Latour Litanies* (2012, 38). They're intended to draw attention to the alterity of the mundane everyday. A few examples of Latour Litanies from *Alien Phenomenology*:

   • Mountains, fruit, atmospheric effects, nuclear warheads, sandwiches, automobiles, historical events, relics
   • Sea urhins, kudzu, enchiladas, quasars, and tesla coils
   • Plumbers, cotton, bonobos, DVD players, and sandstone
   • Toilet seats, absinthe louches, seagulls, trampolines

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Mirror World, Minus World

Glitching Nabokov's *Pale Fire*

Andrew Ferguson

Abstract

This article considers different experiences available to the reader of Vladimir Nabokov's Pale Fire *by exploring the novel through concepts familiar from videogaming, such as the warp, the glitch, and the Let's Play, developing particular parallels with the Nintendo game* Super Mario Bros. *All of these potential modes of experience are comprised in the playerly text, which serves as a conduit linking together a work's past, present, and future readers.*

> This is the problem facing modern writing: how to breach the wall of utterance, the wall of origin, the wall of ownership? (Barthes 1974, 45)

Vladimir Nabokov opines in one of his *Lectures on Literature* that "one cannot read a book; one can only reread it" (1989, 3). His own works of fiction foreground, even fetishize, the process of rereading, with readers expected to continually revise their interpretations in light of the new information doled out by the author. Some readers, understandably, find this hermeneutic troublesome; typical is Zadie Smith, who finds that reading Nabokov means "becom[ing], in essence, Nabokov's double . . . [in] what amounts to a reader's mimeograph of the Author's creative act" (2009, 52–3).

For this reason, Nabokov is regularly placed at one pole of a hermeneutic spectrum, often with Roland Barthes on the other—where the latter posits the death of the author, the former carries out, if not the *death* of the reader, then at least her subjugation, or perhaps conscription. Though this picture is exaggerated,[1] a reader of Nabokov certainly gets the grunt work in the collaborative labor of storytelling:

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1. On both sides: see below, and also Gallop 2011, which links Barthes's pronouncement to the author's own physical mortality and the reader's desire for the author now dead.

> When we read a book for the first time the very process of laboriously
> moving our eyes from left to right, line after line, page after page, this
> complicated physical work upon the book, the very process of learning
> in terms of space and time what the book is about, this stands between
> us and artistic appreciation. (1980, 3)

Reading is plowing: an arduous preliminary that must be completed if the
field is to bear fruit. And yet, this same Nabokov is often regarded as one
of the fathers of interactive fiction thanks to his novel *Pale Fire*, which dis-
rupts the steady linearity of prose by providing the option to hop between
pages via a series of parenthetical cross-references. This is to make of the
reader not a co-author, but a subsequent editor: each arranging his own
Pale Fire, all so many distinct instances drawn from the same printed mat-
ter—a strategy appropriate for a novel in which the central battleground
is editorial policy.

   In an effort to reconcile these two figures and their conflicting log-
ics—the Nabokov who graciously permits interaction, and the Nabokov
who imperiously demands imitation—I will borrow from the language of
programming to present *Pale Fire* as a drama of patching and overwriting;
moreover, as an experience very near what we can today recognize as a
videogame: available to multiple, often conflicting modes of play, and also
susceptible to (and indeed conclusively shaped by) programming errors,
or glitches. In making this case I will set aside the often-made argument
for *Pale Fire* as a precursor to hypertext, instead developing parallels with
the 1985 Nintendo game *Super Mario Bros.*, before going on to examine
approaches to "playing" *Pale Fire*. Ultimately, I will attempt to sketch out a
basis for a hermeneutics of glitching—reading for, and through, errors in
texts neither readerly or writerly, but rather *playerly*.[2]

The Critical Edition

Pale Fire takes the form of a critical edition of a poem by the same name,
the last written in this life by eminent poet John Shade. After a mad-
man murders Shade, enthusiastic incompetent Charles Kinbote appoints
himself editor of this posthumous project through the simple expedient of
swiping the manuscript off of Shade's still-cooling corpse. After wheedling

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2. For a prior, less expansive use of "playerly text", see Lee 2009; his formulation
   has much in common with Espen Aarseth's "cybertexts" (1997, 1). For a non-
   Barthesian "Play-Text", see Bohman-Kalaja 2007.

permission to publish from Shade's distraught widow, Sybil, Kinbote flees town for a faraway cabin retreat, the better to write his apparatus without disruption.

Kinbote begins with a descriptive bibliography and calendar of composition; though he does not provide similar materials for his own work, it is possible to piece together much of his schedule.[3] For instance, the bizarre remark on the first page that "There is a very loud amusement park right in front of my present lodgings" (Nabokov 1989, 13) must date from his arrival at the cabin, for soon after he will discover that the source is actually a radio belonging to other campers. Other parts of the Foreword, such as his comments on page proofs and galleys, are necessarily emendations; as these precede a later reference to the "carrousel" that he believes to be part of the amusement park, it is clear that the document is patchwork, with blocks of text inserted where necessary; any errors or contradictions are roughly altered or entirely ignored.

This writing practice reflects Kinbote's perpetually evolving framework of paranoid delusion, at the core of which is his secret identity: Charles Xavier, exiled king of Zembla. During his few months of acquaintance with Shade, this fantasy metastasizes into obsession, to the point that he believes Shade is actually writing this story (Nabokov 1989, 296). Though at first devastated to discover the poem makes no reference to exiled kings from any land, Kinbote soon begins overwriting Shade's text with his own, using the Commentary to detail the circumstances of his overthrow and exile, while also tracking the progress of the dimwitted assassin, Jakob Gradus, charged with murdering the king. Yet according to Kinbote, it's Gradus who kills Shade—meaning that, as Brian Boyd points out, the entire assassination arc must be a later addition to Kinbote's increasingly complex mythology. An upgrade, perhaps, or at least a software patch, such as one might undertake with a computer's operating system—an attempt to paper over the gaps that have been revealed within the previous version. Further investigation reveals the marks of other, earlier patches made to explain the ridicule Kinbote endures at the hands of faculty and students, with each tormentor an agent of his ongoing persecution (Boyd 2000, 99–102). In undertaking this process of patching, Kinbote foregrounds his own experience of reading Shade's *Pale Fire*, while attempting to control the response of the readers and re-readers to follow. But Kinbote continually undermines the image of the confident, caring martyr-scholar that he wishes to project, showing himself to be a peeping-Tom, a sexual predator,

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3. For a timeline, see Friedman 2008; see also Pilon 1974.

a future suicide. Eventually the regal depiction collapses amid the crystalline delusions of the commentator's increasingly obvious madness; out of the chaos of his fantasies a new conceptual framework emerges—that of Kinbote as creepy paranoid outcast—that provides another patch over the entire narrative.[4]

But while the Zemblan narrative proves woefully inadequate as an interpretive framework, it is nonetheless a measure of Kinbote's success (and Nabokov's sleight-of-hand) that readers must still enter the text by way of his Foreword—even if few follow his directive "to consult [my notes] first and then study the poem with their help, rereading them of course as [you go] through its text, and perhaps, after having done with the poem, consulting them a third time so as to complete the picture" (1989, 28). Rather, readers find themselves confronted with a still earlier choice occasioned by another round of Kinbotean overwriting: whether or not to follow a cross-reference given in the Foreword. The choice seems slight but is momentous: while following the reference may at first appear to reaffirm Kinbote's control of the text, as it connects to the story of how he came into possession of the manuscript, it also begins to destabilize the narrative, in Kinbote's description of his approach to Shade's house as "resembl[ing] a lean wary lover taking advantage of a young husband's being alone" (Nabokov 1989, 287). The comment links further to that on lines 47–8, which reveals the pattern of trespassing and voyeurism through which Kinbote terrorizes the Shades. Through the juxtaposition of these two comments, that description transmutes into the horrific prospect of sexual predation and degradation, as Kinbote by his own admission "indulge[s] in an orgy of spying which no considerations of pride could stop" (Nabokov 1989, 87).

A citation directing the reader back to the Foreword seems to mark off a circular loop, balancing the depiction of Kinbote between eager scholar and creepy neighbor. But the note on lines 47–8 opens onto two others, line 62 and line 691: the former detailing Kinbote's paranoia and persecution mania and the latter revealing his secret identity through a "slip" into the first-person (Nabokov 1989, 247). These notes are further interlinked, with line 62's note calling back to the note on 47–8, and pointing also to 691, so that the only exit from the recursive cross-references is into the recognition scene. Kinbote's apparent purpose is to provide a shortcut through his text, enabling the reader to swiftly reach that revelation of his disguised

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4. The 2011 pseudo-documentary Gingko Press edition of Shade's poem *Pale Fire* attempts to revert to a "stable build"—undoing all of Kinbote's would-be upgrades.

kinghood. But the effect on the reader is instead to crystallize the notion that Kinbote is a madman; those who follow the chain of cross-references find awaiting them upon their return to the Foreword a darker Kinbote, less jovial and more threatening—the patch that would have been provided nearly at the end of a linear experience of *Pale Fire* instead supplied almost at the beginning.

The Warp Zone

The videogame parallel here is to the "warp", defined here as any movement by the player from one position to another without traversing the space between. Warps have been part of videogames from their earliest days; the first game widely recognized as such, Steve Russell's *Spacewar!*, included a warp (or "hyperspace") button that moved the ship from its position to another, randomized spot on the single-screen battlefield (Kent 2000, 19). The warp *zone*, meanwhile—as a specific spot on the game map that activated a warp effect—became prominent in early 1980s arcade games, with the open side tunnels on *Pac Man* clearing the way for later, grander warps that allowed expert players to skip entire levels. Likely the best-known of these warp zones is that found in Level 1-2 of the 1985 Nintendo game *Super Mario Bros.*, in which a plumber named Mario falls down a pipe and finds himself in the Mushroom Kingdom, where he is called upon to confront the evil lizard-king Bowser and rescue Princess Toadstool. This quest would normally require the traversal of 8 different "worlds", with 4 levels apiece (designated World 1-1, 1-2, [. . .], 8-3, 8-4). By judicious use of warp zones, though, Mario need only go through 8 levels in all. This procedure is exactly what Kinbote attempts to do via the cross-references in his Foreword and Notes. Where his initial overwriting of Shade's poem provides the reader with a leisurely account of intrigue and movement across a variety of settings, the cross-reference patch allows the reader, should he choose, to skip directly to the confrontation with the villainous king. The warp becomes, in Ian Bogost's term, a "unit operation" of *Pale Fire*—each cross-reference a "general instance of procedural expression", which taken together form "a configurative system, an arrangement of discrete, interlocking units of expressive meaning" (2008, ix).

But with the implementation of this procedural expression comes also added uncertainty, not limited solely to whether or not the reader will make use of the warps. The warp as unit operation has always been perilous because of the element of randomization it introduces to the game. For

instance, in *Spacewar!*, while the warp button *could* leave a player's ship in an advantageous position, it could also dump it into the sun (KENT 2001, 19). In *Super Mario Bros.*, the danger of the warp is not tied to game mechanics, but rather to instabilities within the game's code, which reveal a corresponding instability in the narrative. If Mario enters the warp zone not by going over one particular wall, but rather by walking through it, and then goes down the pipe that formerly led to World 4, he will find himself instead in the "Minus World",[5] so named because it appears not as World 1-1, or World 8-1, but rather as World -1. It seems to be a standard level, but the pipe at the end, instead of leading to any exit, deposits Mario back at the beginning again. To escape, the player must either sacrifice all her lives, or reset the system. This loop parallels the structure of the game as a whole: even after Mario defeats Bowser and rescues the Princess, the game makes him start all over again. Whether Minus World or Mushroom Kingdom, the only available exit is suicide.

So, too, with Charles Kinbote and the mirror world of Zembla. The writing and overwriting of his ever more elaborate narrative of paranoid delusion is an exercise in prolonging the inevitable — while readers are never far from a passage tracking Gradus's progress, the more plausible threat of suicide, and the overwhelming loneliness leading Kinbote in that direction, can get lost amid the adventure. The series of warps strips the narrative down to its essential affective arc: from elation, to despair, to the formation of a compensatory delusion. The effect of funneling readers toward the kinghood revelation is to make them party to a very long suicide note — just as Mario will, eventually, be left to die, whether by neglect, or just having the world turned off around him, so too will Kinbote eventually face his fate, and enter the uncertain reprieve of death.

Let's Play

Death is "uncertain" in *Pale Fire* not least because Kinbote's reprieve lasts only so long as the reader of the book waits to return to it. Just as Mario, after plummeting down a bottomless pit, finds himself back at square one, so too even as Kinbote is plummeting toward the earth *sans* parachute, he is already being prepared to, in Shade's words, "live on, fly on, in the reflected sky" (NABOKOV 1989, 33). While it may seem that suicide will release him from the loops of his own delusions, it ultimately just returns

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5. See http://www.mariowiki.com/Minus_World, for a GIF of the process.

him to the start, to await another reader (or the same reader *as* another) to activate the narrative loop.

Given this central mechanism, and Nabokov's own insistence on the importance of rereading, it's unsurprising that many critics have documented, sometimes exhaustively, their actual process of going through the book—a form of captured experience referred to in videogame criticism as a "Let's Play" (or LP).[6] One such take is Mary McCarthy's contemporary review-essay in *The New Republic*, which asserts the existence of multiple story "levels" within the novel, beginning with the tale Kinbote tells, and the "real, real story, the story underneath" (McCarthy) of Kinbote's madness—and, furthermore, that neither level can be accepted as definitive. In this it functions as a "trap for reviewers" (McCarthy), or at least those reviewers who cannot extract themselves from Nabokov's narrative structure.[7] By identifying multiple experiences available within *Pale Fire*, she initiates the process of opening the book up to be explored in a variety of modes.

Where McCarthy provides something like an introductory manual—mapping out the basic shape of the book, pointing out a few potential paths for further investigation—Boyd in his study *Pale Fire: The Magic of Artistic Discovery* provides a full walkthrough: not one, but *three* trips through the text, covering the main narrative arc, as well as several "sidequests"—content (such as finding the hiding place of the Zemblan Crown Jewels: cf. Boyd 2000, 99–102) that does not bear on the main narrative, but which may be deciphered by explorers looking for additional challenges. In revisiting the text beyond the "end" of the book, beyond even the deaths of its two main principals, Boyd also delves deep into what videogamers would call "postgame content", material that only opens up for exploration once the main objective has been achieved.[8] While each successive pass through the text still ends with a confrontation against an

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6. Originally emerging around 2004 as a means of revisiting childhood games, the form quickly developed into a highly varied genre. Many examples are available at the Let's Play Archive (lparchive.org), or the Internet Archive (archive.org/details/lets-play).

7. A number of contemporary critics of *Pale Fire* became thus entangled, typified by Dwight Macdonald's assertion that the novel was "the most unreadable I've attempted this season" (qtd. in Page 1982, 25). Macdonald's language is telling: to read is to "attempt", perhaps to fail—but any failure is the author's fault, not the critic's.

8. For more on sidequests, 100% gameplay, and alternate modes of gaming completion generally, see Newman 104–13.

authorial and authoritarian figure — first Kinbote, then Shade, and then, finally, Nabokov himself — there is an attempt to find different exit points, to avoid the Minus World loop in which Kinbote (as well as the reader) finds himself trapped.

In his initial read-through, Boyd takes the cross-reference warp in the Foreword (2000, 19–24), obtaining the knowledge of the "ultimate truth [and] extraordinary secret" (Nabokov 1989, 215) of Kinbote's regal identity before moving forward through the remainder of the text, continuing to take the warps where possible, noting along the way wherever events or words seem somehow wrong, or inconsistent with the project at hand. Boyd reads, as it were, for the *errors*; if Kinbote's project is, as I have argued, akin to that of a programmer patching buggy code, then Boyd is a playtester, seeking out the bugs that remain, the errors that cannot be patched over. The greatest of these is that there never was a Jakob Gradus: Shade's killer was instead Jack Grey, a criminally insane asylum escapee who fires on the poet by mistake. With this, Kinbote's madness is confirmed beyond any doubt, and readers see "through the mirages of his madness glimpses of unexpected inadmissible truths, not only that he is mad, but that he is invented" (Boyd 2000, 61). Having confronted and exposed the villainous king, Boyd takes the exit, prepared for another pass through the terrain of the text.

If, like the assassin and the regicide plot, Kinbote himself is manufactured, the questions dominating a rereading must be what else is manufactured, and — as McCarthy anticipated — the identity of the manufacturer. The question of authorship within *Pale Fire* is a vexed one, dating back nearly as far back as the book itself.[9] Initially, most readers trust the textual provenance given by Kinbote in the Foreword — that Shade is responsible for the poem, and Kinbote for all other material; the latter even inserts a disclaimer to that effect early on to absolve his publisher of liability for any error in the book (Nabokov 1989, 18).[10] But as the disparity between his Zemblan delusions and the "real" world of Shade and Wordsmith College grows ever wider, a new symmetry seems to emerge: points of correspondence between apparatus and poem that lead many critics to surmise that

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9. Boyd 2000 summarizes the dispute up through early 1998 (114–6). For a more recent account, see DeRewal and Roth 2009, though others have provided alternate answers to the question since, such as Alladaye 2012.

10. The disclaimer appears, appropriately enough, immediately before an editorial error.

Shade (or, far less often, Kinbote[11]) must be the author of the entire work. Have we gotten to the final confrontation, only to discover a further presence lurking beyond?

The question is of particular importance for Boyd because when his biography *Vladimir Nabokov: The American Years* was published, he was one of the leading proponents of the Shadean theory. But in his later book he reverses position or, rather, navigates through it, finding a new strategy for reading Nabokov's work—one that preserves Kinbote's output, while still allowing Shade some influence over the words the troubled professor puts to page. In short, Boyd proposes that Shade, after his murder, helps Kinbote craft the assassination narrative that will make sense of the slaying within the latter's structure of delusion—a structure already heavily shaped by another "shade", John's daughter Hazel, who provides Kinbote with the initial idea of Zembla as a means of communicating with her father following her suicide.[12] The not-so-departed bring to bear on Kinbote's writing their wisdom and experiences—and also a limited knowledge of future events: herself a suicide, Hazel expresses sympathy with Kinbote's future course of action by building into the Zemblan fantasy a valorization of death by one's own hand (Boyd 2000, 169). This curiously hybridized method of textual transmission will allow Kinbote to embrace the only escape from his delusory loops—but it will also provide the reader a way to move beyond Nabokov's seemingly enclosed narrative.

Ex Ponto

This development emerges from a passage Boyd once regarded as indisputable proof of the Shadean theory, an envoi Nabokov added as comment on the book's new index: "As John Shade says somewhere: 'Nobody will heed my index, I suppose, / But through it a gentle wind *ex Ponto* blows'" (1991, 445). Boyd only fleetingly revisits this passage in *The Magic of Artistic Discovery*, but following his argument there, one wouldn't begrudge Shade his

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11. In *Worlds in Regression*, D. Barton Johnson attributes authorship not to Kinbote, but to Kinbote's "real" identity: a scarcely-mentioned background character, V. Botkin (70). Another alternative is that Nabokov troubles the dual-author model while leaving the true authorship fundamentally indeterminate; see in particular McHale, 18–9.

12. Cf. 149–87; note the "other routes" Boyd charts as alternate means of hitting on this strategy—it isn't necessary to follow his specific play-through in order to reach this point.

status as Kinbote's collaborator; given the playful, dry humor pervading the Index, there is a possibility that he could be responsible for nearly all of it.

But in this case the envoi would also be postmortem, with the "somewhere" taking on an additional meaning, that of Shade in a sort of limbo. This sense is heightened in his allusion to "*ex Ponto*"—a phrase proverbial for "in exile", derived from epistolary verse composed by Ovid during his forced relocation to Scythia on the Black Sea, in which he simultaneously bewails the crudity of his surroundings and brags of writing poetry in the "barbarian" Scythian tongue. The Shade depicted in *Pale Fire* might have come by this poem in the original; Nabokov, however, would certainly have had it via Pushkin, who wrote a verse response, *To Ovid*, while himself exiled by the Black Sea. Nabokov spent the majority of his life in exile from his homeland, exile which began on the Black Sea, in the Crimean village of Livadiya. He also produced a celebrated English translation of and commentary on Pushkin's verse-novel *Eugene Onegin*, the structure of which, down to the ratio of commentary to verse, is reflected in *Pale Fire*—laying out a complex web of association by which the great sages of the language might guide the steps and words of another "exile", Charles Kinbote.

Is *Pale Fire* Nabokov's own "gentle breeze *ex Ponto*", dedicated to his literary hero Pushkin, emerging out of his extended American exile? Perhaps—but at the very least Nabokov's deployment of Shade's allusion would seem to locate it in the tradition by which Pushkin can talk to Ovid, Nabokov to Pushkin, Shade to Nabokov: a mirror-reversal of the usual flow of poetic influence, made possible through the applications of a succession of reader-rewriters. "Nabokov determines the patterns of [his characters'] worlds", Boyd writes, "precisely because he in turn suspects that something beyond him shapes his world and ours" (2000, 242). The process of authorship is never one-sided, never just the caricatures of the Barthesian reader or the Nabokovian writer—but neither is it just a two-fold partnership between these parties; authorship is manifold, a shifting flux that is at once the entire network, past, present, and future, of contributors and consumers of any given text, as well as the particular cross-section of that network brought to bear at a particular moment by a particular reader.

John Shade in his final poem recorded similar suspicions, writing of cosmically distant beings, "aloof and mute, / Playing a game of worlds" (Nabokov 1989, 63). Who can these be but players of Shade's text, of Kinbote's, of Nabokov's, enacting and extinguishing these lives, being enacted and extinguished in turn? Even without being particularly aloof, Shade as a reader of Kinbote's output playfully draws attention to worlds beyond by

reaching out through the *Pale Fire* critical edition, using textual alterations to gloss his own lines despite his editor's dedicated misinterpretations. In fact, it's Kinbote's egregious errors that open up for Shade (and Nabokov, and all subsequent readers) this game of the beyond—something Shade unknowingly anticipated in finding his poem's "real point, [its] contrapuntal theme" in a typo (Nabokov 1989, 62).

The poet devotes most of his poem's third section to this discovery. Following a near-death experience in which he glimpsed a vision of a white *fountain*, he is astonished to read a newspaper account of a woman who has apparently seen the same thing in similar circumstances—only to discover later that it was an error: the woman had seen a white *mountain*. "Life Everlasting—based on a misprint!" he muses, as he considers whether or not to "stop investigating my abyss" (Nabokov 1989, 62).This will become apparent as an echo of Kinbote's situation only later, yet the solution Shade hits on here is valid across all narrative levels: to read for such "topsy-turvical coincidence[s]", seeking "some kind of correlated pattern in the game" (Nabokov 1989, 63). This marks a shift in hermeneutic, from reading for identity and confirmation, to reading for *error*—then coordinating or otherwise repurposing these misbegotten revelations. Or, as Shade puts it, "Making ornaments / Of accidents and possibilities" (Nabokov 1989, 63).

The Glitch

Approaching a text this way, however, turns reading into something like *glitching*: a term used by videogamers to describe a mode of gameplay in which the player actively seeks out and exploits programming errors and oversights. This play can be carried out in a variety of ways—some, like the Minus World glitch, triggered from within the game world; others by altering the software or hardware—but all can be recognized within Nabokov's own definition of reading given above. Whether the lines are those of code, or of the pixels on the display, the glitcher laboriously moves her eyes through screen after screen, learning in terms of space and time what the game is about—and more importantly (for game and book alike), what it is about to *do*.

This is oddly reminiscent of the hermeneutics of Roland Barthes, or at least the Barthes of *S/Z*, for whom reading was affirmative forgetting—forgetting not as "defect" or "error" but an assertion of plurality and multiplicity, "play which is the return of the different" (1974, 11, 16). Like Nabokov, Barthes insists on rereading: "those who fail to reread are obliged to read

the same story everywhere"; like him too, glibly denying the possibility of "reading" alone, "as if everything were not already read: there is no *first* reading, even if the text is concerned to give us that illusion" (1974, 16). He also insists the rereading is undertaken not "for some intellectual advantage" — "to understand better, to analyze on good grounds" — but "actually and invariably for a ludic advantage": to play the game better (1974, 165).

Barthes's suggested approach — cutting a story into "brief, contiguous fragments" he calls *lexias* — produces a text that shares a physical resemblance with *Pale Fire*, and especially to Kinbote's labors (Cf. Chupin 2002). And while Barthes's bracketed numbers do not warp in the same way Kinbote's do, nonetheless his description of meaning-making processes such as the Antithesis proceeds in glitchy terms: "every passage through the wall of the Antithesis [. . .] thus constitutes a transgression" which the narrative maps onto the mediating body (Barthes 1974, 27, 28). Movement through a seemingly solid wall is one of the most desirable glitches to trigger, as it holds out the promise of shortcuts or access to otherwise unreachable territory. But this literal transgression can pose a threat to the integrity of the game's code — in extreme cases, even rendering the game unplayable.[13] This, Barthes would note, is the same risk posed by attempts to breach or leap over that "wall without a doorway", antithesis (1974, 65). When two antithetical elements are brought into contact, "there is an explosive shock, a paradigmatic conflagration" that results in the destruction and scattering of the "excess" — the meaning itself (Barthes 1974, 66). The punishment for this transgression is, of course, death — but a death deferred, inevitable, looming.

Nabokov's Kinbote and Balzac's (or Barthes's) Sarrasine find themselves in similar predicaments: while only the latter faces the specific contagion of castration, both are caught in a looping process continually reinscribed upon text and body alike. For Barthes,[14] this marks the "readerly" mode of textual engagement; he counters with a "writerly" mode that proceeds from evaluation rather than reiterative demonstration (1974, 3). As Leslie Hill points out, the distinction between the two modes is never as sharp after the study's opening statement, amounting ultimately to a moment of "hesitation" when approaching a text, an evaluation of the need for evaluation:

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13. Such as the "Missing NO." glitch in *Pokémon Red and Blue*, which can render a game cartridge inoperable (cf. Newman 116–20).

14. At least the Barthes of *S/Z*; in later years he would move toward ever less final expressions of textual engagement (cf. Hill 120–37).

> Indecision not only precedes evaluation; it also renders it perpetually
> provisional. Evaluation . . . is paradoxically never an original, found act;
> it is always separated from itself, deferred and divided, always therefore a
> transvaluation, which, as such, contains at least two distinct moments:
> a pause and a gesture, an effacement and an inscription, an interval and
> an act. (HILL 2010, 108)

In order to separate itself from the readerly's endless loop of self-reinscription, the writerly must also reinscribe itself endlessly. Both modes are thus akin to Kinbote's situation, to the Minus World: they are inextricably glitched. The distinction between the two modes can only *mean* (something, anything) if they are already grounded in a more expansive mode of textual engagement, one suited to the exploration of "the plurality of entrances, the opening of networks, the infinity of languages": a mode suited to "the infinite play of the world" (BARTHES 1974, 5). Call it the *playerly*; or, to map back onto Barthes's terminology, the *texte jouable*.

Playerly engagement begins before the decision to accept or resist a text, at the moment of hesitation in the face of infinite possibility. From this moment, the readerly and the writerly are but two of the innumerable modes of play available to the reader — and pursuing one does not foreclose upon the others. This is the sort of playful reading that *Pale Fire* encourages and dramatizes — a point that may be proved by any classroom of students given the book to read. Some will opt to read the book straight through, cover to cover, accepting Kinbote's Zembla narrative at face value. Others will take the cross-reference warps, in a more or less dedicated fashion. Others still will fashion their own warps, riffling the pages, skipping around haphazardly.[15] Some will fail to finish it, or to open the book at all. Though some of these textual encounters will likely prove more pedagogically productive than others, nonetheless they are all valid modes of engaging with the playerly text — which, if it is to cohere at all, can only do so as the sum total of all such interactions, even (or especially) those which seem failed or abortive. After all, no interpretations that will emerge from this hypothetical classroom are likely to be as wildly mistaken as Kinbote's — yet it's those which provide the occasion for the book we know as *Pale Fire*; including, if we play along with Boyd, the opportunity for John Shade to further the misinterpretation of his own work from beyond the grave.

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15. As Barthes notes, this radical method of textual navigation — *tmesis*, or "skipping" — was not just available to readers of "classic texts", but was ubiquitous and perhaps inevitable (1975, 10–1).

"Any history of the book", D. H. Mackenzie found, "must be a history of misreadings" (1999, 25). At any given moment the book (or the text more broadly construed) is an anticipation of misreadings, fertile ground for the errors that will shape the thought of future generations—and in turn the ornaments they make "of accidents and possibilities", as Shade says of the players of the game of worlds (Nabokov 1989, 63). This, ultimately, is why the hypertextual model of *Pale Fire* is of limited use in exploring the novel—not because it's erroneous in any way, but rather because it's unnecessarily static. [16] Recent research on *Pale Fire* and hypertextuality has usefully explored the *design* of Nabokov's fiction, yet produces a *Pale Fire* already tied to a particular mode of play.[17] While the book can certainly be read as a collection of interlinked lexia, it can also be read front to back; it can also be read—borrowing from common alternate objectives in video-game Let's Plays—for maximum speed, or for 100% completion (completing all sidequests), or as a basis for further creative endeavor.

Additionally, the novel can be *glitched*: exploited by a reader looking for places in the text where the walls of utterance may be breached. This is to read along with John Shade, who develops out of a typographical error a hermeneutics targeting "not text, but texture; not the dream / But topsy-turvical coincidence, / Not flimsy nonsense, but a web of sense" (Nabokov 1989, 63). The greatest revelations may come not from any personal vision or sage counsel, but through errors: a typo here, a misreading there leading to wild flights of imaginative and critical play. There may be guardrails to interpretation, but that does not preclude the possibility of plunging head-long through them, and plummeting to the earth below. *Pale Fire* not only dramatizes this sort of fatal misinterpretation, but also shows how readers continue on afterwards, how they fly on in the reflected sky.

Despite the authoritarian reputation Nabokov cultivated, *Pale Fire* is a book that, built in and on error, radically undermines the writing of *any* text, including Barthes's writerly text. Writing opens up spaces beyond control, where we are open to both the "gentle wind *ex Ponto*" from previous generations and the interventions of future rewriters. They are *at* play in our texts, just as their interpretations—however erroneous—are *in* play. To read, or to write, whether for the first time or the hundredth,

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16. The *"Pale Fire* as proto-hypertext" model may actually get things back-wards—given that Ted Nelson, the inventor of hypertext, sought and received permission from Putnam in 1969 to use the novel as a demonstration of his invention's potential, one might as easily speak of hypertext as post-*Pale Fire*.
17. See especially Rowberry 2012.

is to take a cross-section of this multiplicity of meaning. It is impossible to *re*read, because the text is never the same twice; it is impossible to read anew, because the text has already been read and rewritten ad infinitum. This disconnect marks a glitch in our own processing routines, both entry into and potential exit from a Minus World that Nabokov and Barthes play and replay in their own ways — as all readers do also in their own.

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Book Reviews

Tell Me the Story of How I Conquered You undertakes a rich theoretical meditation on the textual performance of the Mesoamerican colonial scribe, or *tlacuilo*. Rabasa's analysis revolves around charta 46*r* of the 16th-century Codex Telleriano-Remensis (Bibliothèque nationale de France, fonds mexicain 385). Produced by indigenous scribes at the behest of Catholic missionaries, the codex combines pre-Columbian and European forms of writing and illustration. Rabasa argues that c.46*r* exemplifies modes of montage and juxtaposition that defy the will to dominate and master subaltern cultural expressions.

The first chapter lays out the vocabulary that Rabasa deploys in his study. Particularly important is the concept of *habitus* as utilized in medieval Scholasticism and, more recently, in Pierre Bourdieu's sociological theory. While scholastics used the term to outline techniques of Christian indoctrination, Bourdieu's definition deals with the influence of the community on the individual's creative work. As Rabasa puts it, Bourdieu's definition of *habitus* helps him to understand "the different backgrounds from which and against which the *tlacuilo*, the missionaries, and scholars today make and unmake worlds" (9). Rabasa argues that when missionaries requested the *tlacuilo*'s help in producing Telleriano-Remensis, they effectively asked her to unmake the Mesoamerican world and thus commit ethnosuicide. (Since it is not known who created c. 46*r*, Rabasa's use of the feminine pronoun reminds readers that, especially in the pre-Columbian setting, a woman could in fact be a *tlacuilo*.) Yet, the Mesoamerican world would re-emerge in the *tlacuilo*'s *habitus* as an intransigent *elsewhere* to Christian modernity. For Rabasa, this *elsewhere* opens up the possibility for ethnogenesis, the creation of "'new' objects that elude the mastery of both missionary and *tlacuilo*" (13). An example of ethnogenesis is the *tlacuilo*'s use of three-dimensional perspective as a form of "wild literacy" (36).

Chapters 2 and 3 contain more detailed analyses of c. 46*r*. Along with Chapter 1, they form the heart of *Tell Me the Story of How I Conquered*

You. Chapter 2 begins with an anecdote that places the reader with Rabasa in the Bibliothèque nationale de France, where an ultra-vigilant librarian mistakenly reprimands Rabasa for his handling of the Telleriano-Remensis. Aside from highlighting the intense surveillance over the codex and its handlers, especially those deemed suspect, this anecdote serves as a basis for considering the production and history of the document. Rabasa goes on to provide compelling readings of the scenes and figures depicted therein, including the Mixtón War, the baptism of an indigenous person, and Dominican and Franciscan friars in their characteristic habits. Chapter 3 in particular deals with the *tlacuilo*'s use of perspective in depicting the friars. Crucially, Rabasa argues that these depictions return the gaze of the missionaries, thus threatening their evangelical project.

The remaining chapters (4–9) explore a number of philosophical issues spawned by Rabasa's analysis of the preceding chapters. Rabasa draws on theological treatises, legal petitions, and other texts that resonate with the concerns and contents of the Telleriano-Remensis. Chapter 6, for example, contains a particularly illuminating discussion of Book XII of the Florentine Codex. In contrast to the Telleriano-Remensis, the indigenous authors of Book XII utilized not only pictorial writing but also alphabetic script to tell the story of their conquest. Book XII's portrayal of the defeated Mexica leader Moteuczuma leads Rabasa to a fascinating reassessment of the Freudian concepts of melancholy and mania. This reassessment is part of Rabasa's larger political and philosophical project of subverting the supposed universality of Western epistemology.

Tell Me the Story of How I Conquered You thus invites readers to step outside disciplinary conventions and invent new vocabularies in considering non-Western forms of expression. A key component of this challenge is Rabasa's emphasis on "the intuition that recognizes that objects have a life of their own—that objects reveal selves and exceed the apparently unavoidable, all-too-human will to appropriation" (163). The destruction of pre-Columbian *amoxtli* (books) and creation of hybrid codices are supreme examples of the destructive will to appropriation. These hybrid codices would theoretically allow the missionaries to better understand and thus expunge Pre-Columbian lifeways. But as Rabasa argues, the Telleriano-Remensis and the Florentine Codex would exceed the aims of evangelization, creating *elsewheres* and the potential for ethnogenesis. Although both of these texts have garnered considerable scholarly attention, Rabasa breaks new ground in connecting them to past and current political struggles and social movements in Mexico. In this way, he provides new political and philosophical horizons for colonial and postcolonial studies.

At times, however, Rabasa leaves the reader wanting more of the close readings that drive his theoretical discussion. Particularly intriguing is the connection he makes between Francisco Tenamaztle, the indigenous insurgent depicted in c. 46r, and the god Tezcatlipoca, who appears in c. 5r. It is precisely in this connection between the pre- and post-Columbian elements of the Telleriano-Remensis that we begin to see the tantalizing possibilities of juxtaposition and montage that Rabasa champions. In a similar vein, his analysis of Book XII of the Florentine Codex only briefly considers the Nahuatl and pictorial portions of this text. As Rabasa acknowledges, these different mediums may tell a very different story of conquest. The slippage between text and image in Mesoamerican codices begs for further reflection from an interdisciplinary standpoint. *Tell Me the Story of How I Conquered You* serves as an impressive starting point for such reflection.

<div style="text-align:right">

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Dubin, Nathaniel E., trans. 2013. *The Fabliaux: A New Verse Translation*. New York: Liveright Publishing. 978-0-87140357-5. Pp. xxxii + 982 and 1 illustration. Hardback. $29.95.

Bawdy, irreverent, and often obscene, the corpus of Old French fabliaux has long been the purview of medieval French scholars. With more than one hundred and fifty extant tales in multiple manuscripts, the fabliaux comprise a substantial body of medieval comic literature, but until now only a select few have been available to the wider public. Nathaniel Dubin's new verse translation, with facing page Old French, redresses that lacuna and offers a scintillating selection of these riotous tales. This beautifully bound volume, complete with black-satin ribbon marker, offers unapologetic translations of the fabliaux, several of which appear here for the first time in English.

Introduced by noted French medievalist R. Howard Bloch, the volume explains the place and significance of the fabliaux in medieval society from the twelfth through the fourteenth centuries. The fabliaux cover everything from marriage to money lending, preaching to promiscuous priests, and chivalric klutzes to loquacious anatomy. As Bloch explains, these tales are mirrors of society. Both Bloch and Dubin categorize the fabliaux as a misogynist and highly conservative genre, though several critical studies in the last ten years have challenged aspects of that view. Dubin acknowledges the paradox that the fabliaux are rebellious despite their conserva-

tism, but he does not expand on that premise. The fabliaux do, however, as Bloch asserts, provide a rare window into the domestic sphere of medieval life and inflect that glimpse with a certain realism.

In his note to the translations, Dubin clearly outlines his method and his editorial choices. His own edition of the manuscripts is based on the full critical transcription by Willem Noomen, the *Nouveau Recueil Complet des Fabliaux*. At times he disagreed with Noomen's editorial choices and so made his own, and from that compilation crafted his unique translations. Compared to collections like *Fabliaux Fair and Foul* by John DuVal, as well as the much more critical translations DuVal produced with Raymond Eichmann from Bibliothèque nationale de France, fonds français 837, Dubin's translations are often fairly loose, but they are exceptionally funny, capturing the essence of the tales and preserving the humor and raunchy possibilities of linguistic play. He acknowledges that some of his decisions were made to please himself, and for artistry rather than for accuracy. As an example, he offers a verse from *Le Foteor* (*The Fucker*), which begins: "Qui fabloier velt, si fabloit, / mais que son dit n'en affebloit / por dire chose desresnable" (vv. 1–3), which he translates as "Let fabulists confabulate; / but tales too fabulous deflate / a fable's worth and make it feeble" (839). It is not a strictly literal translation but the tongue twisting alliteration is charming.

The translations are, of course, the centerpiece of the collection; having produced nearly one thousand pages of poetry, Dubin can be forgiven for skimping a bit on the textual apparatus. Despite the complexity and textured nature of his translations, his explanations and limited analysis are somewhat one-dimensional. He skips over alternative readings of the fabliaux as parody to focus on the aspect of gritty realism. The explanatory notes are exceptionally brief and cover only references that may be obscure for modern audiences. There are very few secondary citations and the short bibliography at the end includes only three works from this century, barely scratching the surface of current fabliaux scholarship. Dubin does, however, include a very useful list of surviving fabliaux manuscripts, and a map locating the provenance of the extant texts.

The texts are separated into three groups: "The Social Fabric", "The Comedy of Errors", and "Sinning, Sex, and Saintliness". The first section brings together fabliaux that give an overview of medieval life—creation stories, tales on the organization of society, the three social estates, women, family, and then, three final tales on the afterlife. The second deals with trickery and tricksters, upon whom the tables are often turned. The final set focuses on the Seven Deadly Sins, primarily lust and gluttony, with

a foray into greed and envy. In many cases, individual fabliau could easily fall into all three categories, so the divisions seem somewhat arbitrary. Each section begins with a brief explanation of its properties, but only two explain which texts were included and why. The preface to the middle section actually talks more about the contents of the previous section.

The 69 tales included in this collection are only a portion of Dubin's extensive translation project. They represent a cross-section of his work, and of the surviving poems. His translation style conveys the sound and sense of poetic euphemism and double entendre, and makes these texts come to life. Presented with the original language texts, the translations function much like Seamus Heaney's edition of *Beowulf*—modern readers who may not be familiar with the genre, the discipline, or the language can experience the exhilaration of these fabulous fabliaux. This is the perfect collection for an undergraduate class being introduced to the genre for the first time. Students will laugh at titles like *Le Chevalier qui fesoit les cons parler* (*The Knight Who Could Make Cunts Talk*); they will snicker at the antics of *Le sot chevalier* (*The Stupid Knight*); and they will gasp in horror at the abuse of *La Dame escoilleé* (*The Gelded Lady*). But they will be enchanted, and ideally ask for more.

The Fabliaux is not a critical edition, nor should it be mistaken for one. It does not really need to be one. Overall it is a valuable collection that makes some of the funniest, most engaging medieval poems available to a wide audience of both specialists and students. Dubin is to be commended for producing such a wonderful volume. It is a celebration of comedy and the comic tale that elevates the discourse of medieval literature, even as it rolls around in the linguistic gutter, laughing gleefully.

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MANGUEL, Alberto. *The Traveler, the Tower, and The Worm: The Reader as Metaphor*. Philadelphia: University of Pennsylvania Press, 2013. 978-0-8122-4523-3. Pp. 141. Hardback. $24.95.

Alberto Manguel's career as a bibliophile began when he became a reader for Jorge Luis Borges at sixteen. Since then, he has authored a number of books on reading, including *The Dictionary of Imaginary Places* (1980), *A History of Reading* (1996), *A Reading Diary* (2004), *The Library at Night* (2007), *A Reader on Reading* (2010), as well as collections of nonfiction, works of fiction, and anthologies. *The Traveler, the Tower, and the Worm,*

another volume on Manguel's recurrent topic, investigates the history of metaphors that describe reading and readers. However, the reader who is the subject of Manguel's contemplation is never defined; Manguel prefers to reflect on the way reading is discussed in literature. *The Tower* is an enlightening and enjoyable, if brief, treatment of reading that would be a particularly good option to use in introductory literature courses to increase students' familiarity with the canon of world literature while also allowing them to think critically about their own reading habits.

Manguel composed *The Traveler, the Tower, and the Worm* as three lectures given over the course of two weeks in the spring of 2011 for the A. S. W. Rosenbach Lectures in Bibliography at the University of Pennsylvania. The pacing of *The Traveler, the Tower, and the Worm* reflects the need to entertain a live audience: it is short and values breadth over depth. Although the text is written accessibly, deftly handling a thicket of references, it launches into a discussion of reading that presupposes familiarity with the canon of world literature, from *The Epic of Gilgamesh*, Cicero, Augustine, and the *Bible* to Dante, Shakespeare, Cervantes, and Flaubert; however, Manguel never ventures so deep into one of his examples that he risks losing his reader.

Each of Manguel's three lectures discusses one metaphor for reading. In the first, he portrays the reader as a traveler who follows Pascal's dictum that "the root of the world's misfortune lies in the fact that human beings are unable to remain in one room for twenty-four hours" (Nooteboom 2006, 2). By arguing that the reader's journey takes on "new physical laws for the world of each specific book", rather than accepting the restricted dimensions of nature, Manguel asserts that readers are adventurers of the mind (26). In the second lecture, which focuses on the tower, the reader is compared to Hamlet, a recluse who fails to act meaningfully. The Ivory Tower, a contemporary belittlement of academia, also utilizes this symbolism, derived from Augustine who suspected that reading was helpful but ultimately insufficient for true understanding (16–7). The third lecture portrays readers as worms who burrow through pages unthinkingly. Don Quixote and Emma Bovary, characters whose comedies and tragedies occur when they confuse books for reality, are some of the voracious readers who belong to this paradigm. Although two of the three metaphors for reading—the Tower and the Worm—are negative, Manguel intentionally dignifies reading as a positive intellectual pursuit that, nevertheless, is frequently misunderstood.

Manguel stumbles only when he describes the complexity of contemporary reading practices in his first chapter and conclusion. In defense of tra-

ditional reading practices, he quotes Nicholas Carr, who, in *The Shallows: What the Internet is Doing to Our Brains*, insists that people are attempting to "convince themselves that surfing the Web is a suitable, even superior substitute for deep reading and other forms of calm and attentive thought" (2010, 112). Worried about our "permanent state of distractedness", Manguel concludes his book — and his lectures — with the exhortation, "we are reading creatures, we ingest words, we are made of words" (120).

During Manguel's discussion of the metaphors for reading, he thus mounts a defense of the book during the Internet age. But I wonder if hyperlinks, blogs, Twitter, and all the accoutrement of the Internet are really so foreboding. Despite Manguel's belief that the Internet is a place of anonymity, everything we say online leaves an IP address tying our comments to our current location. The Internet has all the privileges and pitfalls of the book: it can be a tower, allowing us to satisfy our need to learn without the necessary experience. Cookies trail us on our virtual journeys, learning our predilections. The worm? What about the *hikikomori*, the young Japanese man or woman who avoids live social contact out of an addiction to the web? We are reading creatures; we will continue to read as ravenously as ever. But what we read, and how, has diversified. Perhaps an update to his book could consider a new symbol: the Surfer, who travels the world from the comfort of his computer, remains apart from the nature and society, retains a voracious appetite for words, all while catching one blog post and Twitter feed after another on an endless, flowing ocean of electronic text.

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Founded in 1979, the Society for Textual Scholarship is devoted to providing a forum, in its biennial conferences and in its journal *Textual Cultures: Texts, Contexts, Interpretation* (formerly *Text*) for the discussion of the implications of current research in a variety of textual disciplines. The Society has also recently added a blog on its website and the option of smaller workshop conferences to be hosted by various institutes and universities during the years when the biennial conference does not take place. The 2012 conference at the University of Texas–Austin was organized by Matt Cohen and Coleman Hutchison. Steve Jones and Peter Shillingsburg served as organizers of the 2013 conference at Loyola University, Chicago. In 2014 the Society will be hosted by the University of Washington at Seattle. Jeffrey Knight and Geoffrey Turnovsky head up the organizing committee on behalf of the University of Washington and the Society. For future conference information, please see the Society's website

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At each biennial conference, the Fredson Bowers Prize is awarded for a distinguished essay in textual scholarship published in the previous two years. The 2011 Fredson Bowers Prize was awarded to Colbey Emmerson (Reid York College) for her 2007–2008 essay in *Florida Atlantic Comparative Studies* entitled "Mina Loy's Design Flaws". Alan Galey (University of Toronto) won the prize in 2013 for his 2012 essay in *Book History*, "The Enkindling Reciter: E-Books in the Bibliographical Imagination".

The Society also confers the Finneran Award in recognition of the best edition or book about editorial theory and/or practice published in the English language during the preceding two calendar years. The 2011 Richard J. Finneran Award was presented at Penn State to Paul Eggert for his 2009 study devoted to editing and literary/artistic heritage, *Securing the Past. Conservation in Art, Architecture and Literature* (Cambridge University Press).

The Society offers an Executive Director's Prize for the best article published in *Textual Cultures* during the two calendar years prior to the biennial conference. The inaugural award was presented to Michelangelo Zaccarello (University of Verona) for his essay on recent trends in textual editing, "Metodo stemmatico ed ecdotica volgare italiana" (*Textual Cultures* 4.1 [2009]). In 2013, the Executive Director's Prize was given to Marta Werner (D'Youville College) for her articles "Helen Keller and Anne Sullivan: Writing Otherwise" in *Textual Cultures* 5.1 (2010) and "'Reportless Places': Facing the Modern Manuscript" in *Textual Cultures* 6.2 (2011).

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